

Songwriter

Magazine



Songwriter Interview:

**Jerry & Bill
Foster & Rice**

Inside Industry Terms -

A Glossary

Barbara Ringer

The Register
Of Copyrights

Plus:

How To Use Good
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Len Latimer
Publisher/Editor



Paul Baratta
Managing Editor

McDougall's Glossary

On reading an article in a popular consumer magazine recently, it gave pause for thought as to whether the well known author of the piece was writing for public consumption, or an elite inner-circle of peers. Not only were his very learned references difficult to follow without a complete set of Encyclopedia Britannica alongside, but his expert vocabulary was so expert, that Webster's Dictionary was a prerequisite to understanding the article. It became an exercise in semantics. Reading it was more of a chore than an enjoyment.

As Foster and Rice say in this issue, a line needs simplicity to have an immediate impact. We feel that one of the most important functions we have in the presentation of this magazine is to communicate, and simplicity in communication, as well as in art, gets your feelings and point across far more effectively than does lofty language.

But, there is one language that Webster's does not define and that is the language of music as used in the context of the industry. For that reason, we have commissioned McDougall's Glossary. You'll find it in this issue and we hope you keep it on hand for ready reference. It is necessary for us to use the industry jargon and we hope that all the terms that might be unfamiliar to you have been included. You might find it useful reference in reading the stories on Foster and Rice, and Barbara Ringer in this issue, as well as future articles.

Hence, our answer to Webster; a glossary from Mr. and Mrs. McDougall's boy, Allan. That picture you'll find at the end of the glossary is of our resident Scotsman, but not of his mode of dress. It might be okay for Glasgow, but long pants are much safer in Hollywood.



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We are now in the process of asking the computer to coordinate our renewal program. We have spoken very nicely to it and employed it to please make a special effort not to screw up.

For those of you who are about to receive your first renewal notice, be patient if Mr. Computer errs. Statistics have shown that 99% will be correct but we employ a computer to be 100%. If you are among the 1% who receive an incorrect notice, may we suggest that you kick a machine vigorously, say four bad words and then renew your subscription.

Hope you pick up your option for another year of *Songwriter*.

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Cover photo of Foster & Rice by
Richard DiLello



Songwriter News

October is CMA month. That's the time each year when the music world converges on Nashville for the Country Music Awards. The schedule runs from October 4 through 17, and lines up as follows: October 4—Gospel Music Association Awards and Banquet . . . Oct. 7—Talent Buyer's Seminar . . . Oct. 8-10—Pro-Celebrity Golf Tournament . . . Also, Oct. 10—Nashville Songwriters Association Hall of Fame Awards Banquet . . . Oct. 11—Country Music Association Awards Dinner and Television Show . . . Oct. 12—BMI Awards and Dinner . . . Oct. 13—ASCAP Awards and Dinner . . . Oct. 14—Country Music Association Banquet and Show at the Grand Ole Opry . . . Oct. 15—SESAC Awards and Dinner . . . Oct. 16 & 17—Various Musical Presentations by Recording Companies. Lots of good food, drink and hospitality, and lots of good people.

4 For those of you who hope someday to compose music for motion pictures, a marvelous insight into the thought processes behind setting a dramatic work to music can be found on the recently re-released soundtrack album of the film, "Raintree County." The score is by John Green who started his career as a songwriter, (*Body And Soul, I Cover The Waterfront, Easy Come, Easy Go*, etc.) but probably is most familiar to the public through his efforts

in films. He received fourteen Oscar nominations and won the coveted award five times for his work in "Oliver," "Easter Parade," "An American In Paris," "West Side Story," and the "MGM Concert Hall" short-subject series. In the liner notes on the "Raintree Country" album, Mr. Green discusses at length the representation of dramatic content and character in musical terms. He details his thoughts about the film's theme, themes for individual characters and scenes, variations on those themes, and what criteria he used to translate those thoughts to music. Also, if he decided to accent a particular theme through instrument selection, he explains that. All in all, it is a marvelous insight afforded by this master composer, and it is highly recommended reading. The epic score, which runs eighty minutes and occupies four LP sides, is on the ENTR' ACTE label. The music is fascinating and the whole package is a completely enjoyable, enlightening experience.

Songwriter Seminars and Workshops, an organization aimed at helping writers improve craft skills and strengthen their ability to market song product, has announced that eleven session workshops and seminars for new and experienced songwriters will begin the week of September 13th. Mini-workshops in supportive music skills will also be offered. The operations co-founders, writers Ted Lehrman and Libby Bush, have opened new headquarters for the workshops at 119 West 57th Street

in New York. Their phone number is (212) 265-1853.

We received a note from one of our charter subscribers, Bob Dunbar of Herndon, Virginia, who wanted to share his good fortune with us because he signed a five year contract with one of our Who's Who people from a past issue, Ron Ballew of Widget Records in Muscle Shoals, Alabama. Dunbar is also playing with a group called "Cahoots" in Washington, D.C., so we're glad that he's got his career in high gear.

For those of you interested in learning the many facets of a recording engineer, look into the College For Recording Arts at 665 Harrison Street, San Francisco, Ca. 94107. The curriculum and courses offered there have been awarded full accreditation by the National Academy of Recording Arts & Sciences. (NARAS) Leo Kulka, the college President, announced that a recently conducted survey disclosed that better than 85% of their graduates are actively working in the industry with major companies and are doing extremely well. For those interested, you may write the above address or phone them at (415) 781-6306.

Mel Tillis, who will be the subject of one of our future interviews, has not allowed stardom to erase his memory of the past. Mel established an annual music scholarship for outstanding graduates from his alma mater, Pahokee High School in Pahokee, Florida.

Mick Lloyd, writer-artist has signed writer and publisher affiliation agreements with SESAC. Mick helped form "Cloud 9" Records and he functioned as writer/artist for the company.



BRIAN'S BACK—The long-anticipated stage return of Brian Wilson with The Beach Boys took place in Oakland and Anaheim recently where the Warner Bros. Records artists launched their 15th anniversary tour to coincide with the release of their new LP, '15 Big Ones.' Brian, pictured here at the sold-out Oakland Stadium bash, also produced the group's new album as well as writing some of the tunes.



SMILES ALL AROUND . . . The Addrisi Brothers, Don (l) and Dick, are all smiles as they sign an exclusive songwriting contract with Terri Fricon, Vice President, Music Publishing of Filmways, Inc. The Brothers have been signed to Musicways, Inc. (BMI) division of Filmways, which also will administer Flying Addrisi Music. The team's biggest hit was the eight million selling ballad, "Never My Love" which has been recorded by over 200 artists.



A BOTTOM LINE SIGNING—UA Music Publishing has entered into a unique publishing arrangement with The Bottom Line, one of New York's premiere talent clubs. Shown from left to right are Stu Greenberg, UA's east coast professional manager, Alan Pepper, one of the Bottom Line owners, Mike Stewart, chairman of UA Music, and Stan Snadowsky, co-Bottom Line owner.

The people pictured below are members of the third level panel of judges for the American Song Festival. They convened for eight nights, from 6 p.m. till midnight, to select the top six songs in each category. Those selections will then be sent to the Song Festival's "Blue Ribbon Panel" of judges to select the winners in the six amateur and three professional categories. The Song Festival will announce the winners at the end of October and will announce the Grand Prize Winner at the end of December.

L-R—Hadley Murrell (Independent Producer), Molly Ann Liekin (Staff writer—Irving Music), Dave Miller (Professional Manager—Armintia Music), and Ted Williams (Shelter Records)



L-R—Joe Saraceno (Independent Producer), Glenn Friedman (April/Blackwood Music), Zelda Sands (Publisher/Manager), Randy Talmadge (Professional Manager—Chappell), Dale Tedesco (Professional Manager—MCA Music)



What Makes a Writer of Songs a Songwriter

by Ray Pennington

Nashville Songwriters Association

When I first agreed to write this column, I didn't know about what to write. Then, I decided I would write about what I think makes a writer of songs a songwriter. After pondering for a songwriter formula, I came to the conclusion, I didn't know for sure what a songwriter is. But I think:

—a songwriter is a young man and his wife and a briefcase full of hit songs trying to see someone on music row . . . and having no luck.

—a songwriter is a person waiting nervously outside some producer's office, only to be told such producer is in a meeting . . . when just having coffee with a buddy.



—a songwriter could very possibly be a person who frequently visits music row . . . often he is referred to as a squirrel.

—a songwriter is an individual

who played you ten bad songs . . . and the very next time, he brings you a hit.

—a songwriter is a middle-aged lady who has written poems all of her life . . . and thinks they could be put into "song form."

—a songwriter is a person who composes songs . . . for his own pleasure only.

My point is—there is no way of knowing how many great songwriters have never come into being simply because they never had the opportunity to pursue their talents.

But, I believe a songwriter, first, must have the gift to write. Then, he must meet the "right" people . . . be at

the "right" place at the "right" time, and above all else, he must be extremely lucky.

I'm not so sure anyone knows what makes a songwriter. I do know that songwriters make songs . . . and . . . songs are thoughts, written with emotion and moved by a great force.

ABOUT THE AUTHOR:

One of those rare songwriters who brilliantly functions in many facets of the music industry. A singer of songs who, with great quality of voice, sings anything well—but, when he sings the blues, this annotator is moved as emotionally as with all the great blues singers of the world. He has recorded for King Records and Monument Records.

From the hills of Kentucky to the big city of Cincinnati, Ray Pennington was singing, writing, and leading his own band in that city's nightclubs at the age of sixteen.

It was at King Records in Cincinnati in 1959 that the versatile Pennington produced his first record. In the mid 60's he was professional manager of Pamper Music's impressive catalog; he was a record producer of note for Monument Records, and most lately, an executive producer for RCA at Nashville.

Presently, Pennington is writing and independently producing a number of artists for major labels. From a catalog of more than 500 songs, it is difficult to pick but a few. However, the early pop blues *Mercy Have Pity* and *Stay Away From My Baby* and *Three Hearts And A Tangle* readily come to mind. More currently, *Walking On New Grass*, *Happy Tracks*, *Grazing In Greener Pastures*, *Southern Bound* and *Ramblin' Man*.

Pennington is presently serving as parliamentarian to the Nashville Songwriters Association, International Board; has served on the Board of Directors for two years and is a willing and tireless worker on any project he is requested to do. During Fan Fair '76, Pennington produced the most unforgettable show of the entire week . . . NSAI's Hall of Fame Show.

Ray Pennington lives on a farm close to Nashville with his wife, Charlotte and three lovely daughters.

Songwriter . . . recording artist . . . record producer . . . farmer . . . gentleman . . . this is Ray Pennington.

—Maggie Cavender



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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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Nashville Connection

by Charlie Monk

CIRCUS PARADE

Music City is very excited about young writer-performer Rick Schulman. His first record is "It's Not The Size Of The Wave (But The Motion Of The Ocean)" coupled with "When You're Ugly Like Me (You Just Gotta Be Cool)" . . . I just heard a super album entitled "Byron Berline And Sundance." Outstanding cuts are Rick Cunha's "Best Friends" and Bill Withers' "Sweet Wanomi." One of the prettiest songwriters to hit Music Row is Kentuckian Lori Parker. Don King recorded her

"Cabin High." The happiest record of the summer is "Sunday Afternoon Boatride In The Park On The Lake," performed by The Blackwood Singers and written by Ron Hellard and Ted Brown. Mike Kossor got two songs in the new Ray Price album, "Wind-song," and "That's How Close We Are." The latter was written with Curly Putman ("Green, Green Grass Of Home") . . . I'm sure Marcia Routh is excited that Crystal Gayle included her "Oh My Soul" in her latest album.

RINGMASTER

I'm a little more than enchanted with an album "In The Volume Of The Book" by The 2nd Chapter of Acts (Matthew Ward, Anne Herring



Blackwood Brothers featuring legendary James Blackwood (dark suit).

Producer Eddie Kilroy gives the finger to *Record World* Magazine as writer/artist Bobby Borchers looks on.



Veteran writer Boudleaux Bryant (R) gets some pointers from A.F.M. Nashville prexy Johnny DeGeorge.



Elektra President Joe Smith (R) joins singer/songwriter Carrol Taylor.

and Nelly Ward). They all write, but I especially like Anne Herring's "Something Tells Me." If you want to hear a great gospel album, try to find one titled "We Gather Together" featuring Ernie Ford and the San Quentin Prison Choir . . . The Blackwood Brothers have created a standard with John Stallings' "Learning To Lean," the title song of their new album which includes Del Delamont's "The Stranger." Delamont just wrote "One More Day" for Larry Fullham.

CENTER RING

Wynn Stewart just recorded Dale Noe's "After The Storm." Stewart had a big hit about ten years ago—also written by Noe. Rex Allen, Jr. (son of the Arizona Cowboy) does a great job with Vaughn

Horton's classic "Teardrops In My Heart." Horton wrote the lyrics to Hank Garland's "Sugarfoot Rag." One of my favorite people, Doodle Owens was assisted by Gene Vowell in creating "(I'm Just Pouring Out) What She Bottled Up In Me" for young David Wills. Owens and Dallas Frazier wrote Charley Pride's best (my opinion) "I'm So Afraid Of Losing You Again." Mack White is a fine singer, but does an unusually good job with Boudleaux Bryant's standard, "Take Me As I Am Or Let Me Go."

SIDE SHOW

If you'd like to know more about country, country folks and country music, read Loretta Lynn's hardback bio

Coal Miner's Daughter. It's on all the big city best-seller lists.

ROUSTABOUTS

Texan Steve Fromholz may get his recognition as a singer with the self-penned "Dear Darcie" . . . Wayland Holyfield's "Your Love Is My Refuge" is the new release for Jack Ruth and the Cinnamon Hill Singers (Ruth is married to June Carter Cash's pretty daughter, Carlene) . . . Bobby Borchers should win some kind of award for his singing of Rory Bourke's "They Don't Make 'Em Like That Anymore." Alabamian Carmol Taylor and producer David Malloy teamed up to write "Good Cheating Songs" for Taylor's new "Songwriter" album.

MAIN EVENT

John Schweers has great titles. Schweers' "You're One Of The People (That Helps Keep America Beautiful)" has been recorded by newcomer DeWayne Phillips, and Ronnie Milsap did "Looking Out My Window Through The Pain." Paul Craft has written a hit for Ray Stevens called "Honky Tonk Waltz" which is quite an honor since Stevens is one of the best writers around ("Everything Is Beautiful") . . . Outstanding writer Billy An-



ASCAP's Judy Harris chats with writers Tim Sheppard and Del Delamont.

derson went to the Bobby Braddock songbook for his latest, "Peanuts And Diamonds." Cute Sunday Sharpe may get her career in high gear with "A Little At A Time" by songmasters Jerry Foster and Bill Rice.

CLOWNS

Olivia Newton-John's producer John Farrar finally got the real Nashville Sound with recent sessions here. Olivia was extremely complimentary of the studios, pickers and always the writers. She cut "Compassionate Man" co-written by Farrar and Chris Christian. A lot of non-country acts have done all right by using the facilities in "hillbilly heaven"—Paul McCartney, Ringo Starr, Bob Dylan, Grand Funk, Andy Williams, and Bobby Bland.

Foster & Rice



FOSTER



Music City's Song Factory

by Paul Baratta

Nashville . . . capitol city of Tennessee . . . located in the middle of the State, a metropolis of over half a million people. It's big businesses are banking and insurance.

But it's most famous industry has nothing to do with debits and credits . . . it has to do with sharps and flats. Nashville is the spiritual home of country music . . . a business that means more than \$100 million a year to the city's economy in addition to the enormous focus it brings to the town. And no wonder . . . country music is the music that more Americans listen to than any other kind . . . and it's still growing in popularity.

Well, Music City, U.S.A., has a song factory. It's not a structure of concrete and metal where one goes to manufacture a song out of some futuristic computer with programmed emotions. It's two earthy, hard working country folk named Jerry Foster and Bill Rice, who were dubbed the "Song Factory" because of their incredible string of hits . . . 44 Top 10 Country records. The story of their success is an odyssey in self-belief.

Jerry Foster was born in Tallapoosa, Missouri . . . population 59. "I was born in a log house," Jerry tells us. "My people were day workers. We looked up to people who were sharecroppers . . . that was big time farming, man!"

Bill Rice was born in Datto, Arkansas . . . population 79. "There was no industry in the town so farming was a way of life," Bill explains. "You were automatically born a farmer."

Foster picks up the conversation again. "When I got out of high school, I kicked around in the cotton complex for awhile. Then I realized that at a buck an hour, I wasn't going to accomplish much. So I enlisted in the Marines with the thought that when I got out, I'd go to college on the G.I. Bill. But by the time I got out, I was into the music business pretty good. I had a little nightclub gig with a band I had put

together, and I had a television show in Georgia.

"How did all that come about," we asked.

"Well, the guy that played bass with me, (we were in the Marine Corps together) said to me, 'If you was any kind of band leader, you'd get us on television.' I said, 'Oh yeah . . . follow me!'"

Jerry is a gregarious sort and his "follow me" was spoken as if he'd do just about anything if you dared him.

