

Songwriter

Magazine



Songwriter Interview:

**Barry & Cynthia
Mann & Weil**

The Licensing Of
**Music
Publishers**

Enter The World Of
**Song
Festivals**

Plus:

Helpful Hints For
Productive Composers

The Autobiography
Of A Copyright

Scoring For TV
And Motion Pictures

What Kind Of System
To Use For Monitoring

and much more . . .



BARRY MANN & CYNTHIA WEIL

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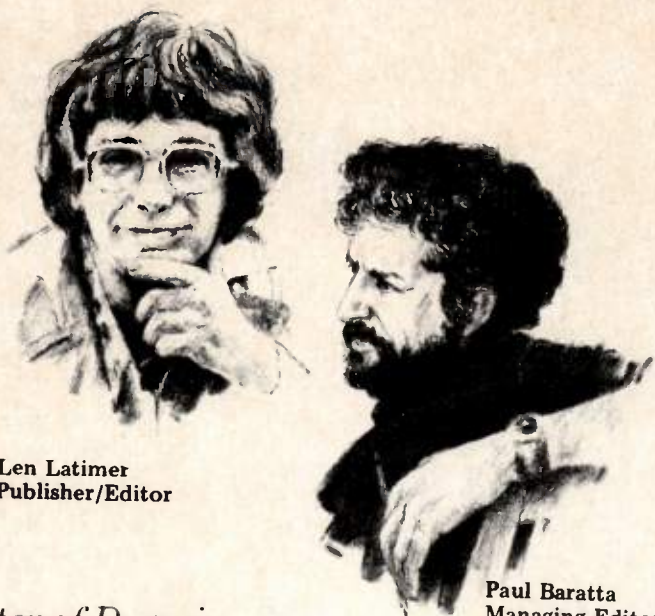
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Len Latimer
Publisher/Editor

Paul Baratta
Managing Editor

A Matter of Domain

Recently, a representative of a major publishing firm voiced the opinion that *Songwriter Magazine's* editorial policy seemed to lean decidedly in an anti-publisher direction.

We started this magazine with writers in mind, so we are unquestionably pro-songwriter. But, outside of the fast-buck artists who seek something for nothing, we are not really anti-anybody. Our editorial stance is not designed to fuel the fire of discord but, rather, to promote understanding and expose different points of view. We try to keep our approach as flexible as possible. You may read in one issue that it is best for a new writer to initially align himself with a major publishing company and not think of being his own publisher until he has enough contacts of his own to show his songs. Then, in the next issue, it might be someone else's opinion that a writer should publish his own material right from the outset of his career. Both positions have merit and it is our obligation to expose both sides of the picture so that you can determine which is best for you.

In short, we are not looking to gather together a group of writers whose opinions and style of writing fits into a predetermined pattern. To do that would be to one-dimensionalize the information afforded you. Within the pages of *Songwriter*, what we hope to provide is well stated opinions as diverse as the music business is complex.

The music industry is too inter-dependent to have factions, or "good guys" and "bad guys." *Songwriter Magazine* is not out to infringe on the territorial imperative of the publishers domain. Or anyone else's domain for that matter. In the matter of domain, what we are "anti," is being "anti."



Dorsey Burnette
Page 4



NSA Page 13



Mann & Weil Page 16

Songwriter

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Enter The World Of
Song Festivals Page 8

Songwriter Interview with
Barry & Cynthia
Mann & Weil Page 16

The Licensing
Of Music Publishers Page 21

Features

Nashville Connection
.... the Monk report
Page 6

Songwriting writing standards
Page 11

Composition helpful hints
Page 12

Nashville Songwriter's Association
.... Marijohn Wilkin
Page 13

Legally Speaking
.... part one of three on copyright
Page 22

AGAC ... composing for TV & Movies
Page 26

Audio systems for monitoring
Page 28

Departments

Songwriter News Page 4
Who's Who Page 14

Charts

Songwriter Top 40
Easy Listening
R&B Top 10
Country Top 10
Page 24

Classified Page 29

Important subscription information
on page 25

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by Richard DiLello

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Post Office Box 4577 **MUSIC HOUSE** No. Hollywood, Ca. 91607

Songwriter News

The most performed songs in the BMI repertoire for the calendar year 1975 were announced by the organization in a ceremony held in New York. Citations of Achievement were presented to 134 writers and 92 publishers of 101 songs licensed for public performance by the performing rights organization. In addition, special engraved glass plaques were presented to Neil Sedaka and Howard Greenfield, (writers), and Don Kirshner Music, Inc., (publishers), of *Love Will Keep Us Together*, the most performed BMI song during 1975. Top writer award winner is Sedaka with six awards, followed by Brian Holland, John Lennon and Paul McCartney, each with four. Triple writer award winners are Paul Anka, (who will be featured in our September issue), Bob Crewe, Lamont Dozier, Eddie Holland, Dennis Lambert, Linda McCartney, Brian Potter and Billy Sherrill.

For those in the Los Angeles area, Cafe Concert is

offering a weekly songwriters showcase which offers writers a place where they can showcase their material, and get together with other writers and publishers. The facility can seat 150 and has a stage with a sound system, baby grand piano, and an amp that takes six inputs. Cafe Concert is located at 18021 Ventura Blvd., Encino, Ca., and their phone number is 213-996-6620.

AGAC's first Pop Shop Showcase was held in June and was attended by representatives from a number of prominent New York publishing firms. They heard a dozen new songs which were presented by writers who completed the advanced workshop conducted by Eddie Deane and Marcia De Fren. As a result of the Showcase, three teams are currently negotiating contracts with publishers. One song, *Prime Time*, by Susan Elliott and Rollin' Albert was sought by four different companies. AGAC will be starting new workshops in the fall and is planning to introduce additional courses in lyric writing and the business aspects of the

continued on page 25



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Beechwood Music has entered into a long-term, exclusive songwriters agreement with country singer Dorsey Burnette who has written such tunes as "Tall Oak Tree," "Hey Little One," "Big Rock Candy Mountain" and "Magnificent Sanctuary Band." Pictured (L-R) are Pamela Vale and Kip Dubbs, Professional Managers for Beechwood; Burnette; Ron Kramer, Vice President and General Manager, Beechwood Music; and "Bullets" Durgom, Burnette's personal manager.

Write a song with the man who's sold 27 million records.

Write a song with the man who's sold 27 million records.

If you want to break into the music business as a songwriter, writing with this man could be the break you've been waiting for.

Because Al Kasha is one of the greats.

He's written 11 gold records. Hit songs for Elvis Presley, Helen Reddy, the Chambers Brothers, Donnie & Marie Osmond and Aretha Franklin, to name a few.

He's won 2 Oscars for "Best Song" ("The Morning After" and "We May Never Love Like This Again").

And he could be **your** writing partner.

Because part of the First Prize in Lyric Competition II (presented by the American Song Festival) is Al Kasha putting original music to **your** words. That's in addition to \$1,000 in cash for the winning lyrics.

What does it take to enter?

Just a good lyric.

The criteria for judging are originality and content only. You don't have to be able to sing or play a musical instrument. Anyone can enter.

Over \$10,000 in prizes, plus a chance to get into the music business.

Over 600 prizes to win.

But even more important, your lyrics will be read. And by the right people, too, because our judges are music business talent scouts, always looking for fresh writers. In addition, an anthology of the top 20 winning lyrics will be sent out to the major music publishers and record producers. The very people who are always looking for good new lyricists to team up with musicians whose way with words may not match their talent for music.

We're looking for all kinds of lyrics.

No matter what kind of lyrics you write, there's a place for them in Lyric Competition II. We have categories for all kinds of lyrics.

Mail the coupon now for full information and Official Entry Form.

Of course, it takes a very special kind of person to write song lyrics. But if you've got something original to say, you should think about entering.

You could win some money. But even more important, there's a shot at collaborating with a great songwriter and maybe even starting off your own career with a hit song.

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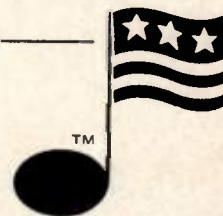
Yes, I am interested in finding out more about Lyric Competition II.
Please send me complete information and an Official Entry Form.

NAME _____
(please print)

ADDRESS _____

CITY _____ STATE _____ ZIP _____

MAIL TO: "Lyric Competition II"
The American Song Festival, Inc.
5900 Wilshire Blvd., West Pavilion
Los Angeles, Ca. 90036



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American Song Festival

Back Issues... of Songwriter are available!



- Oct/75 — Jim Weatherly, Breaking Into the Country Market, Snuff Garrett.
- Nov/75 — Barry Manilow, Jim Foglesong, Memories of a Song Plugger.
- Dec/75 — Alan O'Day, Alternative Chorus Songwriter's Showcase, Copyright Revision Bill.
- Jan/76 — Gordon Lightfoot, Publisher Rap, Steve Cropper.
- Feb/76 — Hoyt Axton, Dick Clark, AGAC.
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Writers Red Lane and Glenn Martin.



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Nashville Connection

by Charlie Monk

that sings good and proves it with Ben Peter's "Lovin' Is Comin' Over Me" . . . Young Bob Zimmerman's first song recorded is "Little Weekend Warriors" by Bobby Penn.

LIFT-OFF

It's hard to believe one of the world's greatest instrumentalists has a hit vocal recording. Guitarist Chet Atkins' recording of "Frog Kissing" is headed for the top of the charts . . . writer Buddy Kalb.

MALFUNCTION

Gosh!!! My first correc-

COUNTDOWN

Allan Chapman's "The Great American Dream" by Callico is coming on strong. Jerry McBee is about to bust wide open with hit songs. Cal Smith just cut McBee's "In Crowd" and newcomer Janie Brannon has released his "Deeper Water." Ray Pillow is an affable ole country boy



Ashland, Tennessee's pride, Ray Pillow on his farm.

Recording artist Red Stegall.



Left to Right: Ed Shea, Regional Director for the American Society of Composers, Authors and Publishers, Frank Sinatra, Associate Director of ASCAP, Charlie Monk and Nashville head of Sinatra Enterprises, Billy Strange.

tion!! . . . "The Smokey Mountain Memories" recorded by Roy Acuff was written by Eddy Raven and Roy Acuff, Jr.

I was recently elected the Nashville President of the American Federation of Radio-TV artists which gives me a chance to work with some of the people who make our songs sound even better . . . the background singers. I claim it as an honor.

LAUNCHING PAD

Bud Reneau and Don Goodman's "Trying To Live Without You Kind Of Days" is pumping new life into

pretty Sandy Posey's career. Reneau and Doyle Marsh wrote the great "Days Of Sand And Shovels" for Bobby Vinton. Charles Haney got a little writing help from Conway Twitty to complete the Twitty-Loretta Lynn duet "The Letter" (not to be confused with the Boxtop's recording written by Wayne Carson Thompson). West coaster Johnny Cunningham is spending a lot of time in Music City, which enabled him to have Lynn Anderson's two singles, "All The King's Horses" and "Dixieland, You'll Never Die." Cunningham's "Norma

Jean Wants To Be A Star" is a hit by Sundown Company. Eddy Arnold has never sung better than his new hit "Cowboy" written by Ron Fraser and Harry Shannon.

CELESTIAL

Vernon McLellan's album "Song Of Joy" . . . is a real joy. It features McLellan's violin solos of Ralph Carmichael's "All My Life," Andrae Crouch's "Through It All," Bill Gaither's "There's Something About That Name" and lovely traditional melodies . . . The Kingsmen's new album title is taken from Gordon Jensen's

great song "It Made News In Heaven." David Allan Coe wrote the Oak Ridge Boys new "Family Reunion" which may be a big country hit. The Gospel Music Association Annual Dove Awards will be held in Nashville Monday, October 4. For info write Norma Boyd, Executive Secretary, 38 Music Square West, Nashville, Tennessee 37203.

BOOSTER

Roger Bowling and Freddy Hart should be very pleased with Kenny Roger's vocalizing of their "While The Feeling's

continued on page 27

Enter the World of Song Festivals

by Mike Mulvaney

Art, like love, is easier to experience than to define. It would be difficult to find two philosophers who agree on a definition. We might say that art concerns itself with the communication of ideas and feelings which appeal to our mind, arouse our emotions, fire our imagination, and enchant our senses.

Songwriters, as artists, need a public to whom they can communicate their ideas and feelings. It could be an audience of one or several thousand, but without the audience, songwriting is a lonely endeavor, because the writer's work springs not only from his desire for self-expression but also from his need to communicate with his fellows. He is nourished by their approval and response; he has to feel that they will understand him. This hope sustains him in his struggle to set down his ideas. It helps free him from the loneliness of the creative act.

A songwriter "tries out" his material on family, friends and publishers. Hopefully, all will be supportive but, as suggested above, it is difficult to get two people to experience a song the same way. "Judging" a song's merits, therefore, is an inaccurate process at best although the music business abounds with people who feel their opinion to be infallible. That's not a put down . . . their opinion is infallible; they are always in accord with themselves as to whether they like a song or not. But, so is the next guy and it is improbable that both people were made to feel the same response to a song given the fact that all people are unique into themselves and experience their feelings in a completely individual manner.

Now, if you were to take a panel of these people, assemble them at a given place in the world for a cultural event involving the competitive evaluation of songs, you would have a song festival.

On almost any week of the year, a song festival is in progress somewhere in the world. In Japan alone there are at least 31 different festivals celebrating something every year. An American or Canadian songwriter wouldn't fit into all of the world's song festivals, but there are several that you could look into. Winning or losing in one of these competitions doesn't necessarily mean your song is "good" or "bad." What it might mean is that the feelings inherent in your song are communicative to a diverse spectrum of people in a manner that is both pleasing and understandable to them. In a sense, the panel of judges at a song festival is a small sampling of the public at large to whom your song must appeal to if it is to gain commercial acceptance. If public acceptance and commercial reward are of interest to you, then having your song evaluated among thousands by hundreds of judges, could be considered somewhat akin to having one publisher who hears hundreds of songs, evaluate your material.

The intention of this article is to try and catalogue some of the song festivals around the world that you could enter, and some of the pertinent information about each. More specific details on any festival of particular interest to you may be obtained by writing to FIDOF as explained later in this report.

Song festivals in different countries have their own per-

sonalities. Some are relatively easy to enter while others are damn near impossible.

Many of the European festivals are really nothing like the American Song Festival. They're primarily Chamber of Commerce promotions designed to stimulate tourism within the particular host country. Some of these festivals invite internationally known composers to enter a song in the competition in return for a prize be it cash or a trip or whatever. In return, they take the local publishing on the song and wind up publishing a lot of hit songs by well known writers.

Music festivals with top name acts always draw a large paying crowd. If you are an unknown songwriter, the possibility exists that your material might be judged not on the appeal of your song, but on who performs it. In some countries, one of the major awards is for the best performed song. For instance, Mac Davis won one of the Grand Prizes at the International Song Festival in Sopot, Poland performing his song *I Believe In Music*. And this year, at the 5th Tokyo Music Festival, Natalie Cole won a trophy and \$10,000 for her performance of *Mr. Melody*, a tune penned by her producers Chuck Jackson and Marvin Yancy. In spite of some difficulties some of the festivals could be worthwhile entering as the exposure that the winning songs receive is excellent.

There is an International Federation of Festival Organizations which coordinates the information concerning music festivals in 48 different countries. It is called FIDOF and was started in 1968 as a world wide information service for these various festivals. They have the particulars on any of these events that would be of specific interest to you and you can write them for particulars.

In writing FIDOF, which is located in Split, Yugoslavia, either ask for the address of the festival you wish to acquire details about, or ask them directly the questions that you might have in mind such as language requirements for lyrics, entrance fees, how songs should be submitted, (cassette, reel-to-reel, etc.), where to

send them, application deadlines, categories of music, (folk, country, pop, etc.), publishing requirements, travel expenses in the event a submitted song is chosen, and so forth. FIDOF may be contacted by writing to:

FIDOF
International Federation of
Festival Organizations
and Organizers
P.O.B. Split
Yugoslavia

When writing FIDOF, if they do not have a current brochure of the event you are interested in, you might ask them for the festival's address to insure against the possibility of a point not made clear due to a language barrier.

What follows is a list of festivals in different locations around the world where a songwriter whose lyrics are written in English might have a chance to enter and walk off with a prize and some good exposure.



THE GIBRALTAR SONG FESTIVAL

The primary function of the Gibraltar Song Festival is to raise funds for charitable organizations. The festival is held "under the patronage of his Lordship the Bishop of Gibraltar."

Songs submitted to this festival must be original and unreleased. All entries must contain the melody and chord sequence along with a "demo-disk" or cassette or tape recording of the song and three separate typewritten copies of the lyric.

A composer/author may submit several songs to the contest. There is a five dollar charge for each. Unlike many of the European festivals, this organization will return submitted songs if a self-addressed,

stamped envelope accompanies the material.

A prize of 1000 British pounds, plus a trophy is awarded to the composer of the winning song. The singer of the winning song receives a "Souvenir Golden Medallion."

The festival places no publishing lean on the submitted songs but they do reserve the right to broadcast and/or televise the show, live or on tape.

The deadline for this year's show, held in November, was July 31st, but information on the 1977 Gibraltar Song Festival can be obtained by contacting:

The Chairman
Gibraltar Song Festival
Committee
P.O. Box #52,
Gibraltar



TOKYO MUSIC FESTIVAL

The Tokyo Music Festival is sponsored by the Tokyo Broadcasting System Inc., the largest broadcasting system in Japan.

In 1975, Paul Williams won the Festival's Grand Prize with his song *Even Better Than I Know Myself*. American songwriters also won in four other categories that year.

In the event an applicant has no contract with any Japanese music publisher, production and/or record company, he may submit his application directly to the Tokyo Music Foundation in which case, the Foundation recommends an agent for the application.

Applications shall be submitted with the following documents:

- 1) The Tokyo Music Festival application form.
- 2) Signature of the copyright owner on the letter of agreement.
- 3) Two sets of tape re-

cordings of the song with at least a piano arrangement on an open reel tape at 7½ inches per second.

- 4) Two sets of lead sheets with chords and lyrics with English and/or Japanese translations, mentioning the name of the copyright owner on the lead sheets.
- 5) Two sets of black and white, five by eight photos with biography and career information for each.

Awards

The Grand Prize—A trophy and \$10,000.

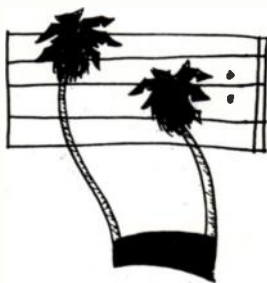
The Golden Award—A trophy and \$3,000.

The Silver Award (2)—A trophy and \$2,000 to each.

The Bronze Award (3)—A trophy and \$1,000 to each of the three.

Applications have to be submitted to the following address:

Tokyo Music Festival
Foundation,
c/o Tokyo Broadcasting
System Inc, 5-3-6 Akasaka,
Minato-ku, Tokyo 107,
Japan



THE SANTA MONICA MUSIC FESTIVAL

The S.M.M.F. differs from other song contests in both philosophy and intent. The 1976 festival, organized and produced by Peter Yarrow (that's Peter of Peter, Paul and Mary), was the first in what the organizers call a grass roots return to music. The emphasis of the festival is on meaningful music and lyrics rather than their saleability.

"Slick, 'professional' songs that felt contrived or insincere"

according to Helen King of the Song Registration Service, "were rejected in the first screening."

Although this festival is produced on a local rather than international level, anyone who would like to become involved is welcome to submit material.

The S.M.M.F. frowns upon the traditional concept of winners and losers so there isn't really a first, a second and third place, nor are there any particular musical categories.

Awards

From the songs submitted, 12 songwriters are selected to perform "in concert" at the festival. An entrance fee is charged for those attending and one/half of the proceeds are split between the 12 selected performers. This year each performer received about \$40.00.

Judges

Judges are selected from the ranks of the professional music population in Hollywood. The songs are subjected to a screening process according to the philosophy of the festival to arrive at 12 festival performers.

Fees

There is no fee required to enter this festival.

Submittal of Material

Songs may be submitted on either cassette or reel to reel. (7½ ips).

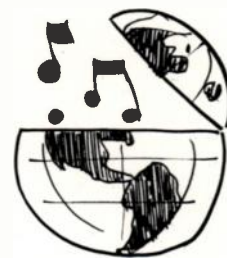
Miscellaneous

There is no lean placed on the performer's material and all rights remain with the author.

The availability of the applicants to perform is not necessary to be selected as the recipient of an award.

The festival was held May 8th at the Santa Monica Jr. High School this year but the location and date will vary from year to year. For these particulars and the deadline for submittal of material contact:

Song Registration Service
6381 Hollywood Boulevard
Hollywood, California
90028



WORLD POPULAR SONG FESTIVAL

The World Popular Song Festival is an annual event held in Tokyo, sponsored by the Yamaha Music Foundation along with the Ministry of Foreign Affairs of Japan, the Metropolitan Government, Japan Air Lines and Nippon Gakki Ltd.

This highly touted, commercial festival exists, according to Yamaha, to spread the gospel of music throughout the world. The last festival drew 1500 songs from 57 different countries.

In addition to the cash awards and prizes, winners receive an eight day all expense paid trip to Tokyo to compete in the finals which normally are held each November.

There are two grand prizes; one for the best foreign entry and one for the best Japanese entry along with several "outstanding composition awards." The grand prize winners take home \$5,000, a medallion and a Certificate of Honor. Outstanding composition winners are awarded \$1,000 plus a medallion and Certificate of Honor.

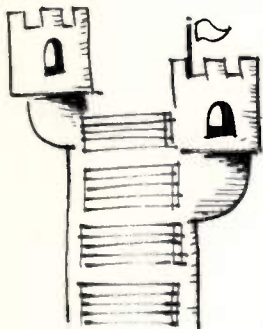
There are additional awards for best performance of a song and interpretation.

Songs must be wholly original compositions, commercially unpublished and unperformed prior to the festival. Each song entry must be accompanied by the signed application form along with photos of the composer and singer. A copy of the vocal score and the lyrics, in their native language, (along with a rough translation into English if necessary) must also accompany the entry form. The festival would prefer a two-track stereo recording of the song on a 4" or 5" reel.

The deadline for this years festival was June 12th, but for

information on the festival in 1977 contact:

Festival Committee
Yamaha Music Foundation,
1-1-1- Ebisu Minami,
Shibuya-ku, Tokyo, 150
Japan



CASTLEBAR INTERNATIONAL SONG FESTIVAL

This festival is an annual event sponsored by the Castlebar Chamber of Commerce in Castlebar, Ireland. It's an international event open to all songwriters, both amateur and professional, from all nations of the world. According to FIDOF, the tenth annual festival drew more than 1,000 songs from 31 different countries.

Because of the Chamber of Commerce nature of the festival, awards and prizes are donated by various Irish companies, such as the internationally famous Galway Crystals.

A top prize of 1,000 pounds plus a trophy is awarded for the best overall song. Second and third best overall song awards of 300 pounds plus a trophy and 100 pounds plus a trophy respectively, are also awarded. Other cash prizes of 50 pounds are awarded for the singer of the best overall song and the singer giving the best interpretation of a song.

A new category for "Instrumental Compositions" has been added for this years competition. Awards in this category are: 400 pounds for best entry, 100 pounds for the best Irish entry and 50 pounds for the best overall arrangement.

Any number of songs may be entered in this competition as long as they have

not been published in any form prior to the festival. Unlike other European festivals, the Castlebar places no lean on the publishing of any of the submitted material.

The deadline for this year's competition was June 12th, but entry forms and information on next years festival can be obtained by contacting:

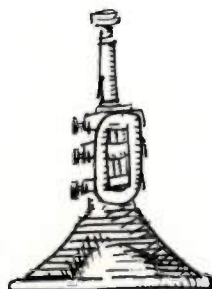
Mrs. Gisela O'Connor
International Relations
Officer
Castlebar International
Song Contest,
10 St. Helens Road,
Booterstown, Co. Dublin,
Ireland



THE INTERNATIONAL SONG FESTIVAL FOR PEACE-IN MALTA

This festival usually takes place in December during the Christmas celebration. Entries are to be submitted not later than sometime in September, but for more exact information contact:

Tourist Revues
International
Notabile, Malta
or FIDOF



THE GRAND PRIX de PARIS INTERNATIONAL de la CHANSON

Participation in this event is advertised as open to "music

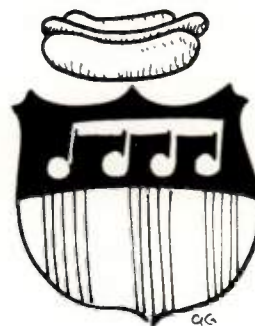
authors and composers of all nationalities and living languages." Competing songs must be original. The words and music must be unpublished and submitted on a mono recording.

Registration and participation fees are : 200 francs for the first entered song and 150 for each additional song. (A franc is approximately 22 cents at the current rate of exchange.)

Award Categories

- 1) Song (Grand Prix de Paris International de la Chanson).
- 2) Performing Grand Prix.
- 3) Prize of the S.A.C.E.M. assigned to the French song.
- 4) Prix Maurice Chevalier, assigned to one of the French selections.

Additional information can be received by contacting:
Service du Grand Prix
International de la Chanson
2 bis, rue de la Baume
75008 Paris



THE AMERICAN SONG FESTIVAL

The A.S.F. is the only international song festival of its type currently held in the United States. This event is open to both amateur and professional songwriters from all nations with no language restrictions.

This festival was conceived as an alternative to the "invitation only" style of it's European counterpart.

A.S.F. festival is an annual event and the deadline for submission of material is late June. They maintain a fully staffed office of music professionals the year round.

Awards and Prizes

The A.S.F. awards 656 cash prizes ranging from two "Grand Prizes" of \$30,500 to "Honorable Mentions" worth \$50.00. These awards are split between two divisions, amateur and professional.

Music Categories

Within the amateur division there are six different musical categories: Top 40 (rock/soul) ... Country ... Easy Listening ... Instrumental/Jazz ... Folk ... and Gospel/Inspirational.

The Professional division is restricted to only the first three: Top 40 (rock/soul) ... Country and Easy Listening.

Judging

Judges for the A.S.F. are gathered from the ranks of publishing companies, record companies, music critics and recording artists. The submitted songs are screened by these music industry professionals in an elimination process by which the winners are ultimately chosen. The guidelines state "The criteria for judging are: Originality, Musical Composition and Lyric Content (when applicable). Elaborate instrumentation vocal arrangement or production will have no bearing on the judging. In fact, the simpler the production, the better." The songs in both the amateur and professional divisions are judged separately for non-competing awards.

Fees

There is a fee of \$13.85 for each song in the first category, with an additional charge of \$8.25 for each additional musical category selected. Any number of songs may be submitted as well as one song in several different categories.

Submittal of Songs

Each submitted song must be recorded on a cassette tape with only one song per cassette. The cassette must be accompanied by the A.S.F. entry form and the appropriate fees for the musical categories selected.

Within one week after

receipt of the material, they will acknowledge such with a return postcard.

Miscellaneous

The A.S.F. places no publishing restrictions on any of the submitted songs or lays any claim to them. The individual writers retain all rights to their music. The festival states, "The songs are used only in conjunction with the competition."

As is the case with many of the song festivals throughout the world, the specific date and deadline are subject to change. The deadline date for the A.S.F. is usually sometime in early June but for specific information concerning dates, deadlines and possible format changes contact:

The American Song Festival
P.O. Box 57
Hollywood, California
90028

ABOUT FIDOF

In 1977, the International Federation of Festival Organizations and Organizers, FIDOF, located in Split, Yugoslavia, will celebrate its tenth year of service to the world-wide music community. It is the only such organization of its kind in the world and all the major festivals in 48 different countries are members.

FIDOF was initiated when, according to FIDOF, "... representatives from the music industry felt the necessity to co-ordinate their activities and organize a world-wide information service. At the same time, sponsors, communities and even governments needed such an international organization which would, on a neutral ground, be a link among all who promote music and arts in general."

FIDOF publishes an illustrated bulletin concerning festivals "past, present and future," along with an annual calendar of national and international events throughout the world, as a service to its active members.

Membership in FIDOF costs \$25.00 per year and entitles the member to all of the benefits and information circulated by the organization.

Songwriting The Long Distance Songwriter

by Buddy Kaye

Editor's Note: Al Kasha will definitely be back in our September issue.

