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"Pete's Dragon"
A Movie
Musical

Songwriter

Magazine

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"AMERICA, THE BEAUTIFUL"

Handwritten musical score for the hymn "BEAUTIFUL" by Samuel A. Ward. The score consists of four staves of music in common time (indicated by a '4'). The vocal line is in soprano C-clef, with lyrics written below the notes. The piano accompaniment is in G-clef, with chords indicated above the staff. The lyrics are as follows:

BEAU-TI-FUL FOR SPAC-IOUS SKIES FOR A
GRAN FOR PUR-PLE MORN-TAN MAJ-ESTIES A-
PLAN A-MER-1-CA A-MER-1-CA THE FRUIT-ED
THEE AND CROW THY GOOD WITH BROTH-ER-HOOD FROM SEA
BEAU-TI-FUL

The score is written on a white background with a black pen. The title "BEAUTIFUL" is written in large, bold, black letters at the top right. The author's name, "SAMUEL A. WARD", is written below the title. The piano accompaniment staff has a "WRB" logo in the bottom right corner.



Len Latimer
Publisher/Editor



Paul Baratta
Managing Editor

Home Recording

Once a songwriter has put together three or four songs that he really believes in, the next step is to present them to publishers or producers who might be interested in getting them recorded. Playing them "live" is a relative rarity these days ... the most common method of showing songs is a demo tape.

The demo is a critical step in a songwriter's career. The fruits of a writer's labor are judged by what the listener hears on this tape. And, the manner in which the tape is put together can tell much about the writer's approach to his craft. If the songs are leadered, and the tape box indicates, neatly, the titles of the songs and the name and contact of the writer, it gives an indication that the writer cares about what he is doing and has respect for his profession.

But the most important element outside of the inherent quality of the material, is the technical quality of the tape itself. Making a demo in a recording studio can be expensive, and the method most commonly used is making a demo at home. Because of this, we are planning a special issue about home recording. It will include information about the equipment available and articles on how to improve your studio at home. The information will be in addition to all our regular features.

If you have a 2, 4, 8, 16, or 24-track studio in your home, how about sending us a photo showing your equipment and tell us a little bit about it. We might reprint it in this home recording issue of *Songwriter*.

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Who's Who

by Pat & Pete Luboff



LOS ANGELES

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(213) 936-0758

Clay was in college and working for an insurance company, when he made a demo that got picked up by MGM and went to Top 5 — Spider Turner's "Stand By Me". Clay wanted to learn about the music business, so he went to work for Arc-Jay-Kay Distribution in Detroit as a promotion man. After three years there he got a job in quality control at Motown, which gave him the priceless opportunity of listening to every record that Motown released. Two years later, he began to produce records for Motown. Some of the artists he worked with are: the Spinners, the Supremes, Gladys Knight (three albums), Kiki Dee, the Four Tops, the Miracles, and co-production on the Temptations' Christmas album.

Clay's wife, Karen Pree, was one of the Pree Sisters. The group broke up, and Clay began production of Karen as a single act. They moved to L.A. and Clay took the A&R position at Whitfield Records. He mixed the "Carwash" album, which went platinum.

In May of 1977 Karen and Clay decided to start their own business, with Karen as the President. Clay produced Karen's new album on MCA, "Karen Pree", and co-produced MCA artist Ricky West's album "North East South West". Clay wrote New Birth's new single, "Your Love Is In My Veins". He's building a roster of artists and supervis-
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Legally Speaking

About reversion under the new copyright act
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One of today's most respected craftsmen talks expansively about the art of songwriting
by Paul Baratta

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DAVE SPINOZZA

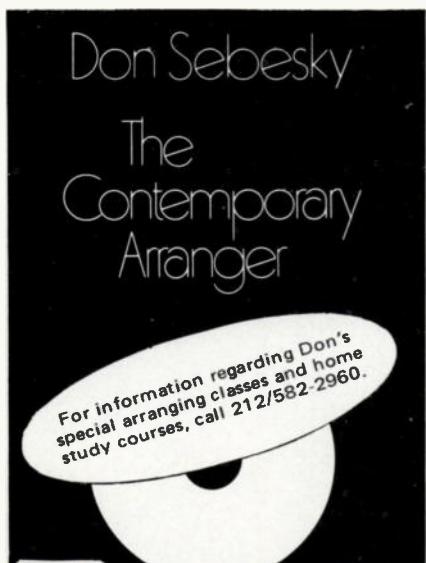
"The Don Sebesky course is great for learning about balance, weight, textures and appropriate voicing techniques which will elevate your craftsmanship."

HENRY MANCINI

"When a fine musician like Don Sebesky decides to write a book about arranging, I, for one, will read it and learn."

BILL HOLMAN

"Excitement may be a strange word to use in connection with a book on arranging, but that's exactly what I felt in going through this book. Most of the material has never, to my knowledge, been in print before, and has been available only through experience — years of it. Beautiful!"



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Who's Who

from page 3

ing the construction of a 24-track studio for his own use.

Clay is looking for strong popular songs for Karen; Gladys Knight-type funk R&B for Lynn Varnardo; K.C. & the Sunshine Band, Ohio Players style material for a six piece self-contained group; and Clay has just signed a new Jazz group, Bennett Higgins and Crisis.

You may submit a three song maximum of reel-to-reel or cassette tape, with lyric sheets and a self-addressed, stamped envelope.

Clay says, "Never be discouraged by a publisher, producer or another writer who tells you your song is bad. Be conscious of a good lyric. It paints a picture, it tells a story. That's what makes it easy for people to remember the song. If you have a good lyric and a good melody, it's hard for something NOT to happen with the song."



NASHVILLE

Elroy Kahanek, Vice President
Lowball Music—ASCAP
Highball Music—BMI
P.O. Box 40484
Nashville, TN 37204
(615) 383-6564

Also: Jack D. Johnson Talent, Inc.

Elroy was selling valves and gauges in Houston when a friend who was a promotion man for RCA asked him if he'd like a job in the music business. In October of '69, Elroy moved to Atlanta and did promotion for all of RCA's products for a year and a half, after which he moved to Nashville as their National Country Promotion head. After four years, he wanted to start his own business, and in 1975, he became T.G. Sheppard's manager.

T.G.'s first record, "Devil In The Bottle", was a smash, and Elroy co-wrote his second record with T.G., "Trying to Beat the Morning Home". It went to Number One in June of '75. At that point, Elroy wanted to get the best possible management for T.G., so he approached Jack D. Johnson and proposed a partnership. They figured that the combination of their management and promotion talents would be an asset for their artists. So, in 1976, they joined and Highball and Lowball Music were formed.

Jack D. Johnson Talent, Inc. manages these artists: Ronnie Milsap, T.G. Sheppard, Charnissa and Sarah Jones. The

publishing companies have placed songs with: Johnny Carver and Dr. Hook, "Down At The Pool"; Charlie Rich, "My Lady"; Roy Head, "Angel With A Broken Wing"; Nat Stuckey, "Coming Home To Face The Music"; Johnny Rodriguez, "Red Wine and Blue"; Brenda Lee, "When Our Love Began". They also publish T.G.'s seasonal hit, "May I Spend Every New Year With You".

Elroy needs Country, Pop and R&B material. You may send a three song maximum on reel-to-reel tape with leaders between songs, neatly typed lyric sheets, and a self-addressed, stamped envelope.