"We got on the elevator," he continues recapturing his determination of that moment in his voice, "got off on the studio floor and marched right up to the receptionist. I asked her, 'Is the boss in?' She was a slow-talkin' Georgia girl and she said, 'He's in . . .,' but before she could say ' . . . conference,' I said, 'Thank you' and walked right on by her.

"We walked into the station manager's office and it was Elmer Alley who is now with WSM-TV in Nashville. He asked, 'What can I do for you?' There was a whole bunch of people in there . . . sales managers and all that, and I said, 'I've got the best damn country band you've ever heard!' He said, 'That's what we're in conference about . . . we're looking for a country band!' So I told him, 'I've got it son,' and he asked us to come back the next Wednesday and audition. We set a time, auditioned on Wednesday, went on on Saturday, and stayed on for a year and a half. That's really how it all started."

"And what's really funny," Bill Rice begins, "is our careers almost paralleled at that point.

"When I was in high school, I had this fantastic opportunity to be on the Arthur Godfrey show . . . to try out for it. The closest, largest town to where I lived, (about 1000 people), told me through their Chamber of Commerce, that if I won they'd pay my way to New York. Hey, that was heavy.

"So I picked cotton and got enough money to get to St. Louis and did the audition. I won the damn thing and I got a letter that said I could be on the Arthur Godfrey Show on such and such a date. Boy, rejoice dear heart!

"Well I ran to the Chamber of Commerce and said, 'Look at this letter! When am I going? Give me the money!' They said, 'Hey, listen . . . we're really sorry but we just don't have funds enough to do it.' There was no other way I could get to New York so it like to break my heart."

Rice is the composer in the team and his measured way of speaking is underscored by tones that clearly express mood and emotion.

"In the meantime," he continues, brightening, "I took off to audition for channel four in Little Rock, Arkansas. Tom Longfellow was the producer and he said, 'We need a country band for a Saturday afternoon jubilee.' I said, 'Gee by golly!' I had driven into town with my five piece band and all our instruments packed into one car. We had the bass fiddle tied to the top. We passed the audition, got the Saturday afternoon jubilee, and that started it for me. The meeting between Jerry and I didn't transpire for three years after that."

But Foster and Rice had played their share of clubs with their respective bands and each was writing his own material. They met in 1959.

"We met at a show-date," Foster explains. "Johnny Morris who's the cat that's managing Narvel Felts, booked us together at a theatre in Popular Bluff, Missouri. We each had records out that were hits in that area so it was one of the few places we could perform."

"We were together backstage," Rice continues, "and I'm pickin' on the guitar. I told Jerry I had a recording session coming up the next week with Fernwood Records, and said I needed some material. And Foster said, 'Man, I've got some fantastic songs . . . I want to play you a few.'"

"He sat back there playing me songs for an hour and I said, 'Hey, man . . . I like the lyrics but your melodies ain't worth a shit!' I told him that I had this one particular song I wrote that I was thinking of recording on the session and I sang it for him.

"Now it was Foster's turn. He said, (and Foster picked

up the cue to say it himself) . . ."

"Your lyrics sound like a third grader but your melody is pretty good."

"Anyhow," Rice goes on, "we got together and said, 'Well look . . . if I can write melodies and you can write lyrics, why not put them both together and just see?'"

"I was working at a radio station," Jerry continues, "I got off the road and started working radio and Bill said to me, 'Man, if you ever find a spot over there for me, call me because I'm tired!' So he began to work at the radio station too and he moved across the alley from me.

"We lived on a deserted Air Force base in a block building with concrete floors. We found a piano for sale in a church, paid ten bucks for it and painted it pink. People who lived around us had to get up for work about five or six o'clock in the morning. We'd be workin' on a song all night and keep them up that long. One of the neighbors got a little perturbed with us and said, 'I hope the hell you hurry up and finish that, man, I already know it by heart.'"

"Roland Janes had been playing guitar for Bill and he was in Memphis and was a good friend of Jack Clement. Roland told Jack about Bill and I and Clement asked us to come to Memphis.

"We went and Jack almost lost us before we ever even got started. He listened to about three lines and started walkin' off. Rice got mad, slapped the notebook together and said, 'Take this and let's go home!' We started out the door and Roland said to Clement, 'If you want those guys you better catch them 'cause they're gone!'"

"Jack came after us and Bill told him, 'You don't even know what we can do.' Jack came back with, 'I can hear three lines and I can tell whether you can write or whether you can't write. Now let's go get something to eat and talk about it.'"

Bill Rice continued the story. "It's Jack's style to walk around and dust things with his fingers when there is no dust. But he's listening all this time and you don't know it. It's like he's ignoring

you. We were used to somebody listening and saying, 'Hey, that's a great song!'"

"Well, Jack didn't say a damn word! He was dustin' us off."

But Jack Clement didn't dust them off. He and his partner, Bill Hall, liked what they heard and on the basis of a handshake agreement, entered into a writer/publisher relationship that continues till today although Clement found other avenues of interest to pursue and Bill Hall continued with Foster and Rice. However, that wasn't their big break and success was yet a long way off. Jerry Foster explains, "Actually the break came when we met. When Roland introduced us to Clement and Hall, wheels started to turn.

"They had some artists they were producing like Johnny Preston and Benny Barnes. We got some cuts on our material. Like Preston cut a thing of ours called, *The Day The World Stood Still* in 1962. It was also the first hit we ever had in 1968 by Charlie Pride. Charlie followed that with *The Easy Parts Over*. He was an upcoming artist at that time and Jack Clement was producing him."

From 1962 to 1968, when they had their first hit, was a long time. The door was open but what happened during the time they first met and 1968?

"We did disc jockey work . . . we kept writing," Jerry states simply. "We had a television show in Missouri on Saturday afternoon . . . we played some gigs at local clubs.

We were making grocery money. Fact is, when we first started writing together, we said, 'O.K. Let's not put any time limit on it. But let's make it a point to say that *someday*, we're going to be in Nashville. I was making about \$85.00 a week at the radio station 'cause I was selling radio spots on the side and Rice was making about \$75. And we was making \$12 a night pickin' although sometimes you'd drive so far to play the gig you'd lose money on the deal."

"We made some money songwriting," adds Rice, "but

not enough to think about a career. One of the songs we wrote in 1963 was a hit last year by Johnny Paycheck . . . a thing called *For A Minute There*. We won a BMI award for it last year."

We asked why they felt a song they wrote in 1963 wasn't a hit till last year and Jerry responded, "Actually, it was cut twice before and I liked both those cuts. It was produced and recorded a different way this time and Paycheck was a hot artist so I guess the song's time had come."

Foster and Rice estimate they've written 2000 songs together. They figure that 500 of those have been recorded since they went to Nashville.

"We listened to the radio a lot to find out what certain artists were into and we tried to write material on the same order. Not like it, exactly, but it gave us ideas." That's Foster talking. He is the talker of the team but that stands to reason . . . he's the lyricist.

He continues. "When we were writing in Missouri, we were six months behind what was happening in Nashville 'cause they were getting the records months behind by the time they got mailed out and everything else. So while they're thinking of something new in Nashville, we were into something that was current in Missouri but, actually, months behind what was happening.

"So if you're a country songwriter, and you're willing to work, and you don't care how long it takes, Nashville is the place you should set your sights on.

"When we first hit town, we had to eat so one of the jobs we got there was gun fighting at a tourist town. They gave Bill the job as Sheriff, and I was the outlaw, and he used to kill me about ten times a day. We'd go to these big shopping centers with supermarkets and stuff and I had to fall dead on the concrete and asphalt in the parking lot.

"But that's how we made a living. And I sold cookware at night. But I had to cook. Man, I never could cook. They'd send me to a house with twenty four people and I had to prepare a meal for them. They had me go into the poor areas of town and



"If you lose sight of what's happening in the business, you could be past history."

I'd make five sales in one night and the credit wouldn't clear."

"We picked on weekends together," Rice recalls. "Shoot-em-up saloons, but for real. I mean if a fight started, guns started going off in the room and you played louder. We'd tell the drummer to play rim shots all the way."

"But it's important if a writer is planning on coming to Nashville," advises Jerry, "that he thinks of how he's going to survive. You just don't walk into town and become rich overnight. Kristofferson was tending bar, and we're doing gun fights and selling cookware. We'd get together and have a beer and talk about the business or whatever. We had a hit before Kris did and he was the first guy that came up to say congratulations. That's why we're so glad to see Kris happening because we knew where he came from and what he was doing . . . what kind of dues he was paying. And a lot of them do.

"But if you don't live that kind of time in your life, then how the hell are you going to write about it. It's hard coming up and saying, 'Gee, this is really good for me,' and you're starving to death. But then, when you get into a position to be able to draw on that, it's like a well which contains all those feelings because you went through it.

"When we were working at Frontier Town, we had a

couple of things in the top five and people couldn't believe that Bill was still shootin' me dead on the asphalt. What they didn't know was it takes a year or more to get paid so we was working' for our supper!"

With success under their belt, Jerry and Bill don't write the quantity of songs they turned out when they first met, but they try to maintain a high level of quality about what they put their name on.

"When we decide we're going to write," Foster explains, "we usually decide to get together early in the morning and get us a pot of coffee going. We have an office downtown across from Mercury and Columbia in Nashville, and we get us a couple of dixie cups, pour 'em full of hot mud, sit down in our writer's room and go to work.

"Rice will start strumming something and whatever that melody suggests to me, that's what I put down on paper. Then we kick it back and forth.

"Or sometimes, I'll have an idea and I'll call Bill on the phone and say, 'Hey, I got a title man . . . think about this!' And he'll think about it overnight and come back to work in the morning with a melody."

"Okay," we began, "say you have no particular idea to start from. There's no chord progression, no melody, no lyric or title . . . you're

starting from scratch . . . how do you proceed?"

"We have an artists and producers sheet," Foster explains. "We look it over and decide we want a song for a particular artist. The history of that artist is familiar to us, and we know the producer, so we have a good idea of the particular type of song that artist will cut and that's what we shoot for."

"I usually do the composing on guitar," Rice adds. "It depends on the type of song actually. If the song seems to have some pop potential as well as country, I'll go to the piano and start working it out there. Gives the song a different flavor. But before we'll pitch any song nowadays, we'll make sure we think it's good. The more you accomplish, the more is expected of you and we're not about to pitch a bad song."

"By now," Jerry continues, "we've learned that writing songs is a craft. We've learned to polish a song more and put more work in on one piece of material, than writing five songs in the same time that are fair.

"What we do to polish is we go back over a song and sometimes write it out basically as if it were an outline. In doing that, we feel we insure that we don't lose the feel we had originally. Once we get that down, we'll go back and say, 'This line could be better,' or whatever, and we'll kick it back and forth . . . tighten it up."

Bill Rice says, "Whatever comes out finally is with the song's best interest in mind. We've been together long enough to know and respect each other's talents. I'm not going to argue with him about a lyric he really feels strong about."

"I'm the same way about melody," Foster confirms.

"If I think it can be better," Rice clarifies, "I'll say, 'Hey, we got a weak line here and I think it's going to kill the song!'"

"The way he might say it," Jerry explains, "is that he understands a particular line but he has to *work* at understanding it and that is the weakness. A line has to have a certain amount of simplicity to have an immediate impact. So we'll just work it out

until we get it to where we both agree on it."

"On an average, I would say it takes us about three hours to write a song," Bill states. "Sometimes it's less because I can put the song down one time and we can listen to it in our sound room and tell what potential it has. If I didn't do that, I can sometimes be so into a song that I don't realize what it's doing. But by hearing it, I can back up and listen and say *wrong* if I've gotten off the track. When you come out of a studio you've got a strong feeling of whether you've cut a hit or a stiff. The same with writing a song. Once you put it down, then you can tear it apart."

"We have a close rapport," Jerry explains, "and do most of our writing together. But either one of us can come up with an idea on our own and jot down an outline as we mentioned earlier . . . get the basics down. But we always go in together and discuss it before we do anything with it and make the necessary changes. We always polish it together. The times we write separately are very seldom. It may be that Rice will be out of town and I find something I think is a good idea so I'll work out a rough outline. Bill does the same thing. Then, when the other one comes back in town, he'll check in and say, 'Hey, this is what I thought of the other day.' If I come up with a melody and he likes it, he just says, 'There's not anything I need to do to it.'"

"It's the same way with his lyrics," offers Rice.

We asked them at what point did they store their shootin' irons and turn their full energies to being professional songwriters and leave Frontier Town in the dust?

"It was at the point we hooked up with Charlie Pride," Foster recalls. "Charlie was an upcoming artist and Jack Clement was producing him. Charlie heard some of our songs and liked them and I guess we just kinda got in a bag with him. He'd come to us first and ask, 'Hey, what do you have?' We've had about nineteen Charlie Pride cuts. It's not that he wasn't cutting anybody else's songs.

But he came back first to where he had the hit before and it opened some doors for us.

"Once you have two or three things in the top five, it's not a big problem anymore. It got us into a position where we could get a small draw from a publishing company which at least allowed us not to do anymore gun fights. We weren't settin' the world on fire by any stretch, but we did have a small draw which allowed us to come in and do nothing but write songs all day."

It had been a long time in getting to that point. A lot of saloon playing, cookware and shopping center parking lots. Under the circumstances, being married and having families, it's easy to get the notion you might be wasting your life.

"I never did," Foster states firmly. "Hey, let's face it . . . even as little as we were making, we were making as much as we would beating our brains out doing something else and we didn't know something else to boot."

"You have to be persistent," Bill Rice continues. "I suppose if you come from a different background than Jerry and I, you have more job choices. I guess that makes it easier to give up. Sure, Jerry had a background in sales and I had a good background in radio, but that wasn't what we wanted to do. And we never did doubt that we'd be able to make it, and we never put a time limit on how much time it would take.

"And there's no big secret to success. The biggest thing is hard work and perseverance. There's no formula for writing hit songs. If there was a formula, I'd buy it! But nobody knows what a hit song is. It's a big mystery until it's a hit!"

Foster continues . . . "When your first recorded song begins to happen, the magic and excitement that you feel is a super high. We didn't even care if it was a hit. It's the one you always remember because you say, 'Is this really happening?' And you remember how hard and how long you worked and you're afraid to believe it's actually happening. You're afraid you're going to wake up and realize that you only *dreamed* your song was number three."

"Well," Bill adds, "I can remember the first song we had recorded. I never had heard it and I was driving in my car and it came on the radio. I know people had to think I was completely out of my mind because I pulled off on the side of the road for fear I was going to run into a ditch. I just sat there and listened to it. The record never even made the charts but it was a great experience to hear our song on the radio."

"You know what is still a thrill though?" asked Jerry who then answered his own question. "When you get a song recorded by somebody who you always wanted to hear cut one of yours. Whether it's an album cut or a 'B' side, you can play it and just knock yourself out!"

"I remember our first Kitty Wells cut," recalls Bill. "We sent her a letter of thanks. Now, when I was back home, Kitty Wells was the queen of country music . . . just no competition. You just did not jump in there with Miss Kitty!"

"It's that way too with Tex Ritter," Jerry adds. "When he cut our stuff, we used to go down and see him on Saturday afternoon. And when Patti Page did our stuff, it blew my mind. I had idolized her since I was a kid. It's a real thrill to us when somebody like Patti, or Sammy Davis, Jr., or Robert Goulet cut our stuff.

"We have a lot of respect for other people in the business. We have a lot of respect for people who write 'cause nobody has the market cornered. And the Nashville scene is like a family. You don't find a lot of jealousy and animosity between the writers in Nashville, Tennessee. Because if you come in and write a hit song for an artist and it makes that artist heavy . . . and I have a shot at a follow-up or an album cut, you've helped to make an artist that we can all benefit from. So everybody says, 'Hey, great. You got him a hit. Let's get him up in the top five and then we'll go to war over the next cut.' And everybody goes out and tries to write the next one. But you don't feel bad because somebody else gets it."

Foster and Rice are 38 and 40. Those are ages when you either begin to notice the

years or are surprised that your contemporaries act old. Foster and Rice are on the young side of their years. It's important to what they do. You can't grow old and stay in touch.

"Actually," Rice offers, "I think you may grow tired, and when you grow tired, you're too old."

"If you lose sight of what's happening in the business, then you can be past history. You've got to stay current. As long as you can stay current, you're not too old. As long as you can think young ideas and stay in touch with what's happening today, you're alright. Hey, when you think about it man, most of your young years are spent gaining experience to use when you get older."

Jerry Foster and Bill Rice are a couple of kids enjoying the hell out of making a living from doing something they enjoy doing so much. Ten years from now they plan on still being in the music business, writing, producing and helping new writers that are coming along.

They strongly recommend that if you plan to go to Nashville, not to plan on being rich the next day. The wheels turn slow so they say, "Take a job. Do whatever it takes to just hang in there and keep trying because someday . . . it don't take that many songs . . . it just takes one good one."

Of the 2000 songs this team has written, about 500 have been recorded. They have about 75 "Chart Buster" awards on their wall which means that many of those recordings have made the music trade charts. And they've won 41 awards for the most performed songs . . . 38 ASCAP and 3 BMI. In 1971 they set a record by walking away with five such awards, only to break their own record the next year by earning ten. In 1974, they received eleven.

Bill Rice . . . born in Datto, Arkansas . . . population 79 . . . loves to fish . . . a patient sort . . . the composer.