Buddy Kaye is a successful publisher, a Grammy winning producer of Richard Burton's current LP, *The Little Prince*, and has been the lyricist of songs which have contributed to the sale of 50 million records. (i.e. *Till The End Of Time*, *Full Moon And Empty Arms*, *A-You're Adorable*, etc.)

Consider the following: you are embarking on a way of life that allows you to share your thoughts and feelings with a world full of people... and be paid for it. How fortunate. Especially when you consider there are some sixty nations who do not allow freedom of expression and imprison people or ship them off into the cold, vast wilderness because they try to express their personal thoughts. Given an atmosphere where you can choose your profession, what will be your main source of income when you blow out the candles on your 50th birthday? You'll still be pretty young, you know.

Statistically, ninety-five out of every hundred of your peers at that age will be doing something other than writing songs. A few will drift into other areas of the music industry. The majority will fade into the anonymity of the commuting 9-to-5ers.

Happily, there is a survival kit to alter the course of these 'down-the-road' probabilities. There are three interesting alternatives: (1) Save every penny of your royalties and live meagerly and miserly; (2) Invest your royalties intelligently; and (3) Simply take the time out to learn the vital elements and proven principles that are necessary to produce a *never-ending* flow of songs which have a chance of becoming standards.

Qualities inherent to standards are: Original but simple melodies that people can sing; interesting subject matter and words that people can understand, remember and identify with. These ingredients are contained in such songs as "*Tie A Yellow Ribbon* etc.," "*By The Time I Get To Phoenix*," "*You've Got A Friend*," and "*Help Me Make*

It Through The Night." It is generally agreed that these particular hit songs will be among the most requested years from now with royalties continuing throughout the writers' lifetime.

Being in control of your craft will provide you the tools and the flexibility of writing any time, any place, on any assignment without the necessity of creating moods to inspire you. I believe Irving Berlin said "Songwriting is 10% inspiration and 90% perspiration." An interesting comment on the subject came from a beautiful lady songwriter/artist. When Malvina Reynolds was queried as to where she got her inspiration, she reflectively replied: "If I knew I'd go there every day."

The point is that the better songs endure. But a new breed of song has shown up on the charts. You don't really sing it, you can't quite understand the words and it's not important anyway; you don't pay attention to the form or structure. What you do is 'feel it.' The record is bought not necessarily for the song but for the sound.

As a writer looking for a future, you must understand that "sound" songs are transient visitors in the music markets of the world. True, "sound" songs earn quick bucks during their short run, but the real objective should always be longevity. Royalties stemming from the rich flow of standards of the 1920's through the 50's continue to give a few hundred songwriters, out of tens of thousands, the luxury of spending their September days writing, teaching, planning projects or just sitting and thinking.

I am fortunate to be among that small, elite group because I was born at a time when *Songs* were 'the thing' in those good old Brill Building days of the music business rather than *Sounds*.

I am not for a single moment downgrading record "sounds." I am only saying that "*Get Up And Boogie*," and "*Get Down Tonight*," etc. are temporary tenants in the house of standards. Ad-

ditionally, "sound" songs are seldom covered by other recording artists, rarely performed on TV, are only occasionally translated into foreign languages and almost never ride the "come-back trail."

A variation of "sound" songs are the half-sound/half-song hits like "*Louie, Louie*," and Sam the Sham's "*Woolly Bully*." The most successful half-sound/half song writing team is unquestionably Elton John and Bernie Taupin. Elton will undoubtedly go down as a great recording artist, but, in my opinion, not as a great songwriter. This is substantiated by the fact that the total output of songs written by Elton and Bernie has not received an equaled number of cover records accumulated by just one Lennon/McCartney song, "*Yesterday*." This is not to say that this incredibly talented team should not be admired and applauded. But the subject here is standards.

Disciplined songs, in which the words and music have enough strength on their own not to be dependent on a hit "sound" or arrangement, constantly hit the charts with other than the original artists. Check out the "charts" in this issue and pick up on some examples.

What does it all mean for the independent songwriter? I believe the answer lies in concentrating on writing songs which will have lasting quality. Study the masters. Analyze the intelligent lyrics, the uncommon chord progressions, the singable melodies. Never stop the process of learning.

There are many classes, seminars and lectures available to songwriters who take the trouble to seek them out. In main music centers throughout the country, they occur continually as has been reported here in *Songwriter Magazine*. In other areas, you should check with the colleges and see what they have to offer.

Editor's Note: For those in the L.A. area, Mr. Kaye will be conducting lyric writing classes at L.A. Valley College on Saturday mornings from 11A.M. to 1P.M. The modest fee will be \$22.50 for ten intensive weeks.

Composition

by Ladd McIntosh

Helpful Hints Department

Writing songs, whether lyrics or music, is not easy and takes a great deal of thought, energy and dedication. Unfortunately, many songwriters waste a great amount of energy and time and don't really improve their product. In fact, too much time spent on one piece can actually weaken it and reduce it to a level of mediocrity where it may forever keep company with the vast majority of songs. Here are several "helpful hints" which will hopefully enable you to be more productive in less time.

- 1) Avoid constant rewriting and reworking of your composition.
- 2) Initial (spontaneous) ideas are usually best.
- 3) When composing, use a cassette recorder.
- 4) Approach your work when fresh and relaxed.
- 5) Take regular breaks in your writing schedule.
- 6) Work on your song *away* from the keyboard or guitar.
- 7) Learn to use correct rhythmic, music and chord symbol notation.
- 8) Write clear and concise lead sheets.

THE REWRITE/REWORK PROBLEM

Almost anything will begin to sound "correct" to your ears if repeated enough. Constant reworking of a melody only serves to dull your responses to it. The energy spent on rewriting could be put to much better use composing new ideas and developing old ones. If you finish a song and your critics—be they you or someone else—are lukewarm, don't despair. Write a *new* song! Be cognizant of your mistakes in the old one, but instead of trying to write out the weaknesses, size them up and strive to avoid them in your new work. You'll not only be more productive but happier, as well, because you will be writing more songs than before.

INITIAL IDEAS ARE BEST

We react to stimulation of all kinds. Depending on the stimulant, we may react with fear, anger, laughter, weeping, anguish, giggles, passion, hunger, thoughtfulness, intense randiness or vulgar depravity. There are many more responses.

The combining of notes and/or words into logical sequences acts as a stimulant and we can't help but respond to these as well. The songwriter is constantly searching for ideas—melodies and lyrics (stimulation)—that trigger an instant response in himself. Some call this inspiration—others luck. Once triggered, this response drives the songwriter to try to capture its essence and mold it (the initial idea) into a logical, stimulating and thought-provoking complete musical—something called a song. The professional knows how to isolate this "germ" and to build from it and thereby enhance it—creating a truly fine and complete musical entity.

The amateur, on the other hand, in reworking, usually begins to "doctor up" his *original* idea until it's no longer recognizable. But that's okay because, you see, he's been in on this evolutionary transformation of his initial idea from the beginning, and of course, he's only making it better. Or is he? He (or she) originated the idea and enjoyed the process and then has tampered with it (he calls it "nurturing"), changed it and fiddled with it, and all the while has been aware of the "growth." And he's enjoyed this, too. Small wonder he thinks it's "fantastic." Small wonder, too, he feels frustrated and dejected when nobody buys it.

Unfortunately, the potential record producers, publishers, recording artists, and audiences missed out on this "miraculous music metamorphosis" (and quite frankly, could care less). They don't have the originator's added insight. What they hear doesn't make much sense and they quite naturally reject it. They undoubtedly would have been more responsive to the original idea.

Look at it this way: If it was good enough to "push

your buttons" initially, why mess with it? Maybe it will "push" someone else's buttons as it did yours. Give it a chance!

Remember: Do not rework the original idea. Instead, rework the logical extensions and off-shoots of that idea.

USE A CASSETTE RECORDER

Many songwriters who are just beginning experience a good deal of difficulty putting down on paper a correct version of what they have written. Because they are not experienced at melody transcription or rhythmic notation, their efforts tend to make them so confused that after a short while, they're not certain how the idea went in the first place. This can be very frustrating.

The advent of the cassette recorder has been a boon to beginning songwriters who are wise enough to use it. As you begin work on a song, simply record yourself. You can then transcribe it at your leisure. If you have trouble with transcription, you can take all of the necessary time to learn without any danger of losing that "funky" rhythmic thing or that "peculiar" melodic relationship. There is nothing to compare to the total feeling of frustration that occurs when you spontaneously play or sing something, and then can't repeat it exactly. It's gone for good. A cassette recorder will happily alleviate this problem.

A word of caution about recorders. Avoid turning on the tape and improvising for any length of time while searching for a valid musical idea. It's quite tedious to play back one and one-half hours of "jamming" just to locate a few seconds of an idea here or there. Be judicious with your use of a recorder, but use it!

WORK WHEN FRESH AND RELAXED

This is just common sense. A manager of a baseball team wouldn't dream of starting a pitcher who had just pitched nine innings the day before. Why should you expect your brain to function at the high level needed for creative thought after a long, hard day or with too little sleep or food. You should approach

a game: rested, relaxed, awake and reflexes at the ready.

This also applies to Hint #5: Take regular breaks. You can only push your mind so far before it starts to get fuzzy and unresponsive. When you find your mind wandering, stop. Take a break, play with your kids, watch some T.V., work on your button collection, drink a beer, take a snooze, go swimming, play pinball, go lay in the weeds, hang by your fingernails, or clean your toes—whatever. Give your brain (your creativity) a chance to rest and re-energize. You will become more productive and you will enjoy the work of composing so much more.

WORK AWAY FROM THE WRITING TABLE

If you keep a small part of your mind open to songwriting, you may be amazed to find that some of your very best ideas will come to you when you're *not* where ever it is you normally write. I normally compose in my office at a card table seated next to my piano. However, I've written songs on airplanes, in airports, in bathrooms, lying on the floor, on picnics, while lying in bed and even during meals. Some people write best at the seashore, others at the mountains, while still others get good ideas at ball parks, while hitchhiking or whilst digging for sand dabs. I've known people who keep music paper on their bedside table so that they may write down any ideas that come to them in the middle of the night. Some get their best ideas while taking a bath, others while sitting on the toilet and still others while riding on a bus. I know a woman who wrote a couple of really fine songs on a very noisy air transport. She was on a USO tour at the time. Some find the stimulation of teaching a catalyst while others are too exhausted from teaching to function with effective creativity.

Wherever and whenever you must be prepared to jot down that beguiling idea when it hits you.

CORRECT NOTATION

Space does not permit a thorough discussion of this
continued on page 29

Nashville Songwriters Association



*Marijohn Wilkin,
First Vice President NSAI*

Marijohn Wilkin is many things to NSAI as well as its 1976-77 First Vice President, for it was in her kitchen over lots of coffee, doughnuts, and burning hours of midnight oil that the Constitution and by-laws for The Nashville Songwriters Association was drawn. She has served on the board of directors twice previously, and in the interim years worked long and diligently on committees which has helped to bring "Songwriters" to its present progress level. In October of last year, Marijohn was inducted into NSA's Hall of Fame.

Marijohn Wilkin is many things to the music world. The native Texan is the only lady we know who financed her way to a bachelors degree in English at Hardin-Simmons University by singing with a cowboy band. She considers her days as a singer with the Hardin-Simmons University Cowboy Band, on scholarship, as a very important phase in her life. She went on to teach music in public schools in Lovington, New Mexico and Tulsa, Oklahoma; but songwriting was the winner when the petite, soft-spoken Marijohn came into Nashville riding the crest of "Waterloo," the song written with John D. Loudermilk, and recorded into the giant by Stonewall Jackson. She wrote for Cedarwood Publishing Company for seven years, where, with Danny Dill, the much recorded "Long Black Veil" was written, and originally recorded by the late NSA Hall of Famer, Lefty Frizzell. With a catalog of many, many songs, Marijohn is songwriter extraordinaire. But, musically, she didn't stop here . . . she formed the

"Marijohn Singers" who sang on literally hundreds of hit recordings, as well as becoming a featured act on a syndicated TV-er, "Good Old Nashville Music," a three-year run for the Marijohn troupe.

Always seeking a challenge, Marijohn, "on a shoe-string and a prayer," plus that uncanny ability to recognize talent potential, formed her Buckhorn Music publishing company. With unproved writers and the young talent of Chris Gantry, Zack Van Arsdale, Ed Bruce, Kris Kristofferson, Bucky Wilkin (her only child), and Hillman Hall . . . these names alone

proved her knack for "knowing potential" . . . need more be said?

In the fall of 1973, Marijohn Wilkin had almost completed a song, "One Day At A Time." Kris Kristofferson was in Nashville with the great "Why Me, Lord" breaking the top of charts everywhere. Marijohn thought "One Day At A Time" would be a great follow-up for Kris. She called him and together they finished the song. Kris didn't do it but newcomer Marilyn Sellers did and it became an instant #1 recording, crossing from the country charts to a Top 40 hit! The song won for

Marijohn the 1975 Gospel Music Association's coveted Dove Award.

Two years ago Marijohn realized a religious reawakening, and her writing turned to gospel. She dates her current success to this fact and emerges as a single gospel recording artist. Contracted to Myrrh Records, her first album, "I Have Returned," was number one gospel for the talented singer, pianist. Her second LP, "Where Am I Going," contains eleven songs, all Marijohn Wilkin creations.

What follows are Marijohn's words to the readers of *Songwriter Magazine*.

.....

Dear Songwriter,

Since there is no way to be as funny as Ed Bruce in his letter to you . . . I figured I would share something beautiful with you. My mother copied this by hand and had it framed for my Christmas gift in 1966. I have it hanging in my music room for quick reference and inspiration in the many times of "identity crisis."

"I Am Music"

I am music, most ancient of the arts. I am more than ancient, I am eternal. Even before life commenced on earth, I was here in the winds and waves. When the first trees and grass appeared I was among them.

And, when man came I at once became the most delicate, the most subtle, the most powerful medium for the expression of man's emotions. When men were little better than beasts, I influenced them for good. In all ages I have inspired men with hope; kindled their love; given a voice to their joys, cheered them on to valorous deeds, and soothed them in times of despair.

I have played a great part in the drama of Life, whose purpose is the perfection of man's nature. Through my influence human nature has been uplifted, sweetened, and refined. With the aid of man I have become a Fine Art.

From Tubal Cain to Thomas Edison a long line of the greatest, brightest minds have devoted themselves to the perfection of instruments through which men may utilize my powers and enjoy my charms. I have myriads of voices and instruments. I am in the hearts of men and on their tongue in all lands, and among all peoples,—the ignorant and unlettered know me no less than the rich and learned. For I speak to all men in a language that all understand. Even the deaf hear me, if they but listen to the voice of their souls.

I am food of love. I have taught men gentleness and peace; and I have led them onward to heroic deeds. I comfort the lonely, and I harmonize the discord of crowds. I am a necessary luxury to all men . . . I Am Music!

Allan C. Inman

Why not cut this out and put it on your wall for those down days, when the words and the music just don't seem to match the melody you're hearing in your heart, it will help you remember who you are.

—Marijohn Wilkin

Who's Who?

by Pat and Pete Luboff



LOS ANGELES

Richard Burns, Professional Manager
Sunbury Music Inc.—ASCAP
Dunbar Music Inc.—BMI
Sunbar Music—SESAC
6363 Sunset Blvd. Suite 604
Hollywood, Ca. 90028
(213) 461-9171

Other Offices: Nashville, New York, Toronto, England. Foreign offices and representatives around the world.

Affiliated with: RCA Records

Dick was a banker whose weekend hobby of recording songs at home with his friend, Gary Usher, led to a sale to Dory Records in 1962. Dick played bass on the hit Capitol album, "Shutdown," and later became one of the Hondells, who had great successes with "Little Honda" and "Younger Girl." In 1963, Dick took a leave of absence from the bank and he never returned. After having songs released on 14 labels, Dick became Jimmy Bowen's A&R coordinator.

Fourth
Semi-Annual

N.Y. Lyric Writing Seminar

Sept. 18th & 19th
At Hofstra University

Featuring a dynamic weekend crash course in the basics of professional lyric writing. Includes an intensive workshop, detailed instruction in specific techniques, and individual assistance and evaluations. Conducted by the president of Ultrasound Records, as described in the July issue of Songwriter Magazine by Rollin' Albert.

For details write:

Ultrasound Records
Dept. S
1728 Roberta Lane
Merrick, N.Y. 11566

Five years ago, Jerry Teifer asked Dick to join the Sunbury Dunbar staff. Dick says, "When I was new to the business, I was naive and I got ripped off. My experience helps me in my job now, because I know what to tell the writers I see. When they leave my office, they're not naive anymore. I tell them where they stand and how the business works. I do unto them what I wish someone had done for me. I shoot straight and make sure everybody is aware of what's going on."

"Most professional songwriters know that if you don't like their song, it doesn't mean it isn't a great song. They know I'm only one opinion and I could be wrong and they don't take it personally. Professional songwriters are the greatest, easiest people to work with. It's the amateurs who get upset when a publisher passes on their songs and that makes them very difficult to work with."

"The question is: 'Are you as good as Elton John, Kris Kristofferson and Mac Davis?' Because that's your competition. Songwriting isn't like any other field you get into where there's a set training program. Nobody has the time and the money to bring writers along in their development. So, as soon as you pick up a pencil and say 'I'm a songwriter,' you have to compete with the best in the field."

"I look for commercial songs and that means songs that a lot of people happen to like—in other words, songs with universal appeal. Write for the people on the street." To audition, send a three song maximum, preferably on reel to reel tape with leaders between the songs and lyric or lead sheets. Also include a self-addressed, stamped envelope if you want your tapes returned.

Dick adds, "If someone has taken the time to write something down on paper, it can't be bad. It's part of him. But, if I see potential in a songwriter, I tell him to be very self-critical of his work. Just because you wrote something doesn't mean that it can't be improved on. Construct it so that every line adds to the song. Have a hook that gets people off and makes them

want to turn up their radios and sing along."

The Sunbury/Dunbar catalog features many hits, some of which are: "These Eyes" and "American Woman" by the Guess Who, Harry Nilsson's "One" and "I Guess The Lord Must Be In New York City," Herbie Mann's "Hijack," "Amy" by the Pure Prairie League, and others like "Me And My Arrow," "It's Impossible" and "I Write The Songs."



Bo Golden, Professional Manager
Criterion Music Corp.—ASCAP
Atlantic Music Corp.—BMI
6124 Selma Ave.
Hollywood, Ca. 90028
(213) 469-2296

Other Offices: Paris and world wide sub-publishers

Also: Criterion Studios (16 track)

Bo's father, Mickey Golden, was the founder of Capitol Songs at the request of Glenn Wallichs, who, with Johnny Mercer and Buddy DeSilva had started Capitol Records 18 months earlier. By 1948, Capitol Songs had evolved into Ardmore and Beechwood Music and Mickey left with a lot of the songs they had acquired collectively to form his own firm, Criterion. The catalog has a foundation of standards like Johnny Mercer's "Dream," "Manana," "Moonlight In Vermont," "It's A Good Day" and jazz tunes by Charlie Parker and Gerry Mulligan. Criterion and its related companies are noted for their extensive Hawaiian and Polynesian catalogs, which include "Tiny Bubbles" and "Pearly Shells."

In the 60's they had 14 straight hits by Lee Hazlewood, with titles like "These Boots Are Made For Walking" and "Houston." Later, they worked with Jackson Browne, writer of "Doctor, My Eyes" and "My Opening Farewell." Current involvements are basically with writer/artists: Don Preston, ex-lead guitarist for Leon Russell, who now has his own band; Jamie Browning,

an up and coming RCA artist; a group called Honk; and writer/producer Denny Randell.

Bo grew up in the business, helping out during high school and college. After graduating, he spent three years in France, helping run their Paris office. Some of his duties were getting French renditions recorded of American songs and getting American records out and available to French-speaking people in France and the Benelux countries. Bo returned to L.A. in 1971.

Bo prefers songs submitted on cassettes. Send a maximum of four songs with lyric sheets or lead sheets and a self-addressed, stamped envelope. He says, "I'm looking for talented writers, with a flair, and I'm looking for hits. We have excellent demo making facilities that we make available to our writers. I don't think it's 100% true that a flat melody and lyric demo makes it for producers who work with their gut level reactions when choosing songs. It's true to a point, and I'm a sucker for a song that stands on its own with just a piano or guitar and voice demo. Then, an arrangement only adds to it. But, sometimes simple demos get boring. The important thing is to make a demo with energy, something that sounds enthusiastic and musical. Then again, a good demo can fool you and when I hear one I always stop and say . . . yes, but is the song really good? Is it placeable? A song can't be so introverted that you can't imagine anyone else doing it."



NASHVILLE

Gus Barba, Professional Manager
4 Star Music Co.—BMI
Ace Music—SESAC
Fireweed Music—ASCAP
49 Music Square West
Nashville, Tennessee 37212
(615) 329-0444

Other Office: Hollywood
Affiliated with: 4 Star Records and Challenge Records

4 Star Music originated in Los Angeles over 30 years ago and two of its founders

were Joe E. Johnson, the current President, and Gene Autry. The firm moved to Nashville in the 50's. Their catalog includes these songs, all of which are award winners: "Release Me," "Send Me The Pillow That You Dream On," "Am I That Easy To Forget?" "Don't Let The Stars Get In Your Eyes," "In The Misty Moonlight" and "Tequila."

Gus' 19 years of experience in the music business began with playing drums on tours around the country with various groups. He moved to Nashville in 1969 and played with the Compton Brothers, who had a hit with "The Haunted House." After touring with Wilma Burgess, known for "Don't Touch Me" and "Misty Blue," Gus became one of Tom T. Hall's back-up group, the Storytellers. He says, "Tom T. Hall is the best songwriter I know and I'm grateful to him for the education he gave me in songwriting." Gus got into publishing when he helped run Hall Note Music for Tom T. Meanwhile, Johnny Rodriguez, who had joined the Storytellers, was now branching out to form his own group and Gus left with him for a year's tour. When the tour was over, Gus did some independent promotion work before joining 4 Star Music in December of '75.

Gus comments, "Songwriting is like prize fighting or anything else you want to do. Once you have the basic love of it and the wanting to do it, the rest is hard work. After you have the desire to write a standard, you've just got to write and write and write, and the more you do it, the better the songs will be.

"Make a study of the basic structures of the existing great songs. I strongly recommend Tom T. Hall's new book, "How I Write Songs," in which he tells about not only his methods, but also about those of several other writers he knows.

"Everybody from your neighbor on will tell you not to get into songwriting. You can expect to have lots of songs returned to you. You can't get frustrated after one or two rejections, you've got to keep at it regardless of even 2 or 300 rejections. You must believe in what

you're saying. After that, it's a case of finding the right channel for the song.

"Don't go into the studio and spend a lot of money on making a demo. A good clean audible work tape will do. Send your best two, your first and second shots, with lyric sheets at least and lead sheets if available. Tapes may be reel to reel or cassette, and a self-addressed, stamped envelope should be included. We are primarily a country music publisher, but we also have a Hollywood outlet and can get songs to pop stars like Dean Martin, Perry Como, Engelbert Humperdinck and Tom Jones."



Merlin Littlefield, Assistant Director

American Society of Composers, Authors and Publishers—ASCAP
No. 2 Music Square West
Nashville, Tennessee 37203
(615) 244-3936

Other Offices: New York, Hollywood

Merv explains, "There are two ways for songwriters to receive money from their songs. The first is mechanicals, which means record sales. That money comes from the record companies to the publishers and then to the writers. The other source of income is performances, which is when their songs are used on radio, TV, live or wired music. ASCAP is a non-profit collection agency, which was established in 1914 to protect songwriters and insure that the copyright law of 1909 be performed properly, that is—if a person writes a song, he or she should be paid for the performances of it. To that end, we survey and license radio stations, TV networks, clubs, hotels and concerts.

"I've been in the record business and observing it for nine years and I have come to believe and live by this: service is the area of competition. Our goal at ASCAP is to attract as many good writers and have as many songs on the charts as possible. But after we get the writers to join, we don't stop. We owe

them a service, so I work with writers that are already signed as much as I try to get new writers. That way, we get the word around that ASCAP is a good company.

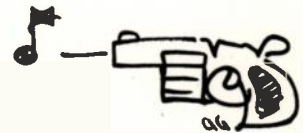
"To be of service, we have to be a multi-faceted information center ready to answer every question there is about the music business. We get questions about the copyright law, how to form new publishing companies, how record companies choose artists, how artists choose material, what trade papers offer, how songs get on the charts, how songs are picked for radio airplay, how to get advances. The songwriter is the backbone of our industry and I think he has to be very knowledgeable about what goes on after the song is recorded. The country music playlists are getting tighter, just like the pop stations, and the songwriters need to know what they're up against.

"To seek writers, we go to clubs and concerts where the new talents are performing to inform them about ASCAP. And I have recently become a member of the Country Music Association's Speakers Bureau. My duties will take me to colleges and civic groups to tell them about the music business.

"We are the oldest licensing agency in the world and I feel we have the hottest writers collectively. Some of the country writer members of ASCAP are Jerry Foster, Bill Rice, Royce Porter, Bucky Jones, Eddie Raven, Jim Weatherly, Jesse Colin Young and Loggins and Messina.

Merlin advises, "Writers have to be excellent objective observers. The arts have always reflected society throughout history. Songs are like politi-

cians; the ones that appeal to the majority are going to be elected. Love is still the biggest theme in music. You've got to say 'I Love You' in a new and different way, but still keep it simple enough for the fellow driving down the street to understand what you're talking about. Avoid getting too intellectual in your lyrics. Figure out why the songs



that have made it are hits."

Writers in the mid-west, south and south-east, including Texas, Oklahoma, Illinois, Georgia and the Carolinas, who are interested in finding out more about ASCAP may contact Merlin at his office in Nashville.



NEW YORK

Felix DiPalma, Director of Talent Development
Kirshner Music, Inc.—ASCAP
1370 Avenue of the Americas
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Affiliated with: Kirshner Records, Distributed by Epic.

Don Kirshner started by writing songs with Bobby Darin in 1958 and their first hit was "Splish Splash." Don then joined with Al Nevins to form Aldon Music, which was famous throughout the 60's for these great writers: Carole King and Jerry Goffin, Neil Sedaka and Howie Greenfield, Jack Keller, Barry Mann and Cynthia Weil. He later sold Aldon to Columbia Pictures and it became Screen Gems/Columbia Music. While serving as President of Screen Gems/Columbia Publishing during the heyday of the Shirelles and the Drifters, Don was instrumental in the emergence of the giant hit, "Sugar, Sugar" by the Archies. He is currently producing the Rock Awards TV Show, which will air on September 18th

continued on page 28



Songwriter
Interview:

Puttin' feel into Music

By Paul
A. Nelson

If you've read more than one of these interviews, you've by now noticed that it is extremely difficult for a songwriter to define the creative process. How does one explain how he or she goes about translating their feelings into music and words?

The problem can compound itself when the songs are not the end result of one person's feelings, but a musical and lyrical collaboration of two people.

And the situation can be made more complex yet, if the two people blending their words and music are married. In our highly transient society, the odds against long term collaborations, both personal and professional, are growing larger. To bet both as an entry would bring odds which Damon Runyon would call a "sucker bet."

Yet, for over fifteen years now, two people from Runyon's neck of the woods, have beat the odds. I don't think it's just that they're from New York that gives a Runyonesque feeling about Barry Mann and Cynthia Weil . . . it's the lovable, good-timey, light-hearted interplay and dialogue that goes down between them. They seem to

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enjoy each other, and respect one another's talent. And there is no jostling for center stage. They don't try to upstage each other in what they do . . . they try to complement.

To illustrate, when asked, "with some of your biggest hits like *On Broadway*, and *You've Lost That Lovin' Feeling*, you achieved a certain grandeur about them . . . a bigger than life feeling. Did you strive for that? How did that come about? Did you consciously try to do that?" . . . Cynthia responded:

"What you're trying to get into is the creative process and how some things happen. There are a lot of songwriters reading this and I would just like to say to them that I think we're all bananas. And the reason I think we're all bananas, (and this I just started thinking about), is we don't know where it comes from. You can learn a certain amount of craft. At this point we can write a professional song. Either it's good, it's bad or it's medium, but it's professional. Where the great ones come from, you don't know. And you never know where the next one is going to come from and when. When you're on a hot streak you're on a





"I went through that period of denying what came to me easily."

hot streak, and when you're in a slump, you're in a slump.