Elroy advises, "Keep your songs simple. The simplest songs are the biggest hits. If you try to get too deep, you'll lose your listeners. People listen to the radio for entertainment. If a song is so deep that they have to stop everything and listen to get the meaning, they won't listen. You've got to hook them with the melody and the lyrics. I knew on first hearing that "Lucille" was a monster record, because it had that 'everyone-wants-to-sing-along' quality."



ATLANTA

Barbara Richardson, President
Paydirt Music—ASCAP
Seyah Music—BMI
1227 Spring St. N.W.
Atlanta, GA 30309
(404) 873-6425

Barbara is also the Executive Director of the Atlanta Chapter of NARAS — the Recording Academy.
Also: Master Sound Studios, Master Audio.

Barbara and her husband, Bob, started in the music business twenty years ago when they recorded a one mic, \$40 session in their basement in Charlotte, N.C. The record, "On The Beach" by the Delicardos, was a hit. Bob was district sales manager for Mercury Records when he met Bill Lowery, and they formed Master Sound Studio as a partnership. Seven years ago, Bob and Barbara became sole owners of the studio.

They have recorded twenty gold records at Master Sound, with artists like: Lobo, "I Want You To Want Me" and "Don't Expect Me To Be Your Friend"; Billy Joe Royal, "Down In The Boondocks"; the Swinging Medallions, "Doubleshot of my Baby's Love"; which continued on page 38

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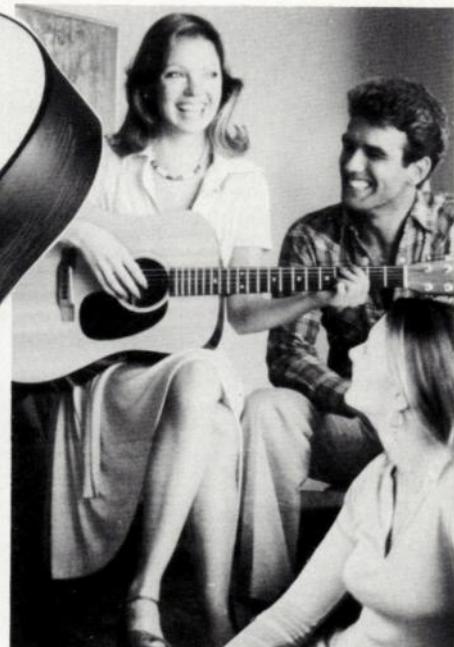
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Songwriter News



Songwriting Classes

For those of you in the New York area, new songwriting classes will be formed in early December at the American Guild of Authors and Composers (AGAC). Norman Dolph, lyricist of the chart hit, *Life Is A Rock* will be teaching the "Strategy of the Hit Single," a workshop geared to focus the thinking of students to writing for today's market. Application forms can be obtained by contacting AGAC, 40 West 57th Street, New York, NY 10019. (212) 757-8833.

Chicago Songwriters

A **Songwriter** subscriber, Joyce Bresnahan, wrote us to express how much she values the magazine and to report on some success for a couple of our readers. Joyce and Rodger Mitchell, both of Chicago, have just signed a contract with the Peer Southern Organization, one of the largest music publishers in the world. Peer Southern will publish ten of their songs which will be released on an album introducing another new Chicago talent, Jeri Faktor and the Backporch Symphony. Roy Kohn, Professional Manager of Peer Southern's California office, discovered the two writers through the mail!!! Joyce and Rodger, collaborators for over four years, work at a Chicago ad agency on the Wrigley Gum account. Surely, their being signed to Peer Southern will double their pleasure, as well as double their fun.

Chappell Appointments

Irwin Z. Robinson has been named President of Chappell and Intersong music companies and Irwin Schuster appointed Senior Vice President, Creative. Prior to his new appointments, Mr. Robinson was Vice President and General Manager of Screen Gems-EMI Music Inc. He was also an elected member of the Board of Directors for that company for which he worked thirteen years before moving to Chappell. Irwin Schuster also comes to Chappell from Screen Gems-EMI whom he joined in 1968 as General Professional Manager and whom he left as Vice President and Director of Professional Activities. Irwin began his career in 1955 as a songwriter.

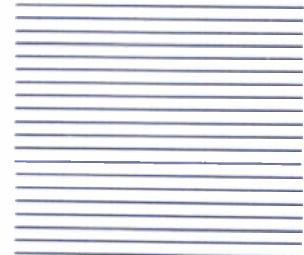
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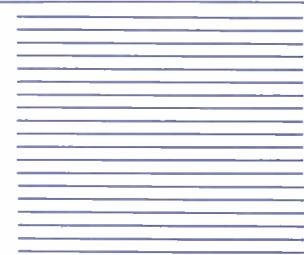
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John Williams conducting London Symphony Orchestra at recording session of "Star Wars."

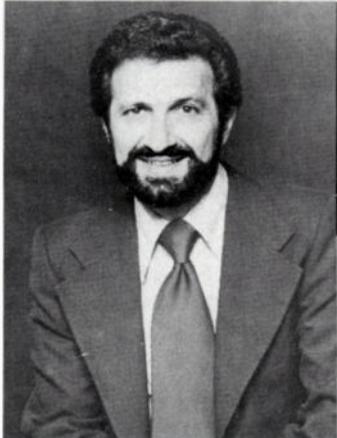
Star Wars

It isn't too frequent that two versions of the same song make the charts at the same time. Most recently, it was the theme from "Rocky", and now it's the Star Wars theme. Meco had the bigger hit on it . . . it went to the top of most song charts, but the soundtrack version did alright for itself too. This version was recorded by the composer of the extremely effective "Star Wars" music, John Williams, with the London Symphony Orchestra. To have two hit versions of one song at the same time might be considered the definition of a songwriter having the force with him.

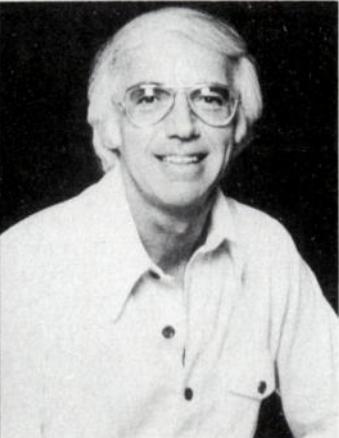
Double Threat

Songwriter-producer, Sandy Linzer, has had consistent success during his career both behind the control board and as a hit songwriter. As a producer, his credits include Dr. Buzzard's Original Savannah Band which spawned the hit single, *Cherchez La Femme*, and Brandy's smash of a couple of years ago, *Looking Glass*. As a writer, his singles include the following million sellers by The Four Seasons . . . *Let's Hang On To What We Got*, *Dawn (Go Away)*, *Workin' My Way Back To You*, and *Opus 17 (Don't Worry About Me)*. Tony Orlando has cut nearly thirty of Linzer's songs including *Mornin' Beautiful*. Sandy's latest is *Odyssey*'s debut album which he both produced and co-wrote. *Odyssey* is Lillian and Louise Lopez and Tony Reynolds. Sister Lillian won a Grammy for writing some of the music to the Broadway hit show, "Bubbling Brown Sugar."