Jerry Foster . . . born in Tallapoosa, Missouri . . . population 59 . . . likes to play baseball . . . energetic sort . . . the lyricist.

Foster and Rice . . . the wheels and gears of Nashville's song factory. ●



**SRS
Open
Forum**

Ella Jenkins - The Pied Piper

by Helen King

Recognizing the dynamic impact of music on the lives of children, SRS sought out the Dean of Children's Music, Ella Jenkins. She will share her philosophy, her methods, and her music at the SRS Pied Piper Children's Music Festival, to be held at the Los Angeles City College October 22nd and 23rd. The College agreed to co-sponsor this ambitious event. There will be a Children's Music Forum, moderated by Peter Yarrow, formerly of Peter, Paul, and Mary, with panelists: Ella Jenkins; Malvina Reynolds, songwriter, performer, philosopher, whose most recent book of young people's songs is "There Is Music In The Air"; Steve Millang of the Youngheart Music Education Service, and Lauri Flores, a bi-lingual teacher/consultant. The following morning, Saturday, there will be three consecutive one-hour workshops conducted by Ella Jenkins, Malvina, and Youngheart. The afternoon will be devoted to children's entertainment for kindergarten and elementary school students and their parents, emceed by Peter Yarrow. Performers will include Ella Jenkins, Malvina Reynolds, Steve Millang and Greg Scelsa of Youngheart, the Troubadour Puppeteers, and J.P. Nightingale who presents

Stories, Songs, Rhymes and Mimes for children of all ages.

Our dream is to present teaching skills and to offer songwriters an irresistible challenge to communicate with children in the universal language of song.

ELLA JENKINS

Born in St. Louis, raised in Chicago, Ella received her degree in Sociology at San Francisco State College. Her "Adventures in Rhythm" began during her student years, playing at coffee houses, clubs, and children's camps. She started out tapping tables, graduated to tin cans, water pails, a Chinese tom-tom, and eventually to the baritone ukulele which is her major instrument today.

Returning to Chicago, she developed her singing techniques, and after four years as a social worker, Ella found that music had become the focus of her life. "I paid my bills, bought a hi-fi set and worked with teenagers on Saturdays. I'd always been interested in percussion instruments, and I taught bongos and congas." One show on educational television turned into a series called "This Is Rhythm."

Before recording any song, Ella tests it on children of different races, ethnic, and economic groups. She must make sure that a song has universal appeal.

Children are her first critics, and later she seeks out the responses of people working with children. Many of her songs, and examples of how children respond, are encompassed in some twenty albums she has recorded for Folkways Records. She advises teachers not to worry about their musical background. They should feel at ease with their own voices and use the albums as source material, not as a substitute for their own interaction with children.

Through working with and observing children, Ella became convinced that without music a child is deprived not only of potential creativity, but one of the most effective learning tools.

Ella Jenkins feels that children respond to different rhythms, reflecting their different life styles and different cultures. She encourages them to create songs out of their own experiences, their own imagery, their own moods. She finds that the best approaches are rhythm, simplicity, repe-

tion, and "call and response." She found that "call and response" has permeated music around the world, including cathedrals and synagogues. To pulsating rhythms children cannot resist tapping their feet, snapping their fingers and singing along.

There is unlimited potential for learning through music. "While experiencing the fun of song, chants can be used to help children learn sentences, develop rhythms and differentiate sounds. Music conditions children to listen so they can make successful responses. The response may be simply reciting a poem, or chanting rather than singing."

"I choose a lot of traditional music, chants and folk tunes," she said. The wealth of skills and information that can be taught through music also includes developing awareness and can be woven into cultural experiences. For example, Ella said children can be shown maracas, with shapes and sounds being related to the percussion instruments. But these then can lead into a discussion of Mexico. Perhaps a picture can be shown of children who live in Mexico. Then there can be an introduction to people of Mexican descent who live in the community. And eventually they may be invited to teach the children a word or two of Spanish.

Frequently songs are inspired from talking with the youngsters. Once Ella brought a harmonica to a class of three-year-olds at a Jewish community center. "Has anyone seen this before?" she asked. After getting various answers, like "It's a whistle," or "It's a horn," one child raised his hand and said, "I know, it's a Hanukkah!" The confused words resulted in the song, "I Got A Harmonica For Hanukkah."

Ella frequently opens her presentation for young students by unpacking her flight bag of exotic instruments. The children are asked to name the instruments as she explains a bit about their history and how they are played. She gives the children maracas, whistles, rhythm sticks, a tambourine, a cow bell, a harmonica. The lyrics can be in any language. Children love to pronounce the

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A dialogue with Barbara Ringer ... the Register of Copyrights

The following dialogue took place in a hotel room from whose window you could see the Congress Building of the United States. In the halls of that building the Copyright Revision Bill which vitally affects songwriters, has been the subject of much discussion

and much maneuvering. The town was getting ready for its big blowout on July 4th.

Against this backdrop, Barbara Ringer, Register of Copyrights and Len Latimer met in Len's hotel room for an interview. Ms. Ringer, or Barbara as she prefers to be

called, was in town to attend legislative mark-up meetings and the most convenient and informal place for this dialogue to take place was in Len's hotel room.

What follows here is the essence of that dialogue.



LL: How did you evolve into your position as Register of Copyrights?

BR: Well, I'm a bureaucrat who came into the government right out of law school, and I've been with the Copyright office my entire career.

LL: How big is the copyright office in terms of number of employees?

BR: We have close to 450 employees although some of those are part time. We have one employee in the Library of Congress and all the rest

are in a separate building in Crystal City, Virginia. Our operating budget is roughly \$7 million but I think we'll get more next year partly because of the copyright revision bill which will probably be enacted this fall.

LL: What are your duties as Register of Copyrights?

BR: I am the head of a fairly large paperwork operation. It's a job to administer 450 people but my main goal as Register for the last twenty five years has been to achieve the revision of the copyright

law. I think that goal is now in sight and when it is achieved, it's implementation will be quite a job.

LL: Let me move on to the legislative mark-up meetings you've been attending. The Copyright Bill was written in 1909 which makes it 67 years since we've had any legislation. When does it appear that this bill will finally pass?

BR: Nothing is sure in this world but a lot of the issues that one would have expected to be unresolved at this point are in a state of

near decision. Whether that will hold or not I can't really predict, but it looks pretty good. I think it's a good bill and will be on the President's desk by election.

LL: What does it look like the new mechanical royalty rate will be?

BR: I would say 2½ cents per record. It seems like something the people involved are sitting still for since there was no big human cry from either side. It was plainly a compromise and was not based on any thorough study of economic data. But I think it represented a feeling on the part of the members that 2 cents or 2½ cents are certainly too low and that maybe 3 cents was a little bit too high. A Copyright Royalty Tribune has been made into a Commission and I think it will have long range implications. They will be studying the new law in 1980 and studying it in-depth in a manner that this present committee couldn't possibly do. They will review it in 1980, 1987 and at ten year intervals thereafter, and will have power to make decisions based on their findings.

LL: What are your feelings about the new rate?

BR: I've tried as Register of Copyrights not to take any position on an economic issue like the difference between 2 cents and 4 cents. Also, on criminal penalties. I think that there are clear arguments for having criminal provisions in the law but whether you have a \$25,000 fine or a \$50,000 fine, is not our decision. We're not a law enforcement agency and I think Congress, or this tribunal, are the ones who should decide on fees or royalty rates. I've tried to stay away from that. On the other hand, when I testified on the actual hearing in the House last year, I did point out that I did not feel that music publishers had made an effective case as to why they, as businesses, have been badly hurt by the old law. The 2 cents royalty was split between the writer and his publisher. I testified to the fact that with the rising cost of living, the songwriter was apparently being economically repressed by a royalty rate that

was a fixed ceiling. That argument obviously wasn't mine alone. But I would say one of the reasons the subcommittee has been somewhat unsympathetic, (and I don't want to lay blame at anybody's door), is that for too long, the songwriters let the publishers speak for them.

LL: *What were the record industry's arguments against the new mechanical royalty rate?*

BR: They presented a mass of statistical data in opposition to the increase but I must say that I didn't find the statistical data presented on either side very persuasive. They weren't statistics that you could get your teeth into . . . they weren't very revealing. They concealed more than they revealed. I think this holds true of both sides and I don't mind being quoted on that. It literally outraged some of the Congressmen. I think that one of the advantages of this Royalty Commission I can see, would be its ability to subpoena company records, and actually dig into the economics of this industry and not use sampling techniques and comparison of data. You can prove most anything if you choose your own sample. For example, I know that the record industry was arguing that there would be up to a \$200 million increase in fees to copyright owners. Well, I never agreed with that. It seemed to me that they were taking the most extreme possible argument and then just stating it as a fact. Nothing could be further from the truth.

LL: *I know that is not up to you as to the copyright law we have. But . . .*

BR: It's not up to me at all. I mean, really! It's up to the Congress. The legislature of the United States is over across the street. (i.e. Congress.)

LL: *Point made! My question then is it took Congress 67 years to change the copyright law and it hasn't passed yet. During that 67 year period, Congressmen have had many pay raises, and record retail prices have doubled, tripled, and more. Everybody seems to have been compensated for the rising cost of living. Meanwhile, back at the*

ranch, the songwriter is still being paid the 1909 rate. How do you feel about this?

BR: I feel there is a great deal of validity in what you say but you just can't stop there. First of all, the record industry's product has changed radically several times in that period. The 2 cent rate is based on a one-sided record but, in fact, at the outset, it was based on piano rolls, cylinders, and some discs, but nothing with which we are now familiar. The 2 cents was per selection but the unit only had one selection on it. An operatic aria or something of that sort. The LP changed all that so that you're getting 2 cents times the number of songs on a two-sided record.

LL: *Of course you realize that most publishers without having to consult with the songwriter usually end up cutting rates a little? In other words, they'll take 1½ cents, or 1½ cents or sometimes even less just so the song will be recorded and released.*

BR: I hear you and I have no reason to dispute you. I've heard this many times. On the other hand, the record industry denies it.

LL: *Most people in the industry agree that there are more artists than there are good songs. Yet the songwriter gets a ceiling put on his earnings and the record companies raise their prices. It doesn't seem fair.*

BR: I would agree with you but I doubt if the record industry would.

LL: *A recording artist makes 5% of retail on the average, and sometimes big deals go up to 10% of retail and more. The writer makes 1 cent on his song which is 1% of the price of a 45 RPM record. The artist makes five to ten times as much as the writer and in an industry where you could live or die professionally on the strength of your last record, it seems as if the strength of the song merits more of an economic share of the success.*

BR: Look, I don't want to argue the other side. I feel very strongly about the songwriters position and I have testified that this is an injustice. I am trying to get

the law reformed. The biggest point that will be accomplished if this law goes through, is that it raises the mechanical royalty rate by ¾ of a cent and that's a fairly substantial percentage increase over the old rate. There are also some other goodies lurking in the Bill for composers and authors which haven't been fully grasped yet, and you will be able to go before this Royalty Tribunal and present a complete case. When that happens, I feel very strongly that authors and composers should think in terms of speaking for themselves and try to draw a line between themselves and the publishers.

LL: *Is it too late to make any major changes in the Bill?*

BR: It's not too late as far as the Bill is concerned. I would say that the chances of 2¾ cents sticking are pretty good in my opinion. But the chance of lobbying before the actual House . . . ? I don't think so. I don't think it would do any good. The Bill will probably not be in effect until January of 1978, and you'll be before the Royalty Tribunal in 1980. At that point, it will be well to make a case for the

impact of this Bill on the individual composer or author. It's time for individual composers and authors to try to figure out what is in their own best interests in the structuring of the industry.

LL: *Government treats songwriting as a monopoly. In a country where free enterprise exists, which has anti-trust acts which prevent price fixing, why is it the government singles out songs as an exception to that rule?*

BR: There is a very clear cut historical reason for the compulsory license. It was the peculiar legal and industrial situation that arose in 1906-1909. Piano rolls were very popular but it wasn't at all clear under the pre-1909 law, (which was a law written in 1870), whether or not the owner of a copyrighted musical composition had the right to prevent a music roll manufacturer to make perforated rolls. There were a few acoustical disc recordings in existence at the time and the argument applied to any kind of sound recording. The argument went to the Supreme Court at the same time the

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News Flash!

*Major Copyright Law Revisions Approved
By House Committee*

WASHINGTON—The first changes in the nation's copyright law since 1909 were approved by the House Judiciary Committee Friday. They provide for longer copyrights, more money for songwriters and greater protection for authors.

By a vote of 27 to 1, the panel sent to the floor for immediate action a bill

similar to one passed by the Senate last February. The similarities made it likely the legislation would become law after more than a decade of work in Congress.

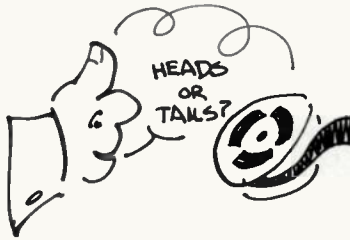
Both bills would make copyrights valid for 50 years beyond the death of the author, and extend royalty requirements to cable television, public broadcasting and jukeboxes.

The Language of Music

(A Glossary)

by Allan McDougall

We get letters asking for definitions of music industry terms that get used in *Songwriter*, and are used a lot in music business conversa-



tions. People write and ask, "What are *Mechanicals*?" and "What is an *ASCAP*?" or "How many records do you sell to get a *Gold Album*?" So we put together this glossary of the most commonly used terms, with simple definitions.

Some terms, however, defy simplification. For instance, *Producer*, and *Track*. Here's their story in full:

PRODUCER:

the commander-in-chief of recording sessions. He chooses: which material to record; which musicians, arrangers and background singers would be suitable for the songs; which studios to record, mix or master at; which engineers; what kind of tape to record on; what speed to record at. He's also in charge of: deciding which version sounds and feels right; editing and sequencing the songs; keeping track of costs; keeping the studio atmosphere congenial; nursemaiding, baby-sitting and hand-holding

the artist. And that's only nineteen of his functions.

TRACK:

a multi-meaning term. Here's a sentence that might have been spoken by a Producer: "We cut the track* to the sound-track** on 16-track***, leaving enough tracks**** open to double-track***** the tractor driver singing "*Tracks Of My Tears*" very attractively, while the engineer with the track***** record—from working at Track*****Records—used a track***** sheet to keep track."

* all the instruments with no vocals.

** music for a film.

*** most records are recorded on machines which can record 16, 24 or 32 tracks.****

**** channels to record individual items which go nowhere else on the tape.

***** recording an item twice, identically.

***** previous success in his trade.

***** an English Record company, owned by The Who.

***** a log of which item is recorded on which channel.

ACETATE:

individually cut record, as opposed to quantity pressed.

ADMINISTRATION:

the paperwork and book keeping involved with a song.

ADVANCE:

money given "in front," against royalties.

AFTRA:

American Federation of Television and Radio Artists.

AF of M:

American Federation of Musicians.

AGAC:

American Guild of Authors and Composers.

A&R:

Artists & Repertoire—basically, discovering and developing talent and material.

ASCAP:

American Society of Composers, Authors and Publishers.

ASSIGNMENT:

when a copyright is transferred from one publisher to another.

AUTHOR:

lyric writer.

AXE:

any musical instrument.

BMI:

Broadcast Music Inc.

BOMB:

failure, flop.

BULLET:

denotes strong upward movement of a record in the charts.

CAST (v):

determining which song would be suitable for which artist.

CMA:

Country Music Association.

COMMERCIAL (n):

advertisement, jingle.

COMMERCIAL (adj.):

has mass appeal.



COMPOSER:

music writer.

COMPULSORY LICENSE:

issued by copyright owner to authorize sale of copyright by record manufacturer.

CO-PUBLISH:

when a copyright is published jointly by two or more publishers.

COPYIST:

person who takes down words and music from demo and makes up lead sheet.

COPYRIGHT (n):

a song.

COPYRIGHT (v):

to secure the exclusive right to reproduce, sell and publish.

COVER:

when an artist other than the writer records a song, it's a cover (version).

C&W:

Country & Western.

CROSSOVER:

a song which is successful in one style of music which



crosses over to a different style, i.e. from C&W to Pop.

CUT (v):
to record.

CUT (n):
one song. There's an average of ten cuts on an album.

CUT-IN:
kickback.

DEMO:
normally a 7½ ips ¼-track tape of a song, for demonstration or presentation purposes.

DISCO (adj.):
suitable for dancing to in a discotheque.

DRAW:
advance against royalties, usually paid to staff writers.

DUB (n):
acetate.

DUB (v):
to record.

EASY LISTENING:
soft, gentle music—not rock.

FOLIO:
a collection of songs by one composer.

FOLIO, (mixed):
a collection of songs by various composers.

FREEZE:
exclusive hold.

GOLD ALBUM:
certified by the RIAA as having sold 500,000 units.

GOLD SINGLE:
certified by the RIAA as having sold 1,000,000 units.



HARRY FOX AGENCY:
organization which collects mechanical income.

HEADS (heads out):
when a tape is wound with the loose end at the beginning.

HOLD:
when an act is considering recording a song.

HOOK:
could be an instrumental lick, or a catchy chorus, or a structure, or phrasing, or a rhythm. It's whatever sticks in the memory when a song is over.