"And the process is never ending. It doesn't stop after you have a hit. In fact, it gets worse because you think you're never going to write another one. At least in the beginning, you think the first hit has got to come someday, but you're not that sure about the second.

"But I think we, (probably all creative people), are a little closer to some kind of subconscious source than most people, and when we unblock, it starts flowing out. But you don't know why that happens, or how to make it happen. Everybody has their own little procedures they go through and can tell you their little tricks. I would have times when I'd listen to a certain writer until that turned me off. Or I'd listen to the radio . . . don't listen to the radio. Wear my shoes . . . don't wear my shoes. Write in the living room . . . write in the den. And it never comes the same way twice and that's why I think we're all a little nuts because we're the only people who have to operate that way. If Christian Barnard went into a heart operation and said, 'Now let's see . . . how am I going to do this today?', he'd be a little nutty too, and his patient would be a lot dead.

"Now, when we have to come to grips with the realization that we earn a living doing something that we don't know how to do, and fear that maybe today, we won't know how to do it anymore, you can understand why I feel we're all bananas!"

To which Barry adds proudly, "Now you see why I love her!"

Mann and Weil were born

in the same city but in different boroughs; he in Brooklyn and she in Manhattan which, Barry feels, is like two different continents. Cynthia agrees.

"When I was a little girl," she recalls, "I was raised by a German nurse who lived in Brooklyn and she used to take me home to spend Christmas at her house. We used to take the subway from Manhattan and when it would come out of the ground to cross the Brooklyn Bridge, I thought I was going to Germany."

It was Brooklyn though and the home of her future husband and partner in song. Barry went to Madison High School there, which also happens to be the alma mater of another fair writer of songs named Carole King. It was during his early years at that school that he started writing songs just as a hobby . . . "fiddling around on the piano" as he calls it. He took some piano lessons to learn some chords, and did some pickin' on the ukelalie and learned a lot more about chords from that.

"I never thought I'd be a songwriter," Barry says. "I went to college at Pratt and studied architecture. I didn't really know what I wanted to do at that age.

"But before I went to Pratt, I worked up in the mountains (i.e. Catskill Mountains), as a bus boy and if there were talent shows, I'd sing and play some of my own songs. I was doing words and music myself at that time.

"I met a guy there named Jack Keller who was in the band at one of the places I worked, and we became friendly. He comes back into the story in a minute, but after the mountains, I finally went to Pratt and after a year, felt like I didn't want to be an architect. I really flipped out in a way.

"Anyway, the only thing I had going for me was that I felt I had some talent as a songwriter. I thought I was pretty good. So I looked up some of the names I had stored from when I performed in the mountains and I remembered Jack Keller and gave him a call. He was signed as a writer to a guy named George Paxton, and he already had had a hit with the Cordettes. Jack

invited me to show some songs to Paxton, which I did, and he liked a few of them, and eventually I started cutting demos.

"While I was in the recording studio, I met three writers who had formed their own publishing company and they invited me to 'just hang around . . . you'll learn publishing and you'll write with us.' So I did that for about eight months and got a good feel of what the whole business was about.

"During that time, I met a man named Don Kirshner who was making records and made mention of the fact that he was starting a publishing company. I didn't come across Donny again for a few months and in the interim, I was signed to a small record label and put out a single which stiffed out, and had a song recorded that became a hit by the Diamonds called *She Say Oom Dooby Doom*. It was a top ten record; would you believe it? Later on I followed it with *Who Put The Bomp (In The Bomp Ba Bomp Ba Bomp)*. And then when I learned to talk, I did all the songs that were really good with bigger words.

"Anyway, I bumped into Jack Keller and he told me he was with this publishing company called Aldon Music and he invited me to come around. He told me he was getting a weekly draw of \$200 from them so I went and was reintroduced to Don Kirshner and met his partner Al Nevins. Donny said he wanted to sign me so I asked for the same thing Jack was getting. He said I couldn't get that but they did give me \$150 a week. It was a great opportunity for me. Kirshner was a super salesman and had a tremendous personal magnetism. I felt it was the place to be and that if I signed an agreement with him, he would be able to really do something with my songs. That was why I became a writer with Aldon which later was sold to Columbia Pictures and became Screen Gems-Columbia Music. While I was there, Aldon had Neil Sedaka and Howie Greenfield, Jack Keller, and Carole King and Gerry Goffin. I had bumped into Carole when I was bringing demos around

before I met her at Aldon. She used to bring all her material around too. She was fifteen, and I saw this confident little broad I couldn't believe. She thought everything she wrote was great. And she was right, by the way. Ninety percent of it was.

"But anyway," Barry concludes, beginning to ease out of the area of stage designated as center and turning the spotlight over to his wife the wordsmith, "you came into the picture. Go kid!"

"I'm trying to trace what happened in my mind," Cynthia begins. "I really got into it because I was performing and I couldn't get anyone to write special material. So I wrote my own and whenever I would audition, everyone would tell me how terrible I was.

"One of the things I was doing was taking already existing songs and writing additional verses to them. I was drawn to sophisticated songs such as Cole Porter wrote and a manager I auditioned for recognized the direction my writing took. His office was on the same floor as Frank Loesser's Music Publishing Company, and he wanted me to meet Loesser but warned me that 'I'd better write some lyrics.'

So that night, while watching Playhouse 90, I wrote four lyrics during the commercials and met the man behind the *Guys and Dolls* music the next morning.

"Loesser was a charming, very nice man. He met us at breakfast at 7:30. His appointments started at that hour because he liked getting into his own writing in the afternoon. He was very encouraging to me. He said, 'Well, I want you to go to the office and I'm going to put you together with some people there and develop you as a writer.'

"I wrote with some of the writers there but began to feel that the Loesser office was not Top 40 oriented, even though that was not a term that existed in those days. They weren't getting me where I could write. And I never even thought of getting a record . . . writing was just something that you did, you know?

"So I went around ped-

dling songs and getting \$25 advances. I was writing lyrics exclusively and it was like I'd walk up to someone and say, 'You want to write a melody to this?'

"One day, someone sent me up to see Kenny Greengrass and Stan Catron who were handling Teddy Randazzo. I showed Kenny my lyrics and he said, 'I think you should write with Teddy.' So I was writing with Teddy when Barry came up to play Teddy a song of his called *The Way Of The Clown*. I said, 'Who is that!?', and found out who he was from Kenny's secretary, Judy Tannon. 'His name is Barry Mann,' she told me, 'and he's with a good friend of mine named Donny Kirshner who's a publisher. Why don't you go up there?'

"So I went up and met Donny and showed him some lyrics. He put me together with Carole and Gerry, and we wrote a couple of songs together. And then Barry and I met."

"I thought she was going with Teddy," Barry adds. "When she came up to Aldon, we started talking and liked each other. Then we started going out and stuff."

"Actually," Cynthia clarifies, "we moved in together before it was fashionable to do that. I was getting \$50 a week and he was getting \$150, so we were solid."

"After I moved in with her," Barry continues, "I listened to some of her songs and I really thought they had something. They were commercial but, at the same time, they had a show-like quality. I felt no one was writing like that at the time."

"My whole background had been show music," Cynthia recalls. "I had wanted to be a performer, and I wanted to be an actress or a dancer. I was a hooper for awhile. It's like a whole other section of my life that I lived and I can't understand why I ever wanted to do that now. It seems like a silly thing to want to do . . . get up and jump around. Actually, my dancing career wasn't that extensive. Me and my dancing shoes only appeared at two nightclubs. But even then, I was into writing. I wrote the production number at one of

Some of the songs written by
Mann & Weil
during their brilliant career are:

"You've Lost That Lovin' Feeling"
"(You're My) Soul And Inspiration"
"We Gotta Get Out Of This Place"
"On Broadway"
"I Love How You Love Me"
"Make Your Own Kind Of Music"
"New World Coming"
"I Just Can't Help Believin'"
"Rock And Roll Lullaby"
"Brown Eyed Woman"
"Who Put The Bomp (In The Bomp Ba Bomp Ba Bomp)"
"Uptown"
"Patches"
"Let Me Be The One"
"Heart"
"Blame It On The Bossa Nova"
"He's Sure The Boy I Love"
"My Dad"
"Only In America"
"Saturday Night At The Movies"
"I'm Gonna Be Strong"
"Walking In The Rain"
"Looking Through The Eyes Of Love"
"Angelica"
"Good Good Lovin'"
"Hungry"
"Magic Town"
"Kicks"
"Shape Of Things To Come"
"It's Getting Better"
"Feelings"
"When You Get Right Down To It"
"Just A Little Lovin' (Early In The Morning)"
"The Last Blues Song"
"Songs"
"We're Over"
"Make The Man Love Me"
"Miracle Maker"
"Footsteps"
"Come Back, Silly Girl"
"Bless You"
"Nobody But You"
"Nothing Good Comes Easy"
"Roads"
"Together Again"
"You Turn Me Around"
"Good Time Living"
"Don't Be Afraid Little Darlin'"
"Strangers"
"A Long Way To Go"
"See That Girl"
"I Could Have Loved You So Well"
"She Say"
"I'll Never Dance Again"
"Home Of The Brave"



"I think songwriters are a little closer to some kind of subconscious source."

those clubs and didn't even charge for it. I always wanted to fix words whenever I heard them.

"In terms of popular songwriting, Barry told me what to listen to. He'd tell me to listen to the Everly Brothers and I had never heard of people like that. He educated me to that whole side of music. He was my mentor and did his best to try and keep my writing commercial and not get carried away with the sophistication. Playing off his ear for contemporary music proved to be a tremendous aid to me in understanding the writing of popular song lyrics. But my mother was left in the dark a little. The people who recorded our songs were not at all familiar to her. What we did become relevant in her eyes when Eydie Gorme recorded *Blame It On The Bossa Nova*. She had heard of Eydie Gorme."

At the beginning of their relationship, Mann and Weil were writing continuously. "We had little time left over to interact with other people, and consequently our social life was minimal," Cynthia states. "There was no difference between night and day. It was all in the studio or at the piano for about six years."

"We'd write a song and spend five hours cutting a demo on it," continues Barry. "Then our publisher would call us and say 'the Everly Brothers or the Righteous Brothers are going into the studio and we need the song by yesterday.' So we would start writing again. We used to be completely familiar with the charts, and usually there was a call for a song because an artist had a hit and was looking for



"Words have always brought clear musical pictures to my mind."

a follow-up. We'd analyze their style and what had worked for them before.

"We didn't get every record that way. We wrote a lot just to write for ourselves. Sometimes we wrote for an artist who turned it down and it became a hit with someone else. It was a really good experience for us because we learned to write a lot of different style songs and they came off with a believability about them."

Inevitably, two people living together and collaborating in their work, have got to encounter problems. We asked how this husband and wife team interact as writers.

"We fight a lot," retorts Barry with a smile that suggests a recent memory.

"We go through good and bad work cycles," Cynthia explains. "We went through a cycle where Barry just didn't like the way I was writing for awhile. And there was nothing I could do about it . . . I mean that's the way I write. So I started writing to please him instead of to please me."

"I had my problems too," Barry states. "I was trying to expand the scope of my writing and everything was becoming more abstract. I went through that period of denying what came to me easily. It's done with such ease I figured there must be something wrong with it. It's not good enough . . . I haven't grown. I've got to get bigger and better and stretch out.

So I started writing how I felt.

"Even though that period didn't produce anything memorable, it was enjoyable because I was getting a lot of stuff out of my own guts. I wasn't getting records, but it gave me greater satisfaction to unload that way than it would have getting records with songs I wasn't happy with."

But both composer and lyricist are delighted with their latest efforts . . . four new songs which have been recorded by Barry as part of a recording deal with Arista Records. They also wax enthusiastic over their manager, Bobby Roberts, who is working on their behalf in a manner which prompts them to say that, "he's the best thing to happen to them."

Their method for writing in collaboration varies. They've worked with lyric first, with the melody first, or from a title.

"Actually," Barry clarifies, "lyrics are easy for me to write to. Words have always brought clear musical pictures to my mind. It's easy for me to write to a title, too."

"Of all the ways we've worked," Cynthia adds, "it's harder if Barry writes all the music first and I have to put a whole lyric to a complete melody. Sometimes, he has just a verse worked out, and we can work from that point together.

"It's very hard to write with the same person for as long as we've been writing

together. As you know, most writing teams don't last, much less marriages. It's hard to write with the same person and keep the creative spark going, as it is hard to live with the same person and keep the creative spark going. But we do have one advantage . . . we have the greatest writing breaks. Bacharach and David never had it so good!"

The list of their hits is endless. Their songs have achieved success in all musical classifications from Country to R&B, from MOR to Rock n' Roll. Their versatility is exhibited in the songs they've written and the artists who have performed them. *You've Lost That Lovin' Feeling*, *I Just Can't Help Believing*, *On Broadway*, *I Love How You Love Me*, *Walking In The Rain*, *We're Over*, *Let Me Be The One*, *Soul And Inspiration*, *Make Your Own Kind Of Music*, and *Just A Little Lovin' (Early In The Morning)*, to name a handful. The Righteous Brothers, Dionne Warwick, Elvis Presley, The Ronettes, Johnny Rodriguez, The Paris Sisters, Mama Cass, Aretha Franklin, and Barbra Streisand. Records of their songs have sold over 90,000,000 copies.

But none of this has apparently turned their heads. That friendly, down to earth Damon Runyon light heartedness is still with them. Their feelings are unspoiled by success and the blending is music to our ears. Their songs sing it clearly; Mann makes marvelous music . . . Weil writes wonderful words.

SRS Open The Forum

The following article is in support of SRS' firm position that music publishers should be regulated by the state. At present, publishers can acquire forever the most valuable assets of songwriters, their copyrights, without any contractual obligation to publish. We are of the conviction that music publishers should be required to evidence financial and professional responsibility and that uniform, equitable contracts should be mandatory.

Leroy F. Colton is an acknowledged authority on entertainment law. He is a member of the prestigious law firm of Wyman, Bautzer, Rothman & Kuchel, a firm which represents reputable publishers whose credibility is often questioned only because of the unethical practices of irresponsible publishers.

—Helen King

In 1975, the California State Legislature passed, and the Governor signed into law a bill which purported to license and otherwise regulate the activities of personal managers. The bill was to go into effect as of January, 1976. However, for various reasons, including the rather poor language of the statute, the bill is presently being reconsidered by the Legislature and is therefore not currently the law of this state. However, there remains a likelihood that a form of regulation for personal managers will soon be enacted. The reasoning of the Legislature in proposing and passing such a bill is worth examining.

The bill regulating personal managers was enacted for several reasons; among those reasons was the fact that the personal managers were unable to achieve self-regulation. A further reason is that personal managers are entrusted with the careers of their clients. A third reason is the fact that, in the opinion of the Legislature, certain personal managers have abused the rights heretofore granted to them under contract with their various clients.

Without debating the ques-

Licensing of Music Publishers

by Leroy F. Colton

tion of the propriety of state regulation of private enterprise, it in fact must be conceded that the state has and apparently is continuing to regulate certain industries or fields of endeavor in those instances wherein the Legislature deems it appropriate. If the Legislature deems it appropriate to attempt to regulate personal managers and to, in fact, regulate theatrical agencies, then it would seem to follow that there are even more compelling reasons for regulating music publishers.

A comparison of the relationship of agents or personal managers to their clients with the relationship of publishers to songwriters, would clearly indicate that the potential abuses are much greater on the part of the music publisher than either personal manager or agent.

In the case of the manager or agent, it is quite easy for the client to demand direct payment for his services from the source and, from such payment, pay the manager or agent, thereby avoiding misappropriation of funds. Further, and as a general rule, even in those cases wherein managers or agents are the initial recipients of monies earned by the client, there is a requirement that the balance of the money, after first deducting the manager's or agent's commission, be

remitted immediately to the client.

In the publisher-songwriter relationship, it is far less practical for the songwriter to obtain direct payment from the source, except for payment by Performing Rights Societies. In fact, one of the basic functions of the publisher is to collect for the songwriter. Further, it is the general custom of the music industry that publishers account to songwriters semi-annually, thereby giving publishers access and possible use of funds otherwise owing to the songwriter for periods of up to six months. Currently, there is no requirement, except those requirements which might be set up by contract between the parties, that requires the publisher to either hold the writer's share in trust and/or obtain a bond to secure amounts which would otherwise be payable to the songwriter. Using the current standard form of songwriter's agreement as a guide to industry custom, one can observe the absence of any control over the publisher as to the use of the songwriter's share of publishing income.

There are, of course, general rules of law which would be applicable in the event of misappropriation of the songwriter's funds by a publisher. However, as a practical matter, the cost of bringing suit and the time involved in recovering

the funds, if any funds in fact are left, makes it highly impractical in some, if not in most, cases for songwriters to commence litigation. Certainly, State regulation could provide some means, such as bonding, wherein the ability of the songwriter to recover misappropriated funds could be facilitated.

Another area of comparison between the relationship of licensed agents and "almost" licensed personal managers to clients, as opposed to publishers-songwriters, is the area of freedom of movement from an unsatisfactory relationship. In the case of an agency or management agreement, a client is both legally and practically free to select another agent or manager even during the term of his contract with such manager or agent. The client must, of course, be prepared to pay double commissions but, in some cases, the risk might be worth taking. Furthermore, as a practical matter, if the relationship between the client and manager or agent disintegrates, settlements are generally reached, which, although perhaps costly in the first instance, at least allow the client to continue his career without interruption.

In the case of a term contract between a publisher and songwriter, the ability of the songwriter to move away from an unsatisfactory relationship is, for all practical purposes, impossible. Firstly, whatever copyrights were previously assigned to the publisher remain the publisher's property. Secondly, and because of the applicable principles of law, a publisher who would seek to represent the catalog of a songwriter, then under exclusive term contract, would subject himself to an action for interference of contractual relationship as between the songwriter and his then current publisher. Therefore, the only way out is the expensive and time consuming lawsuit. Although Legislative action may not, and perhaps should not, enable the songwriter to move from publisher to publisher

during a term contract, the fact that a songwriter is "stuck" with his publisher should provide the Legislature with the further reason for considering regulation of publishers, and in so doing strive to establish a procedure wherein grievances of songwriters can be more rapidly and inexpensively heard and determined than the procedure which is currently available.

Again, to compare the manager or agent with the publisher, in the case of the manager or agent, the client is, under present law, able to seek a rather inexpensive and rapid determination of at least certain key controversies in front of the Labor Commission. There is currently no such procedure in regard to songwriters in relation to their publishers.

There are many other areas which currently govern the typical publisher-songwriter relationship which could and should be examined as part of the Legislative process. For example: One can question the propriety of allowing a publisher to own a copyright created by another, for its lifetime, without consideration in the first instance, and with only a vague and implied promise to exploit the work and a promise to pay monies to the songwriter only if and when the work, in fact, generates income.

The music industry must again remind itself that its very life blood is the work of the creator and the artist. The music industry must also recognize that in most instances than should be tolerated, songwriters, particularly those who are at the beginning stages of their career, are taken advantage of by unscrupulous publishers. The end result of such practices can only be to discourage and perhaps end the career of potentially meaningful creators, whose works, if allowed to blossom in a proper environment, could serve as the foundation for the next music explosion which so many of us in this industry are impatiently waiting for.





My Life In Art The Autobiography Of A Copyright

Legally Speaking

Edited by
Richard A. Schulenberg
(A member of the State Bar
of California.)

Editor's Note: The following autobiography, written by the copyright entitled "Needing You," was discovered written upon the back of several lead sheets buried in a publishers file cabinet. Although, from internal evidence, the autobiography appears to be authentic, the editor makes no representation as to its authenticity.

I was born one hot summer night in Chicago in 1919, the product of the fertile imagination of one Benny "Bow Wow" Bilinsky. My creation resulted from a combination of unrequited love, humidity, and a mild case of indigestion. My name, *Needing You*, was bestowed upon me by Bow Wow halfway through jotting down my first chorus. My first memory was of Bow Wow

sitting at his battered upright and pounding me out while he sang my lyrics in his distinctive nasal voice.

Apparently satisfied with what he had wrought, Bow Wow placed me in a cardboard box and wandered off to drown his aching heart with cheap gin. It was in that box that I first met my fellow songs, my siblings, who were to be my companions through the years.

As I settled into the box, a voice greeted me, "Welcome trooper."

"Who are you?" I asked.

"*Black Jack's Boys*, a salute to our doughboys in the trenches, in polka time." He snapped me a curt salute. He gestured around the box with his riding crop, "These chaps, and ladies," touching the bill of his cap with the riding crop, "are all the offspring of Bow Wow Bilinsky." He coughed discreetly and lowered his voice, "Of course,

a few are not full-blooded."

"Full-blooded?"

He lowered his voice a little more. "Collaborations." "Oh," I said, not understanding.

He lowered his voice again, so that I could barely hear him, "Bilinsky just wrote the melody on some of them. Other chaps wrote the lyrics. Damned confusing if you ask me." He snorted, causing the bristles of his moustache to quiver.

"O' la, sir, don't you pay any mind to him. We are all one big happy family here." She curtsied and fluttered her eyelashes at me. "I am *Southern Belle*, a romantic ballad, in waltz time. I can see you are new here; you just have your common law copyright."

"Ma'am?"

She laughed, "We all come into this world with a common law copyright. As soon as Bow Wow wrote us, we each

had a common law copyright. Even those collaborations." She smile sweetly at *Black Jack's Boys* who snorted to himself and left us to line up a number of fox trots.

"I'm sorry, ma'am, I don't know what a common law copyright is."

She nodded understandingly, "You'd better talk to *Barrister Blues*."

"I beg your pardon?"

"We all call him Bart. Bow Wow wrote him to pay off a legal fee, but the lawyer wouldn't accept him as payment. The rejection was too much for Bart. As a result, he's a little . . . well, daft."

"Daft?"

"Crazy. He goes around talking about the law. His mind is a bit unhinged, he even quotes things which haven't happened yet."

"Huh?"

"In the future . . . oh, sometimes they're lawsuits, but mostly things that just haven't happened yet."

"Are they for real?"

She shrugged, "Who knows, they haven't happened yet. Here we are." She introduced me to Bart and then left us alone.

He eyed me thoughtfully. "You want to know about common law copyrights," he said in his best courtroom baritone. "Any song can be protected by a common law copyright if it's original with the author." He looked at me. "Yes, I can see you are original with Bow Wow, you certainly are written in his style. Also, you have to be more than just an idea, which of course you are since you are here in written form. You haven't been published, that's very important, that's how you lose your common law copyright. So, let us examine our facts: one, you are original, Bow Wow did not copy you from another source; two, you are more than a mere idea, you are the expression of an idea; and, three, you have not been published. *Res ipsa loquitur*, you have a common law copyright. Do you have any questions?"

"Yes. What does 'race' whatever it is mean . . . and what is a common law copyright?"

He sighed. "It means 'the thing speaks for itself.' And a

common law copyright is the protection an author has in a work from the moment it is created until it is published. When it is published the work loses its common law copyright."

"What happens to the work . . . does it die?"

"Not really. If a proper copyright notice was attached to it when it was published it gets a new copyright, a statutory copyright."

"And if it wasn't?"

"Public domain."

I felt a cold chill. For the first time in my short life, I realized that there was danger for a copyright. "You mean that if I was published without a copyright notice . . ." I made a cutting gesture across my throat.

He nodded, "Generally speaking. Of course, if it wasn't an authorized publication, you probably would not lose your copyright."

"What do you mean 'authorized publication'?"

"If someone stole you from Bow Wow and published

when I lose my common law copyright?"

He pursed his lips and pushed his fingers together to form a small cathedral. "Immortality. Your common law copyright will last forever, as long as you don't publish."

"Why publish and give it up?"

"Do you want to do anything with your life?" He shook his head, "This younger generation. Of course you do. If you do, you have to give up your common law copyright . . . and just sit here. No, lad," he pounded his fist for emphasis, "you want to be a productive part of society! Go out and earn money for Bow Wow. God knows he needs it. Have you seen the stuff he's been drinking?" He shuddered. "It is the proper destiny, yes, the main objective, of a song to be published, to be productive—to earn money!"

"What about art?"

He peered at me over his glasses and gave me a big wink, "Oh that, too."

"Is there anything else I lose when I give up my common law copyright?"

"You give up your right to sue anyone for infringement in the state courts. Of course, if you get a statutory copyright, you may then sue in the federal courts." He reverted to a subject of interest to him. "There are many ways a young copyright with ambition can earn money for his author. You could be sold outright, usually that's shortsighted . . . although a bird in the hand . . . or the publishing share can be sold to a publisher and the author retains the writer's share." He

shook his head sadly, "Sometimes a writer will give away his publishing to a publisher for nothing. Imagine!" He brightened, "Of course, under the proper circumstances, a writer can retain all or part of the publishing. Are you following this?"

"I guess so."

"Look, life will be a lot easier for you if you understand you can be divided up into parts . . . some parts can be given, hopefully sold or licensed, and other parts can be kept. Each one of these parts is potentially worth money. The more you are able to generate for each part, the more money for Bow Wow. Now, let's presume that a publishing deal has been made for you. There are three, maybe four, main areas of income you can generate. In no particular order; first, there is income from your mechanical reproduction . . ."

"Mechanical?"

" . . . such as recordings, called mechanical license fees, or more commonly, 'mechanicals.' Second, license fees generated from 'public performance,' that's paid by the performance societies." He proceeded to answer my question before I could ask it. "A performance society collects the performance money for the copyright. Bow Wow belongs to ASCAP which was formed about five years ago in 1914. In a little over twenty years another performance society, BMI, will be formed . . . don't ask how I know, just believe me. There's also one called SESAC, it's not as big as the others. Let's see, where were we? Oh, yes, third, another source of income is from printed copies . . . sheet music, folios, things of that sort, sometimes called 'print rights.' At this time, money from the print rights is probably the most important, but that will change with time." He stopped to clean his glasses and hummed a little tune to himself. "Ah. I did say there was a fourth area didn't I? Fourth, synchronization licenses, or just 'sync licenses' for short, and any other licenses which don't seem to fall into the other categories."

"What are 'sync licenses' synchronizing?"

"The music with, say, the visual images of a motion



picture in the form of a soundtrack . . ."

"Motion pictures don't have sound."

He sighed in exasperation, "They will, lad, they will. Or, as another example, a soundtrack for a tele . . ." he stopped momentarily and then shrugged to himself, "for a television program." He waited for me to say something. I didn't. He nodded his approval. "Of course, there are many other ways to generate money from a copyright. Never, never, underestimate the greed of a publisher to figure out new ways to exploit a copyright. Really quite commendable. Now, if you will excuse me, I must address myself to a portion of the bar." He hiccupped once and turned. I watched him as he walked away, his black judicial gown swaying to a stately rhythm of its own.



(In next month's continuation of *The Autobiography Of A Copyright*, our hero gets an E form, a recording, a U form, and assigned; Southern Belle gets violated . . . Bart sees more of the future.)



EDITOR'S NOTE: This article has been prepared by a member of the State Bar of California as a public service for information on a topic of general interest to songwriters. The reader is cautioned to seek the advice of the reader's own attorney concerning the applicability of the principles discussed in the article to the reader's own activities.



you without his permission, that would not be an authorized publication. As a result, if you were published without your proper notice, and it was unauthorized, you wouldn't lose your copyright. Also, Section 21 of the Copyright Act provides for what happens if there is an accidental omission of notice." He paused for dramatic effect. "If you can prove that it was an accidental omission; you may not lose your copyright, but you won't be able to collect from an innocent infringer. The best way is to make sure that, if you get published, you get published with notice."