Irwin Z. Robinson



Irwin Schuster



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Inspiration From Across the Ocean

(Lyrics to Foreign Melodies)



By Al Kasha
in association with Joel Hirschhorn

The job of an aspiring lyricist is clear; to find melodies which are memorable and tuneful, and can comfortably accommodate words. He will assume, rightly, that a rich source of music exists in the United States, but that is only part of the picture. Across the ocean, in countries such as France, Spain, Holland, Japan, Portugal, etc., brilliant tunes are being composed, and are in need of American lyrics.

Many Anglo/European collaborations have resulted in hits and standards, astonishing in their diversity. "VOLARE" (Migliacci, Modugno, Parish) has been a hit three times. "MY WAY" (Anka, Francois, Revaux), first popularized here by Frank Sinatra, stands as the ultimate declaration of self-belief and confidence. "YOU'RE MY WORLD" (Sigman, Bindi, Paoli) broke through internationally for Cilla Black, and has now accomplished the same magic for Helen Reddy.

There is something about the phrase "writing lyrics to foreign melodies," that sounds limiting and even stuffy to a young writer, but in fact the canvas of possibilities is wide. "YESTERDAY WHEN I WAS YOUNG" (Aznavour, Kretzmer) a reflective lament of lost youth, is much different in mood than "STRANGERS IN THE NIGHT" (Kaempfert, Singleton, Snyder), a story of romance just beginning. "NEVER ON SUNDAY" (Towne, Hadjidakis) cheerfully describes a prostitute's love for her work. It is joyously rhythmic, unlike the lush ballad "MORE" (Newell, Ciorciolini, Oliviero, Ortolani).

Writing to foreign melodies allows the imagination a chance to stretch beyond conventional bounds. The flavor of different countries is a powerful influence. Music from Greece may inspire your thinking a certain way, music from Paris yet another. We all have images and impressions of faraway countries, whether we've visited them or not,

and these will shape how we react to melodies from these distant shores.

Lyricists searching for partners would be wise to investigate this fertile field. Not only are a multitude of collaborators available, but the odds are they will be skilled, inventive professionals. Long distance associations therefore result in works of lasting quality. "SEASONS IN THE SUN" (Brel, McKuen) was a chart success and has become a standard. "YOU DON'T HAVE TO SAY YOU LOVE ME" (Napier-Bell, Wickham, Dohaggio) was successful with Dusty Springfield and Elvis Presley. It was one of the first songs to state the contemporary male/female ethic — love without strings and conditions. "I WISH YOU LOVE" (Trenet, Beach) is a nightclub and album staple. "LET IT BE ME" (Becaud, Curtis, Delanoe) has likewise become standard and hit, along with such other durable works as "WHAT A DIFFERENCE A DAY MAKES" (Grever, Adams) "WHAT NOW MY LOVE" (Becaud, Sigman) and "AL DI LA" (Dorida, Drake, Mogol).

Certain lyricists have built practically their entire career around this approach. The name Carl Sigman ("LOSING YOU," a hit for Brenda Lee some years back, the above-mentioned "WHAT NOW MY LOVE" and "YOU'RE MY WORLD") is synonymous with across-the-ocean songwriting. Al Stillman, Buddy Kaye, Norman Gimbel and Rod McKuen early on recognized the value of foreign collaborations.

From a practical standpoint, songs such as these are frequently "covered" (done over and over again by artists in albums). Generally they are already hits in their country of origin, thereby increasing their chances of acceptance in the United States, both on an artist and radio level.

Sometimes European material comes to an American lyricist with words in a different language. Two things may

happen: the American writer may be asked to adhere to the original ideas in that lyric, or be granted freedom to conceive new ones. The European writer generally indicates a preference. Creating something altogether new is less restricting, but the alternative has certain advantages. It's difficult, if not impossible, to follow a foreign lyric line by line, word by word, so you, as an author, must find fresh and interesting ways of making it come alive in your native tongue. This is a challenge that will sharpen your tools as a lyricist.

Your image as a writer will be enhanced if you succeed in this area. You will gain an international name, rather than just a domestic one, opening vistas in your career you might not otherwise have had. Artists from all over the world will be aware of your work and seek it out. You may wind up working in foreign films, or on the stage abroad.

Realistically, you can't just latch on to melodies of this superior calibre. Certain publishers are known to specialize in the American-foreign arena. These include Chappell, UA Music, Southern, Leeds, E.H. Morris & Ivan Mogull Music among others. They may assign you a foreign melody which has not gained prominence overseas, or is not the work of a well known writer. Put words to it anyway. Acquire experience in the new medium, until you can set words to the sometimes tricky rhythms and syncopations of a different culture, and make them sound totally relaxed and natural. When your skill becomes evident to the publisher, he will hand you a plum from the catalogue of a Charles Aznavour, a Gilbert Becaud, a Jacques Brel, and you'll be on your way.

Writing American lyrics to foreign melodies, whether it be one aspect of your songwriting career or the basis of it, is a training ground and a creative stimulus. In addition to these aesthetic satisfactions, it can be a lucrative pursuit as well. ♪

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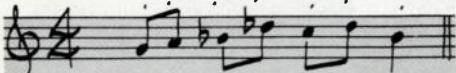
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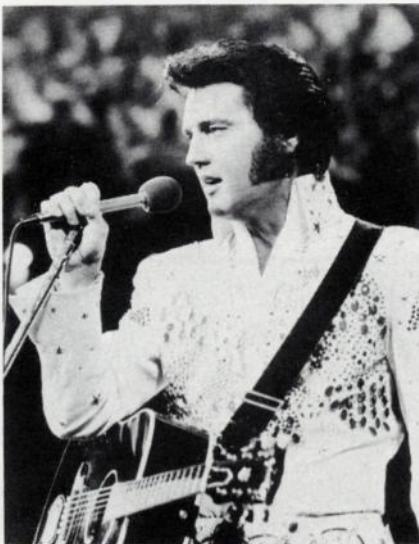
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Charlie Monk's Music Row

I was at the dentist having a filling replaced. The radio was playing unobtrusive background music. The announcer came on with that same tone that I'm sure I had when I announced the sad news about President Kennedy. ELVIS was dead.

I used to think that Elvis and I started the music business. I was a high school disc jockey in 1956. My family loved hillbilly music. On the other side of the track they listened to Vaughn Monroe or the Met Opera broadcasts. Youthful members of any family were



Elvis Presley

expected to enjoy the music selected for them by their elders. Then came "HEARTBREAK HOTEL." Nobody over thirty would admit they like the sound, but it fused a world of young people together doing whatever they did to the same sound; the sound of ELVIS.

The American youth led the social revolution of the sixties but Elvis was the one person that gave them courage to say and do what they thought was right for them. He gave them hope that they could succeed . . . because he did.

I have talked with a lot of people that worked with Presley over the years. Chet Atkins, his first RCA producer,

gives Elvis credit for taking the music power base from New York City and having the greatest impact on the public of any singer or performer in his lifetime. The late Wally Cochran said he was always referred to as "Mr. Cochran" by Presley. Elvis loved gospel music.

There are known stories of gifts to his music friends, but never for publicity . . . but because they were in need or he liked them. T.G. Shepard got a bus for his band . . . the Stamps Quartet got a limousine . . . bass singer J.D. Sumner got a forty thousand dollar ring and producer Felton Jarvis got a much needed kidney machine. I was proud that I was always one of the over fifty thousand that got a Christmas card from Elvis and the Colonel.