HYPE:
unfounded or exaggerated praise.

LABEL:
record company.

LEAD SHEET:
words and music to a song on manuscript paper.

LEADER:
space between two songs on a tape.

LICENSE (v):
to authorize use.

LICENSE (n):
permission.

LYRIC SHEET:
words to a song, without the music.

MASTER:
the mixed and edited final version of a recorded song, ready for pressing records.



MECHANICALS:
royalties paid to publisher by record company for sales of records and tapes of publisher's songs.

MOR:
Middle Of the Road, easy listening.

MPPA:
Music Publishers Protective Association.

NARAS:
National Association of Recording Arts and Sciences.

NSA:
Nashville Songwriters Association.

OVERDUB:
to record something onto an existing recorded track.

PASS:
rejection.

PERFORMANCES:
royalties paid to publishers and songwriters for radio, television, film and live performances of their songs.

PICK (n):
has been reviewed and recommended by the Trades.

PICK (v):
to play your axe. All instrumentalists are pickers, especially in Nashville.

PITCH:
to show (another Nashville-ism).

PLATINUM ALBUM:
certified by the RIAA as having sold 1,000,000 units.

PLATINUM SINGLE:
certified by the RIAA as having sold 2,000,000 units.

POCKET PUBLISHER:
small, self-contained company usually for one artist's own songs.

P.R.:
public relations.

PRINT:
sheet music.

PRODUCER:
person whose function is to make sure that recording sessions run smoothly and sound right. (See introduction to this glossary.)

PRODUCER, (independent):
a freelancer, not attached to any one label. Artists sign with him and he negotiates their deals.

PRODUCER, (staff):
on the payroll of one label.

PROFESSIONAL MANAGER:
publishing person who does the leg work of finding and placing songs.

PUBLISHED:
when printed editions of a song can be purchased, it's published.

R&B:
Rhythm & Blues.

RIAA:
Recording Industry Association of America.

ROYALTY:
payment made to writers, publishers and artists for each copy of their work sold, and to writers and publishers for each performance of their work.

SCAB SESSION:
recording session where musicians and singers are paid less than union scale, if at all.

SESAC:
Society of European Stage Authors and Composers.

SHOW (v):
presenting songs to producers, A&R men, artists in the hope that they'll record them.

SONG SHARK:
a publisher who wants to

be paid by the writer to publish a song. Avoid at all costs—reputable publishers pay writers.

SOUL:
Rhythm & Blues.

SPEC:
speculation. Some sessions are done on spec—the players get paid when a deal is consummated.

SRS:
Song Registration Service.

STAFF WRITER:
writes exclusively for, and receives a salary from one publishing company.

SUB-PUBLISH:
when a publisher in another territory is licensed to publish your music, he's the sub-publisher.

SYNCHRONIZATION:
putting music to film.

TAILS (tails out):
when a tape is wound with the loose end at the end.

TRACK:
(see introduction to this glossary.)

TRADES:
the music trade publications—*Billboard*, *Cashbox*, *Record World*, *Variety*, *Hollywood Reporter*, *Songwriter*.

TURNTABLE HIT:
gets a lot of airplay, but no sales.

UNIT:
a record is a unit, two records are two units. ●



Editor's Note: Allan McDougall is, or has been, a record producer (Hoyt Axton's "*When The Morning Comes*," "*Boney Fingers*"); music publisher (three songs on next Jackson 5 album); publicist (Kinks, Hollies, Who, Donovan); journalist (*Rolling Stone*, *Melody Maker*, *Penthouse*); professional Scotsman (Glasgow); amateur soccer player (Rod Stewart's Coke Allstars).

My life in art — The autobiography of a Copyright

Part II

Legally Speaking

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

Editor's Note: This is the second part of the autobiography of the copyright, "Needing You." In Part I, "Needing You," written in the summer of 1919 by Benny "Bow Wow" Bilinsky, met his fellow copyrights. Most notable was *Barrister Blues*, known as Bart. Bart had not only an eye to the future, but, apparently, a direct line. In Part I, Bart, the resident legal expert, explained several aspects of the copyright facts of life to "Needing You." Part II begins after Bart's explanation of common law copyrights.

A few days after my initial meeting with Bart I received word that I should check my message box. I hurried over to the message desk. A note was handed to me. It read: "You have been registered as an unpublished work." I stared at the note. What did it mean?

At that point, *Black Jack's Boys*, a salute to our dough-boys in the trenches, in polka time, marched by on his morning constitutional. I fell in beside him. "Black Jack," I said handing him the note, "What does this mean?"

"Eh? Oh, good morning, lad. Come along. Come along. Left. Right. Left Right. What is it you want?"

"The note, what does it mean?"

"Damned if I know. Pick it up, trooper. Left. Right. I

can read a map. I can read a soldier's character with one look, but damned if I can understand this note." He stopped suddenly and turned to me, his moustache flaring, "Say, where did you learn to drill?"

"I didn't."

He shook his head sadly, handed back my note, and marched off at double time. I decided to seek out Bart. I found him sleeping at his desk. I cleared my throat and he awoke with a start. "Objection!" he cried and leapt to his feet.

I handed him the note. He accepted it with a grand gesture. He read it and then viewed me over the top of his glasses. "Hmmm," he said. "Bow Wow must think highly of you. He has invested



money in you to register a Form E."

"A Form E?"

"That's the form used to register copyrights with the Copyright Office. It appears you now have a statutory copyright."

"Statutory copyright? I

I thought you said that to lose my common law copyright I had to be published first?" I felt about my body. I did not feel published.

"Bart nodded his head. 'I know. I know. You have to understand that the law is an imprecise art. You lose your common law copyright by being published, but you also lose it by being unpublished and registered.'

"Huh?"

"Section 12 of the Copyright Act allows certain types of works to be registered and receive statutory copyright protection even though they haven't been published. Musical compositions fall into this group."

"Oh, I see, Section 12 says you lose your common law copyright if you register a song that has not been published."

"Wrong."

"It says you don't lose your common law copyright?"

"No. It doesn't say either way." He examined the frayed sleeve of his judicial gown. "I'm afraid those wise and thoughtful men who wrote the Copyright Act didn't think of the problem. They didn't bother to say what happened to the common law copyright when you registered an unpublished work. However, Congress proposes and courts disposes . . ."

"That isn't right grammatically."

"Doesn't matter, it rhymes. About four years ago, in 1915, a federal court decided that once you get a statutory copyright, you lose your com-

mon law copyright. I might add that this makes sense to me. Also, for your information, in about nineteen years another court will finally decide that the term of a copyright on an unpublished work runs from the date of the registration."

I ignored Bart's flight into the future. Who could argue? "So I've lost my common law copyright." I was feeling quite mature.

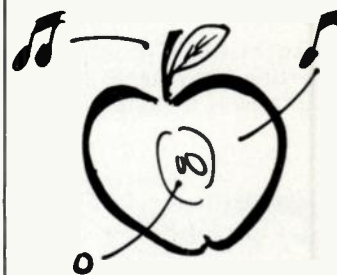
Bart sniffed disdainfully. "Listen, kid, we all lose it sooner or later."

Several months passed before I received another message at the message desk. This time, I did not need Bart's help to understand what it meant: "You've been recorded!" As I stood there, basking in my good fortune, I was tapped on the shoulder and handed another note. It read "P.S.: A Form U has been filed for you." With a sigh, I set out to find Bart for an explanation.

Bart was working with hammer and nails building a jury box when I found him. "Whaddaya psink?" he said through a mouthful of nails.

"Very nice. What's a form U?"

"Copyright owner files one when there's been a recording of a song—hand me that saw,



will you—the technical term is a notice of use. If the copyright owner doesn't file one, an infringer can use the failure to file as a defense."

"Any infringer?"

"Naw. Just for unauthorized recordings manufactured before the notice of use was filed. Mind you, this doesn't apply until there has been the first authorized recording. As a practical matter it just has to do with the mechanical license fees."

"When do you have to file the notice of use?"

"No special time. Section

1(e) of the Copyright Act says it is the 'duty' of the copyright owner to file the notice of use, but never gets around to saying when. Of course, the longer you wait, the more unauthorized recordings which can be manufactured without having to pay a mechanical license fee."

"What happens to the unauthorized recordings after the notice of use is filed?"

"Only those manufactured before the date of filing get away without having to pay the mechanical license fee. Anything manufactured after the date has to pay the fee." He stepped back and viewed the jury box critically, "What do you think of the idea of putting a brass rail on this jury box? I could kill two birds with one stone that way. Anyway, the notice of use is a notification that an authorized recording has taken place." He brightened. "That means Bow Wow must have issued a mechanical license to someone for you." He put the saw down and rubbed his hands. "My boy, we'll be rich. I can see it now, thousands and thousands of recordings sold! Cover records! Fame and fortune!" Bart's eyes glazed over. "*Cui jus est donandi, eidem et vendendi et concedendi jus est!*"

I shook a threatening fist at Bart, "Cut out that crap! It's bad enough I have to listen to you talk about the

future without having to listen to that."

He ignored me. "Bow Wow will be able to drink good stuff rather than that rotgut he's been swilling. He might even get his piano tuned" Singing to himself, Bart went back to working on his jury box and left me alone to my thoughts.

Months passed and my recording was moderately successful, selling steadily and opening the door for other of Bow Wow's copyrights to be recorded. My old friend *Southern Belle* was the next to be recorded and she was followed by several others. It appeared that Bow Wow's career had finally begun to move towards success. This, and Prohibition, seemed to have settled down into an uneasy state of matrimony.

In June of 1926 we were all called to a general meeting and informed that Bow Wow had bowed to modern methods and economic necessity and assigned his entire catalogue to a major publishing company. We were quite excited with this news, although unaware of its significance. Our numbers had grown by this time and soon there was a milling crowd seeking an explanation as to what had happened. As to be expected, it was Bart who stepped forward.

"Fellow copyrights . . . lend me your ears . . ."

"Stick it in your ear,"

a voice cried out from the back of the crowd. There was general laughter.

" . . . we have been assigned," continued Bart. "Bow Wow, our beloved creator, is still with us. But now he is with us only as the writer; no longer is he our copyright proprietor. Bow Wow shall continue to receive his writer's share of income from our exploitation. The publisher's share shall go to our new copyright proprietor. An assignment will be prepared and signed by Bow Wow informing the Copyright Office, and the world, that our ownership has been transferred. All of our names will be included. It is, I assure you, quite painless.



This assignment will be registered with the Copyright Office."

And so it came to pass that I was assigned. It was, as Bart had predicted, painless. Life continued apace. We joined a large number of other copyrights in our new home, but, as Bow Wow's children, we remained a closely knit family in the midst of the other copyrights.

In August of 1927 there was a shocking incident which horrified and saddened us all. *Southern Belle* was violated! We found her, her white dress torn, the dirt smudged across her cheeks broken only by the white lines where her tears had washed the dirt away.

"I've been infringed upon," she sobbed.

"We'll thrash the cad!" exclaimed Black Jack. "Call up the military. We will advance at once."

Bart pushed his way through the gathering crowd. "We'll have none of that. This is a legal matter." He reached into his judicial robe and retrieved a handkerchief. He

wiped her face clean. "Here, my dear; blow. It will make you feel better. Now tell me what happened."

Southern Belle recounted the story to us. Eight bars, including her chorus had been taken away from her. An angry murmur grew about us as she explained how the infringer had known of her existence and then, willfully, copied her.

Black Jack cried out, "Tar and feathers are too good for the scoundrel! Get a rope!"

Within seconds an angry mob had gathered behind Black Jack's leadership. Bart stood up and held his hands up for silence. "Please. Please. Don't take the law into your own hands. It is the law that separates us from the beasts of the forest. Our system of laws and regulations so carefully built up over the ages is the foundation of civilization. The law is our touchstone, our path to divine guidance, the spark that lights the fire which burns off the shadows of ignorance. Think! Think of what you are about to do. I beg of you, don't cast off the law and tear the very fabric of our lives. I trust in your basic goodness to do what is right." He paused dramatically. "Thank you."

There was a moment of silence and then Bart was nearly trampled to death by the mob as they ran off to lynch the infringer. ◊

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.

NEXT

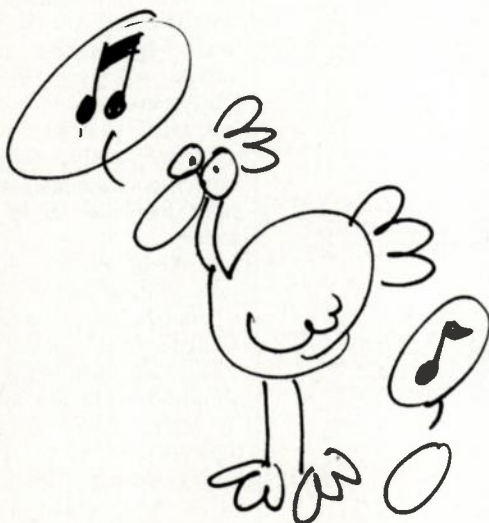
The infringer is dealt with

Business picks up

Happy days are here again

There is a death in the family

And renewal time arrives.



Chord Symbol Notation

Composition

by Ladd McIntosh

Do you know what a triad is? Can you distinguish between a major seventh and a dominant seventh chord? Can you spell a diminished seventh chord? Do you know what minor thirds, flatted fifths, major sevenths and augmented fifths are? Besides all of the above can you correctly indicate on your lead sheets any

or all of the above? These questions represent knowledge that *every* songwriter *must* use constantly in the craft of songwriting.

The foundation of any song is its chord progression and it is essential that you be able to indicate with appropriate symbols your harmonic progressions so that *any* competent performer or arranger may quickly grasp your intent. This article will deal with the

three basic areas of chord symbol notation: Chord definition, chord construction or formulas and those symbols that best describe the chord function.

Why use chord symbols in the first place?

The most obvious answer is to save both time and space. If we didn't use symbols we would, of necessity, have to write out every note of every chord on our lead sheets—a

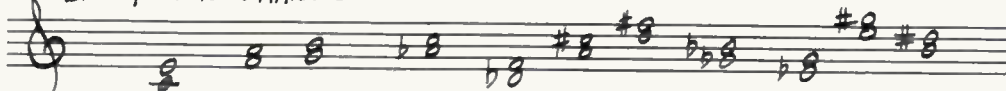
very tedious procedure. Most pianists, guitarists and arrangers are much more adept at reading chord symbols and can more quickly grasp a tune's harmonic content this way than by having everything written out musically. When properly used, chord symbols are a much more effective means of communication.

On the negative side THERE IS NO UNIVERSALLY ACCEPTED SYSTEM OF CHORD NOTATION. While everyone agrees what notes make up the different chord types, few professionals ever seem to agree on what the symbols for these same chords mean! For example, the following symbols are all used by professionals to denote a major seventh chord built on "C": C7, CM7, C^Δ, C^Δ7, Cma7, C+7, C#7, C(7#), CMJ7. Confusing? You bet it is. The reasons for this confusion are many and, quite frankly, irrelevant. The fact remains that the problem *does exist* and will take a long time to resolve (if ever). It is not our intent to attempt to solve this dilemma. Our first duty to you is to explain the workings of the present system, show you its incongruities and hopefully shine some light on a confusing subject.

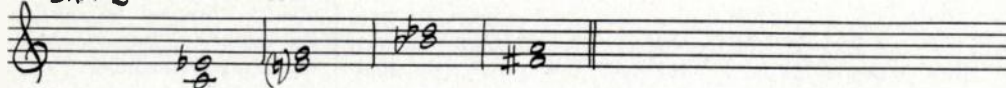
Of interest is a new and very practical system recently developed by Dr. Willim L. Fowler of the University of Colorado-Denver and soon to be published in book form by *Downbeat*. Unfortunately, because it represents a radical departure from the current system, it remains to be seen whether or not it will gain wide acceptance. A future article will explore this revolutionary new idea. For now, we must present the current system—fraught with illogic and inconsistencies though it may be—since it is the one in use.

When writing chord symbols your *primary* responsibility is to *clarity* and *simplicity*. Chord symbol notation is shorthand—an abbreviation that should be quickly understood by *any* player or arranger. Too often, we have had to worry through the lead sheet of a song which either employed figured bass—an archaic form of chord notation championed by teachers of music

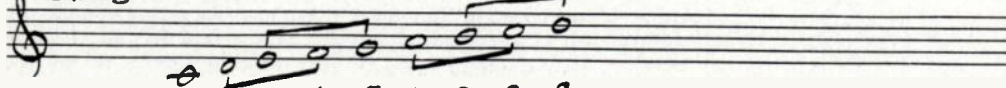
EX.#1 MAJOR THIRDS



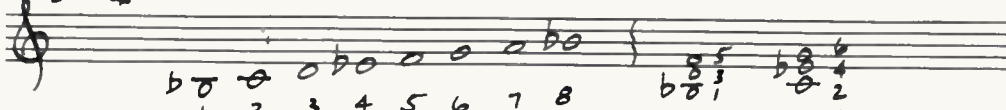
EX.#2 MINOR THIRDS



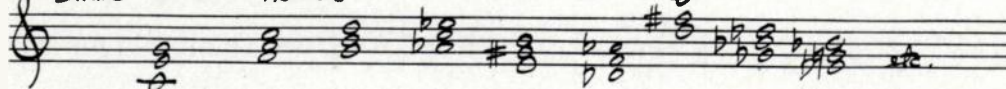
EX.#3



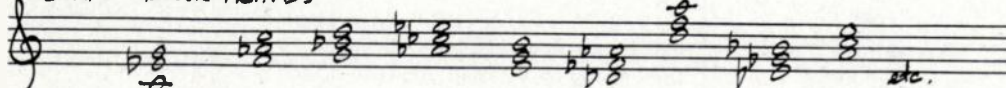
EX.#4



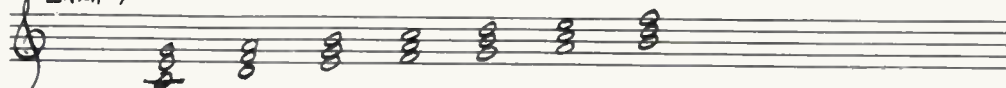
EX.#5 MAJOR TRIADS



EX.#6 MINOR TRIADS



EX.#7 C Dmi Emi F G Ami B°



theory in colleges—or else a system devised by the originator of the tune and which is meaningless to all save himself. Our contention is that if a professional can't understand your system it's not valid. We hope the following proves useful to you.