"What am I giving up



Songwriter Magazine

● indicates those artists who record songs by other writers

Country Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Bobby Braddock Rafe VanHoy	Golden Ring	● George Jones & Tammy Wynette	Tree, BMI, Epic
2. Dale Royal Billy Joe Burnette T. Hill Red Sovine	Teddy Bear	● Red Sovine	Cedarwood, BMI, Starday
3. Bob McDill	Say It Again	● Don Williams	Halt-Clement, BMI, ABC/Dot
4. Charles Haney Conway Twitty	The Letter	Loretta Lynn & Conway Twitty	Twitty Bird, BMI, MCA
5. L. Russell E. Pepper I. Jones	Vaya Con Dios	● Freddy Fender	Morley, ASCAP, ABC/Dot
6. Bob McDill	The Door Is Always Open	● Dave & Sugar	Jack, BMI, RCA
7. Eddie Rabbitt Even Stevens	Rocky Mountain Music/ Do You Right Tonight	Eddie Rabbitt	Briar Patch/Deb Dave, BMI, Elektra
8. Earl Montgomery	One Of These Days	● Emmylou Harris	Altam, BMI, Reprise
9. Kris Kristofferson	Stranger	● Johnny Duncan	Resaca, BMI, Columbia
10. Sam Cooke	Bring It On Home To Me	● Mickey Gilley	Kags, BMI, Playboy

Easy Listening Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Robert Lamm	Another Rainy Day In New York	Chicago	Big Elk/Lamminations, ASCAP, Columbia
2. Kenny Gamble Leon Huff	You'll Never Find Another Love Like Mine	● Lou Rawls	Mighty Three, BMI, Philadelphia International
3. Neil Diamond	If You Know What I Mean	Neil Diamond	Stonebridge, ASCAP, Columbia
4. James Taylor	Shower The People	James Taylor	Country Road, BMI, Warner Bros.
5. Paul McCartney John Lennon	Got To Get You Into My Life	The Beatles	Maclean, BMI, Capitol
6. Gloria Sklerov Phyllis Molinary	Everytime I Sing A Love Song	● John Davidson	Peso, BMI, 20th Century
7. Winfred Lovett	Kiss And Say Goodbye	● Manhattans	Nattahnam/Blackwood, BMI, Columbia
8. Michael McDonald	It Keeps You Runnin'	Carly Simon	Turpin Tunes, ASCAP, Elektra
9. Paul Evans Paul Parnes	Think Summer	● Roy Clark	September, ASCAP, ABC/Dot
10. Bobby Gosh	A Little Bit More	● Dr. Hook	Bygosh, ASCAP, Capitol

R&B Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Kenny Gamble Leon Huff	You'll Never Find Another Love Like Mine	● Lou Rawls	Mighty Three, BMI, Philadelphia International
2. Curtis Mayfield	Something He Can Feel	● Aretha Franklin	Warner-Tamerlane, BMI, Atlantic
3. Billy Nichols	Can't Stop Groovin' Now, Wanna Do It Some More	B.T. Express	Blackwood, BMI, Columbia
4. Chuck Jackson Marvin Yancy Natalie Cole	Sophisticated Lady (She's A Different Lady)	Natalie Cole	Jay's Enterprises/Chappell, ASCAP, Cole-Arama, BMI, Capitol
5. Leon Russell	The Masquerade	George Benson	Skyhill, BMI, Warner Bros.
6. D. Brown D. Brown Y. Brown	Get Up Offa That Thing	James Brown	Dynatone/Belinda/Unichappell, BMI, Polydor
7. Michael Price Dan Walsh	It Ain't The Real Thing	● Bobby Bland	Meadow Ridge, ASCAP, ABC
8. Ohio Players	Who'd She Coo	Ohio Players	Tight, BMI, Mercury
9. Van McCoy	Everything's Coming Up Love	● David Ruffin	Warner-Tamerlane/Van McCoy/Ocean Blue, BMI, Motown
10. Sherman Marshall Them Bell	Wake Up Susan	Spinners	Mighty Three, BMI, Atlantic

Songwriter Top 40

Songwriter	Title	Artist	Producer	Publisher, Licensee, Record Label
1. Paul McCartney	Let 'Em In	Wings	Paul McCartney	MPL Communications/ATV, BMI, Capitol
2. Steve Miller	Take The Money And Run	Steve Miller Band	Steve Miller	Sailor, ASCAP, Capitol
3. Chuck Berry	Rock And Roll Music	Beech Boys	Brian Wilson	Arc, BMI, Brother/Reprise
4. John Lennon Paul McCartney	Got To Get You Into My Life	The Beatles	George Martin	Maclean, BMI, Capitol
5. Bruce Blackman	Moonlight Feels Right	Starbuck	Bruce Blackman Mike Clark	Brother Bill's, ASCAP, Private Stock
6. Neil Diamond	If You Know What I Mean	Neil Diamond	Robbie Robertson	Stonebridge, ASCAP, Columbia
7. Phil Lynott	The Boys Are Back In Town	Thin Lizzy	John Alcock	R.S.O., ASCAP, Mercury
8. A. Orson C. Blanche	Don't Go Breaking My Heart	Elton John & Kiki Dee	Gus Dudgeon	Big Pig/Leeds, ASCAP, Rocket
9. John Deacon	You're My Best Friend	Queen	Roy Thomas Baker, Queen	B. Feldman/As. Trident, Elektra
10. Bill Danoff	Afternoon Delight	● Starland Vocal Band	Milton Okun	Cherry Lane, ASCAP, Windsong
11. Gary Wright	Love Is Alive	Gary Wright	Gary Wright	Warner Bros., ASCAP, Warner Bros.
12. Barry Gibb Robin Gibb Maurice Gibb	You Should Be Dancing	Bee Gees	Bee Gees	Casseroles/Unichappell, BMI, RSO
13. Winfred Lovett	Kiss And Say Goodbye	● Manhattans	Manhattans Prod. Bobby Martin	Nattahnam/Blackwood, BMI, Columbia
14. George Clinton Bootsie Collins J. Brailey	Tear The Roof Off The Sucker	Parliament	George Clinton	Malbiz & Ricks, BMI, Casablanca
15. Jimmy Seals Dash Crofts	Get Closer	Seals & Crofts	Jimmy Seals Dash Crofts	Downbreaker, BMI, WB
16. Leon Russell	This Masquerade	● George Benson	Tommy LiPuma	Skyhill, BMI, Warner Bros.
17. George Johnson Louis Johnson Senora Sam	I'll Be Good To You	Brothers Johnson	Quincy Jones	Kidda/Goulgriz, BMI, A&M
18. Peter Frampton	Baby, I Love Your Way	Peter Frampton	Peter Frampton	Almo/Fram-Dee, ASCAP, A&M
19. Gary Benson	Let Her In	● John Travolta	Bob Reno	Midson, ASCAP, Midland International
20. Michael McDonald	It Keeps You Runnin'	Carly Simon	Ted Templeman	Turpin Tunes, ASCAP, Elektra
21. Robert Lamm	Another Rainy Day In New York	Chicago	James William Guercio	Big Elk/Lamminations, ASCAP, Columbia
22. Bob Marley	Roots, Rock, Reggae	Bob Marley & The Wailers	Bob Marley & The Wailers	Tuff Gang, ASCAP, Island
23. Steven Tyler B. Whitford	Last Child	Aerosmith	Jack Douglas Aerosmith	Deskul/Song And Dance/Vindallo, BMI, Columbia
24. Richard Carpenter John Bettis Albert Hammond	I Need To Be In Love	● Carpenters	Richard Carpenter	Almo/Sweet Harmony/Hammer & Nails/Landers-Roberts, ASCAP, A&M
25. Dave Crawford	Young Hearts Run Free	● Candi Staton	Dave Crawford	DaAnn, ASCAP, Warner Bros.
26. Chuck Jackson Marvin Yancy Natalie Cole	Sophisticated Lady (She's A Different Lady)	Natalie Cole	Chuck Jackson Marvin Yancy Gene Barge Richard Evans	Jay's Enterprises/Chappell, ASCAP, Cole-Arama, BMI, Capitol
27. Neil Sedaka Phil Cody	Steppin' Out	Neil Sedaka	Neil Sedaka Robert Appere	Don Kirshner, BMI, Kirshner Songs, ASCAP, Rocket
28. K. St. Lewis Freddie Perren	Heaven Must Be Missing An Angel (Part 1)	● Tavares	Freddie Perren	Bull Pen/Perren-Vibes, ASCAP, Capitol
29. Curtis-Mayfield	Something He Can Feel	● Aretha Franklin	Curtis Mayfield	Warner-Tamerlane, BMI, Atlantic
30. Kenny Gamble Leon Huff	You'll Never Find Another Love Like Mine	● Lou Rawls	Kenny Gamble Leon Huff	Mighty Three, BMI, Philadelphia International
31. Bobby Gosh	A Little Bit More	● Dr. Hook	Ron Haffkine	Bygosh, ASCAP, Capitol
32. Christine McVie	Say You Love Me	Fleetwood Mac	Fleetwood Mac Keith Olsen	Genton, BMI, Reprise
33. Harry Wayne Casey Richard Finch	(Shake, Shake, Shake) Shake Your Booty	K.C. & The Sunshine Band	Harry Wayne Casey, Richard Finch	Sherlyn, BMI, TK
34. War	Summer	War	Jerry Goldstein	Far Out, ASCAP, United Artists
35. Robert Parissi	Play The Funky Music	Wild Cherry	Robert Parissi	Berna/Blaze, ASCAP, Sweet City
36. Bill Champlin L. Allan	Hold On	Sons Of Champlin	Keith Olsen	JSH, ASCAP, Ariola America
37. Ohio Players	Who'd She Coo	Ohio Players	Ohio Players	Tight, BMI, Mercury
38. James Taylor	Shower The People	James Taylor	Lenny Waronker Russ Titelman	Country Road, BMI, Warner Bros.
39. Rick Giles	Wham Bam Shang-A-Lang	● Silver	Tom Sellers Clive Davis	Colgems, ASCAP, Arista
40. Christine Hodgson Terry Britten	Devil Woman	● Cliff Richard	Bruce Welch	Chappell, ASCAP, Rocket

NEWS

from page 4

music industry. For information contact AGAC in New York.

Lyricist Carolyn Leigh has signed a worldwide administration and co-publishing agreement between her newly-formed Key of C Music and Chappell Music. Ms. Leigh has co-written the scores for such Broadway shows as Wildcat, Peter Pan, How Now Dow Jones, and Little Me. She has worked in all phases of the entertainment business receiving acclaim for her work in theatre, movies, television, and in the recording industry. Among Ms. Leigh's many hit songs which have become standards are *Witchcraft*, *Young At Heart*, *The Best Is Yet To Come*, *When In Rome*, *Firefly*, *Rules Of The Road*, and *How Little We Know*.

The world of music lost one of its giants recently when famed songwriter Johnny Mercer died from complications resulting from brain surgery late last year. He leaves a legend behind him which will be heard for years to come. Writing alone or with collaborators such as Harold Arlen, Harry Warren, Hoagy Carmichael, Gene de Paul, Jerome Kern, James Van Heusen, and Henry Mancini, among others, his songs are familiar to all of us. *Laura*, *Autumn Leaves*, *That Old Black Magic*, *Tangerine*, *Jeepers Creepers*, *Blues In The Night*, *Ac-Cent-Chu-Are The Positive*, *Lazybones*, *Too Marvelous For Words*, and *P.S. I Love You*, are just a handful of Mercer's more than 500 compositions, in addition to his four Oscar-winning songs, *On The Archison*, *Topeka And The Santa Fe*, *In The Cool, Cool, Cool Of The Evening*, *Moon River*, and *Days Of Wine And Roses*. He was one of the original founders of Capitol Records and played a major role in discovering such talents as the King Cole Trio, Stan Kenton, Peggy Lee, Andy Russell, Jo Stafford and Margaret Whiting. He was buried in his hometown of Savannah, Gerogia, and will be very much missed by those who knew him, and those of us to whom his music gave so much pleasure.

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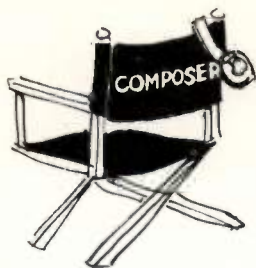
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So you want to compose for TV and the movies

by Vic Mizzy

AGAC

I could sum up this whole article by saying, "Get a good agent" after which you could then turn to the next page. So how do you get IN? That seems to be the numero uno question constantly flung by songwriters and composers at people like me.

The easy way, of course, is to get very close to a 14 year old son of a film producer who picks every hit single on the charts. Didn't you know that "My son (according to daddy) is more accurate than Billboard, Cashbox, Record World and Ahmet Ertegun?" Another way is to have the producer's wife put a lyric to your Main Theme. She might write a soliloquy about her tennis outfit from Magnin's, but what do you care?—it's a sure thing; take

the money and run! And if it happens that you have the #1 album in the country, you would probably get an offer to score "Godfather 4."

But I like it better MY way. It involves knowledge of five necessary and important factors: (1) Harmony (2) Orchestration (3) Conducting (4) Timing, working with cue sheets (5) Representation. To go back a bit, if you don't want to be a hummer (one who hums his music cues to an arranger, who in turn stays up for 72 hours without sleep composing and orchestrating the lead sheet masquerading as Beethoven's Ninth) then you must know harmony. Take orchestration lessons; learn about every new manufactured instrument, familiarize yourself with synthe-

sizers, talk to musicians about the sound effects they make with their instruments of terror. Try to utilize conducting instruction by working with variable click-tracks and tempos. Don't become a candy store Toscanini. Work with a film editor at a movieola machine so you can adjust your timings in synchronization with the film. Remember, the music should fit the film, emotionally, and by footage.

If you have the first four components under your belt then you are now ready for Plateau 5, which is representation . . . Translation: Get yourself an agent! I have always felt that the agents representing the composers in our business are with the C.I.A.—you can never find them. But as Rodgers and Hammerstein once caroled: once you have found one never let him go (sung to the tune of Baa Baa Black Sheep Have You Any Wool).

Look, our music in today's film and TV scene could stand gigantic improvements. I know of one composer, whose music gives the same prompt temporary relief to your sensibilities as industrial strength Preparation H. Another composer, who has an eye for the obvious, writes music that sounds like cute decadence. There is a prominent scorer, who has written some nice unremarkable things, whose orchestra usually consists of a cargo of electronic gear and always

writes solos for an Alto Bunsen Burner. And watching all the TV medical shows of late is like taking a trip down Malady Lane. Is it any wonder that I encourage those of you who are so anxious to break through?

At the risk of sounding like recycled Hamlish, may I say a few words about myself? I began as a Tin Pan Alley songwriter at the age of 15 in New York, after extensively mastering the 3 B's—Bach, Beethoven and the Brill Building. I had many smash hits amongst which were songs like *My Dreams Are Getting Better All The Time*, *Take It Easy*, *The Jones Boy*, *Chhongum*, etc. But I was one of the few pop songwriters who could also orchestrate. In fact, I taught the Schillinger System of Music at N.Y.U., which opened up vast areas of sound for me. I had written songs for a number of motion picture musicals of the Esther Williams syndrome but my heart was really into background music. I came out to California to score the Shirley Temple TV series for NBC, some segments of "Outlaws," but I always returned to New York where I resided. In 1963 I came to Hollywood on a permanent basis because I was to score the "Richard Boone Anthology"; another reason was to escape from Manhattan process servers who were suffering from subpoena envy. I was asked shortly thereafter to

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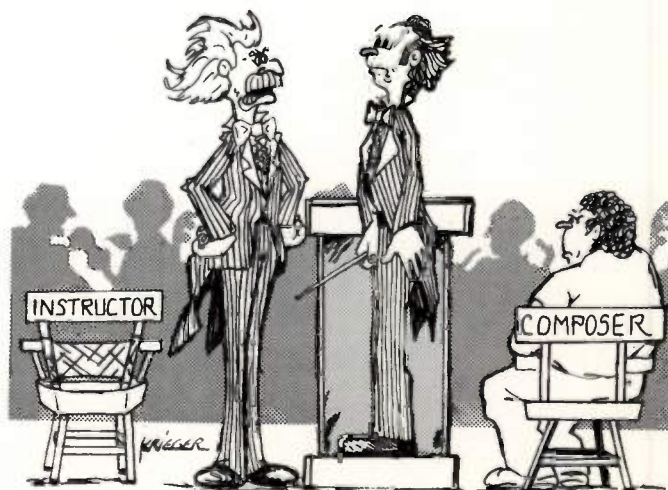
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SHARPS AND FLATS By Butch Krieger



"No . . . no, Woolsey! You don't point your baton at them and yell, 'Take it guys.'"

score a series for NBC called "Kentucky Jones," starring Dennis Weaver. The financial remuneration from the show enabled me to go off my my diet of Lorna Doone crackers, the usual nightly dinner. Then came "The Addams Family"! The two finger snaps in the Main Theme which I created and composed made it possible for me to move from the depressed area of a hotel room to more fashionable Bel Air, where I now live—facing Decca. In succession came many series like "Green Acres," "The Don Rickles Show," "The Phyllis Diller Show," "Movies Of The Week," for all the three networks, 18 feature motion pictures from all of the major studios. At the same time I was honored to be the Chairman of the West Coast Council of AGAC and I learned, as a member of the Council, just how songwriters were being bilked by some sharp and ruthless publishers and record companies. The contracts that were being offered were truly "slave" covenants and I, together with the rest of the dedicated members of our National Council, began to alert as many of the NEW members of AGAC as we could to the different aspects of copyrights, contracts and royalty statements. Right now it may seem so unimportant to worry about the renewal of a composition but when that time comes—you know, college for the kids, the daughter wants the wedding catered, all of a sudden—WOW!—I'd rather be on the same team as Richard Rodgers, Bob Dylan and Johnny Cash!

I sincerely believe that the future music in our industry of TV and motion pictures is going to be greater than its ever been. The new people, both young and old, should know one important thing; it's the same old business. You simply have to be exceptional to get into it, you must work at it, you must constantly study it, and don't quit to become a plumber because it might pay more. Seriously, I'm a great booster for newness whether it's people or music. We need YOU because music needs constant nourishing.

Confession: I've never had an agent. My real agent is General Telephone!

NASHVILLE

from page 7

Good . . . Jimmy Weatherly has recorded another collection of his tunes. The album title tune "The People Some People Choose To Love" is just great. The three R's become riting, reciting and recording when you hear Ed Bruce's new album. It includes his own classic "Workingman's Prayer" along with Tony Joe White's "The Migrant," Billy Ed Wheeler's "Mose Rankin," Jerry Reed's "A Thing Called Love" and the hit single "Sleep All Morning" written by Alex Harvey.

PROBING

If you get to hear Glenn Martin singing "The Ballad Of Howard Hughes' Will (Who Says You Can't Take It With You)", it was written by Martin and Dan Wilson.

MISSION CONTROL

One of my all-time favorite songs is Leon Payne's "I Love You Because." It's included in Marie Osmond's "In My Little Corner Of The World" album, but I'm particularly fond of Jim Reeve's rendition. Although Johnny Cash has more than one hundred recordings of his "I Walk The Line," he praises Tony Austin's disc. George Hamilton IV and Buck Owens had success with Terry Fell's "Truck Drivin' Man" . . . looks like Red Stegall's cut will be big. Bluesy singer Dorothy Moore has a pop smash and Billy Jo Spears is taking over the country with "Misty Blue," Bob Montgomery's song that was a yesteryear hit by Wilma Burgess. Look out for a talented teenager named Rachel Sweet. She's hitting big with the Fred Rose standard, "We Live In Two Different Worlds." Shelby Flint wrote and recorded "Angel On My Shoulder," her only hit. It's been revived by Conway Twitty's daughter Joni Lee. I just keep on enjoying Mickey Gilley's new record of Sam Cooke's "Bring It On Home To Me."

SUCCESSFUL MISSION

Frank Sinatra made his "hillbilly debut" with a performance at the Grand Ole Opry House. With all his accomplishments and acclaim, he took time to give writer credit for each song he sang. Wish more singers would!

Placing your songs is a tough business!

It takes a great deal of talent to create a good and saleable song. But then your job is only half done and problems arise. What do you do with it? Who do you sell it to? Who's a good publisher? What about independent producers? What kind of songs do they want and, more importantly, will they listen?

These questions become obstacles which the songwriter must overcome if he is to become successful. **Tunesmith** helps you solve these problems. **Tunesmith** is a monthly newsletter that brings you honest, accurate, up-to-date leads of legitimate producers, artists, and publishers needing good songs. Besides giving you important contacts and their hard to find addresses, we also give you background information on the person, the kind of songs they need, tips on submitting your songs, and a monthly analysis of the trends and styles being set on the nation's top charts.

Tunesmith is the result of many hours interviewing, probing, and investigating, to search out those people throughout the country who are currently in need of material and will listen. We cover the gamut from Pop, R&B, Country to Easy Listening. Whether you're looking for a publisher, producer, or simply want to get recordings, **Tunesmith** is for you. If you're really serious about songwriting, our confidential report is a must (besides, it's tax deductible).

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Speaker Systems for Monitoring

by Brian Ingoldsby

Audio

What kind of speaker system should I purchase for monitoring? What is the difference between the standard passive crossover network, and the "bi-amped" and "tri-amped" systems?

These are questions that are asked over and over. We will answer these and other questions on playback systems in detail here, attempting to give you enough background to decide what kind of system suits your needs best.

Let's first discuss the passive two-way crossover network (Fig. #1). This system takes a low level input signal and amplifies it through a basic power amplifier. The output of the basic amplifier is then fed into the two-way passive crossover network; the output of the two-way crossover network is fed into two separate speakers—one speaker reproduces the high frequencies and the other output feeds the low frequency speaker.

In order to discuss the pros and cons of passive systems versus bi-and-tri-amped systems, we must explain the bi-amplified crossover system (Fig. #2). This system utilizes the same low-level input signal as the passive, but its low-level signal (the bi-amped) is fed into a two-way electronic crossover network which splits the high-frequency information and the low-frequency information into two separate basic amplifiers. On the output of the high frequency and the low frequency amplifiers are outputs connected to two separate speakers.

With this basic understanding of the two kinds of systems, we now can proceed to discuss the advantages and disadvantages of each. The drawback of the passive two-way crossover system is that if a low frequency signal is using the maximum wattage of the basic amplifier, then the high frequency speaker requires additional wattage from the basic amplifier. Both high and low frequency speakers will become distorted because you have exceeded the maximum power output of the

basic amplifier. This problem is eliminated with the use of individual amplifiers which are driven by the output of the electronic crossover. Each speaker is driven independently from its own basic amplifier in the bi-amp and tri-amp systems.

Rooms that have a high absorption, (i.e. rooms with heavy carpets and drapes and acoustically treated with random deadening materials), require more high frequency power. If you have this kind of room and you plan to be monitoring above normal listening level, a bi-amped or a tri-amped system will insure you a cleaner playback and live reproduction of your program material with no distortion. The reason for dis-

tortion-free monitoring is that each frequency range—(high—mid—low) or (high—low) has its own power amplifier and is not dependent on other power amps in the other ranges.

There is an advantage that the passive crossover system has over the others and that is its lower cost. For the listener who does not intend to monitor at high levels, this system is sufficient and is truly economical.

Considering all aspects, and now having a basic background of the workings of the several kinds of speaker systems, we hope you are better informed and can confidently choose a speaker system to suit your individual needs.

Fig. #1
Passive Crossover Network

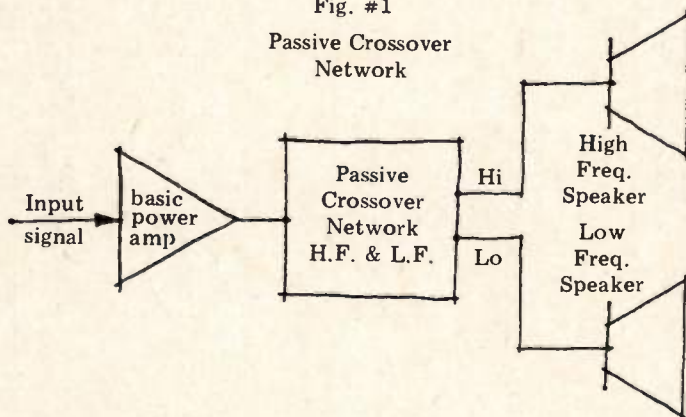
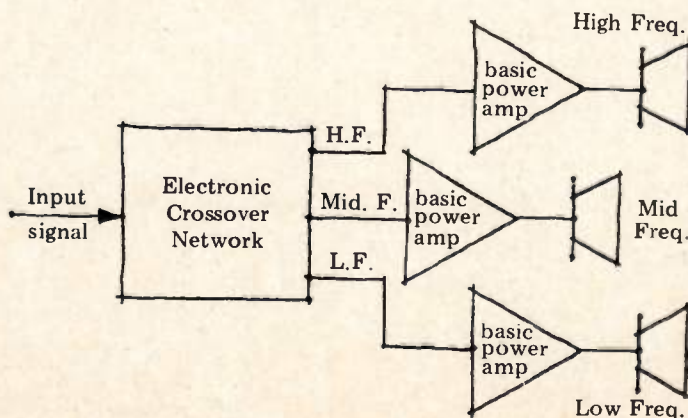


Fig. #2
Electronic Crossover Network

For Bi-amp—High Freq. & Low Freq.
For Tri-amp—High Freq.—Mid Freq. & Low Freq.



WHO'S WHO
from page 15

with Diana Ross as co-host. He also produces the Don Kirshner Rock Concert, which has moved to NBC in New York and Los Angeles this Fall and is syndicated on various local stations throughout the country.

Felix had a record store on Broadway in New York City and Don Kirshner was a regular customer. Five years ago, when Don asked Felix to join his staff as an assistant, Felix consented. Since then, his titles have become more impressive: Professional Manager, Talent Coordinator for the Rock Concert Show and Director of Talent Development for the record label. One act he is currently working with is "Kansas" a band from the state of the same name that has sold over 800,000 records with their last three albums.

The Kirshner publishing company's brightest star is Neil Sedaka, whose "Love Will Keep Us Together," co-written with Howie Greenfield, won last year's Grammy for Song of the Year. This team also wrote "That's Where The Music Takes Me." The collaboration between Sedaka and Phil Cody produced these BMI awarded songs, "The Immigrant," "Laughter In The Rain," "Bad Blood" and "Solitaire."

To submit material, send a maximum of two songs on a cassette or reel to reel tape with lyric sheets. A self-addressed, stamped envelope is a must if you want your tape back. Please mark the outside envelope "Attn: SM." Felix says, "I do my best to listen to all the songs that come in, but we have a small staff, so it may take a while for you to get an answer. I'm interested in good quality, powerful songs."

"It's hard to say what I want to hear in the song, but when I hear it, I know it. Music today is becoming so diversified, there's no set formula anymore. If you look down the Top Ten, you'll see a ballad, a hard rock tune, disco, soul, one right after the other. More variety than ever means that the songwriter has more of a chance of being accepted."

most important area. (Both proper music notation and correct chord symbol notation will be taken up in future articles.) It must be noted however, that many beginning songwriters have, at best a hazy idea of how to correctly transcribe their songs. Lead sheets abound with incorrect chord notation, unclear and confusing melodic notation and not even an approximation of the rhythms desired. How can a musician be expected to give a decent rendition of a song he can't fully understand? And worse, a knowledgeable producer or artist or arranger isn't going to take the time to decipher a messy lead sheet with cryptic chord symbols and notes.

My advice is to study with a qualified teacher. Pin him down about correct melodic notation: "Where do the whole notes go?" "When do I use beams on my eighth-notes and when do I use flags?" "What's a half rest and how does it differ from a whole rest?" Be equally adamant about chord symbol notation: "What does a 7 mean after a letter (F7)?" "What does 'mi9' mean?" "What does a plus (+) mean?" I will answer all of these questions and several more in future articles. For now, I would earnestly recommend a book, *Standardized Chord Symbol Notation* by Carl Brandt and Clinton Roemer (Roerick Music Co., Sherman Oaks, CA).

Once you fully understand correct notational procedures, writing clear and concise lead sheets will no longer be a problem.

To sum up, don't force yourself. You should approach composition with a fresh outlook and a relaxed mind and body. The human mind works better when freed of worries and fatigue. Take breaks in your writing schedule and above all, become a craftsman in your songwriting. The results should be most gratifying to you and will hopefully give us, the audience, fresher, more enjoyable songs to hear and sing.

Classified Ads

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Lyricist seeks composer of popular music for collaboration. Burt Bacharach, Jimmy Webb, Lennon/McCartney, P. Simon, Neil Diamond, Carole King styles. Richard Miles, 2428 North Linder Avenue, Chicago, Illinois 60639.

Wanted: Guitarist, keyboard, bass, drummer, for recording and gigs. Call Harrison Peyton in Hollywood, 466-2466.