We've gone through a lot of changes in the last two decades . . . early rock and roll, progressive jazz, folk, Beatles, acid rock, Motown, country rock . . . but no one has sold more records, had bigger boxoffices or drew larger TV ratings. Elvis was the undisputed leader.

According to J.D. Sumner, Presley disliked being called "King." He related this in a story about a lady that broke through the security at a concert to give Elvis a red crown on a pillow. He asked, "What's this for?" "It's for you," she replied. "You're the King." "No Ma'am," Elvis replied. "Christ is the King. I'm just a singer."

I've seen the excitement in some of my songwriting friends' faces when they've been lucky enough to get an Elvis cut. RORY BOURKE and EDDIE RABBIT'S "Patch It Up" . . . DALLAS FRAZIER'S "There Goes My Everything" . . . or more recently, LAYNG MARTINE's "Way Down." (Before BILL RICE started writing with JERRY FOSTER, he and THOMAS WAYNE wrote "The Girl Next Door" in the *Elvis is Back* album, and he still talks about it with a little special pride.)

I've met and talked with a lot of stars . . . Sinatra, Mick Jagger, Ringo Starr, Johnny Cash, Charley Pride . . . and as quick as I did, the mystery faded. They were nice but the mystery was gone. ELVIS will always be a mystery to me. We never met.

Two hour-long music specials have been taped at the Grand Ole Opry House. The first stars Lynn Anderson with guests John Davidson, Chet Atkins and the England Dan-John Ford Coley duo. The second headlines Wayne Newton and features Tanya Tucker, Tammy Wynette, and Barbara Mandrell. Tanya and Tammy are first rate singers, but Newton and Mandrell together are dynamite. They are two of

continued on page 39

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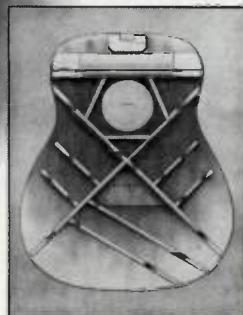
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Author's Reversionary Rights Under the New Copyright Act

by Owen J. Sloane

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 reader's own attorney concerning the applicability of the principles discussed in the article to the reader's own activities.

Effective January 1, 1978, a new Copyright Act goes into effect in the United States. While the new Act makes numerous changes in the existing law, perhaps one of the most far reaching and important changes for authors is the creation of what is commonly called "the reversion right."

In simple terms, the new Act provides that an author may terminate a grant of rights in a copyright created by him. In the event the author is dead at the time the reversion right accrues, the right passes to the author's spouse and children, or if none, to his Executor and heirs. This means that all rights acquired in copyrights written by an author whether acquired by a publisher under a contract existing as of today or entered into subsequently, may be terminated by the author of such composition by

following the statutory scheme. In order to understand the significance of this new right, one must first compare and contrast the existing Act with the new Act.

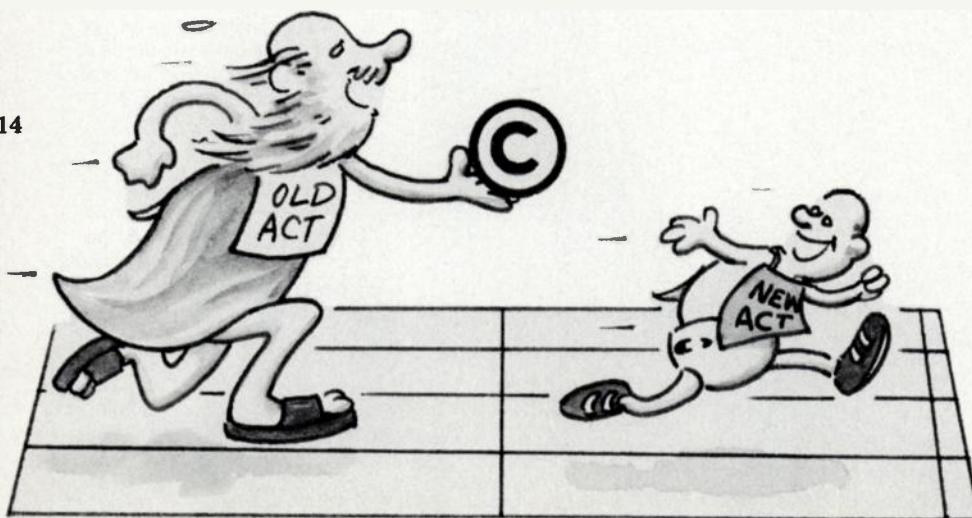
Under the existing Act, the term of copyright is 28 years from the first of the date the composition is registered with the Copyright Register as an unpublished work or the date of publication. Publication generally means the reproduction of works in tangible form (copies) and the distribution of such copies to the public by sale or other transfer of ownership, or by rental, lease or lending. The initial copyright term under the existing Act may be extended for an additional 28 year period by the filing of a renewal application with the Copyright Register. An agreement entered into prior to the vesting of the renewal period granting away the author's rights to copyright during the renewal period is deemed effective as long as the author remains alive as of the vesting of the renewal period. Otherwise, the author's spouse and children or Executors or heirs are entitled to the renewal term and are not

bound by the previous grant of renewal rights to the publisher.

Under the new Copyright Act, the term of copyright as to works created after January 1, 1978, will be 50 years after the death of the author. If the author grants away his rights in the copyright, he may terminate such a grant during a period beginning at the end of 35 years from the date of execution of the grant, or if the grant covers the right of publication, the period begins at the end of 35 years from publication or 40 years from the date of execution of the grant, whichever is earlier. Termination is effected by written notice to the publisher with a copy to the Copyright Register served not less than two nor more than ten years before the effective date of termination. The termination date must fall within the five year period specified above and the notice must state the effective date of termination. The Act further provides that termination of any grant may be effected notwithstanding any agreement to the contrary, including an agreement to make a Will or to make any future grant. Moreover, any further grant or agreement to make a further grant of any right covered by a terminated grant is valid only if it is made after the effective date of the termination. Consequently, the author is not legally able to enter into a contract granting away his right of reversion or granting any rights in the copyright after reversion unless such agreement is made at a time after the reversion is effective.

All of the discussion so far in this article has dealt with works which are created after January 1, 1978. What is the effect of the new law on works which are already in existence? In order to answer this question, we must treat presently existing works in two categories: works which have been or will be statutorily copyrighted before January 1, 1978 and works which, although in existence prior to January 1, 1978, will not be statutorily copyrighted until after January 1, 1978.

Works which are currently in existence and have been or will be statutorily



copyrighted before January 1, 1978, are works which have been registered as unpublished works with the Copyright Register's Office (these have an "EU" number) and works which have been "published" whether or not registered with the Copyright Register's Office.

With respect to these works, the renewal provisions discussed above under the old Act continue to apply except for two major changes. First, the renewal period which, under the old Act was 28 years, is now 47 years. Second, any grant of rights to the last 19 years of the 47 year renewal period will be subject to termination by the author or, if deceased, by the author's spouse and children or Executor or heirs, as the case may be, regardless of whether the renewal right has been granted away to a publisher.