WHAT IS A CHORD?

A chord is a group of notes sounded simultaneously that implies a harmonic function. Chords usually contain from three to seven different pitches. Two notes sounded together are called an *interval*. Eight or more notes sounded simultaneously would be designated a *cluster* because the harmonic function becomes less defined with more notes used.

Chords are usually built in intervals of *thirds*.

A *major third* (M3) is the interval that exists between the first and third degree of any major scale. Major thirds also exist between the 4th and 6th as well as the 5th and 7th degrees of any major scale. (See Example #1) A major third consists of two whole steps—a whole step being the equivalent of two half steps. (A half step is the smallest interval in our twelve note system and exists between any two adjacent keys on a piano.)

A *minor third* (m3) is made up of one whole step and one half step (C to Eb, E to G, Bb to Db, F# to A for example). See Ex. #2. Minor thirds exist between the 2nd and 4th, 3rd and 5th, 6th and Octave and 7th and 9th degrees of a major scale. (Ex. #3)

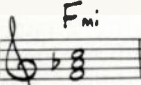
A *Triad* is a three-part chord consisting of a root, third and fifth. By numbering the notes of a major scale we can readily see how triads are formed (Ex. #4). We simply sound the notes numbered 1, 3 and 5 and we have a *MAJOR TRIAD*—called *major* because the bottom interval is a *major third*. A *minor triad* would have a minor third as its lower interval. See Examples #5 and 6.

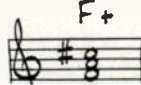
All triads are made up of third intervals. There are only two types of thirds (major and minor). Simple logic leads us to the conclusion that there are only *four* possible com-

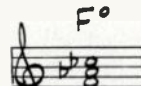
binations of these two intervals and they are:

m3 M3 M3 m3
M3 m3 M3 m3

m3  (1-3-5) is a *major triad*, because the lower interval is a major third (M3). This is represented by the letter name of the root of the chord, in this case the letter F.

M3  (1-b3-5) is a *minor triad*, the lower interval being a minor third. This is distinguished from the major triad by the addition of the "mi" abbreviation for minor. REMEMBER: "mi" ALWAYS DESCRIBES THE THIRD OF THE CHORD AND NOT THE 7th OR 9th. Please note that the only difference between a major and a minor triad is that the third of the major has been flatted, (lowered) to create the minor.

M3  (1-3-#5) is an *augmented triad* because the *fifth* of the chord has been raised (augmented). The raised fifth distinguishes this chord from the major triad. The augmented fifth's presence is shown by the plus sign (+) to the right of the letter name.

m3  (1-b3-b5) is a *diminished triad*, so called because the *fifth* has been lowered (as well as the third) when compared to the major triad. The interval between the first and fifth degrees of a major scale is called a *perfect fifth* (p5). When perfect intervals are lowered they are called *diminished* and never minor fifths. Thus, F to C-flat is a *diminished fifth*.

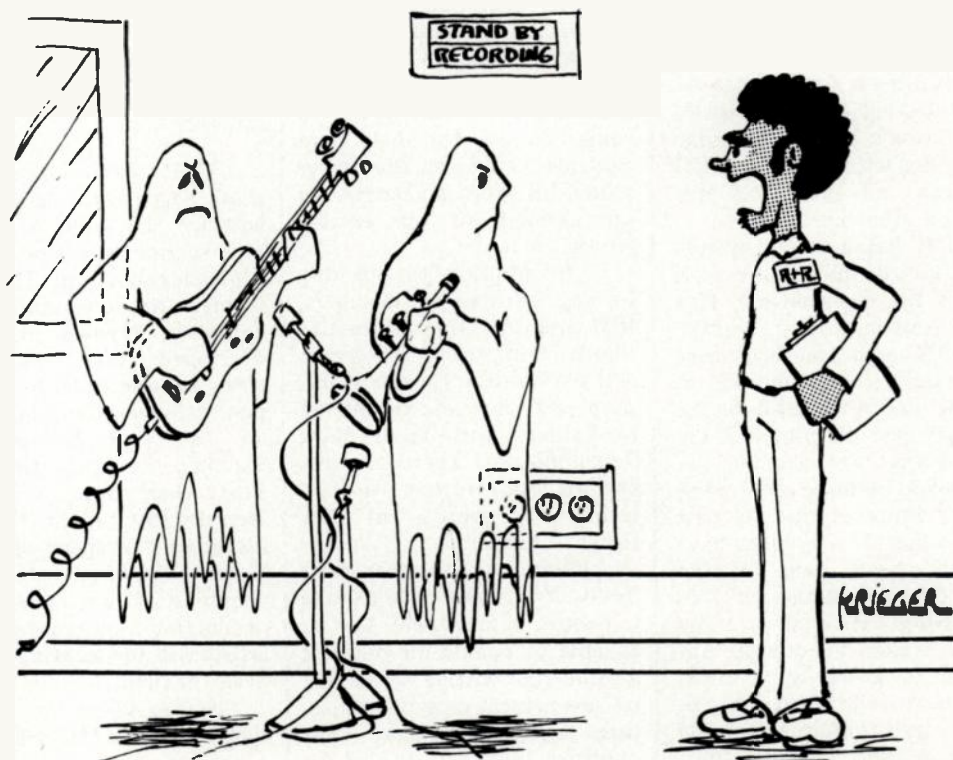
Of the four possible triads all but the *augmented* variety may be found in any major scale. *Major triads* occur on the

first, fourth and fifth degrees of the scale while *minor triads* occur on the second, third and sixth degrees. The *diminished triad* occurs only on the seventh degree of the scale. See Example #7. *Augmented triads* occur on the third degree of the harmonic minor scale which will be discussed at a later time.

If a song employs a predominant number of triads its harmonic content is said to be *triadic*. Many styles of music traditionally use triadic harmony. These would include Folk, Gospel, Country and Western, Traditional (Classical), Marches and much early Dixieland as well as early Rock and Rhythm and Blues.

Four-part chord structures are used primarily for Show Styles, Bossa Nova, Jazz and much of today's popular songs as well as for many of the standards of the past. Four-part chords are called *seventh chords* and will be discussed in Part II of this article, which will appear in the November issue of *Songwriter*. ●

SHARPS AND FLATS By Butch Krieger



"Not another soul band."

Who's Who?

By Pat and Pete Luboff



LOS ANGELES

Rick Ricobono, Director,
Performing Rights,
West Coast
6255 Sunset Blvd.
Hollywood, Ca. 90028
(213) 465-2111

Other Offices: Nashville, New
York, San Francisco

BMI is a non-profit performance rights organization, founded in 1940. They keep track of performances of songs in the broadcast media, collect money from the users of songs and distribute the money to the writers and publishers of the songs. In this way, they protect the one area of rights provided by the copyright law that would be impossible for songwriters as individuals to deal with, since there are over 40,000 nightclubs and hotels and 7,000 radio and TV stations. BMI logs 360,000 hours of radio play per year by tallying songs on written playlists from 300 stations each month. A particular station submits all the titles played for a one week period, 24 hours each day. BMI charges license fees to stations by collecting a percentage of the station's advertising gross. After deducting 6% for BMI overhead, all money is distributed to members.

BMI has a Bonus system that rewards more successful writers for their efforts. If a song earns more than \$3,000 from AM feature performances, BMI pays a guaranteed in writing bonus of 25% on all earnings over that figure. If the song earns over \$6,000 the contracted bonus is 50% on the excess. However, for the past three years these bonuses have actually been paid at the respective percentages of 75% and 100%. Rick says, "The Bonus system encourages our writers by giving them something to strive for. When they're doing well, their payments reflect it. And since we don't log performances in nightclubs and hotels, the bonuses assure extra payment to writers of

the very popular songs that are performed in those live situations.

When he was seventeen, Rick was in a group that had released two singles on Reprise, produced by Jimmy Bowen's Amos Productions. In 1968, they released an album on MGM through Mike Post Productions, which developed into Rick's joining Mike Post as production coordinator and head of his publishing company. Rick met Ron Anton four years ago when BMI was housed in Beverly Hills and Ron had come out from New York to expand and relocate the West Coast offices. Six months later, Rick joined BMI.

He continues, "We stay in touch with what's happening on the street, at the grass roots level, by keeping our doors open to new writers and by going out to find them at clubs. This pays off and we know it because BMI has the the majority of the songs on the charts. It's our job to maintain that quality and increase the quantity of our catalog so that BMI is strong when negotiating license fees with users. We want writers to come to us for help and guidance. Then, as the writer grows, his songs get better and the strength of our catalog grows."

"In addition to our day to day services to members, BMI sponsors the Alternative Chorus Songwriters' Showcase and the Musical Theater Workshop and Showcase conducted by Lehman Engel at the Mark Taper Forum. These are just two of our projects for fostering the growth of new forms of music.

"Writers should know their rights. You don't have to take a course in copyright law to be able to handle the business side of your writing. Collecting on mechanical or synchronization royalties is easy; your publisher takes care of that for you. But your publisher will not handle your performing rights details; that's up to you.

When your song is on the radio, it's too late. You must file a clearance form with the performing rights organization before it gets airplay in order to insure the fullest possible payment. We'll help you with all the necessary paperwork."

BMI's membership roster boasts such names as Neil Sedaka, Howie Greenfield, Paul Simon, Paul McCartney, Neil Young; many important Country writers like Marty Robbins, Kris Kristofferson and Hank Williams; and movie and TV score composers Earle Hagen, Jerry Goldsmith, Quincy Jones and Lalo Schiffrin, to name a few.



NEW YORK

Neil Portnow, Manager,
Talent Acquisition and
Development
Screen Gems Columbia Music,
Inc.—BMI
Colgems Music Corp.—ASCAP
711 Fifth Avenue
N.Y., N.Y. 10022
(212) 751-4400

These companies were recently acquired by EMI

Affiliated with Capitol Records
Other Offices: Los Angeles,
Nashville, Miami (print),
London. International Branches
in seven countries, International
Representation in seven more.
Worldwide network of sub-p publishers.

Neil's involvement with music began at the age of eight, and by the time he was in high school he was performing professionally. In 1971, he formed his own production company, through which he developed good relationships with various publishing companies, Screen Gems in particular. Last year, Neil produced Playboy Records' first Top Forty chart song, "Runaway," recorded by Charlie Kulis. In his present position at Screen Gems, Neil concentrates on the acquiring of new material, the production of promising writer/artists and the securing of label deals for them.

Screen Gems has recently signed Melissa Manchester as a writer and they publish songs by Cat Stevens and Fleetwood Mac, among others. Some of the well known titles

in the Screen Gems catalog are "Mandy," "Suspicious Minds," "Somebody Done Somebody Wrong Song," "I Believe In Music," "You've Got A Friend" and "The Way We Were."

Neil is looking for commercial material with potential wide range interest in Top 40, Country or R&B. He prefers a maximum of your four strongest songs submitted on reel to reel tape with leaders between the songs. Include a lyric sheet, self-addressed, stamped envelope and a cover note stating your name and address and indicating that you were referred by this article. All tapes will be listened to and returned. Allow at least three weeks for reply.

Neil advises, "Any songwriter who wants to be published needs to be aware of the current nature of the business. The best way to do that is to listen a lot to the radio. You'll learn about the styles and types of music that are happening. Pay attention to the most popular current format, the straight song structure, and write songs that are compatible with that. Know the kinds of artists who are looking for outside material by following the charts in the trade papers and seeing who the writers and publishers are."

"When writing a lyric, say what you have to say clearly and completely in a short period of time. Nail down your thoughts concisely and in a way that relates to what's going on today, so that it can be understood by a number of people. You might consider that very limiting, and in a way it is—but the popular song is an art form in itself. It's a special field to a master."



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Tom's first job in the music business was with Dot
continued on page 26

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Songwriting

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Joel Hirschhorn



Record producing, as we know it today, was virtually non-existent at the beginning of the 50's. A decade later it had blossomed into an art, marked by imagination, freshness and versatility. As often happens, this phenomenon began out of necessity.

Writers of rock and roll, in the early days of this new music, found themselves in a dilemma. Their songs were looser, freer in structure, and not bound by the rigid, formal construction of tunes from an earlier era. Their material did not easily adapt to traditional recording approaches. In the 1940's, a staff producer working for major record companies such as Columbia, Capitol or RCA Victor, would hire an arranger to come in and teach the artist the song he was to sing. A few days later, presto! The performer got up and recorded the number with the orchestra, in a few takes.

Closed off by the prejudice and restricted by old-fashioned attitudes, the writer and record-producer-to-be went into studios and started experimenting. Frequently they were aided by publishers whose minds were not set against rock and roll, saw the trend and decided to move with it. First the concept of doing the vocal and the band separately (Revolutionary at the time, customary today) came into popular use. From there overdubbing was refined, it became natural to separate everything—lead voices, background vocals, rhythm sections, brass, strings. This allowed for unprecedented studio creativity. Young musicians who were willing to pay their dues and work for minimum wages to gain experience were used, rather than the solidly entrenched, traditional studio player. These young drummers, guitarists and pianists were eager and open to the experimental bandwagon. Before long, streams of modestly budgeted demonstration records were presented to companies and released. The results

swept the world when millions of teenage buyers swarmed to stores and purchased them, rather than the slickly constructed, expensive productions that had monopolized the market in the past.

Writers quickly realized the exciting possibilities of working in the studio and shaping songs to their particular vision, rather than automatically handing the material to publishers and artists. They turned to up-and-coming independent record companies who were sympathetic to their aims—e.g. Chess and Checker, Swan, Atlantic/Atco, Scepter, Oldtown, Jubilee and others.

These early productions had crude energy, with pulsating vocals and rhythm, but strings and brass did not appear in any of them. The Drifters recording of "There Goes My Baby" produced by writers Jerry Lieber and Mike Stoller, changed that. Carole King's string parts for "Will You Love Me Tomorrow" by The Shirelles, also furthered the development. Such records as "Venus In Blue Jeans" by Jimmy Clanton, ushered in the use of brass, as well as early platters by Fats Domino and the Coasters. Blood, Sweat and Tears, many years afterward, introduced brass in a jazz-like manner, which led to further embellishment in this vein by the brilliant Chicago.

Many of these songs, containing unusual rhythms and tricky note jumps, were not likely to generate interest from such middle-of-the-roads as Vic Damone, Eddie Fisher, Doris Day and Jo Stafford. Therefore writers were greeted by an additional challenge—to find artists of their own, record them and place them on labels.

Burt Bacharach and Hal David were confronted by this problem. Bacharach's music was rejected by some, in-

accurately done by others; the arrangements were "squared," the rhythms sawed off at the edges. Bacharach and David finally solved the problem with Dionne Warwick, who had the ear to reproduce these songs perfectly, fulfilling the intentions of the composers.

When Lieber and Stoller first wrote the ethnic, humorous, socially observant songs they became famous for, such as "Young Blood," "Searchin'" and "Charlie Brown," publishers and artists stared uncomprehendingly. With increasingly specialized lyrics and music, publishers panicked. Their livelihood depended on taking around songs that had a wide range of appeal for many singers. Later on, several of them backed independent record production when they saw the handwriting on the wall. When Don Kirshner of Aldon Music couldn't sell "The Locomotion" as a record production to any of the majors, he put it out on his label (Dimension) and Gerry Goffin, Carole King and Little Eva shared the spoils of a number one record.

Record companies accepted the inevitable and tried to sign the songwriter/producers to their staff. If they failed at that, they hired them independently.

The history of record producing has had an incalculable influence on songwriting. As production grew and expanded into an art form, writers started thinking far beyond lyrics and music. Songs became "entertainments," mini-theatrical pieces. A composer today considers much more than mere melody—he's thinking of what the bass player can do, as well as the singer. He won't forget the drummer while working out the guitar. Not being forced to gear songs to a strictly middle-road market has resulted in the creating of specialized, individual material. In the final analysis, the rock and roll revolution, so widely criticized at the beginning, opened the door for unparalleled creativity, for the record producer and, ultimately, composer.

Next month we'll trace the steps that can be taken toward becoming a record producer, and discuss where tomorrow's producer is likely to come from.