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1913 W. Chris Avenue, Anaheim, Calif. 92804 (ASCAP).

Published lyricist wants to collaborate with established composer. E. Iandoli, Box 68, Brantrock, Mass. 02020.

Contemporary songwriter needs partner. Only call if serious. Dori, (213) 423-5009.

Lyricist seeking composer. Preferably hard rock. Also vocalize a bit. Bonnie Bray, 4348 Shasta Way, Klamath Falls, Oregon 97601.

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"Songwriters' rhyming dictionary," \$3.25 postpaid. Faderkat, 715 Timor Court, San Jose, California 95127.

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ATTENTION! DJ's. \$ REWARD for return of Jim Biven's single "Bridge Of Roses" (Doray Bluebird label) or Paul Lundberg's Cosmostar (micro) album featuring "Pick The Thorns From A Rose." Send to Superlove, 4245 Ladoga Ave., Lakewood, Ca. 90713.

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Guide to proper AABA, ABAC, ABAC, AA, lyric pattern construction, \$2.00. Gold Music Publishers 147 Chilton Hall, Elizabeth, N.J. 07202.

Lead Sheets: Professional—made by Nashville firm, \$12.00. Tuckers, 4952 Cimarron, Antioch, Nashville, Tenn. 37013.

Lead Sheets, \$8.00. Cassette and lyrics to James Stout, 1325 Rimrock, San Jose, Ca. 95120.

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continued on page 30

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Coming Next Issue:

In September our Songwriter interview takes pride in presenting one of the most successful writer/performers in contemporary music



PAUL ANKA

Paul talks about leaving his native Ottawa, Canada to come to Los Angeles at age thirteen to try breaking into the music business. After returning home, he left again and went to New York at age fifteen and was signed to a record contract on the strength of four songs which represented his entire catalogue: *Diana, Don't Gamble With Love, You Are My Destiny, and That'll Be The Day*. He was signed and has grown, matured, and adapted as music changed. His story is a fascinating journey and one you won't want to miss. Paul Anka in September.

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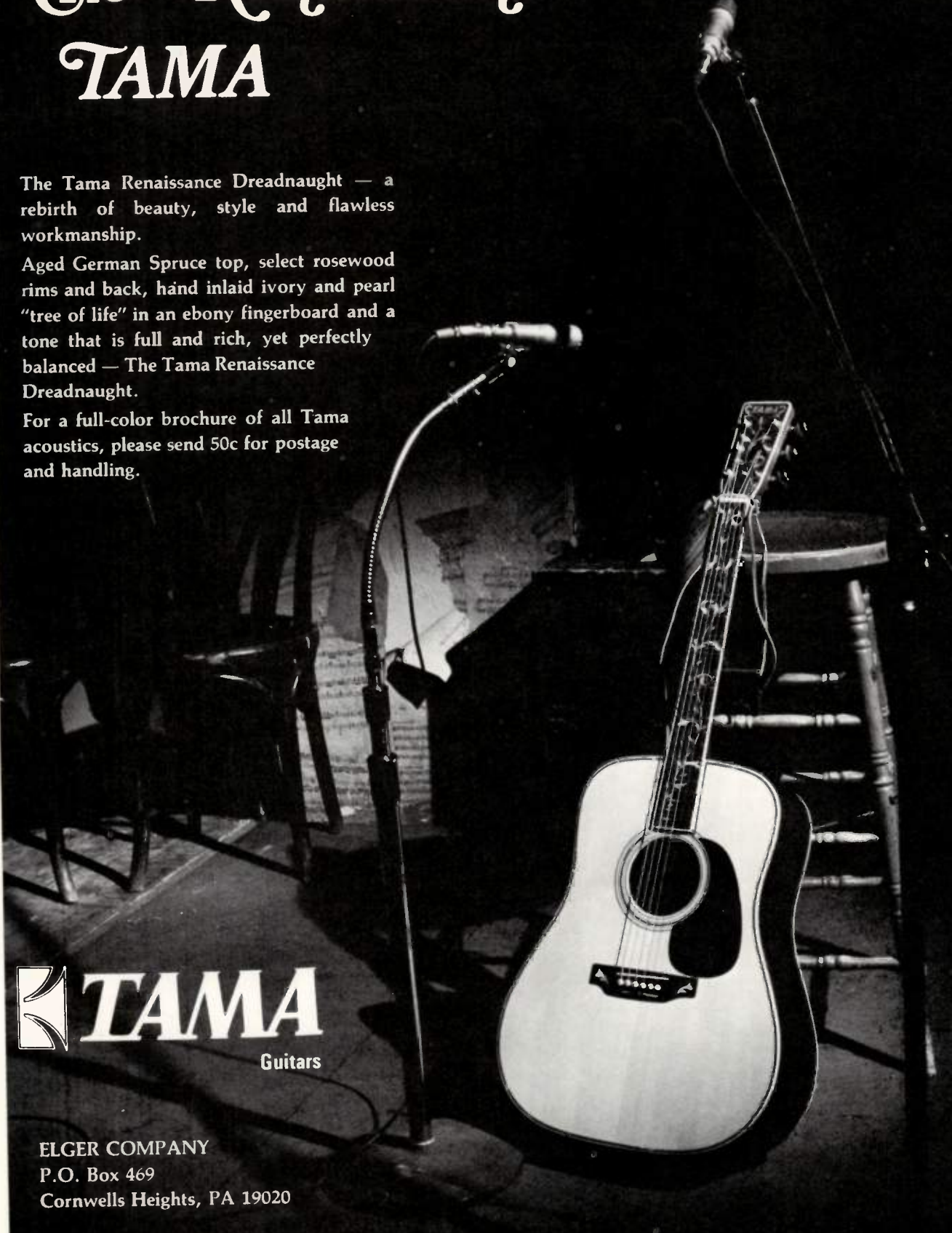
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Songwriter

Magazine



**Kenny & Jim
Loggins & Messina**

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Songwriters
Showcase

**A Musical
Declaration**

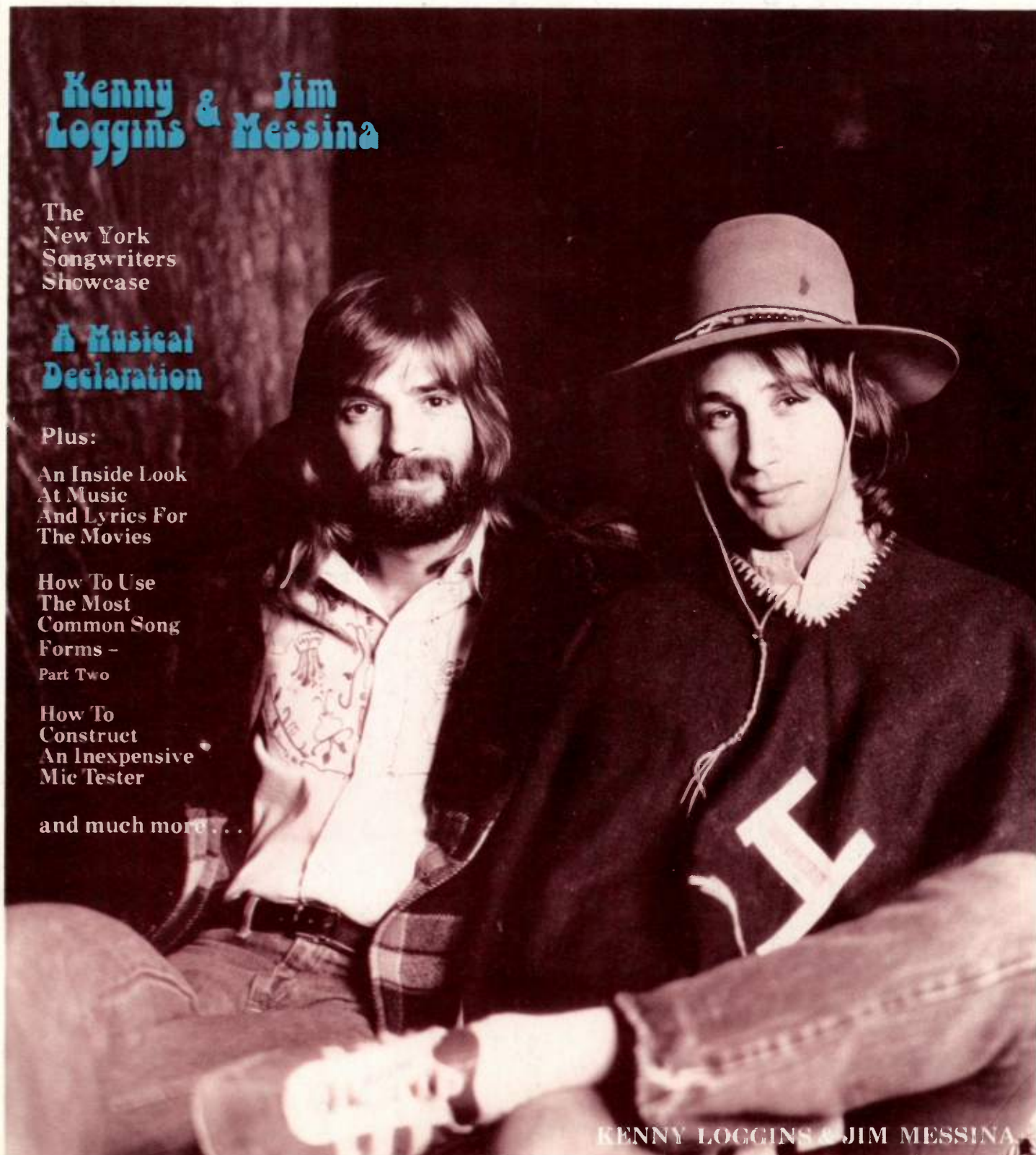
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Len Latimer
Publisher/Editor

America's Songs 1776-1976

Our format takes a slight change this month. The editorial message which normally appears in this space, is given a fuller layout in this issue on page sixteen. It is called "A Musical Declaration," and was authored by our Managing Editor, Paul Baratta. The article gives due credit to America's songwriters as historians of the last two hundred years. I recommend you read it.



Loggins
and Messina
Page 8



Nashville
Page 7



Peter Yarrow
Page 14

1776 to 1976
Page 16



New York
Songwriters
Page 18

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Songwriter Interview with

Kenny & Jim
Loggins Messina

Page 8

A Musical Declaration

Page 16

The New York Songwriters Showcase

Page 18

Features

AGAC . . . how about Broadway

Page 6

Nashville Connection . . . country correspondence

Page 7

Composition . . . Form—Part Two

Page 13

SRS . . . Peter Yarrow organizes a music festival

Page 14

Audio . . . constructing a mic tester

Page 21

Songwriting . . . the coefficients of songwriting

Page 23

Legally Speaking . . . let's go to the movies

Page 26

Nashville Songwriter's Association . . .

a performer salutes the writers

Page 29

Departments

Songwriter News Page 4

Who's Who Page 15

Charts

Songwriter Top 40

Easy Listening Top 10

R&B Top 10

Country Top 10

Page 24

Classified Page 29

Important subscription information on page 25

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Songwriter News

Based on the excellent response to their "Lyric Competition" which closed at the end of April, the American Song Festival has announced that they will conduct another lyric contest this year for which all entries must be received by the 31st of October. Al Kasha, who writes our monthly Songwriting column, will again serve as final judge for the fall "Lyric Competition." The two-time Oscar winning songwriter has again been commissioned to compose an original melody to accompany the winning lyrics. For further details concerning the new "Lyric Competition," write directly to the American Song Festival at P.O. Box 57, Hollywood, Ca. 90028.

The young lady pictured on this page is named Lesley Duncan, and she's been involved in the music business for over twelve years now. She began her professional career by singing on demonstration records in her native England and then moved on to singing backup vocals with a team that consisted of Dusty Springfield and Madeleine Bell. She has sung backup to the likes of Rod Stewart and Elton John. She started writing songs in the late sixties, and one of the tunes, *Love Song*, was recorded by Elton John on an early album of his. The song has since been recorded by over 70 artists including Olivia Newton-John, Vicki Carr, Dionne Warwick, and Peggy Lee, to name a few, and was released again by Elton John as a single from his live album, with Lesley's voice in the background. Lesley is a fine singer-songwriter, and has four solo albums on the market that contain some highly distinctive songs, from this very distinctive songwriter.

Rada Dara Music has renewed its publishing affiliation with Charlie Daniels and have announced they are moving from the East Coast to 29775 Pacific Coast Highway, Zuma, California 90265. Rada Dara, who has been responsible for Daniels' previous successes in-

cluding *The South's Gonna Do It*, *Uneasy Rider*, and *Long-Haired Country Boy* will continue to be headed up by Ruby Mazur, their West Coast professional manager.

Eleven U.S. colleges, universities, and schools of music have been selected to share \$22,000 in 1976 ASCAP-Raymond Hubbell Scholarships. The money for these scholarships is drawn from the estates of Mr. and Mrs. Raymond Hubbell. Mr. Hubbell was a founding member of ASCAP in 1914 and is best remembered for composing the classic *Poor Butterfly*. The schools are spread across the country and include Bowdoin College, Brandeis University, Claremont Graduate School, The Eastman School of Music, Florida State University, Georgia State University, Oberlin College, University of New Mexico, University of North Carolina, and the University of Wyoming.



Lesley Duncan—talented singer/songwriter



Michael Masser who produced and composed Diana Ross' *Theme From Mahogany (Do You Know Where You're Going To?)* received a gold record and an ASCAP plaque denoting a million records sold. Jobete Music also received an ASCAP plaque. Pictured above, L-R, are Robert L. Gordy, Executive Vice President of Jobete, Masser, David Combs, West Coast Director of ASCAP, and Jay S. Lowy, Vice President and General Manager, Jobete Music Company, Inc.



Kenny Loggins got an Ovation.

Kenny Loggins is a musician and a composer. His songs are intimate, personal, warm. When composing he uses his Ovation Classic. The traditional nylon strings combine with the full-range Ovation sound to give Kenny musical warmth to match his lyrics.

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Bob Brittan

How about Broadway?

AGAC

When asked to write an article for *Songwriter Magazine* I must confess I didn't know what to say about writing that hasn't been said before. Write! And when you're finished writing . . . write some more. Then throw away what you've written and write some more.

My particular brand of discipline has come from writing for the Broadway stage. For my first Broadway show, "Raisin," I was fortunate enough to win a Grammy and be nominated for a Tony, which the show won for Best Musical, 1974. But this is 1976 and what have I been doing lately? A fair question . . . and a songwriter who writes just songs should have at least a dozen glowing answers. But when you write for the theatre your credits usually come one at a time, over two to three year periods. Periods that have many question marks within them. But let me not discourage anyone from writing for the theatre. Come on in, the water's fine. Better than it's been for many years. The success of "A Chorus Line," "The Wiz," "Chicago" etc. has given the Broadway musical a new lift . . . and most writers who have had success in the theatre will tell you that there is nothing sweeter. However, Broadway is not the place to look for making the quick buck. To quote the late Moss Hart, "Broadway is where you can make a killing . . . not a

living." How does one learn to write a musical? Frank Loesser studied opera . . . believed there was much to be learned from operatic forms. When Rodgers and Hart began writing—a couple of light years ago—revues were their training ground. Then ultimately came "Pal Joey," a serious book show. It all has to do with craft . . . and how much you really want to give without any guarantee of reward. In my own particular case, "Raisin" took nine years of work and waiting, but somehow when you are deeply into a project it becomes like a snowball and time takes a back seat. I would have liked to have had "Raisin" on sooner, but circumstances did not make it easy raising money. We did backers auditions for at least three years and nearly every producer on Broadway turned us down. We often doubted our own abilities. Rejection can make writers feel that way. It wasn't until The Arena Stage in Washington, D.C. decided to give us a chance that the show actually became a reality. We were given a few weeks rehearsal and since the Arena was a regional theatre we were only booked for one month with no production guarantee for Broadway. We opened to rave reviews . . . ran for four months and broke all box office records. The important thing here to think about is the economics of the theatre. Money was hard to raise when we were audi-

continued on page 25

ON THE TEE

Steve Lemberg has written the birthday song with "Here Comes The Freedom Train" and patriot/train buff Merle Haggard has turned it into a hit. Porter Wagoner and Dolly Parton have a great cut on that song. Porter and Dolly's "Is Forever Longer Than Always," was penned by Frank Dycus with a little help from Porter . . . Otha Young is gonna be a big hillbilly writer yet. Pretty one-named Texas gal Dotts just released Young's "The Sweetest Thing (I've Ever Known)."

LONG KNOCKERS

Jerry Chestnut is swinging again with Chuck Price's recording of "I Don't Want It." Chestnut wrote Elvis' "T-R-O-U-B-L-E." . . . My yankee buddies Paul Evans and Paul Parnes have written a summer hit for Roy Clark called "Think Summer." Their "Happiness Is" became the Kent cigarette commercial. Evans teamed up with Al Byron and wrote "Roses Are Red, My Love" . . . but . . . my all-time favorite Evans tune is one he recorded, "Sitting In The Back Seat (Huggin' And Kissin' On Fred)." Billy Swan got help from the number one person in life, wife Marlu, with his "Number One" which



is headed for number one. It makes me smile to know that anyone as clean as John Denver can stay on top by writing and recording things like "It Makes Me Giggle."

SCORE KEEPERS

Writer / arranger / musician/singer Rick Powell has put together a whole album of Lanny Wolfe's songs called "God's Wonderful People" . . . Chuck Girard really impresses me with his writing and singing on his new Good News album simply titled, "Chuck Girard." I especially like "Evermore." Wanda Jackson has included Marijohn Wilkin's "Scars In The Hand Of Jesus." Willie Wynn and The Tennesseans have it in their first album on Heartwarming.



Pretty Texan, Dotts.

Nashville Connection

by Charlie Monk

PRACTICE ROUND

Roger Bowling finally got to record. What? A Roger Bowling song, "You Got A Lovin' Comin' " . . . It was destined for Dickey Lee to cut a Sterling Whipple song. Listen for "Makin' Love Don't Always Make Love Grow." I am knocked out with Mac Davis' version of Whipple's "Forever Lovers, Forever Friends."

GALLERY FAVORITES

Eddie Rabbitt and Even Stevens are not only good singers and nice fellows, but fine writers evidenced by their "I'll Get Better," sung by Sammi Smith. John D. Loudermilk's "Indian Nation" has been cut by an honest-to-goodness Indian, Billy Thundercloud.

LADIES TEE

Sherry Bryce got a new record label, a new husband and wrote herself a hit all in one month. The label is MCA, the husband Oklahoma radio man Mack Sanders, and the song is "Pretty Lies." . . . Leona Williams let Merle Haggard write her a hit, "San Quentin." Everytime I say Tupper Saussy I wanta say "cup and saucer" . . . anyway . . . he has written a goodie for Sue Thompson, "I Want It All."

19th HOLE

Jack "Cowboy" Clement is coming out of a month's retirement and gone into active performing. Clement wrote Johnny Cash's "Ballad Of A Teenage Queen" and is Waylon Jennings' brother-in-law. Hank Snow does a helluva job with his own "Who's Been Here Since I've Been Gone."

PUTTING FOR DOUGH

Alex Harvey ("Delta Dawn") is striking again with his own new release, "Lonesome Cup Of Coffee," and Ed Bruce's "Sleep All Morning." The Royce Porter-Bucky Jones team have come up with

another winner for Roy Head in "Bridge For Crawling Back" . . . Ray Griff is writing as many hits for himself as he has for others including the superb job he does on "I Love The Way That You've Been Loving Me."

FORE

An old hillbilly friend of mine, Jack Hurst, has put together a fantastic book of classic photos and comment, *Grand Ole Opry*. It's a bug'un that goes on your coffee table. Hurst spends his spare time writing a nationally syndicated column and features for the *Chicago Tribune* . . . and is my favorite feature writer. I think you'll find great reading in Tom T. Hall's new how-to book, *How I Write Songs—Why You Can*.



Missouri's own Porter Wagoner.



Roy Clark, a smiling duffer.





Songwriter Interview:

Kenny Loggins
and Jim Messina

The Key Signature of Success

By Paul Baratta • If you were to write all of your songs in the same key, the sound of your musical signature would get old, fast.

In order to grow, you have to stretch. On imagining a successful career from without, one could easily picture it as nirvana . . . the attainment of one's goals and a freedom from the struggle. "They've got it made," is the popular assumption. But, from within, such

continued on next page



"That's what I think inspiration is . . . when somebody opens up a place in you that you can tap."



"I'm still in the process of redefining my goals."

is often not the case. Certainly, with artists who care about their profession, it is almost never the case. These creative artists direct their efforts toward a goal, as opposed to success. On successfully achieving that goal, it is time to change the key signature, and stretch out for new sounds.

On talking with Kenny Loggins and Jim Messina, it is apparent that they are more preoccupied with redefining their goals, than they are on resting on their success. A feeling of creative restlessness pervaded our interview and it created an atmosphere that was totally refreshing. Here were two performers who have released seven albums to date of which five have gone gold, (a million dollars in sales), and two have gone platinum, (a million copies sold), and they're discussing new directions. Was it frightening to think of leaving a familiar niche and possibly not succeeding in a new direction?

"Not Really," replied Messina. "There's some insecurity in it, of course, but there's more instability in not having a direction you're reaching out for, because while you're standing still enjoying

where you are, everything new is moving right on by."

"I feel the same way," affirmed Kenny. "One of the things I have been concerned about is that I have not redefined my goals. That redefinition is at the top of my priority list, and is business I'm anxious to clarify."

It has been said that it's easier to get to the top of the heap, than it is to stay there. Loggins and Messina have been there for five years now, and do not take their stature with complacency. They worked hard to get where they are, and are working harder at augmenting that position.

Kenny Loggins' background in the music business before the group was formed, was primarily as a songwriter. He was with ABC's publishing company for four years and his *House At Pooh Corner* was recorded by the Nitty Gritty Dirt Band during this period. "That's how I made my living," Kenny explains. "They paid me a hundred dollars a week as a songwriter."

Kenny is originally from the Seattle, Washington area, and his family moved to southern California while he was still in grade school. He

started to write as a junior in high school because he was in a band and it became very fashionable to have original material.

"The guys decided that not only would we have original material, but I would be the one to write it. So I went home and wrote some songs which they hated, but we worked them up anyway."

"But I quit the band and spent a couple of years sitting and writing, but I loved to perform, and I found I missed it. So I decided I was going to start looking for a producer and try and become a performer. I didn't know exactly what that meant, but I knew I wanted to do it. So I began auditioning for people."

Jimmy Messina was born in California, lived in Texas for three years in the mid-fifties, and then came back to Los Angeles. He first started listening to music as a youngster in Texas and picked up a lot of influences from that area.

"I was born in 1947, so I must have been about seven or eight years old at the time," Jimmy explains. "But I started in the business in Los Angeles as a recording engineer around 1965, and worked at four or five of the studios in town before my association with Buffalo Springfield."

Messina produced Buffalo Springfield's final album, "Last Time Around," and then put the group Poco together which had a country-rock feel to it. But other musical directions were occurring in the music business, and Jimmy wanted to be part of them, so he left the group.

"I was signed to Epic Records as an artist and as a producer, and I had a year to go on my contract, but didn't come across anything that inspired me. I was getting paid a staff salary, and the company was getting impatient with me because they were suggesting all these artists on the Columbia and Epic Records roster who I might produce, and I kept turning them down. I explained to them that I had more faith in working with someone who was not successful, than with someone who was. With the type of successful artist I was being offered to produce, my feeling

was that the best that might result from such an effort, would be record sales that only equaled that particular artists' last album. From a financial point of view, that would have been an easy route, but I wanted an artist I could be totally involved with and take the shot at helping build a career, or if I failed, falling flat on my ass. When I heard Kenny's demo tape, I knew I wanted to jump in with both feet. The songs I heard that stuck out to me were *House At Pooh Corner*, *Danny's Song* and *Vahevala*. Actually, *Vahevala* didn't stick out so much as a song, as much as it did an idea. I listened to the words and the music to it, but I imagined it in my head as working well with a Jamaican feel. So I told CBS that I wanted to produce him, and we went from there."

"They signed me to Columbia instead of Epic," adds Kenny, "and I really was up on the whole project. I wrote some more songs from the up I was on, and they wound up on that first album."

The first album was originally going to be just Kenny Loggins, with Jim Messina acting solely as producer. But Messina had apprehensions which he explains as follows; "I was really scared when I first met Kenny. I totally believed in him as a songwriter, but I didn't as a performer. I knew he had the energy and determination to be a good performer, but I was afraid of what would happen when he went out on the road. He had never had the opportunity of being leader of a band, and in order to get really good musicians, you need the experience of dealing with them. There's a lot of testing that goes on when one man is going to front a group. We were trying to put together what would eventually be the Kenny Loggins show and it was important that that show do well in performance, or the album might go nowhere even if it was a good one."

"As it turned out," Kenny adds, "I feel we put together a good first album. We started working on it in January of 1971 . . . just the two of us. Jimmy started calling musicians in February of that year, and by April, we had the

band together and the arrangements for the songs really started to cook. We rehearsed all summer and then cut the album in September of that year and previewed it for the Columbia Records personnel on the west coast in October.

"They finally released the album after the first of the year and, a month later, in February of 1972, we opened at the Troubador in Los Angeles and I guess we caused some excitement, because Columbia gave us an advance so we could go out on the road to tour and promote the album."

In performance, there are few contemporary groups who provide as entertaining an evening as do Loggins and Messina. Their stage performance is well paced, well executed, dynamic, and structured around songs that are far more than mere vehicles to showcase a good group of musicians and how they play. Songs such as the previously mentioned *House At Pooh Corner*, a hit for the Nitty Gritty Dirt Band, and *Danny's Song* and *A Love Song*, both hits for Anne Murray, are part of their repertoire. What is highly unusual is that a group with only one hit single of their own, *Your Mama Don't Dance*, has garnered five gold albums, two platinum albums, and is on the verge of a third being certified platinum, without a string of hit singles. Much talk is generated at record companies about the need for hit singles to generate high volume album sales. English groups have been able to achieve this, but few American groups have had the consistent sales acceptance as has L&M. And yet, there is an ambivalence about their image.

"When we first started out, we had a strong underground following," explains Loggins, "and then had the hit single off the second album with *Your Mama Don't Dance*. A certain segment of the audience seems to damn you to hell if one of your records becomes a Top 40 success. And critics themselves seem to be reviewing to please and cater to the tastes of other critics. I noticed a recent rock critics poll listed their choices for the ten best albums and Joni Mitchell's album was

not among them. With all due respect to the critics and some of the artists whose albums were selected in that poll, the vibrancy of Ms. Mitchell's "Hissing Of Summer Lawns," makes the choices on that list seem pale and drab."

"In terms of our image," Jimmy continues, "there seems to be a preconceived notion that we are either too MOR to be hip, or too hip to be played on the commercial stations. What happens very often in the music business, (and songwriters will know exactly what I'm talking about), is that people look to find the bad, instead of looking for the good. Many people are paid to say no, in a sense, and it's quite chic to criticize if you're a critic. It makes for controversy and I guess it sells. But is it fair for someone with limited experience in a recording studio, who doesn't sing or write songs, and whose criteria for judgement on such matters comes from I don't know where, to review and, therefore, to influence a reader not to buy an album because he thinks it stinks? Or to review so favorably that a consumer might purchase an album that, in fact is shitty?"

"I guess I've never understood the fifth column," Messina confides. *Rolling Stone* gave our "Native Sons" album a shitty review, and "Mother Load," a medium shitty review, and I tell you, I never understood the criteria used in coming to those judgements. If I were to have equal time, I would say our "Native Sons" album sounds more separate than any other we've done. More individual. I think some of the best songs we've written are on the album, and maybe some of the weaker songs. I believe that the vocal performances from both of us are far above any vocal performances we've done on any preceding albums. I think there is ambivalence on "Native Sons" in as much as I think it contains some of the best things we've ever done but, by comparison with our own past standards, it has some of our weaker efforts. It's an easy album to criticize because it's like life . . . you can see it either way."

"Yes," adds Kenny, "if

you're looking for bad, you can find it."

The fifth column has always been a pain in the side of artists from the first day they took to passing judgement on the works of others. An old piano player named Harry S. Truman probably had the press in proper perspective. One year, when running for election in Missouri, he confided that, "all the big newspapers, save one, were strongly against my being returned to office, and nothing so encouraged me in believing that my programs were sound, as the non-endorsement from the press." That's paraphrasing, but it captures the essence.