With respect to these works, the renewal provisions discussed above under the old Act continue to apply except for two major changes. First, the renewal period which, under the old Act was 28 years, is now 47 years. Second, any grant of rights to the last 19 years of the 47 year renewal period will be subject to termination by the author or, if deceased, by the author's spouse and children or Executor or heirs, as the case may be. Termination is effected by a notice of termination given at any time during a period of 5 years beginning at the end of 56 years from the date copyright was originally secured, or beginning on January 1, 1978, whichever is later. Again, the termination notice must be in writing and must be sent to the publisher not more than 10 years and not less than two years prior to the effective termination date. This termination date must fall within the five year period specified above, and the notice must state the effective date of termination. In addition, a copy of the notice must be recorded in the Copyright Office before the effective date of termination. Similar rules apply to these compositions as to those which are created after January 1, 1978 with respect to the invalidity of agreements

years rather than 28 years. Any grant covering the last 19 years of the 47 year renewal period will be subject to termination by the author or, if deceased, by the author's spouse and children or Executor or heirs, as the case may be, regardless of whether the renewal right has been granted away to a publisher.

The second category of works mentioned above are works which are in existence as of January 1, 1978, but have not been statutorily copyrighted as of said date. We are concerned here with those songs which have *not* (i) been filed with the Copyright Register as unpublished or published works; or (ii) been "published" whether or not registered. With respect to these kinds of works, no right of recapture applies with regard to the final 19 years of

of the director or producer of the film is an employee for hire. At the other extreme, there is no question that a person who writes a musical composition on his own, then makes a presentation of that composition to a publisher who, at that point, decides to acquire the rights to that composition, is not an employee for hire of the publisher. In between the extremes, where the uncertainty lies. Factual situations closer to the film score composer would be undoubtedly treated as employment for hire situations, and situations closer to the independent creation example would not be treated as employer for hire situations.

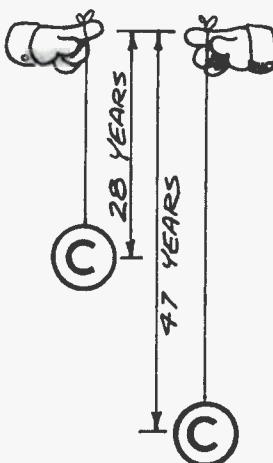
What does all the above mean with respect to songwriters and songwriting contracts?

All works which are created prior to January 1, 1978 and assigned or licensed prior to that date should, from the writer's point of view, be registered for copyright either as an unpublished work, or should be published prior to January 1, 1978. In such case, the recapture provisions discussed above will apply to such composition. Otherwise, if a statutory copyright is not obtained in such a work prior to January 1, 1978, the recapture right will not apply. Accordingly, any compositions which are transferred to publishers prior to January 1, 1978 should be done so under songwriter contracts which require the publisher to register the copyright either in unpublished form or to cause publication to be made of the compositions prior to January 1, 1978.

Second, writers should try to avoid contracts which are structured as writer for hire agreements since the effect of such a contract is to eliminate the possibility of a recapture right.

Third, any provisions in publishing agreements purporting to affect the writer's right to terminate the grant should be resisted.

Lastly, writers should keep careful records of the dates affecting their right to terminate grants, since a termination may be ineffective unless notice is given within the time period and according to the statutory requirements. ~



made respecting the reversion prior to the effective date thereof.

Accordingly, any copyright which is now in its initial term, must still be renewed during the 27th year of such term. The renewal must be applied for by the author or, if he has granted away his renewal rights to a publisher, and is alive at the time the renewal vests, then by the publisher, and in either case, the renewal period will be 47

years. Consequently, if works are transferred to a publisher between now and January 1, 1978 and such works are not statutorily copyrighted prior to January 1, 1978, the author will have no right of recapture with respect to these works.

What has been discussed above applies in most customary situations, except for one which the author may encounter. If the publishing contract between the publisher and the writer creates an "employment for hire," rather than a purchase and sale, the entire copyright including the renewal right under the old Copyright Act automatically vests in the employing publisher, and under the new Act, no right of reversion is available to the composer. As to what constitutes an "employment for hire," the issue is rather complicated, but basically turns on the facts of each situation. In general terms, the decisive factors in determining whether a relationship is an employment relationship are: (i) the employer's right to direct and supervise the manner in which the work is performed, (ii) the payment of a regular salary (which may be in the form of an advance) and (iii) the fact that the work was created at the insistence, expense, time and facilities of the employer. Consequently, at one extreme, there is no question that a composer hired to write a film score who performs his work at the studio under the direction





Photos by Mark Brown

The ASCAP Writer's Workshop West

An open letter from Pat and Pete Luboff



Dear Songwriter,

We've been in the ASCAP Writer's Workshop West for eight weeks now, and it has been such an incredibly stimulating and supportive experience for our songwriting that we felt you should know about it. It's a ten week course, with meetings once a week on either Monday or Wednesday, starting at 7:30 PM and lasting until it's completed, which is generally around 11 P.M.

You don't have to be a published writer, and you don't have to be a member of any performing rights organization. You do have to have the basics of songwriting already understood; it's not a class for beginners.

Also, you don't have to pay tuition. Fifteen writers of approximately the same level of development are chosen for each class, and ASCAP puts them all on full tuition scholarships.

The ASCAP Writer's Workshop is led by Annette Tucker, who is assisted by Arthur Hamilton, with John Mahan in regular attendance. The classes are held in Annette's hilltop home overlooking Los Angeles, which offers a spectacular view when the smog allows. We meet in a large room with chairs placed in a circle. There is a wall full of records of songs written by Annette, whose chart records include *I Had Too Much To Dream Last Night* and *Get Me To The World On Time*. She started her classes independently three years ago, as the Composium, and ASCAP began sponsoring the Workshop a year and a half ago.

Annette has a full time devotion to the class and the writers, spending hours on the phone working with them. She says, "I love it. This is the best thing that ever happened to me."

Arthur Hamilton is the writer of *Cry Me A River* and *He Needs Me*, and the co-writer of *When Love Touches Your Life*, which received Golden Globe and Academy Award nominations. He is on the Board of ASCAP, and serves on the Public Relations Committee, which means he volunteers a great deal of time to work for the betterment of all songwriters.

John Mahan is the Executive Director of ASCAP's West Coast office. We've known him since the Premier issue of Songwriter Magazine, when we interviewed him for the Who's Who column. John has many years of experience in all phases of the music business: radio, records, promotion, production, publishing. He combines all that capability with an honest friendliness and a commitment to the writers that bring him to the classes after a long day's work, and before an hour's drive home. John wants the writers to know that he's there for them.

The class functions in the following



manner: You pass out ten copies of your lyrics to the class. There are cassette and reel-to-reel tape machines and a piano there for you to use. You may present your song live, or on tape. The class applauds when you're finished, and then something wonderful happens. The eighteen people in the room become one — all sharing the same goal: to

“If you can't find a bridge, you probably don't need one”

make the song in question the best song it can be.

With Annette, Arthur and John setting the tone for a creative climate and a free exchange of ideas, you don't feel like you have to defend a line or a word. No one is claiming to be "right." Everyone is equal and, together, we are helping each other grow as writers.

Suggestions come from everywhere. A note change here, a chord change there, a few new words, structural suggestions, casting ideas, thoughts on possible arrangements, publishers' names. Arthur describes it as a "reshaping of the song while you're watching. The song is being finished in the room."

Everyone respects the writer's total authority in making the final decisions. We all know we are just making suggestions; the writer has the last word. You don't have to change a thing if you don't want to, or, if you feel the song is strong enough to merit the work, you can bring it back another time with whatever changes you choose to make. Annette says, "If you find out the original idea for the song was not strong enough, consider that song a great writing exercise for you — and drop it!"