Who's Who / from 24

Records in Dallas where he worked in sales and promotion for four and one half years. He moved to Nashville and, after one year with Acuff-Rose, joined Hall-Clements' Jack and Bill Music. While there, he worked closely with Jerry Foster and Bill Rice. Tom says, "They're the most commercial writers in the whole industry. And the Colonel, Bill Hall, gave me a great education in publishing. It was a fantastic experience for which I'll always be grateful." Two and a half years ago, after four years with Jack and Bill, Tom formed his own publishing companies. He also does public relations work and one of his clients is the Shelby-Singleton Corporation.

Here's a list of some of the songs Tom has placed and has had releases on in that short time: "If You Were A Place, You Would Be Heaven," recorded by Johnny Paycheck; "That Loved On Look," recorded by Narvel Felts; "Back Sliding Man" and "Here's Your Roses, Mary Ann" by Mal Stover; and "I Don't Know If I've Been Loved Or Just Been Had" by Ray Sanders. Tom recently had a Number One pop hit in France, sung by Johnny Haliday. The title, translated into French by Michel Mallory, is "Everybody's Baby, And



Sometimes Mine." Tom also produced Lou Anthony's recordings of his own songs, "His Friends Call Him Texas, But His Real Name Is Abilene" and "Wake Me In The Morning."

Tom is currently looking for any good song, but mostly Country and Gospel. He says, "Writers are often the world's worst judges of which of their songs are good. That's why I allow a maximum of eight songs on audition tapes, so I can see a variety of what the

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Songwriter Bookshelf

How I Write Songs (Why You Can) by Tom T. Hall. Over 10 years of Tom T. Hall's commercial success go into this practical and non-technical guide to songwriting and the music industry. Also included are definitions of music business terms and expressions, examples of songwriter contracts and analyses of Tom's own biggest hits. 158 pages. \$7.95 p.pd.

This Business Of Music: Revised and enlarged. Edited by Shemel & Krasilovsky. The most practical and comprehensive guide to the music industry for publishers and songwriters alike. Details publishing business from contracts to foreign publishing and contains most used contract forms. 544pp., 180pp. of appendices. \$15.00 p.pd.

The Songwriters' Success Manual by Lee Pincus. Author is music publisher whose songs include Lennon/McCartney's "She Loves You" and "I Saw Her Standing There". In the manual's 28 chapters the author's experience is used to help any writer trying to break into the business. "... very helpful to the beginning songwriter ... is well worth the \$6.95 ... Realistic and practical" — ASCAP Today. \$6.95 p.pd.

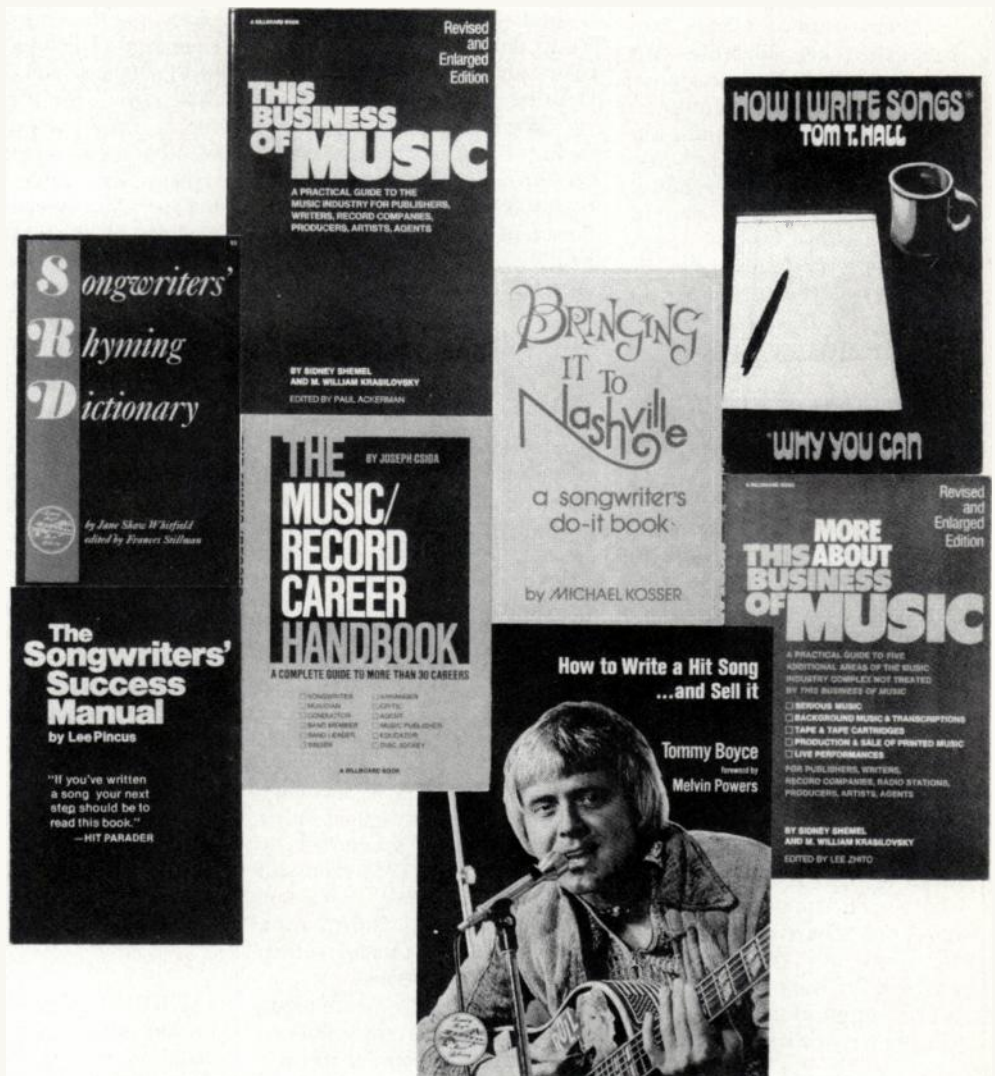
More About This Business of Music: Revised and enlarged. Edited by Shemel & Krasilovsky. Invaluable source covering serious music, background music and transcriptions, tape and cartridges, production and sale, live performances. 204 pages. \$10.95 p.pd.

Bringing It To Nashville by Michael Kosser. A songwriter's point of view of how it feels to make the move to Music City and the problems and pitfalls that can come after arrival. Inside look at the behind-the-scenes Nashville music business. "There is no perfect book on how to make it big as a songwriter but Mike Kosser comes close to telling it like it really is" — Curly Putman (Green, Green Grass of Home). 99 pages. \$3.95 p.pd.

How To Write A Song And Sell It by Tommy Boyce. A how-to book for the beginner or the up-and-coming songwriter. Reveals professional songwriting tips and charts a course of instruction to follow. Tells how he wrote six of his biggest hits and includes the music and lyrics for study. 160 pages. \$7.50 p.pd.

The Music/Record Career Handbook by Joseph Csida. An encyclopedic guide to beginning and developing more than 30 different careers in the creative, commentary, business and educational areas of the music and record industry. "Csida's credentials are impeccable and impressive — former music editor of Billboard ... he covers virtually all aspects of song and music writing, royalties, publishing, etc." — Downbeat. 376 pages. \$14.95 p.pd.

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Who's Who / from 26

writer has to offer. Send songs on a reel to reel tape with leaders between the songs, a lyric sheet and a self-addressed, stamped envelope. Allow at least three weeks for reply."

Tom warns, "There are companies that advertise 'We will put melodies to your poems.' This is a common rip-off. They have about ten stock melodies and they use the same ten on everybody. That's bad. Nobody should have to pay to have their songs published. If a publisher is legitimate, he won't ask you for money. It doesn't really cost anything to publish a song. I mean the cost of the copyright and the lead sheets is negligible. If someone calls you and says, 'We'll publish your song for X amount of dollars,' hang up. Don't associate with them."

"Quite a bit goes into the running of a publishing company. Some people think all you have to do to be a publisher is get a name cleared with ASCAP or BMI and file some copyrights. That's not true. There's so much more in the way of paperwork, office work, not to mention getting the songs recorded. My philosophy for plugging songs is this: If I don't think I have a hit song for the artist, and I don't have one, I just say no, sorry not this time. I'm working for their respect and a good reputation for not wasting anyone's time."



Norma L. Boyd,
Executive Secretary
Gospel Music Association
38 Music Square West
P.O. Box 23201
Nashville, Tennessee 37202
(615) 327-4434

Also: Los Angeles and Dallas Chapters

The Gospel Music Association is a non-profit membership trade organization which was formed for the purpose of promoting the message of Christ in song. The membership is international in scope and the entire membership participates in all levels of the

voting for their annual "Dove" Awards. The awards are presented in 16 categories like these: Gospel Song of the Year, Gospel Songwriter Of the Year, Best Male and Female Gospel Vocalists and Gospel Disc Jockey of the Year. This year the awards will take place in Nashville on October 4th.

Members select 44 directors for their various membership categories from among themselves. The current President of GMA is Marvin Norcross, who is also Vice President of Canaan and Word Records. Members receive an annual directory and yearbook which contains everything about Gospel Music, including lists of record and publishing companies with names and addresses and information on how to reach various artists. An album of the Top Ten Nominations for Best Gospel Song of each year is given to each member. And the GMA sponsors the Gospel Radio Seminar in May, an annual event which promotes Gospel Music's development by having broadcasters meet to exchange ideas. Another important project that GMA is currently working on is the Gospel Music Hall of Fame, scheduled to open in early 1978, which will house a Library (Gospel Music's first information center) and a Chapel which will hold daily services.

Trade level membership in GMA requires applicants to be earning a percentage of their income by publishing, writing, recording or performing Gospel Music, or to be employed by a record company, publishing company, radio or TV show involved in Gospel Music. But anyone who is interested and wants to support Gospel music may be an associate member. Bill Gaither, who wrote "He Touched Me," "Because Of Calvary" and "Let's Just Praise The Lord," is a member of GMA and has received their Dove Award for Best Songwriter each year since its inception. The John T. Benson Publishing Co., now celebrating its 75th year of activity, and Word, Inc., the world's largest Gospel Record company, now in business for 25 years, are also members.

GMA was formed 12 years ago by 20 men who

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Copyrights / from 17

copyright legislation was before Congress. It looked, in 1906, as though Congress was predisposed to allow a copyright to extend to these mechanical devices. But the Supreme Court held that the pre-1909 law did not convey this right. So Congress was faced with a question of whether to create a new right where none had existed before. And because the right was not in existence, there was one company which overreached and brought all of this down upon our heads. Their name was the Aeolian Company and what the history books say they did was to go around and buy up all of the non-existent rights to make recordings of piano rolls from the publishing industry which was basically concentrated in New York. When Congress became aware of this, they were faced with making a decision that would have granted this protection without any qualification and, in so doing, would automatically be granting a nearly complete monopoly. A giant music trust. As a result, they devised this compulsory license scheme to give economic rights without giving exclusive rights.

LL: Well, since that's changed, isn't the nature of the law going to change?

BR: Indeed it isn't. Let me say that I went through the wars on this in the 60's, and what amazed me, (I said it publicly and I'll say it again), is that no one wanted to change. That includes the music publishers and the composers and authors to the extent they were represented. This is all documented and published and is in our vast legislative history here. The Copyright Office recommended that the compulsory license be dropped all together and you wouldn't believe the nervous reaction that proposal caused. The record industry just simply wouldn't accept it. I can still remember Clive Davis rising at a meeting and voicing strong opposition. His name was not quite as prominent then as it is now, but I think he had a lot to do with what came out of all of that. The record companies mounted a major campaign

and it became apparent that this was going to be a red hot issue. What also became apparent was that the other side didn't want to fight.

LL: What do you think would happen right now if there wasn't a compulsory license and a copyright law?

BR: Members of the subcommittee have asked me exactly that same question. My answer is that I think it would send a shock wave through the whole music industry, and I really believe that. It surprised me when I found this out but I learned it the hard way in the 60's in such a graphic manner that my belief is strong. It would introduce tremendous elements of uncertainty and I, first of all, don't think you'd ever get through Congress. I think it's



easy to kill off a Bill like this and you'd end up with a 1909 wall for another twenty years.

LL: What was the argument against the mechanical royalty rate being in percentage of retail as they do in European countries as opposed to a fixed rate?

BR: Actually, I'm more attracted by that now than I was in the 60's because when we were dealing with this in '66 and '67, pricing of records was in chaos . . . the retail price of records didn't have reality at all. You could get discs very easily for half price nearly everywhere. With the price of records being anywhere from half to full, there just wasn't any way to establish a specific figure to base the percentage on.

LL: In terms of the new Bill, will it be life-plus-fifty?

BR: Yes.

LL: Will that be retro-active at all?

BR: No, and I think it

would violate due process if it were because you have a lot of rights in the existing copyrights that have been bought and paid for on the basis of the present law. On the other hand, what you do have is an extension to 75 years of all existing copyrights. In other words, any copyright good for 56 years now, becomes 75 years which adds 19 years. With respect to these renewal copyrights which have been extended by these nine extension laws, you're adding on between five and 19 years.

LL: What about the Mathias Amendment; the PBS situation? What does that look like it's going to be?

BR: Well, it was restructured in the House. The formula for PBS that emerged in the House is substantially different from the Mathias Amendment. It leaves out non-dramatic literary works. It confines itself to music and graphics and the most important change is that you don't have an automatic compulsory license with a Royalty Tribunal dictating the fees. You have, in effect, a kind of arbitration set up. The Tribunal plays the role of trying to arrive at the terms and rates of royalty licensing. And you have to have a license in order to play it on Public Broadcasting. There are a lot of uncertainties as to how this will all work out in practice but my own feeling is that it is infinitely better than the Mathias Amendment. You end up with a license which has terms. The Commission is going to try to lay a framework for licensing with respect to performances of music and then they'll take another look at it . . . say in five or ten years. I have an impression that some people in the music industry kinda like this. They're not getting anything out of Public Broadcasting now and I think that it's implicit in the Bill that there will be bargaining between the parties and it won't be a very low fee which will just be decreed by some government official. With that in mind, you can be sure that marketplace comparisons will be made.

LL: Congress is going to legislate how much a songwriter is going to make on

PBS. Is it going to legislate how much a director or a cameraman will make or how much . . . ?

BR: They're not. You see why, though, don't you?

LL: Well, a songwriter feels like he's gotta buy gas and food as well as the rest of the talent they hire.

BR: Well, how much are your readers getting from Public Broadcasting now?

LL: Zilch. But that doesn't mean that because they're getting zilch now, that any improvement is fair. Shouldn't it be payment that's commensurate with what other PBS talent receives?

BR: Let me say that the present law doesn't give any protection for non-profit performances and it is a very hotly disputed question as to whether or not there are any rights in performance of music on Public Broadcasting. I would say that some of the Public Broadcasting is for profit in the sense that you have institutional advertising flashed on the screen from which the



advertisers obtain commercial benefit. They are putting their name on the show and taking ads in the newspapers urging that you watch Up Stairs, Down Stairs, or whatever and identifying the channel. This hard sell approach is relatively new in the area of Public Broadcasting. They're catching a lot of flack because of this and I think they should.

LL: Most songwriters feel as if they are being singled out when it comes to PBS.

BR: The Copyright law of the United States draws distinctions between profit making and non-profit making uses of copyrighted material. On the other hand, the patterns of broadcasting in

continued on page 30

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Copyrights / from 29

this country are somewhat different from most of the rest of the world. Broadcasting here is practically all commercial and the non-commercial broadcasting is not directly government controlled. In the 60's, Public Broadcasting was new and was something that nobody would vote against. I've seen some changes along those lines recently. I regret very much that there is any provision of this sort in the Bill, and I have opposed it all along. But I would say that looking at it as realistically as it's possible for me to do, what came out is just about as good as you can do.

LL: Let me switch for a moment. You can mail a letter for 13 cents but it costs us \$6 to copyright a song. Why does it cost so much? It seems like to handle one sheet of paper...

BR: First off, it's going to cost you \$10 and believe me it's quite a bargain at that price.

LL: Ten bucks! Why does it cost so much to document one piece of paper?

BR: I think we run a pretty efficient operation and at this point, the present \$6 fee is about 40% of what it costs us.

LL: Really? What are the major costs involved?

BR: Under the statute, we have extensive record changing. In other words we are making a physical record for all time of your copyrights. This requires not only the initial handling of the request for copyright but a careful review and examination of each application. We make every effort to see that each application is as perfect as it can be. Many come in incorrect. Mistakes are made. People can be careless and sometimes they don't read the application and execute it correctly. Some classes of material are more difficult to review than others. You're thinking of an unpublished song which is less costly to handle than a 50 piece score.

LL: Are they any different in cost? Is there a better fee schedule for a songwriter?

BR: No. It would run our administrative cost up tremendously if we differentiated. It would create a different classification and it costs a substantial amount of money for us to send one letter. It's not just the postage; it's the secretarial work and the whole bit. Then, we are required by law to publish catalogs and we have the largest card file in the world... something like 45 million cards. We're gradually automating and that is costing us to some extent.

LL: What is the actual number of copyrights you receive each year?