Loggins and Messina perform about sixty playdates a year, but the extensive rehearsal time they employ for their tours is reflected in the quality of their performance.

They record two albums a year which take four to six weeks apiece in the studio, plus rehearsal time before actual recording. That cuts into a lot of the time the duo have for songwriting. Messina isn't too bothered with this. "The road is the only place I can get anything done. I'd say that 95% of the songs I've written, I've written on the road. I write mostly on guitar, but for the last couple of



"They paid me a hundred dollars a week as a songwriter."

years, I've been trying to write with my voice. I voice a melodic line just the way I hear it in my head, and I find I have more freedom that way. I use a tape recorder and hum the harmonies and overdub them on the machine. Then I hum what I hear the instruments doing, and figure it all out later on the guitar."

Kenny remembers his be-

ginning as a songwriter and his early influences. "Eight or nine years ago, Tim Hardin really made a strong impression on me. That second album of his, the one with *Reason To Believe* on it, had some incredible songs. What affected me the most was the feeling, the attitude, and the mood it would create in a room when you played it. What that album did for me was to help me find a place in myself that I could touch. That's what I think inspiration is . . . when somebody comes along that shows you something about yourself . . . opens up a place in yourself that you can tap.

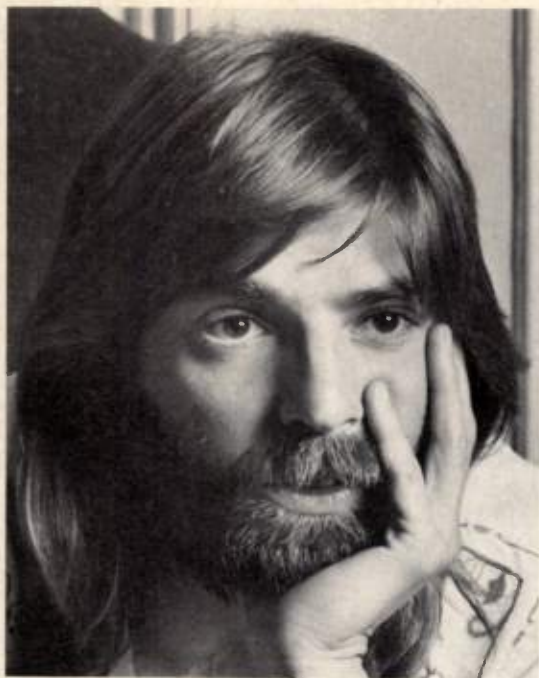
"Songwriting is a difficult process. The best kind of writing for me has always been on a kinda confessional level where I say how I feel and it becomes therapy, in a sense. The more you say, the more difficult it becomes to keep tapping that source. You have to dig a little deeper each time. And, eventually, that introspection can get to be a drag for the listener. I mean really, who gives a shit what Kenny Loggins thinks when he eats corn flakes?"

"So, I don't want to turn in anymore . . . it hurts. I want to write fantasy songs so I don't have to deal with truth and beauty all the time. I haven't written a song in a while, and it's beginning to bother me. I can't explain the reason I haven't. Maybe it's fear . . . fear of writing a bad song. Before I met Jimmy, I didn't have that fear because I had nothing to lose. If I wrote a bad song, I would sing it for my friends and they would say, 'that really sucks wind, Ken!' And then I would file it away. I think I've set my own standards too high and rather than risk writing a bad song, I've avoided writing at all. I remind me of the groom on his wedding night . . . afraid the bride will point and laugh."

Loggins and Messina have succeeded as songwriters and performers and we asked which gave them more satisfaction.

"That's a hard question to answer," replied Kenny. "They're really two different things. It's like asking, which do you like better, drinking tequila or smoking dope. They're two different highs. The feeling I get when I finish

continued on next page



"Tim Hardin really made an impression on me as a songwriter."



"I love the music business and always want to be involved with it."

a song that I'm proud of, is that I feel high for a couple of days afterwards. The feeling I get from a successful performance of Loggins and Messina . . . coming off stage with a couple of encores . . . is a good high too, but it doesn't last as long. Actually, it's being on stage that's the high; not coming off the stage."

"I couldn't answer that too clearly either," Jimmy said. "One thing I know for sure is that I love the music business and I always want to be involved with it in some way . . . writing songs, as a musician, producing records, whatever. I would like to be able to help other people, musically, and I want to become inspired again. When I first left Poco and then met Kenny, my adrenaline level really shot upwards. Kenny and I have been together five years now. In this era of easy divorce, I think our relationship has stood up well to the pressures. Mutual respect has had a lot to do with that. And we're honest with one another. That's important. We speak our minds and avoid the game playing. On an objective level, we try to be accurate critics of each other's work. If you can't do that, no team, songwriters, performers, or inter-personal, is going to be effective."

What about success . . . has it all been worth it? Is that carrot that's dangled out there for songwriters to nibble at as attractive as it seems, or is there less there than meets the eye?

Kenny answered first. "Initially, my goal was to make an album of my songs with me as the artist. I had written a certain number of songs that I felt good about, and I dreamed of making an album. Then, I made my first album so I was successful in achieving what I wanted, but all of a sudden I was without a goal. What has happened as a result of that album has given me great pleasure, but in order to remain successful, I have to redefine my goal, and work at achieving it. It's a struggle, but I'm working hard at setting a new goal for myself."

"I've come up with the same realization that Kenny has," added Messina . . . I'm still in the process of redefining my goals. These last ten years

have really required a fast pace. I was telling Kenny that recently, I went to bed before 2:00 in the morning, and I can't remember the last time I went to sleep that early. It's usually 3, 4, 5:00 in the morning before I go to sleep. But success has been worth it to me. In some ways, even more so than I had expected. Mostly, I have my own personal life that I can account for, and I am thankful that I'm married to a woman who has been capable of helping me keep everything in perspective, and not let me get too crazy.

"So both Kenny and I are reaching and searching at this point. We've changed band members and it has really been exciting for us to watch their excitement. They're ready to go out there and prove that they're great! It's nice to have that."

I first came to know Kenny and Jim well in 1971 when they signed to Columbia Records. I had spent social time with them in a modest countryfied house on the outskirts of Los Angeles, which did, and still does, belong to Jimmy and his wife, Jennie. Both L&M now live a considerable distance away from the city, but they were going to rehearse for a tour (which they just completed), and came in to town a day early so we could interview them. The time was set for 11:00 p.m. on a Sunday evening in that modest countryfied home where the "beginnings" evolved. The interview ended after 2:00 in the morning, and Jimmy, his wife, and I talked until 3:30. We talked about new directions.

In the final analysis, the key signature of success, is having a worthwhile goal and pursuing its achievement. Without growth, success stagnates. Kenny Loggins and Jim Messina are acutely aware of this fact and are doing the tedious soul-searching necessary to define an answer for themselves. And it was fitting that their feelings were shared with us in the "original setting," in a manner of speaking. It took place in an environment that contributed toward giving us some really fine music these last five years . . . the music of Kenny Loggins with Jim Messina Sittin' In.

The most commonly used song forms

—Part 2

Yesterday's successful songwriters, (some of the greatest melody writers this or any century has ever produced), favored the well-balanced simpler forms such as A A B A and A B A B. Most of these songs are a uniform 32 measures in length. Duke Ellington used A A B A (32 bars) almost exclusively, as did Jerome Kern. Irving Berlin was also at home with both forms but favored the latter. Richard Rodgers was content to mostly use the dependable A A B A (32 bars) during the years of his collaboration with lyricist Lorenz Hart, but became much more adventuresome in the marvelous songs penned with lyricist Oscar Hammerstein II for such record-breaking Broadway shows as "South Pacific" and "Oklahoma."

Cole Porter was more expansive. Many of his songs had 16 measures in each section—making them twice as long as most songs of his era. "I Get A Kick Out Of You" and "Love For Sale" are both A A B A but each section is 16 measures in length instead of eight. "I Love Paris" also has 16 measure sections but within an A B A B form. Both Porter and Gershwin were not afraid to use more complex construction as seen in the following examples:

(Ex. #1)
"I've Got You Under My Skin"
 —Cole Porter

A	B	A	C	D	E	F
8	8	8	8	8	8	8

(52 measures)

(Ex. #2)
"So In Love"—Cole Porter

A	B	A	B	C	A	D
8	8	8	8	16	8	16

(72 measures)

(Ex. #3)
"Love Is Sweeping The Country"—George Gershwin

A	B	A	C	D
8	8	8	8	8

(40 measures)

The important thing to remember is that these masters fully understood the use of the simpler 32-bar song forms before they attempted the complex; in short, they knew what they were doing.

So far, we have discussed songs with a uniform number of measures in each section. There are also many songs that use A A B A or A B A B forms, but are not consistent in the number of measures in each section. "The Girl From Ipanema" by Antonio Carlos Jobim uses an A A B A form and while the 'A' sections are each 8 bars in length, the bridge ('B' section) is 16 measures. The energetic "Cabaret," by John Kander and Fred Ebb, has only an 8 bar bridge while each of its 'A' sections are 16 measures in length. Another song like this is "The Masquerade Is Over."

A newer trend shows that some of today's highly successful songwriters favor using an unusual number of measures in some sections of their tunes. This can be seen in the following examples:

(Ex. #4)
"Eleanor Rigby"
 —Lennon-McCartney

A	B	A	B
10	8	10	8

(36 measures)

(Ex. #5)
"Yesterday"
 —Lennon-McCartney

A	A	B	A
7	7	8	7

(29 measures)

(Ex. #6)
"Spinnin' Wheel"
 —Blood, Sweat & Tears

A	A	B	A
8	8	13	8

(37 measures)

(Ex. #7)
"I'll Never Fall In Love Again"
 —Burt Bacharach/Hal David

A	A	B	A
14	14	9	14

(51 measures)

(Ex. #8)
"Raindrops Keep Fallin' On My Head"—Bacharach/David

A	A	B	A	Tag
9	9	10	9	3

(40 measures)

Please notice that these composers are consistent. In Example number 5, Lennon and McCartney omit what would normally be the eighth measure of the 'A' section. They do this each time the 'A' section is repeated. Had they done otherwise—made only one of the 'A' sections 7 bars and the others each 8—it would sound like a measure were missing and therefore the song would feel incomplete; the form would be inconsistent. The same holds true for the others.

By using an odd number of measures in a given section, you may pleasantly surprise your audience. Once surprised, they will eagerly look forward to the same thing each time that particular section is repeated. Should you not be consistent in your use of such surprises, they will be disappointed and quickly lose interest in your song. The difference between a professional and an amateur, is that the professional knows he is deleting or adding a measure, whereas an amateur doesn't give these things a second thought and probably is not even aware of his inconsistency. In Example number 7, Burt Bacharach has actually included one measure of 2/4 in the midst of thirteen measures of 4/4 or "common" time. This delightful shifting of the meter is one of Bacharach's favorite devices. In the above example, the 2/4 measure actually sounds like two extra beats have been added to the eleventh bar which in turn gives the 'A' sections a feeling of each having thirteen and one-half measures! This of course occurs each time the 'A' section is repeated.

To improve your use and understanding of form you should begin to listen to other songs specifically for the form and make a conscious effort to identify the formal struc-

tures of your favorite songs. When listening to other's songs, ask yourself the following questions:

- (1) Was the initial section repeated before the contrasting section (the "bridge" or "hook")?
- (2) Were there more than two distinct sections (ideas) to the song? How many?
- (3) Were there too many ideas in the song?
- (4) Do the melody and chords make sense without the lyrics?
- (5) Was the bridge ('B' section) more animated (or less) than the 'A' section?
- (6) Was the bridge in a different key (or mode) than the 'A' section?

Another way to improve one's understanding of form is to purchase "lead sheets" or sheet music and see if you can determine the form used. Song books that contain many songs are ideal for this since they give you more for your money, and you can compare one song with another as you progress through the book. Just keep in mind that in the vicinity of the first 8 or 16 measures of a song, one idea will clearly end and another begin. Look for repetition (same melody or same chord progression) and contrast, as well as changes of key; which are either indicated by a new key signature, or more often, by the appearance of accidentals (sharps, flats and natural signs). If you have not experimented much with form before nor given it much thought, and you do the above, it will seem difficult at first. Stick with it. Soon you'll begin to quickly discern repeated sections and patterns and you will more readily be able to identify a new song's form. Before too long, you should also notice an improvement in your own song writing. Your songs should begin to make more sense; be more communicative; and best of all, should take less time to compose.

After you have mastered the use of A A B A, A B A B and A B A C forms, you should begin to experiment with more complex structures which introduce one and often more sections beyond the initial two. These more complex forms will be discussed in future articles.

The Santa Monica Music Festival

Peter Yarrow made it happen!

by Helen King

**SRS
Open
Forum**

The Santa Monica Music Festival, organized and produced by Peter Yarrow, was originally conceived as an evening of music that was reminiscent of the Newport New Folks Concert (which he designed and hosted). It wound up proving that there is an enormous wealth of undiscovered musical talent waiting to find an audience that can share and appreciate its work, and that that audience does, in fact, exist and has a deep need to share honest music with its creators. It can also be assumed that this audience is not specific to the Santa Monica area, but exists throughout the country.

We requested tapes of songs with simple acoustical accompaniment, "that sound the way you will be performing." We did this to emphasize the song itself, its meaning and its impact.

Slick, "professional," songs that felt contrived or insincere were rejected in the first screening of over 350 submissions.

Screeners were selected from knowledgeable professionals. They had to adjust to unaccustomed criteria—honesty, sincerity, meaningful lyrics, craftsmanship of the songwriting art form, and no depiction of cultural stereotypes. The tapes that passed to the third screening were heard by the entire committee. Judgments were questioned, analyzed. Discussions became intense. "Let's hear it again." Consensus was sometimes difficult—sometimes impossible. It was an intellectual, emotional and artistic experience that enriched our lives.

As the process unfolded,

those of us who were fortunate enough to work with Peter began to realize that we had gone far beyond our originally defined roles. We found ourself totally committed to an ideal involving all our energies, talents and experiences. We discovered resources we ourselves had been unaware of. When flyers were needed, flyers appeared. When distribution was called for, the area was saturated. Posters were printed. Friends in the media became aware of the deep implication of the Festival and gave freely of themselves and of their time.

Peter talked and performed at high schools and colleges, on radio and on television. The coverage was unprecedented. As the word went out, the excitement mounted, the energies flowed.

Several days before the Festival all the performers met in the offices of Song Registrations Service. They started to form a community. The intent and concept of the Festival was explained to them—the basis upon which their songs were chosen was articulated. They were all individually interviewed by Peter so that their introductions at the Festival would be relevant and focused on their truthful feelings about their music. They sat in the hallway, sang songs to each other, and realized that they were not competing—that they could help each other and that they could support each other in their mutual quest.

It all came together in the 600 seat auditorium of Lincoln Jr. High School in Santa Monica on May 8th. Peter arrived at 9:30 in the morning and worked tirelessly

up to curtain time. He personally placed and installed his charmed Peter, Paul and Mary sound system, checked equipment, sound-checked each performer, positioned microphones, relieved tensions, created an atmosphere of happy anticipation.

When the doors were opened, the 600 seated were filled immediately—another

100 people were offered space on the floor and against the walls. For those who had to be turned away, Peter came out, sang, talked, explained that their presence was important to insure an ongoing series of concerts to which they would be invited.

After the concert, a reporter for an important music periodical told me, "I went

Fred Romanek

*"So who can a child look up to today
to learn how to live and learn how to play?
And where are the heroes and where are their foes?
Perhaps . . . only the Shadow knows."*



Barry Volk

(l to r, Peter Yarrow, Barry Volk, Sue Lubin,
and Valerie Estrada)

*"I've listened to those city-slickers
talk about commerciality.*

*But writing songs is from the heart
and that's where country music has to be."*

CHORUS: *"Too many turkeys on the walk,
I've had my fill of turkey talk.
I'm gonna buy myself a tick-tock clock,
and count the minutes till I'm gone."*

to an assignment—I returned from a ‘happening.’”

Some of the notes and statements from the young performers reflected the wonderment and joy of giving of themselves:

“... The goals set by Peter became part of our being. We found ourselves ‘sharing’ music for the first time.”

“... The warmth of the audience dispelled my fears of performing in a large auditorium. The experience was important, in a mystical, magical realm.”

“The Festival is opening doors for us financially—but we feel even more strongly that doors are being opened to sincere music.”

... The nicest thing was making music together. Each of us was an instrument in a single orchestra.”

“The most poignant feeling was being part of something far beyond ourselves. Peter instilled that feeling in all of us.”

“I never realized that there were people like Peter who could give so much of themselves to others. It renewed my faith. I experienced the joy of sharing.”

At the end of the concert one of the performers asked Peter, “Is that all there is? Do we just say goodbye now?” It was clear that our responsibility had to extend well beyond the continuation of the Festival per se. The vehicle for the continuation of the Festivals was, of course, to be SRS. SRS is dedicated to the protection and education of songwriters. Music Festivals are a natural extension of those objectives so that the community of songwriters, newly inspired, can help each other improve their craft and become involved with other songwriters by participating in continuing festivals. So a new alliance was cemented.

Where there had been skepticism on the part of some of the committee members, they later realized that people who are involved in producing such concerts are as richly rewarded as the performers. We learned that people can be drawn together and reach one another in new ways simply



Carol Willford

“Now the times have changed and I’m still the same, but like all the ones like me, I’ve lost the feel of free my friend, I’ve lost the feel of free. I’ve lost the only freedom life can give.”

by involvement on any level with a concert of this scope. Ultimately, the same rewards accrue to the audience as well.

We learned from the Santa Monica Music Festival what the Festival concept will mean to performers as they pursue their careers. They will make new value judgments of success and failure. They will be moved by the unrestrained emotional response of audiences to their sincere musical statements. They will feel their own strength and the great power of music to move people—to touch their hearts and minds—and will have to deal with that grave responsibility. We will see performers growing in stature as they sing their songs and actually see and feel the human impact.

There can be no turning back to “music for bucks.” There may come a time of reckoning and accommodation when they are confronted with the realities of the “industry.” Compromises will be made, but the writers will recognize them as compromises—not surrender. Some may have to make hard choices, but they will be of their own choosing. It is our hope that they will never lose sight of the dream.

The Santa Monica Music Festival is the first of many festivals. Wherever the need is evidenced, Peter and SRS, and all of us who now believe, will make it happen.

Who's Who?

by Pat and Pete Luboff



MIAMI

Omar Marchant, Manager
Peer-Southern Organization
Peer International Corp.(BMI)
Southern Music Publishing
Co., Inc.(ASCAP)
Northeast Airlines Building,
Rm. 1409
150 S.E. Second Ave.
Miami, Florida 33131
(305) 358-1488

Other Offices: Nashville, New York, Hollywood, and 22 International Branches.

Peer-Southern, one of the largest publishing companies in the world, was founded in 1940 by the current President, Monique I. Peer, and her late husband, Mr. Ralph Peer. The Miami office specializes in Latin Music and their catalog includes these great standards: “Perhaps, Perhaps, Perhaps,” “Solamente Una Vez (You Belong To My Heart),” “Brazil,” “Perfidia,” “Frenesi,” and “Besame Mucho.” They are currently looking for the standards of tomorrow in the two major Latin styles: Salsa, the popular dance with the swinging tempo, or soft slow ballads, both with lyrics in Spanish. To audition, send your songs on a cassette or reel to reel tape with a self-addressed, stamped envelope.

Omar began his music career at the age of 14 when he was a disc jockey for a Cuban radio show called “Voices and Rhythm of North America.” He came to the United States in 1960 and continued in radio as a disc jockey, and later as program director for WFAB in Miami. In addition to his post as General Manager for Peer-Southern in South Florida, which he assumed five years ago, Omar hosts a live TV show, “Espectaculares de Marchant,” aired on Channel 23 Tuesdays in Miami and shown in Texas and New York. The show started out as a Latin American Bandstand-type dance show, but has developed into a variety show with guest appearances by quality singers

and dancers from Spain, such as Julio Iglesias, Camilo Sexto, Cecilia and Charo.

With help from his secretary, Lili, as interpreter, Omar told us, “The best music market is in America, but some Latin beats don’t sound good to the American ear. So, I advise songwriters to compose their melodies in a way which will appeal to all markets, American and European. Fortunately, the Latin sound has been introduced in this country with music from the Caribbean and contemporary artists like Carlos Santana, so it has become part of American music. The use of conga drums in so many recordings is proof of this. And the current Disco rhythm has revived some great old Latin songs from the Peer-Southern catalog, for re-recording as Disco. We’re working on “Perhaps, Perhaps, Perhaps” and “Patricia” right now and Saxton Kari at TK Productions has just finished “Besame Mucho” in Disco rhythm.”



LOS ANGELES

Kevin Magowan, Publishers
Assistant
Al Gallico Music Corp. (BMI)
Algee Music Corp. (BMI)
Easy Listening Music Corp.
(ASCAP)
6255 Sunset Blvd. Suite 603
Hollywood, Ca. 90028
(213) 462-2251

Other Offices: New York, and Nashville

Al Gallico started out as a songplugger for Leeds Music Corp. in New York 38 years ago. In 1963, he began his own publishing company and the first big hits in the catalog were “House Of The Rising Sun,” “Everyone’s Gone To The Moon,” and “She’s Not There.” Today, Al Gallico’s various companies specialize in Country Music and were the recipients of one ASCAP, and 14 BMI Country Awards for songs like “Country Girl,” “The Most Beautiful Girl,” “A Very Special Love Song,” “Woman To Woman,” “Stand By Your Man,” and “(If You Wanna Hold On) Hold On To Your Man.” They

continued on page 22

A Musical Declaration

The history of this country has been recorded in music.

At the time of our independence from England, there were songs protesting the policies of King George. The rallying cry of the revolution was *Yankee Doodle*. A sonata for piano entitled *The Battle Of Trenton*, described this event and the ultimate victory.

Hail Columbia was written in 1798 at a time when there was a state of undeclared war between America and France. For years, it rivaled *The Star Spangled Banner* in the affections of the people. Francis Scott Key wrote a poem while watching the bombing of Fort McHenry during the War of 1812, and later put the words to the music of what was a popular English drinking song. It became our national anthem.

The Hutchinson family sang "story songs" with messages, and began concertizing about 1842. The songs they sang furthered the social causes they devoutly believed in such



as abolitionism, temperance, revivalism, and their championship of the Negro.

There was Stephen Foster who wrote over two hundred compositions which captured that period of secular song up to the Civil War with *Oh! Susanna*, *Camptown Races*, *Old Folks At Home*, *My Old Kentucky Home*, and *Old Black Joe*.

The Civil War produced countless songs which, arranged in sequence, would form an actual history of the conflict. *The Battle Of The Republic*, *Dixie*, *Marching Through Georgia*, *Tenting On The Old Camp Ground*, *John Brown's Body*, etc.

The first detailed accounts of slave songs and Negro spirituals appeared around the time of the Civil War. These songs offered a richness of melody and rhythm, and whether sung in unison, or in call-and-response patterns uncharacteristic of American music up to that point, they were sung with a truth of intonation that made their music a joy to hear. Whether they were work songs such as, *Michael*, *Row The Boat Ashore*, and *Lay This Body Down*, or spirituals like *Nobody Knows The Trouble I See*, black music has had a heavy influence on what is called popular American music in the

twentieth century. Jazz, blues, and rock and roll, all owe their origins to the music of black Americans. Louis Armstrong, one of the foremost exponents of jazz the world has ever known, was born on July 4th in the year 1900.

George M. Cohan, the *Yankee Doodle Dandy*, (who actually was born on the third of July), wrote the most widely sung of all World War I songs—*Over There*.

The Roaring Twenties was a period of great vitality. The music was louder, often primitive, and designed to shock the conservatives. New dance steps and rhythms appeared, and jazz reached a peak of popularity. *Charleston (Runnin' Wild)*, *Bugle Call Rag*, *Sugar Blues*, and *Yes! We Have No Bananas*, captured the spirit of this freewheeling decade.

The thirties were the Depression years. Songwriters were right there to capture the feeling of desperation with songs such as *Brother, Can You Spare A Dime?*

The forties were dominated by World War II and a great variety of songs were written which concerned themselves directly with the war effort, or with attendant emotional feelings. Some of these

were *Bell Bottom Trousers*, *Der Fuehrer's Face*, *Rosie The Riveter*, *Coming In On A Wing And A Prayer*, *Don't Sit Under The Apple Tree*, *Praise The Lord And Pass The Ammunition*, *When The Lights Go On Again*, and *I'll Walk Alone*.

The last quarter century is familiar to all of us. The new songs of the fifties were of a musical simplicity reflective of a decade that walked the middle of the road. Pop artists of the day began to record country songs with much success. And country artists themselves began to work their way into the mainstream. Hank Williams, Marty Robbins, and Tennessee Ernie Ford became familiar names on a national scale.

Yet, out of this period which was highly lacking in spark, music began to catch fire. In 1953, *Rock Around The Clock* showed up. The next year, *Shake, Rattle And Roll* and *Sh-Boom*. In 1955, Chuck Berry with *Maybellene*. And in 1956, Elvis Presley warned about not stepping on his *Blue Suede Shoes*.

In 1960, Motown Records had their first hit with *Shop Around*, we elected a new president, and a decade of protest and innovation began.

We expanded our minds and our horizons and went to the moon. We sang about *Eight Miles High*. We were introduced to Bob Dylan, The Beatles, Psychedelia, Flower Power, Acid Rock and the Love Generation. We heard *The Times They Are A-Changing*, *Blowin' In The Wind*, *All You Need Is Love*, *Satisfaction*, *Respect*, *White Rabbit*, *Eve Of Destruction*, and *If You Go To San Francisco Wear A Flower In Your Hair*.

Musically, the seventies have been calm so far. We've come down to earth and are extolling the virtues of *Country Roads*. The appetite for outrage and protest have diminished. Popular taste in music seems to lean toward clarity and simplicity, for sentiment on a human scale, for songs that are a pleasure and not a moral contest. We're back to writing *Silly Love Songs*. But what's wrong with that? We'd like to know.

Anyway, America, happy birthday. You can bet when your tricentennial rolls around, the songs of the next hundred years will sing it out like it was.

by Paul Baratta





Al Altman

Stu Greenberg



NYSS...

New York Songwriters Showcase

"I wanted to put together a showcase out of New York," says Stu Greenberg. "I wanted to see songwriters have a place to present their material in a showcase setting. It seems there's always opportunities to showcase rock and roll bands, but how many times can a songwriter, who's not necessarily a performer, sit down and showcase his song?"

Being in the music publishing business, Stu Greenberg is very familiar with the problems songwriters face in having their material heard. In his seven years in various aspects of the music business, he has managed Bobby Womack, was national FM promotion manager for United Artists Records, and then moved into UA's publishing arm and has been heading up their east coast publishing office for a year and a half.

Al Altman, Stu's partner in this venture, is also in the

publishing business. Al started in music at radio station WMEX in Boston, and came to New York and worked for Liberty's publishing, (later bought out by UA), Screen Gems, and Chappell Music. He presently runs Barry Manilow's publishing company, Kamakazi, and from time to time, he finds himself in other publisher's offices listening to material. On such an occasion, in July of 1975, Al Altman was in Stu Greenberg's office at United Artists.

"At the time," Stu says, "the concept was just a broad idea I had. Al was listening to material I was pitching at him and I said to him, let me throw an idea at you. It was in very loose form at the time. A good percentage of publishers are quite inaccessible, and it's impossible to have in-office appointments. I myself ask the writers to leave a tape."

"So do I," Al offers. "We both have the same policy, and we do listen to all the tapes that are left. Some publishers don't. The tape never moves and never gets listened to. They say 'leave it,' and two days later, it's at the front desk without having been appraised."

"There was also a second reason I wanted to see a showcase in New York," Greenberg continues. I was getting a little fed up with hearing that nothing was happening here and that the music business was in California. New York is always getting stomped as if hit records aren't made here . . . as if major record labels aren't headquartered here . . . as if publishing companies don't have their home offices in New York. So the idea grew, and I threw it out at Al."