There is a closeness that grows among the group. The air is charged with concentration while we're working on the songs, which is broken only by laughter at the fast flying jokes that come up naturally in the process. Friendships are made in conversations before and after the class and during the coffee break. Collaborations are formed spontaneously. Danny Lee, (who was in our Workshop), had a dream that told him the perfect arrangement for the song we had just showed in the class. We go around humming each other's songs all week. We see each other making the same mistakes, and we learn together how not to make them.

At first, the classes go on far into the night because the songs need so much

work. But as the class progresses, each of us has improved our focus and the time spent re-working the songs grows shorter. Around class five, Annette is pleased and proud. . . . "Isn't it fun to see the people in the class improve?" "You guys have done great." "It's exciting to see the progress." We agree.

Annette has a firm clear grasp on the structure of the popular song. She can take a song apart and put it back together vastly improved in two minutes, with such respect for you as a writer that you feel only the excitement of seeing your song come together the way it was meant to. She draws ideas from the circle of writers. "What do you all feel about this song?" She sprinkles her specific suggestions with the rules of the craft: "In the lyrics, the first line should lead to the second, the second to the third, and so on. All the lines lead into each other and go together." "You can't play on your title too much — that's your subject." "A Bridge should be useful. It should add something philosophical or emotional. If you're writing and you can't find a bridge, you probably don't need one." "The melodies in the verse and the chorus should be different from each other, and the melody in the chorus should be as strong as, or stronger than the melody in the verse." "The verses tell the story and the chorus gives the theme." "In a formula song, the title always comes in the same place." "Don't take too long to get to the

“A bridge should be useful, it should add something philosophical or emotional”

hook. Get to the good stuff quick." "If you can't find the title in your song, there's something wrong."

Arthur has a surgically sharp wit, and a fine sensitivity for the details and nuances of the songs presented in the class. "You need broader, more bold images. I see a bird of many colors in the melody — but not in the lyrics." "At this slow tempo, they're going to be listening to the lyrics, so they have to be interesting, attractive images." He encourages you to explore every avenue of your talent, "If you feel like philosophizing, do it. It's important to serve that part of your system." And he has such creative ways to tell you when your lyrics are way off: "These are six good American words. You could reverse the order and I'll like them just as well." "That sounds like a translation from the original Turkish." "What you're saying

here is, 'I like to sleep with you, but don't cry in front of me.'" . . . all done with such gentle humor that you have to laugh because you knew when you wrote it that the line was weak.

John Mahan specializes in the publisher's point of view: "To a publisher, the main thing is the song. When presenting your songs, try to avoid musical breaks in the middle of the song; you'll lose the publisher." "Publishers are fussy. They'll only take a song if they believe they can get it recorded. They don't want to hear about how it can be arranged. They want a complete and ready song. No excuses. No alternative arrangements." "A fairly simple, but strong demo that fits the style of the

“You can't play on the title too much — that's your subject”

song is what you need. Don't ad lib a fade on a demo."

The class knows a good thing when they experience it: Jeff Legg says, "I couldn't list all the things I learned in this class. It just takes me out of one space and puts me into another. It makes me feel like I'm within reach. I can do it, if I work at it." Others chime in: "I never had the concept of a bridge before this class.", and "That was my first hook song.", and Annette, ever encouraging, replies, "Good, now that you've done it once, it'll be easier for you to do it again."

There's even a graduation ceremony. A publisher is invited to the tenth class and each writer presents their strongest song. ASCAP Workshop Alumni have had 35 songs published and 15 records released.

Those of you who are lucky enough to live within traveling distance (some writers have commuted from as far away as San Francisco) can apply for your scholarship by sending a tape of two songs on reel-to-reel or cassette with lyric sheets. Writers of music only and lyrics only are also welcome to send in two of their works. Write a letter giving some biographical information and be sure to include a self addressed, stamped envelope. Send it to: John Mahan, ASCAP Writer's Workshop West, 6430 Sunset Blvd., Suite 1003, Hollywood, CA 90028.

We could say so much more, and still not communicate how great the ASCAP Writer's Workshop West is, but we have a song to write for tonight's class, so we'll sign off . . .

Write On,

**Al Kasha
and Joel Hirschhorn
Write The Songs
for Disney's
"Pete's Dragon"**



His name is Elliott and Al Kasha and his writing partner, Joel Hirschhorn describe him as a "lovable lug . . . sort of like the character Lenny in 'Of Mice and Men' . . . large and unaware of his size."

In this case the character in question is not of either mice or men but, instead, is a dragon. It's "Pete's Dragon", a musical fantasy combining live action

The Making of a Movie Musical

by Paul Baratta



and animation which stars Helen Reddy in her first major motion picture role, along with Mickey Rooney, Jim Dale, Red Buttons, Shelley Winters and young Sean Marshall. Sean plays the part of a nine-year-old orphan whose occasionally visible friend, Elliott the dragon, wreaks havoc on a turn-of-the-century New England town with delightful results.

Kasha and Hirschhorn had been approaching the Disney studios for over two years regarding various projects and eventually wrote *I'd Like To Be You For A Day* for the Disney production of "Freaky Friday".

But the dream of these two-time Academy Award winning songwriters was to write a movie musical and, in a very businesslike, patient manner, they kept playing music for the appropriate people at the studio in hopes of making their dream a reality.

"What we did", Joel states, "is that we kept suggesting musical projects based on classic children's literature, although that may sound presumptuous. God knows they're aware of every children's book ever published, but we did it on the slim hope that we might be able to come up with something that had been overlooked."

"Our original entree to the Disney Studios was through a project we did for Mattell called 'The Canterville Ghost Goes West,'" Kasha adds. "I was looking for a good orchestrator and scorer for that project, so I asked my brother Larry, (who's a producer in his own right), who he might recommend. He suggested Irwin Kostal whose credits include 'The Sound of Music', 'Mary Poppins' and 'West Side Story' and he introduced us to the Disney people. We met the late Bill Walsh who did 'Mary Poppins' among others, and we played him some of our music. He, in turn, introduced us to Frank Paris and discussions began between Frank and ourselves about turning a book they were trying to get the rights to, into a musical. Legalities kept that project from getting off the ground, but they were planning on doing a musical with us in any case . . . it was just a question of the right vehicle."

20 "Finally, 'Pete's Dragon' came along," Al continues. "It was originally a thirteen page outline conceived by Walt Disney himself, and expanded to about 25 pages by Seton I. Miller and S.S. Field. This was expanded to a 175 page treatment by Malcolm Marmorstein. It wasn't yet a script . . . they went through all the steps from idea, to outline, to treatment, and then a screenplay which Malcolm did."

"Frank Paris, who is head of the story department, sent us the treatment, which was like a novelette, and asked us what we thought. We told him we



Scenes from "Pete's Dragon" ©Walt Disney Productions, World Rights Reserved

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1 At left, Nora (HELEN REDDY) and Pete (SEAN MARSHALL), beside her, lead town children in song.

2 Doc Terminus (JIM DALE), flanked by sidekick Hoagy (RED BUTTONS), offers to help Lena Gogan (SHELLEY WINTERS), Merle (CHARLES TYNER) and their sons (GARY MORGAN and JEFF CONAWAY) capture their runaway foster child if they'll help him capture Elliott the dragon.

liked it, so a meeting was set up with ourselves, Frank, Ron Miller who is head of production at Disney, Jerome Courtland, the film's producer and Malcolm Marmorstein.