BR: It's running over 400,000 now. I'd say around 415,000 this year. That's all classifications of copyrights from books to music to whatever.

LL: Why doesn't the law provide for the copyrighting of song lyrics?

BR: Again, we are cursed with this 1909 statute—song lyrics are literary works, not musical. You've got to have music hooked on to them in order to have it considered as a musical composition. They are simply not registerable in unpublished form under the 1909 law. However, the Copyright Revision Bill will permit registration for unpublished lyrics when enacted into law. Then a lyricist can copyright his lyrics or a poem. I might also mention that hardly anyone seems to know how to notate music anymore. I don't want to make any absolutely flat statements because we still have to work out regulations as to just exactly what we will want, but I think it will be possible in certain cases to deposit a sound recording to secure copyright rather than having to write the song out.

LL: That would really be great because they now have to pay so much to have a lead sheet prepared.

BR: Well, it's obviously more convenient for us to get the manuscript and the lead sheet but, nevertheless, I'm perfectly aware that it's a burden on people to go through that.

LL: What are the most common errors songwriters

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Don't forget the paper business



by Donald Kahn

Editor's Note: The son of songwriters, Gus and Grace Le Boy Kahn, the author began writing songs during the war and his first published song, *Sam's Got Him*, was recorded by Johnny Mercer. Ella Fitzgerald recorded several of his songs including (*The End Of*) *A Beautiful Friendship*. He wrote a series of songs for films for Judy Canova and has also written several Las Vegas shows.

He has served on the boards of numerous music organizations including the California Copyright Conference, the Academy of Country Music and is currently an officer and member of the Council of the American Guild of Authors and Composers.

The music business has come full circle. In 1909, when my father and mother started writing songs, the great source of revenue was sheet music. There were no American Performance Rights Societies; ASCAP was started in 1914 and BMI in 1940. The sales of phonograph records were minimal. During the twenties and thirties performance royalties began to be the life blood of the songwriter and in the forties the record industry began to emerge as the giant we know it to be today. As these two factors rose, printed music went into an almost total decline. Unless you had one of the few giant hits, sheet music was selling in miniscule amounts. With the decline of the band business after the War, dance band arrangements became a memory.

In the early fifties a change began taking place, though it seemed small and slight. Print houses, who owned very few or no copyrights, began to make deals with the smaller publishers. They printed folios which contained material from several different publishers and were sold on the

strength of a hit title, a well known artist or an appealing central theme; they printed and distributed sheet music for the smaller publishers and they printed arrangements for marching bands, stage bands (which was a new name for dance bands in the schools), concert bands and chorals.

These print houses pioneered their new found field with imagination and zest. They found arrangers who were band directors and knew exactly how the songs should be done musically and within the capabilities of the market—whether it was for a Grammar School group, or for the most advanced College students. They sent their people into the schools for clinics and, in the field of the Stage Band, allied themselves with the best instrumentalists available.

As the sales of organs began to rise, these same print houses began to print special books for the organ companies. Many of these books were for a specific instrument and special promotions by the organ companies, but literally tons of books were done for "all organs."

Naturally, with the unleashing of hundreds of thousands of guitars, there were not only guitar books, but guitar methods to teach the novice who has just purchased an instrument. There were also band instrument courses to be used primarily in the schools, but a new wrinkle was added with the use of tape cassettes, so that the student could learn with his teacher ever at his side via his tape player.

With this kind of growth and expansion within the print industry, many of the larger publishers decided it was good business for them to deal with

these specialized print houses and permit them to use their catalogues for the extra profit they would realize. Sources within the industry predict that this year the educational business alone will pay the publisher about four million dollars in royalties to be split between them and the writers.

What does this mean to the songwriters? It means that with the proper material they can share in the bonanza. Let me be personal for a moment to clarify this. I have a truly split personality in this field. I am a member of the Council of AGAC and an officer of the Guild; however, I am employed by Hal Leonard Publishing (one of the real giants of the printing industry) to secure copyrights for their publications. First, as a member of the Guild, I am proud to say that the songwriter is protected by the Guild's contract in securing this proper share of monies earned in all print deals. The contract provides for "in house" publications (those actually produced by the publisher) and for outside deals with the print houses.

As a member of the staff of Hal Leonard let me give you some tips on our needs and favored usages. Naturally,



everyone likes a hit; however, we are behind the record market by about six months due to the seasonal nature of our school product and putting together our books for the organ manufacturers, so that a song that has made the charts may be dead by the time we get to it. The exciting piece of material from our point of view is a song that not only makes the charts but has a lasting quality to it. Last years biggest winner was probably *Feelings*. It was at the top of the charts, but it is constantly being played right now.

No matter how successful a group may be, we often have difficulty in utilizing their material since it is indigenous to them and means little taken out of context.

Lyric content can be a bug-a-boo to the print house. All chorals must be in good taste since the words may be sung by children in elementary schools. My company is so careful that we once passed up one of the better commercials for marching band arrangement as it referred to the motion of a part of one's anatomy.

The songwriter can best serve himself in this field if he goes to a music store specializing in printed music and looks at what has been produced and utilized. If he feels that he has good print material he can urge his publisher to contact and make a deal with a print house. He should be very specific and say, "I think my song would make a great marching band arrangement" or "Can't we get out a choral with . . . (fill in the name of the publisher, preferably Hal Leonard)."

Last, but not least, don't neglect old songs. The print houses are constantly re-using older material. There are song books of the twenties, thirties and forties, as well as current hits. Band and choral arrangers, if properly motivated especially by a new idea, love doing old favorites. When a song is revived, whether it's an old song like *Operator* or *Deep Purple* or a fairly recent song like the Beatles' *Got To Get You Into My Life*, there is a whole new life in the print business.

Whether a songwriter is his own publisher or whether he is published by someone else, it is of prime importance to be sure that the print houses know what you have gotten recorded or had recorded in the past. As hard as we try to keep up with the market we are not infallible and your contract with us may may net you a lot of extra dollars which are yours for a little extra comfort. When a songwriter has a new record coming out by a well known artist, if he or his publisher contact us we may well get a jump on the market with a potentially good song.

The print business is booming and looking better every day. The songwriter who wants to be a part of it must be aware of what is happening and be sure that he is getting the most from it. ●

Back Issues... of Songwriter are available!



- Oct/75 — Jim Weatherly, Breaking Into the Country Market, Snuff Garrett.
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- 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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Copyrights / from 30

make in filing their application for the copyright?

BR: The two areas I can think of offhand that give us trouble is that the writers forget to sign the application, or they send us lyrics only or a poem. Of course the latter will be taken care of when the new law goes into effect.

LL: *What can we as songwriters do to help affect a better copyright law? The 1980's are coming around and do we need more organization? Does Congress feel the impact of a big lobby and the pressures of people poking ... ?*

BR: I understand what you are asking and I'm not sure I can give you a very satisfactory answer. This Bill has been extensively lobbied, particularly in the areas relating to music. Whole hoards of people representing hundreds of special interest groups. And the individual creator does tend to get lost without ... it's not so much organization ... this is just as true in the area of literature, book publication, magazine publication and the whole range of intellectual activity that is completely unrepresented; text-book writers and so forth. Traditionally, they have allowed their users, their publishers, and their distributors in one form or another, to speak for them. And that is a mistake in my opinion. You have identified the problem that I am trying to wrestle with most seriously. I made a couple of speeches and all I have succeeded in doing is to make the representatives of existing organizations mad. I'm not trying to criticize ... I think they're doing as well as they can. It does trouble me that the individual creators don't have more of a voice in the law which is only for their protection. It seems clear that you cannot organize unions and retain the kind of identity you are looking for. Collective bargaining is another breed of cat. I feel there is an answer to this ... I just haven't found it yet. I do consider this within the realm of my field of interest and my own thinking goes this far. I do think we have a good shot at getting this Bill passed this

year. Then it will take a while to get it implemented. That is what I'm going to have to spend my next few years on. Once that is out of the way, I would consider the next order of business in seeing the copyright laws evolve ... to somehow establish a better way of protecting the individual artist and performer, if you will ... the whole range of creative people in this country.

That was the dialogue between Barbara Ringer and Len Latimer. Barbara feels strongly that the new copyright bill, when passed, will offer valuable benefits to the songwriter. A higher rate under compulsory license; jukebox rights; Public Broadcasting rights; cable rights; and some other rights that are not really recognized yet that all will bring a larger share of the pie to the creators. And it will be for life-plus-fifty. "Actually," Barbara states, "I wish individual creators were getting a larger share."

Len conducted the dialogue in such a way as to put Barbara in the position of answering for the "other side" so to speak. That wasn't a designed tactic but nevertheless, it put her in an uncomfortable position. She responded to the circumstances in the following manner: "I realize in this conversation we've been having that your main interest is songwriters so your questions reflect that position. What troubles me a little bit is that you're putting forth positions to which I basically agree. But in order to respond and explain why the Bill has emerged as it has, I've been forced to take the 'other side.' That doesn't necessarily represent how I feel but represents my response to your questions in context with our dialogue here."

Chalk up one for the very classy Register of Copyrights. And if you need some more insight into the lady, I'll tell you what she said immediately following the above quote and that is: "Honestly, if I were writing the legislation, I would do it a lot differently. I would approach the whole thing from an entirely different angle. We're cursed with this 1909 law which was not a creator's law. It was a publisher's law."

CAPITOL HILL—
WASHINGTON, D.C.—
JULY, 1976.

—P.B.

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Country/MOR lyricist seeking composer/arranger with commercial writing in mind. Connections. Brandi Parker, 6570 Church Street, Riverdale, Ga. 30274. (404) 478-6438.

Drummer / Songwriter / Keyboards seeks work. Tulsa area. Terry Jama, Rt. 3, Box 373, Muskogee, Ok. 74401. (918) 687-6537.

Words, words, words, and no music. MOR, Pop, Country, E.L. lyricist needs composer. Barney Kane, 145 E. 52 St., N.Y.C. (212) 355-1316.

Composer wanted for following lyric: Be true to me my darling. When, you darling. Let me baby. You darling I love you. Darling, come on baby. If you want me, baby, in the darkness, the New Year at Christmas. Nafe Valenti, R 4, Box 167-C, Hammond, LA 70401.

Country lyricist seeking good melody partner. 50/50 co-writing. Must live within fifty miles of Boston. Have contacts. Bill Cadger, 32 Palmer St., Quincy, Mass. 02169.

Songwriter looking for inspiration in the Twin Cities, write Jackie, 3216 Hampshire, Mpls., Minn. 55426.

Lyricist partner wanted. E.L., MOR. Folk-composer into Sedaka, Manilow, Melissa Manchester, Denver. Read Willis, 122 Rooks Dr., Brownsville, Tenn. 38012. (901) 772-9373.

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.

Prolific, published poet-lyricist seeks composer/arranger partner. 50/50. MOR, R&B and Country. Virgil Graber, 1839 Cherry Lane, P.O. Box 882, Findley, Ohio 45840.

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MISCELLANEOUS

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.

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

Positions of the Pentatonic scales for guitar. Graphically illustrated diagrams of the blues rock and country rock Pentatonic scales for the guitar in all keys, in all positions. Recommended for guitarists with a basic knowledge of the guitar, or for students with a teacher. Send \$2.00 to John Mason, Dept. B, 6332 Music St., New Orleans, LA 70122.

Lead Sheets — returned next day. Professional master sheets \$15.00. Send cassette, lyrics, money order: Music Lead Sheet, Ltd., P.O. Box 82, Fair Haven Station, New Haven, Conn. 06513.

Musicians, Songwriters: Practice piano, guitar, etc. with stereo L.P. containing DRUMS ONLY (rock, country, R&B, etc.). Includes instructions. Add drums to your "home demos." Send \$5.95 to Open Sesame, 507 Fifth Ave., N.Y.C. 10017. Money back guarantee.

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

Songwriters: Save postage. I have just screened over 4000 Publishers, Record Labels, and Artists, to learn which ones will review songs of new writers. My completed SCREENED list contains 204 who have said they WILL review. These have been assembled in pamphlet form. Price: \$4.00 check or money order. YOU SEND CASH AT YOUR OWN RISK. This is no guarantee that they will accept your song. Frank D. Grace, 1728 Crest Dr., Los Angeles, Ca. 90035.

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Songwriting team has quality material for quality singers/publishers. M.E. Skene, 1568 So. Genesee, Los Angeles, Ca. 90019.

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Music Merchandising Degree, hungry for music industry position. Richard Snyder, 6340 N. 16th St. No. 96, Phx., Az. 85016.

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Who's Who from 28

realized the need for a central information spot for Gospel Music. From these beginnings, it has grown to 2,500 strong with members in the United States, Canada, Denmark, Finland, Sweden and Australia. Mrs. Boyd has loved Gospel Music all her life and began working with the Gospel Music Association nine years ago, after raising a family of three children.

She says, "I compiled a statistical survey of Gospel Music which shows its tremendous contribution to the record business. For instance, major record companies show an estimated combined gross income of over \$6 million from Gospel Music. There are 140 publishing companies and 60 record companies that specialize in Gospel, and 99 full time radio stations and 635 part time stations playing a total of over 20,000 hours weekly of Gospel Music. And TV shows like the Lawrence Welk Show and Hee Haw include a Gospel song every week.

"I welcome inquiries from potential members, but I must emphasize that the Gospel Music Association does not publish music or promote any individual or group. Instead, we work towards the growth of Gospel Music in its entirety."



NEW YORK

Marv Goodman,
Professional Manager
Chrysalis Music Corp.
—ASCAP

Moth Music, Inc.—BMI
360 East 65th St.
New York, N.Y. 10021
(212) 535-1114

Other Office: London
Affiliated with Chrysalis Records

Chrysalis was formed in England by Chris Wright and Terry Ellis, originally as an artist management company. They brought Jethro Tull to Reprise, Procol Harum to A&M, and Ten Years After to Columbia Records. When these talents had grown to have substantial strength and their

contracts with the various other labels had come up for renewal, the Chrysalis label was formed with a distribution set up through Warner Bros. At that time, Chrysalis Music was established to handle the publishing end of the music created by the label artists. Since then, the publishing company has expanded to include co-publishing and administration of other catalogs. Some of the people involved with Chrysalis Music are Ian Anderson, Leo Sayer, Steele Eye Span, David Bowie, Savoy Brown, Kenny Young and Robin Trower.

Marv got into the music business by accident eleven years ago, while he was a graduate student in English. He went to the college placement center to look for a job and saw an opening for someone with a degree in English. The job turned out to be with *Cashbox Magazine* and Marv stayed there for seven years, working in many areas. He did singles reviews, editorial work, interviews and worked his way up to the position of Associate Editor in New York when that was the magazine's home office. He was approached by Ed Silvers of Warner Brothers Music, who saw that Marv's knowledge of the day to day activities of producers and who they were recording, would make him an ideal professional manager. Marv accepted the challenge of something new and spent one year with Warners. Then, after a short time with Wes Farrell, the Chrysalis people asked him to take over the handling of their catalog and he's been expanding and diversifying it ever since. Some of his accomplishments are Chrysalis'

first top ten song, Leo Sayer's "The Show Must Go On," a gold record for his "Long Tall Glasses," and the Three Dog Night hit, "Coming Down Your Way."

Marv is looking for unique songs, something different from formula songs, not just another one like the last hit. He likes songs that are a challenge to work, because he wants room for creative casting. He says, "Most of our catalog falls into the Progressive Rock category. When I call a producer, I want to impress him with interesting, quality, even outrageous songs, but not so outrageous that no one can understand them. It can be like the last song someone has done, but it should be one step removed to the better. A good example is "Wildfire." The theme of a lover who has died had been done before in "Tell Laura I Love Her" and "Honey," but "Wildfire" took it someplace new."

If you have songs that fit this description, you may send your best two or three to Marv on reel to reel tape with leaders between the songs, or on cassette. Include lyric sheets if the tape is not absolutely clear and a self-addressed, stamped envelope for the return of your tape.

In closing, Marv adds, "The only difference between commercial art and fine art is whether or not you make money with it. The creation comes from the same place in the artist. Rembrandt, Michelangelo, and Da Vinci all worked on commission, which means they were commercial artists, but they went beyond commercial. Art is worthless to the individual who creates it if he can't live on it." ●



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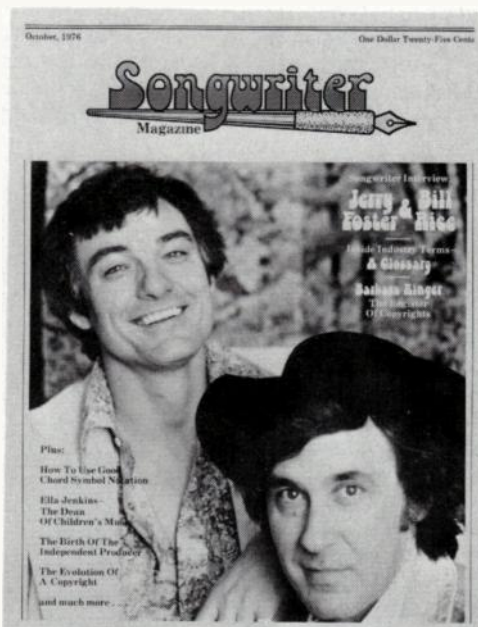
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SRS / from 15

words, and repetition helps them remember words and phrases. Ella's songs come from Japan, Taiwan, Hong Kong, the Galapagos Islands, and many African countries. Within a few minutes after Ella joins a group of children, they will be singing in a language they had never heard of before, clapping out perfect rhythm, and just having fun.