"And I threw it right back," Altman says. "I played

devil's advocate and tried to kill it every way I could. Every thought or twist I could think of to kill it I tried, because before we opened up the idea to other publishers in the city, I wanted us to have all the answers. I remember we sat down at lunch one day for three hours and destroyed it. We thought of every fault we could find, starting with our own personalities, straight through to all the accusations. You know, 'what's going to happen if you guys get the tape first?', and that whole routine."

"Then we formed it into a mold," Stu goes on, "and we said to ourselves, now we've got a general idea, and it looks good. Then we called five more of our counterparts, took it to publishing companies, and contacted ASCAP, BMI, and SESAC, and brought them into my office. We presented the idea to them and told them we had been working on it for two months, and the response was incredible."

The lengthy preparations, and attempting to find all fault possible with the concept, worked well when the meeting was ultimately called.

"Almost all the things we talked about; the questions and the doubts, came up in that meeting," explains Al, "and, fortunately, we were prepared for it. We threw out the idea that we were doing this on a three-fold basis: first, for the writers; second, to give the New York songwriter-publishing scene an identity and sense of community; and third, as publishers in need of good material, we were doing it for ourselves."

Greenberg adds, "and other than the fact that all publishing companies are members of the performing rights societies, they have nothing else in common that brings them all together in the same place at the same time. NYSS has brought everybody together."

After the first meeting discussed above, a second and even larger meeting was called about a month later and held in UA's board meeting room. Some questions about the possibilities of anti-trust being involved were generated, and some initial mistrust, although minor, was present. There was some apprehension voiced that Stu and Al might organize



Photography by Joanna Cucinotta and Chuck Pulin

Amy Bolton works in close collaboration with Al and Stu and keeps the Showcase function together while the guys handle the emceeing.

this whole thing, get the cooperation of the whole publishing community and then "steal" all this great talent that they had an opportunity to get first hearing and first crack at. I wasn't there at the meeting but I'd lay six to five that those apprehensions were raised by the very same publishers who ask you to leave a tape and return it to you two days later, without listening to it.

"That apprehension didn't bother us though," confides Stu, "because we expected it. But all we're looking for is people who want to work and help make NYSS an honest, respectable organization. We don't have to do this. We have our jobs and all the work that has been done has been volunteer work. We do it on our own free time . . . there is no staff. Even the two attorneys, Jeff Brabec and Jim Miller, who put in many hours

formalizing our bylaws and procedures and filed all the papers with the State of New York, volunteered their services. They took everything we put together, and converted it into legal-ese."

The funding for the organization's activities, comes from its members . . . the publishers. They pay an annual dues of \$25.00, and virtually every publisher in the city has paid this membership, along with a few producers, too. The first showcase (they're monthly affairs), was held in February of this year.

"We started in a small club called The Ballroom," Stu relates. "It has about 85 seats and the management donated the club to us for the evening. We had a standing room only crowd, and had another SRO crowd for the March affair. At that second showcase, Alan Pepper from the club The Bottom Line, was

there to see an artist who he wound up picking up management on. When the evening ended, he said he wanted to talk to us. The next thing I know, Al and I have a meeting with Pepper and Stanley Snadowsky, and they offered us The Bottom Line which was really incredible. It's the best club in the city, and they opened it up just for us. We switched from an evening showcase to a monthly luncheon affair. The club supplies us with an entire staff in the middle of the afternoon, and they are absorbing all the costs. The Bottom Line has never done anything like that before and it's been a fabulous contribution. Their sound man, Mark Silag gets the stage together for the functions, and it all comes off on a very professional level."

We asked Al Altman about writers who don't live in the New York area but would be

interested in showcasing their songs.

"That writer can submit tapes, but he would have to supply his own transportation. And everybody signs a release which simply states that the songs they're presenting are unpublished, and that they, as writers, are not signed to a publishing company.

"We have expanded the idea a little to include a "Chart Writer's Showcase," that would be the last act of the day. It's for people who have had a past chart record, or even a current one, but who have some unpublished material they'd like to expose. And we've talked about bringing in guests. We've talked to Tom Paxton, Barry Manilow, Randy Edelman, and so on, but we want to make sure that we don't take away from the basic premise which is to expose new writers. The response from writers has been

continued on next page

just great and comes, so far, from about a 250 mile radius of New York."

"We haven't really opened it up wide yet, because it would be more than we could handle," Stu explained. "We could advertise our existence and we'd receive so much material, we wouldn't be able to do anything else for a whole year except review tapes. The screening is all on a volunteer basis and our last screening meeting lasted four hours to select the tapes ultimately showcased."

So far, each of the companies who are part of the membership, have had a man on the screening committee. A rotating panel of judges are used in the reviewing process to select the writers to be showcased.

"We try to present no more than five writers at each showcase, but if we don't feel we have five quality writers," Stu continued, "we'll present three or even less. I feel that to keep something like this alive, we've got to give them the best and not just throw five writers out there because it's a number we decided on."

The atmosphere is kept quite informal. Stu and Al serve as emcees. It's a luncheon meeting and the doors at The Bottom Line open at noon. The show goes on at 1:00 p.m., and ends approximately between 2:00 and 2:30. Each writer performs just three songs, and they must be the three songs that were submitted on the audition tape. However, the writer need not perform his own material; he can have somebody else perform it for him. So far, the material showcased has done quite well.

"The songs, so far, have been top grade," says Al Altman.

"Would it have been material you would have heard in your own publishing office anyway?," we asked.

"Only some of it," he replied. "There are some writers who will send material to each and every publisher in New York, and we end up hearing it at some point. But there are some writers who are loathe to go through the 'leave your tape' routine, and it's these writers who might never be heard otherwise. And the

writers who do leave tapes, have a better setting at the Showcase in which to have their songs heard."

At the screening meetings, each publisher member is given a sealed envelope which provides background on the performances of each writer, and a little bio and where they can be reached. Files are kept on each writer for thirty days whether they are selected for the Showcase or not, so in the event they have the type material a publisher is looking for, the member publisher can call NYSS and request a tape copy of a specific writer.

Offices, per se, are not in existence, although Stu's office has been the unofficial headquarters. We asked Stu how his employer felt about that, and if the question was raised as to why should a talented writer be showcased to the whole city and not be ferreted out and signed by UA direct?

"Mike Stewart, who is head of UA," Stu explains,



Dan Dailey

"has been 100% behind the project. And he understands that through the Showcase, I might see a writer I otherwise never would have had a crack at, so the Showcase has got to be a positive step for UA, as well as the entire publishing community."

Al adds, "Barry Manilow and his manager, Miles Lourie, have been totally supportive



Raun MacKinnon

New writers, Dan Dailey, (left) and Raun MacKinnon, (above) perform their material at the New York Songwriters Showcase held on May 18 at The Bottom Line.

and encouraging. Neither Stu nor myself would be able to do this if we didn't have the support of the people we work for."

In each of the monthly Showcases conducted since its inception in February, there have been representatives from all of the publisher members present at each one. An actual survey hasn't been conducted yet as to how many writers have been signed, but it is known that 80% of the writers have been contacted by publishers, and are either conducting talks with the writer, or the writer is pitching material at the publishing company.

"One writer who appeared a couple of months ago, was made twelve offers from different publishers," Stu confides. "When he came offstage, I almost got trampled trying to get backstage to talk with him. He was really great!"

The discussion came up that with vacations and such,

perhaps NYSS should close down for the summer months, and reopen in September. "We brought the point up at a meeting and it was a unanimous decision not to close down and run right through July and August," Al states. "Everybody wanted to continue which was just a fabulous response."

The following is the procedure established for submitting demos to NYSS:

1. Entries are by cassette or 7½ ips open reel tapes only. Leadered open reel tapes are preferred.
2. Only *three* selections are to be presented.
3. Lyric or lead sheets *must* be included.
4. Material submitted without a self-addressed, stamped envelope, will not be returned.
5. All materials submitted must be unassigned to any publisher. Writers selected by the screening

committee will be required to assert the non-affiliation and originality of their tunes in writing before the actual showcase occurs.

The address for submitting tapes is:

New York Songwriter's Showcase
P.O. Box 785
Radio City Station
New York, N.Y. 10019

Both Stu and Al point out that personal responses will be made to only those selected to appear on the Showcase. Because of the great number of tapes the committee must review, an evaluation of the tapes not selected is impossible.

Through the energies and determination of Stu Greenberg and Al Altman, the New York Songwriter's Showcase has become a reality. It has received the well deserved support of the publishing companies and performing rights societies, and is on its way to establishing a community spirit among the many publishers in New York.

"Artists come and go," states Al Altman . . . "songs stay on forever. And songs are what the music business is all about."

And the New York Songwriters Showcase was created with the primary purpose of affording the writers of those songs a proper setting, and a worthy atmosphere for them to be heard. Hearty congratulations to Stu Greenberg and Al Altman for putting NYSS together, and for the New York Music scene for supporting this worthwhile project. It is just acknowledgement that the core of the music business, is the song and its creator, without which there would be no music.

— P.B.



Al and Stu handle the emcee chores in a relaxed, informal manner the day of the Showcase.

Microphone Cable Tester

by Brian Ingoldsby

Audio

Because there are so many small consoles available now for semi-pro and home use, manufacturers have standardized the mic inputs to use X-L type connectors.

There are three pins on X-L connectors. The correct wiring for these pins is as follows: Pin #1—ground or shield; Pin #2—low; Pin #3—high.

The many extensions needed for interconnecting cause drastic sound problems. This article will assist you in locating and eliminating existing problems and preventing them in the future.

The problems stem mainly from two sources; improper wiring and constant use and abuse of extensions. The latter results in frayed or broken cable wires due to constant connecting and disconnecting, getting stepped on and pulled on. In spite of good manufacturing, construction and care, this kind of treatment causes shorts and open circuits.

Improper wiring of the cables with the incorrect polarity leads to an out of phase signal when combined with microphones of different polar-

ity. This can cause cancellation of sound, and is often times mistakenly blamed on incorrect microphone positioning.

Cables should be periodically checked for improper wiring and also for shorts and/or open circuits.

The diagram in Fig. #1 shows a cable tester for your X-L type extension cables. If you are in doubt about the condition of any X-L cable, this unit will insure you of its condition.

This tester is very easy to use. First, connect both ends of the X-L cable to the tester. Then switch the #1 switch to on. Only the #1 lamp should light up. If any other lamp or lamps light, open the ends of the connectors and check for shorts and correct polarity.

Continue to switch on #2 and then #3 independently. If more than one lamp lights with only one switch on, it indicates that you have a short between two wires and the cable needs repairing. Remember! Only one switch should be on at a time in order to test correctly. If no light at all comes on, it means there is a break in the wire

or an open connection between the cable and connector.

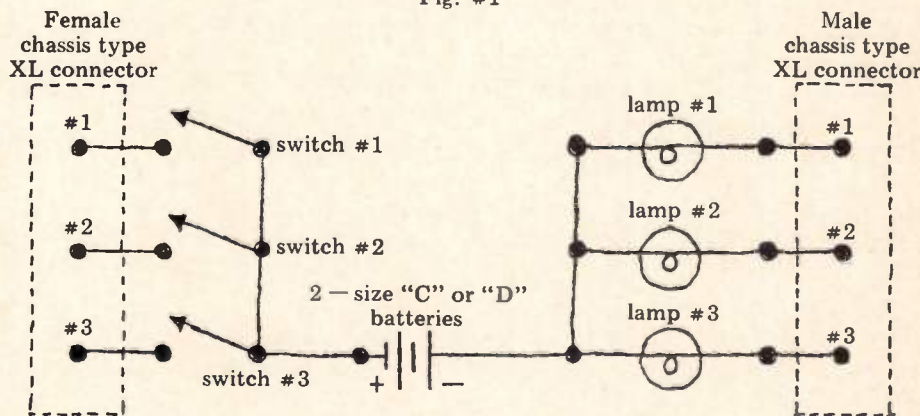
As you can see by the diagram (Fig. #1), there are very few parts needed to construct this cable tester. It's very economical and practical and is powered by two standard flashlight batteries, making it completely portable. This will enable you to test cables on the spot.

You will find this unit very helpful in taking the guesswork out of your trouble shooting. All parts for this cable tester are available and in stock at your local electronics parts store.

For those of you who have enjoyed Brian Ingoldsby's "Audio" columns we wish to bring to your attention that Brian conducts record engineering courses through his own school: Sound Master Recording Engineer Schools. For information about the school, please call (213) 994-7777 or write:

P.O. Box 3697
Van Nuys,
Calif. 91401

Fig. #1



Parts List:

- 2 — size "C" or "D" batteries
- 2 — size "C" or "D" battery holders
- 1 — Female XL chassis type connector
- 1 — Male XL chassis type connector
- 3 — SPST (single pole single throw) switches
- 3 — 3 volt lamps w/holders for chassis mount
- 1 — aluminum box
- 1 — hook up wire & hardware

Who's Who / continued

also published the Charlie Rich hits, "I Love My Friend" and "Every Time You Touch Me (I Get High)," Tammy Wynette's smash single "Till I Can Make It On My Own," the title songs from Joe Stampley's "Sheik Of Chicago" album and George Jones' "The Battle," and Emmylou Harris' new single, "One Of These Days."

Kevin was born and raised in Las Vegas and spent his high school years playing drums with various Rock and Roll bands. He was attending Pepperdine in Malibu at the time Al Gallico was moving to L.A. and setting up offices in Hollywood, about a year and a half ago. Kevin says, "Mr. Gallico was looking for someone young to learn the business, contact writers, listen to tapes and hold down the office while he was out of town. He knew me through my family and he hired me for the job. It's a privilege and I'm grateful for the opportunity to learn from him."

Kevin will accept tapes in the mail. Send your best three songs on 7½ ips reel to reel or cassette with typed lyrics or lead sheets and a self-addressed, stamped envelope. Be sure to mark the box and/or the reel with your name, address and phone number. He's looking primarily for Country songs with Pop crossover possibilities for artists like Charlie Rich, Buck Owens, Joe Stampley and Olivia Newton-John.

Kevin adds, "I hate to say no to a writer, and in my job I have to say it a lot, but I usually follow up with some encouragement and suggestions of possible directions for im-

provement. For example, writers write songs and they're close to them and they love them, and then they bring them in to a publisher and hope something will happen. But, most writers don't seem to be aware of what a publisher needs from a song. It's gotta be exceptional. It has to have that extra thing that sticks out. To achieve that in a song, the writer has to take a professional approach, take the craft seriously, analyze what they're doing. Write, then look at what you've got, then re-write until the song is a complete unit. So many songs I hear may have a good line or two but then wander off the point. It has to be there in every line."



Eddie Reeves, V.P.

Creative Activities
Chappell Music Co.
6255 Sunset Blvd.
Hollywood, Ca. 90028
(213) 469-5141

Chappell has many affiliated and administered publishing companies for both ASCAP and BMI.

Chappell is one of the Polygram companies. Polygram includes Polydor (Deutsche Grammophon and MGM Records) and Phonogram (Philips and Mercury Records).

Eddie has been a writer, an artist, a song plugger and a

promotion man during his 17 years in the music business. He wrote three chart songs in '71, "All I Ever Need Is You," recorded by Sonny and Cher, "Don't Change On Me" by Ray Charles, and "Rings" by Cymarron. He has total sales of ten million records as a writer, and has worked with United Artists and ABC Records and Music before coming to Chappell in 1974.

Chappell is one of the largest and oldest publishing companies in the world. They recently purchased the songs in the Hill and Range catalog which includes a great number of the Elvis Presley and Johnny Cash hits, and songs like "I Almost Lost My Mind," "Whole Lotta Shakin' Goin' On" and the Ray Charles smash "What I Say."

Eddie says, "Music is emotional, which is contrary to being analytical. A good song is like being in love; you can say a lot of things about it but you can't really define it. My job is being honest with myself. The game of publishing is to make money with the song and to help the creators of music to be successful. I'm a salesman and the only way I can sell the song is if I'm personally enthused, if I really believe in it. And that's a decision based on my emotions."

"The most important qualities a songwriter can have are patience, dedication, persistence and luck."

To submit your material, send a 7½ ips reel to reel tape,

two song maximum, with lead or lyric sheets and a self-addressed, stamped envelope. Allow at least four weeks for response.



NASHVILLE

Jim Black, Director of Gospel Music

SESAC
11 Music Circle South
Nashville, Tennessee 37203
(615) 244-1992

Other Offices: New York

SESAC is a performance rights licensing organization that was founded in 1931 by Paul Heinecke and is still privately owned by his family. Jim says, "We represent publishers and writers in the licensing and collection of performance monies from TV and radio stations, nightclubs, shopping centers, etc.—anywhere that uses music for a profit. That's what all performance rights organizations do, but as the second oldest, and I like to say, third largest, we can offer more services. We go two steps further for our publisher members: we also collect mechanical royalties from record companies and synchronization license fees for use of music in motion pictures and TV shows."

"We don't charge anyone a fee for membership in SESAC. We collect money from the

continued on page 27

SHARPS AND FLATS By Butch Krieger



"We've just gotta find a better way to come up with soulful lyrics!"

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Songwriting

By Rollin' Albert

Talent and skill are the coefficients of songwriting

Editor's Note: Al Kasha, who normally writes this column, is on vacation this month, and will return in our August issue.

Rollin' Albert contributed the article entitled, "Poetical Terms For The Lyricist" which appeared in our March issue.

Can you teach someone how to be a songwriter? The first one to say "Yes!" will be the guy (or gal) who makes a living out of teaching songwriting. The first to answer "No!" will be the guy ("") who has written some great standards and "Never had a lesson in my life!" Somewhere between the definite Yes and the emphatic No there must be a Maybe we can define.

After reading a bit, listening a bit more, and even attending a lyric-writing seminar (nearly as rigorous as an E.S.T. weekend), we can pass along a few general conclusions. Everyone agrees that talent comes first—but each defines talent according to his own (talent, that is). Love of words, pleasure in putting together clever phrases, the ability to express honest emotion, wit, a keen power of observation, an ear for current conversation, a poetic sense that links sensory impressions—these and more appear as definitions of talent. And all agree on one more thing; talent cannot be taught! So if you have any or all of the above, you have what is often referred to as "undeveloped talent." How that talent can be developed gives us our wide field of opinion.

Every experienced songwriter we've spoken to believes the following are also necessary:

Intelligence—to think a song through and know where it's going.

Good taste—to appeal to a wide market without offending either those in power

or those too helpless to defend themselves.

Self-discipline—whether to work a given number of hours on a daily basis—"sweat-equity"—or to follow through on an idea until it's brought to a satisfactory conclusion. However, some will emphasize a factor that others criticize (pointing to so many exceptions to the rule that the rule no longer stands up too well).

Formal training — Irving Berlin's total formal education is listed in the A.S.C.A.P. Biographical Dictionary: Two years of Elementary School! Yet this self-educated gentleman has proven his ability to change and reflect the times through his words and music. Again and again we encounter musicians and lyricists who regret that they never went to college—but their knowledge, skills and understanding range far wider and deeper than most formal education can provide.

Experience—the "He paid his dues" school of thought. Eliminate the flash-in-the-pan examples of writers who had one short-lived hit, and then disappeared, and we can still find stories of overnight successes that took twenty years—or less than one.

A pleasant disposition—(!!!) Granted, we'd rather spend our working days with a sweetheart than a grouch, but we also know that meanness and moodiness never stopped a few we'd rather not name.

Look over this list above. Can anyone teach intelligence? Or any of the other factors? The only item that seems to be teachable—and only to those who already possess most or all of the above—is technique (also called craftsmanship). Here we can observe a variety of methods of teaching. Since our field is primarily lyric writing, we will examine a system in that area.

The following is an ad that caught my attention:

Announcing—the third semi-annual New York Lyric Writing Seminar, May 1st and 2nd at Hofstra University. For \$50, Hy Glaser of Ultrasound Records provides a dynamic weekend crash course in . . . basic techniques, individual assistance and evaluations; covering rhyming, meter, pat-

terns, phrasing, content . . . as applied to jazz, pop, rock, country, theater, and children's songs.

So we paid our fifty and took the course. Hy is dynamic. He has a few basic rules that could be listed briefly, but the reader would not "learn" them as quickly. Hy proceeds slowly, moving on to the next point only when each member of the class is absolutely sure he/she has grasped everything so far. Slowly, almost painfully, each "rule" is repeated, re-stated, with abundant examples and supporting anecdotes; each participant gets a chance to apply each rule again and again. This intensive hammering process may be a strain on the seat of the pants and a drain on the wallet, but it does penetrate even the most inexperienced brain. People attended from as far away as Atlanta (two, one of whom ended up in jail—but that's another story), Pennsylvania, and Boston; last year Hy reports a group flew in from Germany just for the course. What did we learn? A few rules which I'll give you. But for how to apply them plus lots of practice, you gotta take the course.

—Find a great title.

—Think up a sensational climax—an ending, twist, play on words, surprise punch-line etc.

—Make a list of words, phrases, ideas images, that relate to your idea.

—Look for rhymes and set up a "dummy" structure.*

—If the project is worth pursuing, work line-by-line and polish, working up to your climax.

*Structure: Listen to the market you're writing for to determine the forms most often used (i.e.—most commercial). Familiarity with the market also helps you select appropriate vocabulary, images and topics—eliminating taboos and cliches.

—Finally, find yourself a great collaborator to set the lyrics to music.

Have we just given you a fifty dollar course for free? Not on your life—unless you already know HOW to find a great title or polish a lyric—in which case you don't

need the course anyhow!

Is Hy's method the only method? No, but it's a valid technique, and certainly helps if you're just starting, but don't know how to get started. Does Sammy Cahn use this method? I don't know, but I'd ask you, did Picasso make an outline before he painted a picture? Every working songwriter has his/her own method. Some are strictly organized using a single technique for a variety of dazzling effects; others feel their creativity inhibited by repetitious structuring and prefer a more haphazard approach. But all agree that a song has a Title, a Beginning, a Middle and an End. A lyric differs from a poem in that it must *always* be conversational in tone and language, and able to be understood at a single hearing. The music must heighten the dramatic sense of the lyric, providing the right tempo, range and melody line.

You have the talent and you're developing the skill. Now what? Tips. Little bits of information and refinement you pick up from a variety of sources: an article in *Songwriter*; a radio interview with a songwriter whose work you admire; a course, workshop or seminar offered by a college, songwriter or record company, or professional organization; or a "How to" book by a successful songwriter. You listen to the world—especially the world of music and song. You study what others have done and try to do as well. By staying in the mainstream of activity you get more than a little wet behind the ears.

Finally, but most important (as in a good song, we save the best for last), we have learned that a most important factor in the development of many songwriters has been their association with others in the profession, affording the aspiring songwriter warm support, friendly advice, needed sympathy, valid feedback—as well as tips on job opportunities, solid connections, technique improvements, and sometimes even some financial assistance. As in every field, the best feature is the nice people you meet. Your friends and colleagues become your best teachers—and you become theirs.

Songwriter Magazine

● indicates those artists who record songs by other writers

Country Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Steve Lomberg	Here Comes The Freedom Train	● Merle Haggard	We-We, ASCAP, Capitol
2. David Porter Isaac Hayes	When Something Is Wrong With My Baby	● Sonny James	Pending, BMI, Columbia
3. Ed Penny Rob Parsons	That's What Friends Are For	● Barbara Mandrell	Pi-Gem, BMI, ABC/Dot
4. Charlie Craig Larry Atwood	On The Rebound	● Del Reeves & Billie Jo Spears	Gee Whiz, BMI, UA
5. Wayne Kemp	I Really Had A Ball Last Night	● Carmol Taylor	Glad/Blackjack, BMI, Elektra
6. L. Russell E. Pepper I. Jones	Vaya Con Dios	● Freddy Fender	Morley, ASCAP, ABC/Dot
7. Porter Wagoner Frank Dycas	Is Forever Longer Than Always	● Porter Wagoner & Dolly Parton	Owespar, BMI, RCA
8. Tom Meiner John Greenbaum	Love Revival	● Mel Tillis	Sawgrass, BMI, MCA
9. Stelling Whipple	In Some Room Above The Street	● Gary Stewart	Tree, BMI, RCA
10. Tom T. Hall	Negatory Romance	Tom T. Hall	Wallnote, BMI, Mercury

Easy Listening Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Dan Peek	Today's The Day	America	Warner Bros., ASCAP, WB
2. John Denver	It Makes Me Giggle	John Denver	Cherry Lane, ASCAP, RCA
3. Bobby Goldsboro	A Butterfly For Bucky	Bobby Goldsboro	Unart/Pan In Hand, BMI, UA
4. Bruce Blackman	Moonlight Feels Right	● Starbuck	Brother Bill's, ASCAP, Private Stock
5. Lesley Duncan	Love Song	Elton John	Blue Sam/Jac, ASCAP
6. Bob Montgomery	Misty Blue	● Dorothy Moore	Talmon, BMI, Malaco
7. Keith Carradine	I'm Easy	Keith Carradine	Lion's Gate/Easy, ASCAP, ABC
8. Benny Andersson Bjorn Ulvaneus Stig Anderson	Mamma Mia	Abba	Countless, BMI, Atlantic
9. Norman Gimble Charles Fox	Happy Days	● Pratt & McClain	Bruin, BMI, Reprise
10. Charles Fox Norman Gimble	Making Our Dreams Come True	● Cyndi Greco	Burin, BMI, Private Stock

R&B Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Isley Brothers	Who Loves You Better (Part 1)	Isley Brothers	Bovina, ASCAP, T-Neck
2. Curtis Mayfield	Something He Can Feel	● Aretha Franklin	Warner-Tamerlane, BMI, Atlantic
3. William Robinson Merv Tarplin Pam Moffett	Open	Smokey Robinson	Jobete/Bertam, ASCAP, Tamla
4. Ste Gardner Bill Cosby	Yes, Yes, Yes	Bill Cosby	Turtle Head, BMI, Capitol
5. K. St. Lewis Freddie Perren	Heaven Must Be Missing An Angel (Part 1)	● Tavares	Bull Pen/Perren Vibes, ASCAP, Capitol
6. Freddie Merazis Britt Britton	Foxy Lady	● Crown Heights Affair	Delightful, BMI, De-Lite
7. Leon Haywood	Strokin' (Pt. 2)	Leon Haywood	Jim-Edd, BMI, 20th Century
8. Terry Huff Ray Person	The Lonely One	Special Delivery Featuring Terry Huff	Brent, BMI, Mainstream
9. Billy Nichols	Can't Stop Groovin' Now, Wanna Do It Some More	B.T. Express	Blackwood, BMI, Columbia
10. Kenny Gamble	You'll Never Find Another Love Like Mine	● Lou Rawls	Mighty Three, BMI, Philadelphia International