"After a general discussion of the film, Joel and I were asked to lay out where we thought the songs should be in the script."

"As an aside," Joel added, "by way of insight into how key decisions are sometimes made, the dragon in the piece was originally intended to be invisible to everyone. Then somebody drew a dragon in the middle of an animated dream sequence and everyone thought he was so great, he became the film's main motif."

"Let us try and put this in a time frame," we suggested. "Why don't you give us a chronological feel from the time, you first laid out where you thought the songs should go, to the present?"

Between the two, Al is more the

speaker of this songwriting team. They both write words and music, but Joel is content to let his partner, (who also teaches songwriting), do the talking, so Al describes the step-by-step involvement on this film.

"We got involved with 'Pete's Dragon' in about August of 1975 and, after we laid out where we thought the songs should go, actually started writing some of the material near the end of August.

"At the beginning of a movie musical, the songwriters are the film. No filming has begun and, in this case, the final script has not yet been written. We are writing what are called book songs which are part of the story."

"All this time, (a period from six to eight months), we are working along with the screenwriter, in this case, Malcolm Marmorstein. We would suggest to Malcolm that perhaps a certain story point might be better made in a song than in dialogue. An illustration of that point is the film's opening. I said that I liked musicals that didn't begin with a



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3 Lampie (MICKEY ROONEY) and daughter Nora (HELEN REDDY) share a smiling song with Pete (SEAN MARSHALL) who's just joined their family.

4 Doc Terminus (JIM DALE), right, purveyor of patent medicines, and sidekick Hoagy (RED BUTTONS) make a sales pitch to local townfolk.

whole bunch of dialogue, after which somebody suddenly bursts into song. Malcolm agreed and we decided to let people know at the outset that it's a musical.

"So the opening song is *Happiest Home In The Hills*. What it lets the audience know is, paradoxically, that it's *not* the happiest home in the hills. Shelley Winters and these terrible, violent backward people called the Gogans, are always beating up this little boy named Pete, but luring him with promises of, *We'll bake you cake and gingerbread*, which you see by their actions, is a lie.

"We had most of the songs completed by February of 1976 and had coordinated completely with Malcolm as to motivations why we felt songs belonged in the script at the places we had indicated. That is probably the most exacting time for songwriters, because we are going through the process of converting a book into a musical. The book did not

indicate where a song should be placed . . . we decided that with Malcolm.

"Then, Malcolm begins to work on the script and if the script changes from what the treatment originally was, perhaps a previously well placed song no longer fits.

"Also, along the way, they begin to cast the picture. Negotiations begin with actors and availabilities are checked out and names start to be mentioned. Well, if Shirley Jones is going to star in the film, you keep her in mind when you're deciding the character of the songs you're writing. The casting determined changes in our writing, and we breathed a sigh of relief when they chose to go with a contemporary performer and decided on Helen Reddy. Now we knew specifically who the artist was that was going to portray the character we were writing songs for, and as the other casting firmed up, so did the focus of our writing.

"Another thing we keep in mind is

tempo change throughout the film. It can get quite boring if a musical hits you with three or four songs that are all the same tempo. If we don't feel we've got a good tempo variation, we'll make the necessary adjustments.

"In February of 1976, we started doing demos of the whole score. Of those original demos, only two songs were changed. One was a character song and the other was a song in which we changed the point of view when Helen Reddy was signed to do the film.

"Onna White was then brought in to begin devising the dances now that the music was set, and the director, Don Chaffey, was firmed up to the project. It took quite some time to select a director because there aren't many directors who have worked on musicals for the simple reason that the film industry hasn't turned out many musicals of late. In fact, if my memory serves me well, '*Pete's Dragon*' is the first wholly original movie musical in years. The only ones I can think of such as '*Mary Poppins*', or '*Oliver*', are based on a play, or a book, or a short story. '*Pete's Dragon*' started from an idea in the fertile imagination of Walt Disney."

"Are we still in February of 1976?" we asked.

"No, it was in March when Onna White and Don Chaffey were brought in," Al responded, "and we all sat around a table and discussed the musical numbers and started moving them around. For instance, *Candle On The Water*, which is scheduled to be Helen Reddy's single release from the film, moved to a different position.

"After that process, which included changing the melody of one song and the character of another when Mickey Rooney was signed, we pre-recorded all the music at the beginning of summer because, as you know, the actors lip-sync the songs on screen to pre-recorded tracks. The actual filming of the picture began on July 6, 1976, which was about a year after the project began."

"Essentially, isn't your job done once the songs are recorded?" we inquired.

"In most cases, yes," Joel replied, "except that we were very involved in the project and wanted to be there for the mixing sessions. The director wanted us there, too, because we all worked together closely on the project. Actually, the soundtrack album was produced by Irwin Kostal, Al and myself. Helen Reddy is coming out with her own album of the songs which is scheduled for release October 29th. The film opens November 3 at Radio City Music Hall in New York and will play there over the Thanksgiving, Christmas and New Years holidays. It's the first time any film has been booked at Radio City for all those dates."

"During the time you worked on the

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film did you have the space to take on any other projects?"

"I would say the first year was spent exclusively on the film," Al responded. "Joel and I have the facility to work on more than one project at a time, but 'Pete's Dragon' was the thing that was pumping our adrenalin systems . . . we knew it was the most important project on which we had ever worked."

"What is the major transition a contemporary songwriter must make in order to write a musical?" we asked.

"Writing a musical is different than writing an isolated song, (or twelve songs), because you're really writing part of the story," Al explained. "There are book songs, character songs, charm songs and things termed stepout songs which you hope will become popular hits."

"In Oscar Hammerstein's book, 'Lyrics', he talks about how he used to sit down with Richard Rodgers and indicate which would be book songs, Pop songs, or stepout songs. Both Joel and I became students of Rodgers and Hammerstein and learned a lot from them. From them, we learned where to place the songs in a show."

"And we became aware how other writers placed songs in a show to the story's advantage. Irving Berlin, who wrote the songs for 'Annie Get Your Gun', (which was produced on Broadway by Rodgers and Hammerstein), wrote *You Can't Get A Man With A Gun* which tells the whole story of this rough, tough lady trying to land this sophisticated rodeo champion. Lerner and Lowe had the story's street urchin defined by singing *Wouldn't It Be Loverly* in 'My Fair Lady' and Professor Higgins sing *Put A Woman In Your Life*, which described his philosophy on the opposite sex."

"Also, there's a Cinderella quality about those relationships . . . the tough lady and the sophisticated rodeo champion, the street urchin winding up with the wealthy professor, and in Frank Loesser's, 'Guys and Dolls', you really have the ying and the yang . . . the Salvation Army girl and the gambler. Rodgers and Hammerstein and 'The Sound of Music' . . . the nun winding up with the baron . . . 'The King And I' . . . a spinsterish school teacher and the King of Siam."

"Pete's Dragon has that quality in a sense in that the Cinderella quality exists in the relationship between a boy believing in a dragon no one else believes in, but the dragon winds up saving the town."