In her song, "I Looked Into The Mirror," Ella asks children to look around them and observe the differences in skin tones, hair colors, shapes and sizes of bodies, and "how we walk and talk." The teacher also suggests having several children walk around a chair and let them perceive the differences in gaits.

For older students, Ella teaches jazz and traces history of rock and roll back to New Orleans blues and African tribal music.

Ella Jenkins is a member of the Songwriters Hall of Fame, ASCAP, International Platform Association, American Federation of Musicians, Music Educators National Conference. She is the author of "This Is Rhythm" and "The Ella Jenkins Songbook For Children." She is an author, arranger and singer on the film series, "The Me Too Show," and is listed in the Who's Who of American Women (1972-73).

For those in the area of Los Angeles, you are all invited to the SRS Pied Piper Children's Music Festival. There is no charge other than \$5.00 for the series of three workshops.

The organizations which specialize in children's music and education, along with the wealth of information to come out of the forums and workshops, will be reported on in this column in the December issue. ○

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Songwriter Magazine

• indicates those artists who record songs by other writers

Country Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Jack Roberts Richard Mainegra	Here's Some Love	•Tanya Tucker	Screen Gems-Columbia, BMI, MCA
2. Conway Twitty	The Games That Daddies Play	Conway Twitty	Twitty Bird, BMI, MCA
3. Toy Caldwell	Can't You See	•Waylon Jennings	No Exit, BMI, RCA
4. Lefty Frizzell Jim Beck	If You've Got The Money I've Got The Time	•Willie Nelson	Peer International, BMI, Lone Star
5. Billy Sherrill George Richey	You And Me	•Tammy Wynette	Algee, BMI, Epic
6. Jerry Foster Bill Rice	Let's Put It Back Together Again	•Jerry Lee Lewis	Jack & Bill, ASCAP Mercury
7. John Farrar	Don't Stop Believin'	•Olivie Newton-John •Narvel Felts	John Farrar, BMI, MCA Skidmore, ASCAP, ABC/Dot
8. Jimmy Kennedy Georges Boulenger	My Prayer		
9. Dale Nae	After The Storm	•Wynn Stewart	Brougham Hall Music, BMI, Playboy
10. Russell Smith	The End Is Not In Sight (The Cowboy Tune)	Amazing Rhythm Aces	Fourth Floor, ASCAP, ABC

Easy Listening Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. John Farrar	Don't Stop Believin'	•Olivie Newton-John	John Farrar, BMI, MCA
2. Wayne King William Harold Gus Khan	Goofus	•Carpenters	Leo Feist, ASCAP, A&M
3. Pete Cetera	If You Leave Me Now	Chicago	Big Elk/Polish Prince, ASCAP, Columbia
4. Carole King Gerry Goffin	I Can't Hear You No More	•Helen Reddy	Screen Gems-Columbia, BMI, Capitol
5. Marty Balin Joey Covington	With Your Love	Jefferson Starship	Diamondback, BMI, Grunt
6. Barry De Vorzon Perry Botkin Jr.	Nadia's Theme (The Young & The Restless)	Barry De Vorzon & Perry Botkin Jr.	Screen Gems-Columbia, BMI, A&M
7. Benny Andersson Bjorn Ulvaeus	Fernando	Abba	Artwork, ASCAP, Atlantic
8. Daryl Hall John Oates	She's Gone	Hall & Oates	Unichappell, BMI, Atlantic
9. Boz Scaggs David Paich	Lowdown	Boz Scaggs	Boz Scaggs/Hudmar, ASCAP, Columbia
10. Rick Giles	Wham Bam	•Silver	Colgems, ASCAP, Arista

R&B Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Quincy Jones George Johnson Louis Johnson	Get The Funk Out Me Face	Brothers Johnson	Kidada/Goulgris, BMI, A&M
2. Willie Nelson	Funny How Time Slips Away	•Dorothy Moore	Tree, BMI, Melaco
3. Curtis Mayfield	Only You Babe	Curtis Mayfield	Mayfield, BMI, Curtom
4. Larry Graham	Give It Up (Turn It Loose)	•Tyrone Davis	New York Times/Content/Little Bear's, BMI, Columbia
5. Boz Scaggs David Paich	Lowdown	Boz Scaggs	Boz Scaggs/Hudmar, ASCAP, Columbia
6. Isley Brothers	Harvest For The World	Isley Brothers	Bovina, ASCAP, T-Neck
7. Joe Simon G. Rufford	Come Get To This	Joe Simon	Pee Wee, BMI, Spring
8. Larry Graham	Entrow Part I	Graham Central Station	Nineteen Eighty Four, BMI, Warner Bros.
9. Kenny Gamble Leon Huff	Message In Our Music	O'Jays	Mighty Three, BMI, Philadelphia International
10. Lionel Richie Commodores	Just To Be Close To You	Commodores	Jobete/Commodores Entertainment, ASCAP, Motown

Songwriter Top 40

Songwriter	Title	Artist	Producer	Publisher, Licensee, Record Label
1. Christine Hodgson Terry Britten	Devil Woman	•Cliff Richard	Bruce Welch	Chappell, ASCAP, Rocket
2. Boz Scaggs David Paich	Lowdown	Boz Scaggs	Joe Wissert	Boz Scaggs/Hudmar, ASCAP, Columbia
3. Walter Murphy	A Fifth Of Beethoven	Walter Murphy & The Big Apple Band	RFT Music Publishing Corp.	RFT, BMI, Private Stock
4. Robert Parissi	Play That Funky Music	•Wild Cherry	Robert Parissi	Berna/Blaze, ASCAP, Sweet City
5. Harry Wayne Casey Richard Finch	(Shake, Shake, Shake) Shake Your Booty	K.C. & The Sunshine Band	Harry Wayne Casey, Richard Finch	Sherlyn, BMI, TK
6. Pete Cetera	If You Leave Me Now	Chicago	James William Guercio	Big Elk/Polish Prince, ASCAP, Columbia
7. Jerry Allison Buddy Holly Norman Petty	That'll Be The Day	•Linda Ronstadt	Peter Asher	MPL Communications, BMI, Asylum
8. Parker McGee	I'd Really Love To See You Tonight	•England Dan & John Ford Coley	Kyle Lehning	Dawnbreaker, BMI, Big Tree
9. B. Taylor P. Cor	Getaway	Earth, Wind & Fire	Maurice White Charles Stepney	Kalimba, BMI, Columbia
10. Daryl Hall John Oates	She's Gone	Hall & Oates	Arif Mardin	Unichappell, BMI, Atlantic
11. Christine McVie	Say You Love Me	Fleetwood Mac	Fleetwood Mac Keith Olsen	Genton, BMI, Reprise
12. John Hall Johanna Hall	Still The One	•Orleans	Chuck Plotkin	Siren, BMI, Asylum
13. Marty Balin Joey Covington	With Your Love	Jefferson Starship	Larry Cox Jefferson Starship	Diamondback, BMI, Grunt
14. Rick Dees	Disco Duck (Part I)	Rick Dees & His Cast Of Idiots	Bobby Manuel	Snafree, BMI, RSO
15. Steve Miller	Rock'n Me	Steve Miller Band	Steve Miller	Sailor, ASCAP, Capitol
16. Bobby Gosh	A Little Bit More	•Dr. Hook	Ron Haffkine	Bygones, ASCAP, Capitol
17. Rick Giles	Wham Bam	•Silver	Tom Sellers Clive Davis	Colgems, ASCAP, Arista
18. Ann Wilson Nancy Wilson	Magic Man	•Heart	Mike Flicker	Andora, ASCAP, Mushroom
19. James Taylor	Shower The People	James Taylor	Lenny Waronker Russ Titelman	Country Road, BMI, Warner Bros.
20. War	Summer	War	Jerry Goldstein	Far Out, ASCAP, UA
21. Barry Manilow Adrian Anderson	Street Singin'	•Lady Flash	Barry Manilow Ron Dante	Kama-Kazi/Angel Dust, BMI, RSO
22. Terry McFadden Lawrence Brown Leonard Perry	One Love In My Lifetime	•Diane Ross	Lawrence Brown	Jobete, ASCAP, Motown
23. Eric Carmen	Sunrise	Eric Carmen	Jimmy Ienner	C.A.M.—U.S.A., BMI, Arista
24. Gordon Lightfoot	The Wreck Of The Edmund Fitzgerald	Gordon Lightfoot	Lenny Waronker Gordon Lightfoot	Moose, CAPAC, Reprise
25. John Farrar	Don't Stop Believin'	•Olivie Newton-John	John Farrar	John Farrar, BMI, MCA
26. Benny Andersson Bjorn Ulvaeus	Fernando	Abba	Benny Andersson Bjorn Ulvaeus	Artwork, ASCAP, Atlantic
27. Brian Wilson Mike Love	It's O.K.	Beach Boys	Brian Wilson	Brother, BMI, Brother/Reprise
28. Paul Davis	Superstar	Paul Davis	Paul Davis	Web IV, BMI, Bang
29. Quincy Jones George Johnson Louis Johnson	Get The Funk Out My Face	Brothers Johnson	Quincy Jones	Kidada/Goulgris, BMI, A&M
30. R. McQueen	Did You Boogie (With Your Baby)	•Flash Cadillac & The Continental Kids	Joe Renzetti David Checkler	Goblet, BMI, Private Stock
31. Mike Hawker Ivor Raymond	I Only Want To Be With You	•Bay City Rollers	Jimmy Ienner	Chappell, ASCAP, Arista
32. Peter Criss S. Penridge Bob Ezrin	Beth	Kiss	Bob Ezrin	Cafe Americana/Kiss, ASCAP, Casablanca
33. Rick Roberts	You Are The Woman	•Firefall	Jim Mason	Stephen Stills, BMI, Atlantic
34. Rick Springfield	Take A Hand	Rick Springfield	Mark K. Smith	Portal/Pocket Full Of Tunes, BMI, Chelsea
35. Michael Henderson	You Are My Starship	•Norman Connors	Skip Drinkwater Jerry Schoenbaum	Electrocord, ASCAP, Buddah
36. Barry De Vorzon Perry Botkin Jr.	Nadia's Theme (The Young & The Restless)	Barry De Vorzon & Perry Botkin Jr.	Barry De Vorzon Perry Botkin Jr.	Screen Gems-Columbia, BMI, A&M
37. Peter Frampton	Baby, I Love Your Way	Peter Frampton	Peter Frampton	Alma/Fram-Dee, ASCAP, A&M
38. John Denver	Like A Sad Song	John Denver	Milton Okun	Cherry Lane, ASCAP, RCA
39. Wayne King William Harold Gus Khan	Goofus	•Carpenters	Richard Carpenter	Leo Feist, ASCAP, A&M
40. Hamish Stuart	Queen Of My Soul	Average White Band	Arif Mardin	Average, ASCAP, Atlantic

What type recorder to choose?

by Brian Ingoldsby

Audio

Tape recorders were first manufactured during and after World War I. They were all single track. As the medium progressed and tape recorder components and techniques became more refined, the tape was split into two tracks, and then four tracks. This development gives the great advantage of storing two or more channels on the tape and also is more economical.

For each tape width, different head and track configurations are available. For 1/4-inch tape, the most common ones are full track (mono), two-channel two tracks—often called half-track or half-track stereo, and two-channel four tracks—often called quarter-track or quarter track stereo (Fig. A).

Full and half track heads are used for professional work because their greater width gives more magnetic retention, higher output, and less dropout. All of these results lead to better signal-to-noise ratios.

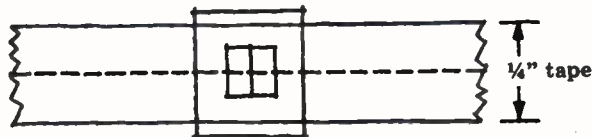
Quarter-track heads are used in consumer reel to reel tape recorders because they have an advantage of recording program information on the same piece of tape without erasing the previous recording—(Fig. 2&3)—doubling the stereo recording time.

This saves greatly on tape use. Two tracks are recorded in one direction (Fig. 2), the tape is turned upside down and recording continues on the other two tracks with the tape moving in the opposite direction (Fig. 3).

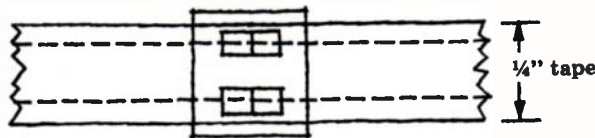
Studios use quarter-track head machines to make tapes for clients to play back on consumer-type tape machines. Tapes and discs purchased in record stores are made from full and half-track tapes.

We have progressed to using smaller head track widths due to the high quality of tape manufacturing today.

FIG. 1 (Full Track—Mono)



(Two channel—2 track—1/2 track stereo)



(2 channel stereo—1/4 track stereo—4 track)

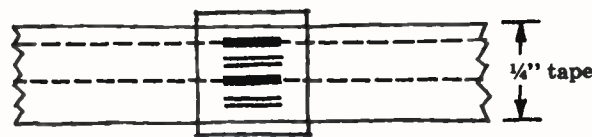


FIG. 2

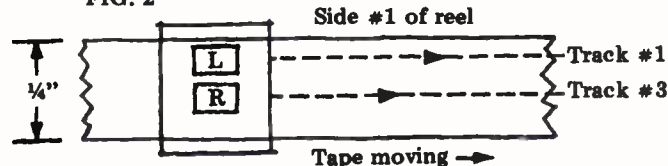
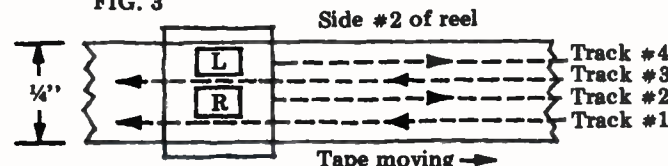


FIG. 3



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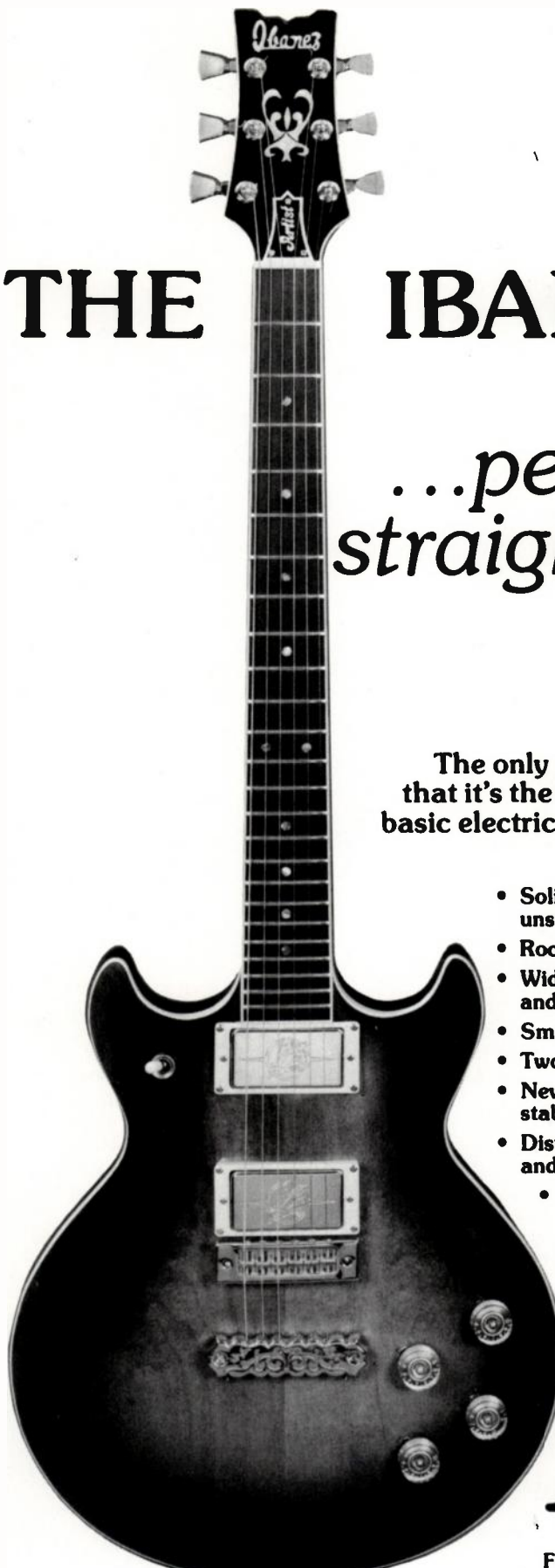
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Frequency Response at 15 ips	±3 dB, 35-22K	±3 dB, 30-23K
Signal-to-Noise Ratio	65 dB WTD	60 dB WTD
Front Panel Bias Controls	No	Yes
Built-in Test Generator	No	Yes
Mic/Line Mixing	Yes	No
Peak Indicator Lamps	No	Yes
Motion Sensor	No	Yes
Manufacturer's suggested retail price	\$1199.50	\$1199.95

Features and specifications as published by respective manufacturers in currently available literature.