Songwriter Top 40

Songwriter	Title	Artist	Producer	Publisher, Licensee, Record Label
1. Phil Lynett	The Boys Are Back In Town	Thin Lizzy	John Alcock	R.S.O., ASCAP, Mercury
2. Gregg Diamond	More, More, More (Part 1)	Andrea True Connection	Gregg Diamond	Buddah/Gee Diamond/MRI, ASCAP, Buddah
3. George Johnson Louis Johnson Senora Sam	I'll Be Good To You	Brothers Johnson	Quincy Jones	Kidada/Goulgris, BMI, Oasis
4. William Robinson Berry Gordy	Shop Around	● Captain & Tennille	The Captain Toni Tennille	Jobete, ASCAP, A&M
5. Winfred Lovett	Kiss And Say Goodbye	● Manhattans	Manhattans Prod. Bobby Martin	Nattahnam/Blackwood, BMI, Columbia
6. Gary Wright	Love Is Alive	Gary Wright	Gary Wright	Warner Brothers, ASCAP, WB
7. Michael McDonald	Takin' It To The Streets	Doobie Brothers	Ted Templeman	Turpin Tunes, BMI, WB
8. Randy Mueller Wade Williamson	Movin'	Brass Construction	Jeff Lane	Desert Moon/Jeff-Mar, BMI, UA
9. Steve Miller	Take The Money And Run	Steve Miller Band	Steve Miller	Sailor, ASCAP, Capitol
10. John Deacon	You're My Best Friend	Queen	Roy Thomas Baker Queen	B. Feldman/As. Trident, Elektra
11. Jimmy Seals Dash Crofts	Get Closer	Seals & Crofts	Jimmy Seals Dash Crofts	Dawnbreaker, BMI, WB
12. Bill Danoff	Afternoon Delight	● Starland Vocal Band	Milton Okun	Cherry Lane, ASCAP, Windsong
13. Leon Ware T-Boy Ross	I Want You	Marvin Gaye	Leon Ware T-Boy Ross	Almo/Jobete, ASCAP, Tamla
14. Dan Peek	Today's The Day	America	George Martin	Warner Bros., ASCAP, WB
15. Eric Carmen	Never Gonna Fall In Love Again	Eric Carmen	Jimmy Ienner	C.A.M.—U.S.A., BMI, Arista
16. Morgan Ames Dave Grusin	Barretta's Theme (Keep Your Eye On The Sparrow)	● Rhythm Heritage	Steve Barri Michael Omartian	Leads, ASCAP/Duchess, BMI, ABC
17. Bruce Blackman	Moonlight Feels Right	Starbuck	Bruce Blackman Mike Clark	Brother Bill's, ASCAP, Private Stock
18. Ronald Baker	That's Where The Happy People Go	Trammps	Ronald Baker	Burma East, BMI, Atlantic
19. Steven Tyler B. Whitford	People Go	Aerosmith	Jack Douglas Aerosmith	Daskel/Song And Dance/Vindallo, BMI, Columbia
20. John Lennon Paul McCartney	Got To Get You Into My Life	Beatles	George Martin	Maclean, BMI, Capitol
21. Gary Benson	Let Her In	● John Travolta	Bob Reno	Midsong, ASCAP, Midland International
22. Charles Fox Norman Gimble	Making Our Dreams Come True	● Cyndi Greco	Charles Fox Janna Merlyn Feliciano	Burin, BMI, Private Stock
23. George Clinton Bootsie Collins J. Brailey	Tear The Roof Off The Sucker	Parliament	George Clinton	Malbiz & Ricks, BMI, Casablanca
24. Richard Carpenter John Bettis Albert Hammond	I Need To Be In Love	● Carpenters	Richard Carpenter	Almo/Sweet Harmony Hammer & Nails/Landers-Roberts, ASCAP, A&M
25. Peter Frampton	Baby, I Love Your Way	Peter Frampton	Peter Frampton	Almo, Fram-Dee, ASCAP, A&M
26. Neil Diamond	If You Know What I Mean	Neil Diamond	Robbie Robertson	Stonebridge, ASCAP, Columbia
27. Keith Carradine	I'm Easy	Keith Carradine	Richard Baskin	Lion's Gate/Easy, ASCAP, ABC
28. Benny Andersson Bjorn Ulvaneus Stig Anderson	Mamma Mia	Abba	Bjorn Ulvaneus Benny Andersson	Countless, BMI, Atlantic
29. Tony Hiller L. Sheridan M. Lee	Save Your Kisses For Me	Brotherhood Of Man	Tony Hiller	Easy Listening, ASCAP, Pye
30. Chuck Berry	Rock And Roll Music	Beech Boys	Brian Wilson	Arc, BMI, Warner/Reprise
31. Peter Jackson Gerald Jackson	Turn The Beat Around	● Vicki Sue Robinson	Warren Schatz	Sunbury/Dunbar, BMI, RCA
32. Chico Jones Clarence Colter Don Davis	Somebody's Gettin' It	● Johnnie Taylor	Don Davis	Groovesville, BMI/Conquistador, ASCAP, Columbia
33. Brian Wilson Mike Love	Good Vibrations	Todd Rundgren	Todd Rundgren	Irving, BMI, Bearsville
34. Bob Gaudio Judy Parker	Silver Star	● Four Seasons	Bob Gaudio	Seasons/Jobete, ASCAP, Warner/Curb
35. Chuck Jackson Marvin Yancy Natalie Cole	Sophisticated Lady (She's A Different Lady)	● Natalie Cole	Chuck Jackson Marvin Yancy Gene Barge Richard Evans	Jay's Enterprises/Chappell, ASCAP/Cole-Arama, BMI, Capitol
36. Dave Crawford	Young Hearts Run Free	● Candi Staton	Dave Crawford	DaAnn, ASCAP, WB
37. Isley Brothers	Who Loves You Better (Part 1)	Isley Brothers	Isley Brothers	Bovina, ASCAP, T-Neck
38. Walter Murphy	A Fifth Of Beethoven	Walter Murphy & The Big Apple Band	RFT Music Publishing Corp.	RFT, BMI, Private Stock
39. Kenny Gamble Leon Huff	You'll Never Find Another Love Like Mine	● Lou Rawls	Kenny Gamble Leon Huff	Mighty Three, BMI, Philadelphia International
40. Dave Peverett	Fool For The City	● Foghat	Nick Jameson	Knee Trembler, ASCAP, Bearsville

tioning, but with the success in Washington we had the money for a Broadway production within one week. Audiences very often respond to what producers and backers do not see or hear until that response is assured. Songs that often worked in auditions did not work on stage, and songs that were luke warm in auditions worked surprisingly well in front of a theatre audience. This is the kind of intangibility you deal with when writing for the stage. There are no experts. You just work hard and honestly at what you believe in and maybe . . . just maybe, you'll be rewarded.

When I'm told how wonderful it was to be able to stick to one project with such dedication for so long, I kind of laugh to myself. There was really no choice. No one was pounding on my door to do much else. But then that's usually the way in the theatre, nobody really pounds on your door to do anything. They usually just ring your phone for tickets after you've done whatever it is you do. As a writer you usually feel the kind of insecurity that makes you think you're not really in show business at all. But once you're hooked—once you crave and must participate in the kind of crazy marriage that takes place between actor, actress, book, music and lyrics—then you'll forget about being number one in *Cash Box* (with a bullet), and take aim on Broadway. It's ready and waiting.

Editor's Note: The author wrote the lyrics for "Raisin" for which he won the 1975 Grammy Award. He was also nominated for a Tony for the same show. ("Raisin" won Best Musical of the Broadway Season in 1974.) Mr. Brittan penned the lyrics to *Suddenly It's All Tomorrow* from the Otto Preminger film, "Such Good Friends," and is currently working on a musical based on the lives of the Wright Brothers to be called, "Wilbur And Me." Concurrently, he is also working on a musical based on the life of a modern day rabbi called "Congregation." Mr. Brittan is a council member of the American Guild of Authors and Composers.

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Let's go to the movies

by A. Marco Turk

Legally Speaking

Editor's Note: A. Marco Turk is a member of the State Bar of California.

The purpose of this article is to provide an inside look at the area of musical composition and lyric writing commonly referred to as "music for the movies." However, because of limitations due to space, only an overview can be attempted.

Motion pictures rely heavily on music for dramatic and even comical effect. If this seems hard to believe, just ask anyone who has been required to sit through a screening of a rough cut of a film which does not contain any music at that point. The omission of what we take for granted when viewing a finished film becomes quite obvious in the rough cut. In the area of box office draw, songs tend to promote the films from which they come, and such films help to establish those songs in the ears and minds of the public. It is with such a realization that the true value of a good composer and lyricist becomes readily apparent. Yet, considering the extent of their contribution to films (both theatrical and television), as a rule most film composers and lyricists are not adequately compensated.

Generally, when composers and lyricists are engaged by a motion picture producer to compose original music and write original lyrics for a film, such creators are employed on an "employee-for-hire" basis. As such, they are deemed to be creating as employees of and for the producer and all rights to the original material are thereby immediately acquired by the producer. He is deemed to be the author from inception. In this way, the producer will be in a position to claim the copyright under the U.S. Copyright Act and as copyright proprietor he may apply for copyright

registration in his name. All renewal and extension rights may then be exercised by the producer irrespective of whether the creators are living on the date of commencement of any such renewal period (as would be required if the creators were not employees-for-hire).

On the other hand, in some instances, it may be possible for the composer and/or lyricist to retain a portion of the ownership of their original copyright in exchange for their agreeing to accept a lower than normal compensation for their services. In such event, the creator who is retaining a portion of the copyright ownership will not be considered an employee-for-hire. Instead he or she will assign to the motion picture producer that portion of the copyright to which the creator will not retain ownership. With respect to that portion of the copyright ownership retained by the creator, he or she will be deemed to be the copyright proprietor on the same terms and conditions, and with all of the same privileges, as the producer concerning that portion of the copyright ownership acquired by the latter. Obviously, in any event, the creator will nevertheless retain his or her royalties as a composer of the music or writer of the lyrics.

When a composer or lyricist enters into an agreement with a motion picture producer,* generally the provisions cover the grant of all rights to the producer and the specification of royalties to be paid to the composer or lyricist resulting from such areas as the issuance of mechanical and synchronization licenses, sheet music, printed editions, piano copies, and foreign income. In those situations where both a composer and a lyricist have created a composition, royalties from exploitation going to

**(except as qualified in the immediately preceding paragraph)*

the writers will be divided evenly between the composer and the lyricist. (With the exception of a modification for 6 cents per piano copy, the most favorable provisions for writers' royalties would appear to be Article 21 of the Producer-Composers and Lyricists Guild of America Minimum Basic Agreement of 1967, as amended. It should be noted, however, that such Minimum Basic Agreement is no longer in effect because it has expired without being further extended, and a new agreement was not entered into.)

Where a composer is also engaged as the conductor of the score, the composer usually will be able to obtain a recording artist royalty with respect to sales of commercial phonograph records made from the soundtrack of the film. The basis for such a royalty is that, by reason of the services as a conductor, the composer is considered to be a "recording artist." The royalty customarily is specified to be 5% of the suggested retail list price based upon 90% of all records sold. However, that royalty rate is qualified so that it is pro-rated to the extent that other royalty artists perform on the commercial phonograph records from soundtrack of the picture. Some composers of important stature are able to limit such proration so that it may not fall below 2½% of the suggested retail list price based upon 90% of all records sold. Naturally, such royalties are subject to recoupment for costs attributable to production of the soundtrack recordings, but the composer usually will bear only his or her proportionate share of such costs in the event other royalty artists are involved. (Although the artist's royalty to a composer is based upon services as a *conductor*, in some situations, where an important composer is engaged to create the music for a film, without being required to also conduct, the motion picture producer may be induced to provide for such a royalty to the composer in any event).

Where a composer also happens to be a recording artist under an exclusive agreement with a record company, it will be necessary for the

motion picture producer to obtain permission from the record company in order that the composer may render conducting services in connection with the soundtrack recordings for commercial sale. Although such permission is almost always subject to negotiation, usually the granting thereof ultimately is not a problem.

In utilizing music and/or lyrics in connection with a motion picture, the producer is required to obtain a synchronization license (which grants the right to record the music and/or lyrics in synchronization or timed relation to the pictures in the film) and a public performance license (which grants the right to perform publicly the music and/or lyrics that are recorded pursuant to the synchronization license). Such licenses are usually obtained from the composer and lyricist by agreement with the motion picture producer where the original music and lyrics are created for the film. However, where the producer decides to use music and/or lyrics which were created for other than the film, the producer must obtain synchronization and performance licenses from the owner(s) of such copyrights.

In the United States, the performing rights societies (ASCAP and BMI) do not collect for theatrical exhibition of the films and, therefore, the producer must somehow pay for such a license along with the obtaining of an all-inclusive synchronization license. However, in foreign countries, theaters must pay for a performing rights license in connection with the films exhibited. Such a license is usually based upon a small percentage of the net box office receipts after taxes. The performing rights societies in the foreign countries generally have agreements with ASCAP and BMI and thus such foreign societies are authorized to grant licenses for the performance in such territories of the music and/or lyrics controlled by either of the American societies. Along this line, if the composer or lyricist is British or French, it will be necessary for the motion picture producer to obtain a United States theatrical

continued on page 28

licensing and, on a quarterly basis, we deduct our operating costs and distribute the remaining monies to our writer and publisher members on the basis of their activities.

"We have a strong Country music division, but my specialty is Gospel, so I'll tell you about how we came to represent the largest publishing houses in the nation that deal with Gospel. Years ago, the people at SESAC envisioned the day when Gospel would grow in importance. They took a special interest in the Church owned and other inspirational music publishing companies that are thriving as our members today: The Church of the Nazarene's Lillenas Publishing, The Church of God's Tennessee Music, The Zonderban Corporation's Singspiration Music, Dimension Music, a division of John T. Benson Publishing, and the Blackwood Brother's Publishing Company. Our writer members include the top Gospel writers in the U.S.: Phil Johnson, Lanny Wolfe, Derek Johnson, who is currently writing for a bi-centennial radio show being syndicated to 600 stations called "America Is," and Albert E. Brumley, writer of "I'll Fly Away," which has been recorded over 700 times."

A main area of Jim's work at SESAC is communication with the current publisher and writer members. Another important activity is his constant search for new writers and publishers coming up. He travels to conventions like the National Quartet Convention in Nashville and the International Gospel Song Festival, being held in Dallas during the month of July this year, where he sees the new acts and meets the new writers. He also is active in his own singing group, which performs bi-weekly in various places, so he meets new artists backstage while on the road.

Jim started in the music business as a singer with the world famous Chuck Wagon Band. He performed with them for a year between college and being drafted, during which time he became familiar with the Nashville music scene. After the Army, Jim came back to Nashville and went

to work for WWGM, a local Gospel radio station owned by the Crawford Broadcast Corp. In his three years there he rose to program director, with the distinction of being the youngest person in that position in the corporation. Meanwhile, Jim was serving on the Board of Directors of the Gospel Music Association and during his five years of involvement with them had been Vice President for one term and a Board Member for two terms. Two and a half years ago, Jim made a call to New York and, while speaking with the International Director of SESAC, mentioned that he'd be interested in working with them sometime in the future. He was surprised by the answer—SESAC had been searching for someone to work with them in Nashville for six months! Jim is also currently the host of a syndicated weekly Gospel radio show, "From Nashville . . . It's Gospel Country," for which he won the "Dove" award, Gospel's equivalent of the Grammy, for the past two years.

Jim says, "One thing I tell every writer that comes through the door is, don't be discouraged if the first 20 songs aren't hits. There's a whole slew of writers who have been through writing many, many songs before they got one hit. It's not an easy road and the sooner you realize that, the better off you'll be mentally."

Anyone interested in joining SESAC should call or write Jim for further information.



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and GCH Productions

Bill was a musician in a Rock and Roll group called J.B. and the Playboys ten years ago when the record

continued on page 28

Placing your songs is a tough business!

It takes a great deal of talent to create a good and saleable song. But then your job is only half done and problems arise. What do you do with it? Who do you sell it to? Who's a good publisher? What about independent producers? What kind of songs do they want and, more importantly, will they listen?

These questions become obstacles which the songwriter must overcome if he is to become successful. **Tunesmith** helps you solve these problems. **Tunesmith** is a monthly newsletter that brings you honest, accurate, up-to-date leads of legitimate producers, artists, and publishers needing good songs. Besides giving you important contacts and their hard to find addresses, we also give you background information on the person, the kind of songs they need, tips on submitting your songs, and a monthly analysis of the trends and styles being set on the nation's top charts.

Tunesmith is the result of many hours interviewing, probing, and investigating, to search out those people throughout the country who are currently in need of material and will listen. We cover the gamut from Pop, R&B, Country to Easy Listening. Whether you're looking for a publisher, producer, or simply want to get recordings, **Tunesmith** is for you. If you're really serious about songwriting, our confidential report is a must (besides, it's tax deductible).

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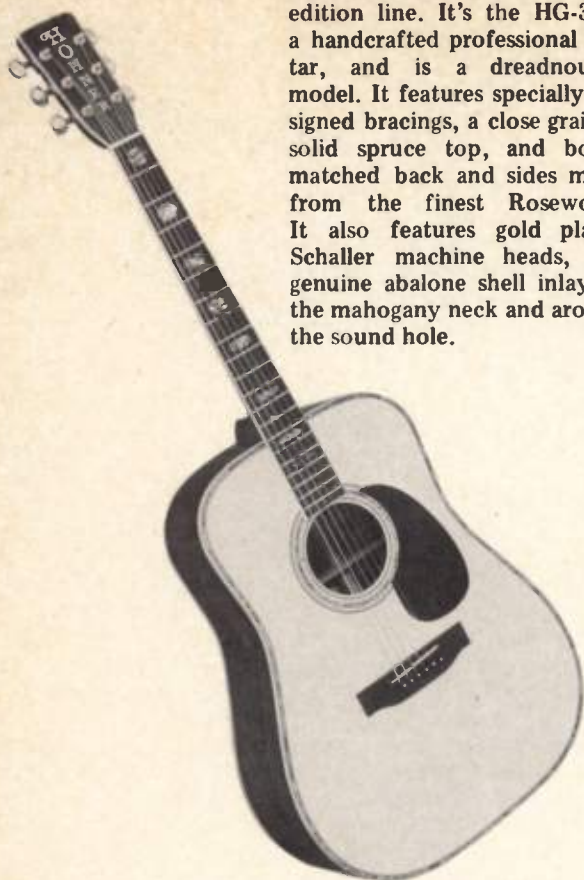
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• Hohner has added a new guitar to top off their limited edition line. It's the HG-370, a handcrafted professional guitar, and is a dreadnought model. It features specially designed bracings, a close grained solid spruce top, and book-matched back and sides made from the finest Rosewood. It also features gold plated Schaller machine heads, and genuine abalone shell inlay on the mahogany neck and around the sound hole.

• Beckman Musical Instruments is distributing the Roland SH-2000 synthesizer which has thirty presets from tuba to guitar, from growl to repeat,

and also offers pitch bend, vibrato, and wow. It is an extremely versatile preset-type synthesizer, and simple to operate.



• The new Rowe-De Armond "Weeper" pedal is for those of you who want to experiment with sound and make your instrument weep, wail, moan, bawl, or just whimper. You can never be sure what ideas for songs offbeat sounds might inspire you to, until you've heard them.

LEGALLY SPEAKING

continued

cal performance license from the British (PRS) or French (SACEM) society for the respective authors. Under certain circumstances, it may be possible to obtain a written waiver from the respective foreign society in lieu of a negotiated fee. It is to the foreign composer's or lyricist's benefit in many situations to agree with the motion picture producer to obtain such a waiver, and, to the extent that such a waiver is not obtainable and the producer is required to pay for such a license, the amount which must be paid by the producer will then be deducted from the compensation payable to the composer or lyricist, as the case may be, pursuant to the agreement between that writer and the producer.

In the area of compensation and services required of a composer in connection with a motion picture, the composer most likely will be required to render services as a composer, arranger, orchestrator, and conductor. Usually, the over-

all compensation (generally between \$10,000.00 and \$35,000.00) will cover composition, arranging and conducting. Orchestration customarily is paid for at A.F.M. union scale over and above, and in addition to, the basic compensation. Obviously, if the arranging and conducting A.F.M. scale should exceed the basic compensation, the overage would have to be paid in addition thereto. Nevertheless, it would be a rare exception when the A.F.M. scale for arranging and conducting exceeded the basic compensation. There is no union scale involved where a lyricist is concerned, and the basic compensation of the lyricist (generally between \$2,500.00 and \$7,000.00) covers all services.

EDITOR'S NOTE: This article has been prepared by a member of the State Bar of California as a public service for information on a topic of general interest to songwriters. The reader is cautioned to seek the advice of the reader's own attorney concerning the applicability of the principles discussed in the article to the reader's own activities.

Who's Who / *continued*

business was dominated by the U.S. market and the Beatles. In the process of accepting recording offers for the group, Bill became involved in production and went on to produce local groups. This led to his preoccupation with the French market. He says, "The French market in Quebec is bigger than the whole English speaking Canadian market and more loyal to their artists."

One year ago, Brian Chater and Bill joined forces to build their studio and now they publish and produce writer/artists Diane Juster, Julie Arel, Marie France, Michel de Loire and Don Graham, who are popular in France, Belgium and Quebec. They also represent a number of publishing firms from England and the U.S. for their music used in Canada, like the recent Paper Lace hit, "The Night Chicago Died" for Intune Music.

Bill is looking for commercial Top 40 songs for the two Canadian markets, English and French. He says, "As a producer, I personally prefer

listening to simple piano or guitar/voice demos, so I can imagine the arrangement for myself." A maximum of five songs should be submitted on reel to reel or cassette tape, with lyric sheets and a self-addressed, stamped envelope. If sent from outside Canada, the package should be marked "no value" in order to avoid being held up in customs for payment of duties.

Bill comments, "Most songwriters come up with an idea and one line that expresses it, but then they just throw lines around it to finish it up. They don't approach it as an artist does a painting, with painstaking attention to detail in an effort to perfect the image. Songwriters should spend the time to perfect their songs."

"The commercial hit songs of the world are the ones that everyone can relate to. Amateur writers tend to get too arty and personal, writing too much for themselves and not for 'the people.' Then, some writers present a 14 minute song and tell me it would be great for AM radio."

Classified Ads

LYRICIST/COMPOSER PARTNER WANTED

Lyricist/Poet needs arranger/composer partner for super good lyrics. 50/50. I write you play. We split the pay. Country, rock, pop. Have contacts. Let's get together. E.L. Herrera, P.O. Box 29007, L.A., Ca. 90029. (213) 465-8275.

Good songwriter seeks good singer-guitarist to tape songs. Lead sheets available in contemporary folk, country-western, MOR, blues, soft rock. Detroit area convenient but not essential. Ms. Jan Brodt, 24641 Republic, Oak Park, Mich. 48237.

Lyricist seeks composer of popular music for collaboration. Burt Bacharach, Jimmy Webb, Lennon/McCartney, P. Simon, Neil Diamond, Carole King styles. Richard Miles, 2428 North Linder Avenue, Chicago, Illinois 60639.

Rock arranger-composer sought by lyric/melody-writer/singer. Carrie (213) 838-2476.

My lyrics are personal, with definite commercial possibilities. I need a composer, with contacts, who is not afraid of innovation. Tell me about yourself. Harvey Abel Jr., 203 Colborne Street, London, Ontario, Canada. N6B 253.

Established BMI composer. Need lyric writers for 50/50 co-writing. Established with major label credits: Gold record. Versatile and reliable. Top connections. Send lyrics: Billy Hackett c/o Rebound Records, Terrenceville, NFLD A0E 2X0, Canada.

Country lyricist: seeking someone who can write music, sing, and make demo on cassette using my lyrics. 50/50 split. Have contacts. Write Ron Patterson, Rt. 2, Baker, Florida 32531.

All experienced composer seeks lyricist with new age consciousness. Call John: 650-6602, Hollywood, Ca.

Would you write lyrics to my spanish songs? Hernan, Box 420245, Miami, Fla. 33142.

Wanted: Professional lyric writer for all types of music. Contact Bo Kere, 21502 Dequindre, Apt 201, Warren, Michigan 48091. Telephone (313) 757-4340.

Strangely talented composer, age 20, into Beatles-Elton-etc. Desires (requires) similarly endowed lyricist! Have music, will travel (anywhere!)-call John, fast! (301) 268-1189.

Country lyricist / songwriter needs mature country musician partner, who knows his stuff, to transcribe/compose. Must be dependable, honest, on Long Island. Have contacts, ready to listen! Dana Macarthur (516) 757-5874.

Composer seeks lyricist. Simplicity, directness, experience appreciated. Varied popular styles. Chicago-Calumet area. (219) 931-9722.

MISCELLANEOUS

Tremendous mailing address list for major recording artists and groups. Send \$3.75 to Pandora Publications, Box 26706, San Jose, Ca. 95159.

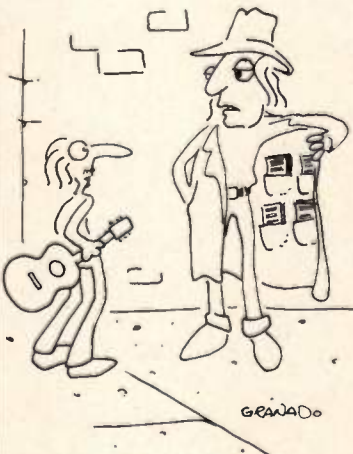
Lead Sheets made from your tapes, \$12.00. Send to Bruno, 10114 Effen Street, Cucamonga, Ca. 91730.

"Songwriters' rhyming dictionary," \$3.25 postpaid. Faderkat, 715 Timor Court, San Jose, California 95127.

New-Ark/Riot Soul Records Club. Join now. Write for free information brochure. 161 3rd. St., Newark, New Jersey 07107.

Your song taped with full accompaniment: Write JJ Music, Box 610471, North Miami, Florida 33161.

continued on next page



"... lookin' for
some hot tunes?"

Nashville Songwriters Association



Copy of text of address by Brenda Lee to the Nashville Songwriter's Association

Editor's Note: The following speech was made at a presentation of the Songwriters Achievement Awards during which the Nashville Songwriters Association honors those songwriters who have accomplished highly during the course of the year. At this ceremony, Ben Peters was named Songwriter of The Year. We thought Ms. Lee's words were deservedly appreciative of the performing artists' need for the creative talents of songwriters, and therefore, reprint them here.

There's something about the idea of preparing a speech that makes my mind race in a million different directions at once. First there's the decision of "What to say to the people" . . . and then—this is the hard part—how to say it elegantly.

But you know, there's something about actually standing here tonight and seeing an audience made up of friendly and familiar faces that makes me realize that what I want to share with you can be expressed best with a simple and very heartfelt "thank you" to the talented craftsman we're here to honor—Nashville's songwriters. The Nashville Songwriters Association has the unique responsibility of being the foundation of "song-builders"—the agency responsible for helping spread the 'good news' that Nashville's songwriting community is a thriving creative force behind

our continued growth as a musical capitol of the world.

Like any talented artisan, the songwriter has, and is skilled in using the 'tools of the trade.' The first—and probably the most important tool—is that elusive, indefinable, and equally unmistakable quality known as 'soul.' It's the ability the songwriter has to breathe life into words and music—to look at this old world we live in with perceptive vision that can translate life into song. Exactly how the songwriter develops this ability isn't documented in any 'How-To-Do-It-Yourself' book. Legend has it, that this is a gift you're born with and that's what I choose to believe. I'd like to think the good Lord was humming when he put music in a songwriter.

In any case, I can tell you first-hand that it's a special breed of people that we're honoring . . . and that I, and every person who is a singer of your songs, owes you an unpayable debt of gratitude. We're the singers and minstrels who often go to court to seek the king's applause and approval, but you . . . you're the pied pipers. You who set life to words and music are the free spirits who have the beauty of creation in your souls . . . the ability to make the world's heart laugh or cry at the whim of your pen.

The roads you travel are often rocky ones, filled sometimes with discouragement, hardship and defeat, but somehow, with music in your soul, setbacks are temporary ones and the world is just waiting for a new song it can sing.

You're our 'pied pipers' . . . you pipe and we listen, and somehow the world is a brighter place for it.

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- All ads must be paid in advance and received by the 1st of the month prior to publication.
- Letter or number groups (rpm, 6F4, etc.) count as one word.
- Ads must be music related. We accept no ads offering, either directly or potentially, publishing, composing, instruction, or production services for a fee.
- Not responsible for any ad claims.

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Classified / continued

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Hit songs wanted by successful N.Y. producer. Reel demo tape only. Quick, honest reply. Send to Babylon Records, 45 Fifth Ave. New York, N.Y. 10003.

A no fee, no gimmick, no rip-off offer to serious songwriters. If you've got the right material, one of my international recording, publishing outlets will accept it. Period. Qualified material is handled for marketing on straight commission basis. Send no material. (Stamped, self-addressed envelope brings complete information.) Serious writers only, please. Donn Hecht, S-300, 1540 Broadway, NYC. 10036.

Versatile, original group seeks manager and/or agent. Demos available. Gary (201) 753-7146.

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Coming Next Issue:

In August
our Songwriter interview
will focus on one of
music's most successful
writing teams . . .



BARRY MANN
AND
CYNTHIA WEIL

Songs written by this brilliant writing team have sold over 90,000,000 records. In this interview, Barry and Cynthia discuss how they first met and began writing together. They talk of the early days when they were part of a highly creative group of writers who all were signed to the same publishing company and benefitted from a close interaction . . . a group that includes Carole King and Gerry Goffin, Neil Sedaka and Howie Greenfield, and the writers of such classics as *On Broadway*, *You've Lost That Loving Feeling*, *I Love How You Love Me*, *Make Your Own Kind Of Music*, *New World Coming*, and *Brown Eyed Woman*, Barry Mann and Cynthia Weil. In the August issue.

Plus all our regular features and departments.

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