The name of the town in the film is Passamaquoddy and its locale is Maine, although the filming took place in California. Jack Martin Smith built a set on



While star Helen Reddy records her songs for Walt Disney Productions' "Pete's Dragon," a staff of men in the control room listen and approve, including director Don Chaffey, standing; Jack Laing, sound mixer; Irwin Kostal, musical director, and composers Al Kasha and Joel Hirschhorn.

the Disney lot that brought Maine to life at Disney's studios and location filming was realized at San Luis Obispo, (midway between Los Angeles, and San Francisco), whose coastline and fog is similar to the New England state.

Authenticity is important not only to the sets and costumes but to the songs as well. "We wrote a song for Jim Dale entitled *He's the Fastest Talker In Town* where he's hawking all these phony drug remedies," Joel explains, "and we did so much medical research, I think we could become doctors. He has lines that say he studied audiology, mycology, serology, teratology . . . he's sort of a 'Music Man' carney type."

"But the one word he can't say is the name of the town, Passamaquoddy, so we wrote a song called *Passamoshloddy* where he mentions the name of every town in Maine in which he solved their medical problems singlehandedly and in order to be honest with the show, we did a lot of research in Maine to utilize the names of other towns."

We asked if, when writing songs for a book musical, the words generally came to mind first?

"No," Al replied, "I would say it was the general concept of the song first, and then a title."

What about form? We assumed the songs were not verse, chorus.

"We're very hook oriented," Joel offered. "The songs could be structured A-B-C-D-E, but we try to get back to the hook."

"Another thing you must deal with in a musical," Al continued, "is the actor's vocal range.

"For example, Helen Reddy has a

scene with Mickey Rooney and it's his big number . . . she's sort of counter melody. So we had her speak her lines because if we put her in a key that really allowed her to sing, it would put him out of his range, so we chose to make the melody fit him because the focus of the scene is on him.

"In the pre-recording of the music, if there is any dialogue spoken within the song such as what I just described, you have to leave room for it. A better example would be the Passamaquoddy song that Jim Dale sings where the crowd yells things back at him between the lines of the song. In the pre-recording, we keep the rhythm going by writing a vamp similar to the melody which allows space for the dialogue, until he gets back into the song."

"Another point worth mentioning in writing a musical," Joel adds, "is that the producer and director are more concerned that the songs get the story points across, than that they be hits. A mistake would be to try and write only hits, or only ballads, because the song has got to sound believable coming out of the actor's mouth."

"For instance," Al states, "you have to decide if a Top 10 hit would seem congruous being sung by Mickey Rooney."

"On the other hand, when you have an opportunity like having Helen Reddy sing to her lover, (*Candle On The Water*), you'd be foolish not to write a stepout song."

"But story points are an essential consideration in a musical. You must think of character first."

"By way of complimenting the brilliant lyricist, Alan Jay Lerner, the very opening lyric line of 'My Fair Lady' tells you the whole problem . . . Look at her a



prisoner of the gutter. That's the whole show right there and demonstrates what a craftsman Lerner is.

"To write something like 'Pete's Dragon', you have to sit down and study the musical genre, both film and stage, as if you were studying orchestration, or scoring. You must understand the principles and rules even though those rules have been changed a few times.

"Take 'My Fair Lady,' with which most everyone is familiar. The very first song sung by Rex Harrison is *Why Can't The English Teach Their Children How To Speak*. He sings the song with one of the play's four principals, Colonel Pickering.

"Then it's Eliza's turn . . . *Wouldn't It Be Loverly*. She talks of lots of chocolate and lots of heat, and that is the extent of her simple dream. Lerner, the Harvard graduate, is being honest with the piece by entitling it, *Wouldn't It Be Loverly*, an appropriate mauling of the language, and is making a social comment on the English scene of the day by wishing for lots of coal making lots of heat.

"Then, Eliza's father sings *With A Little Bit of Luck* in which he hopes that someone else will do the bloomin' work and he can continue to sponge off of life.

So at that point, all the major characters have defined themselves as soon as they have come on stage and sung their first song.

This approach is different than when you write a one song theme for a film as Joel and I have done on several occasions. The late Johnny Mercer gave me a piece of advice about theme songs for films which I never forgot. He said, 'Lyrically, never tell the story . . . write the philosophy.' *Moon River* tells the philosophy of the girl in 'Breakfast at Tiffany's'. And *Days Of Wine and Roses* (even though you can't write the philos-

ophy of that couple), doesn't state there are two alcoholics rolling around on the floor. It just says they are living in some sort of dream world . . . living in a daze of wine and roses. In a musical, the songs do tell the story."

"Melodically," Joel adds, "Bock and Harnick took 'Fiddler On The Roof' and made the music sound like it came from a Russian or Jewish village. Yet these same guys wrote *Firello* which captured something entirely different.

"Oklahoma, which Richard Rodgers conceived on a sort of Coplandesque western mode was totally different than the score he wrote for 'King And I' which is on the pentatonic scale, but it has the Richard Rodgers touch, just as we hope our work has the Kasha-Hirschhorn touch.

"But you must be honest to the piece as a whole because if you're not, you're writing just for you and saying, in effect, we are the stars. And, after all, we are one of the writers. We are one of the pieces of the puzzle."

To put 'Pete's Dragon' on film cost \$13 million, the most expensive picture in the history of Disney studios. But, the film has received extensive bookings from major exhibitors and will open nationwide on December 16, in time for the Christmas season.

In writing for the theatre, the composer and lyricist get 4% of the gross and, together with the librettist own 60% of the show in terms of it being sold to another medium.

Not so in motion pictures and, particularly, not at Disney and for good reason. "Disney's policy is not to give percentages of the gross," Al explains, "because they feel, and rightfully so, that a Disney project has a built in market and, therefore, do not feel percentages are warranted with their films. And they feel that the educational market is an extremely lucrative one on a Disney project and the writers are going to turn a handsome profit down the line.

"We were paid a very fair, flat fee for our services. We hope to earn considerably more through album sales, cover records, band arrangements, and choral arrangements. Most writers don't realize the incredible income a writer can earn from educational music. Belwin-Mills Music, for instance, has an extensive educational catalogue. Robert Klein tells that joke about a band at a football game playing *Going Out Of My Head* and then imitates what the song sounds like when played with that drum-heavy, basic marchband beat and you laugh because he makes it all sound so ludicrous . . . the song wasn't written to be played like that.

"But, for example, 'Pete's Dragon' will

be played at the Orange Bowl on New Year's Day in front of 50 or 60 million people. The Disney image is so strong that those arrangements were made six months before the film even opened, and it will also be played in the Thanksgiving Day Parade in New York.

"So we began this project two and a half years ago, and now, we finally get to see our dream fulfilled."

And a dream it was for Al Kasha, from Brooklyn, and Joel Hirschhorn, from the Bronx, working out of an office on Dopey Drive at Disney Studios writing songs for a musical in the midst of boyhood dreams of Pinocchio and Snow White.

Al met Joel thirteen years ago when Al was a producer at Columbia Records and Joel brought his sister to Al for evaluation as a possible Columbia recording artist.

Al had been fairly into the entertainment field at that time having played Ethel Merman's brother in the Broadway production of "Annie Get Your Gun" at age seven. He had also worked for a music publisher for a year and had written *Irresistible You* which was a hit for Bobby Darin.

Joel began writing songs as a teenager, attended Hunter College in New York and studied court stenography just in case his musical aspirations were not realized. He worked as a court stenographer in the city court system and at the United Nations.

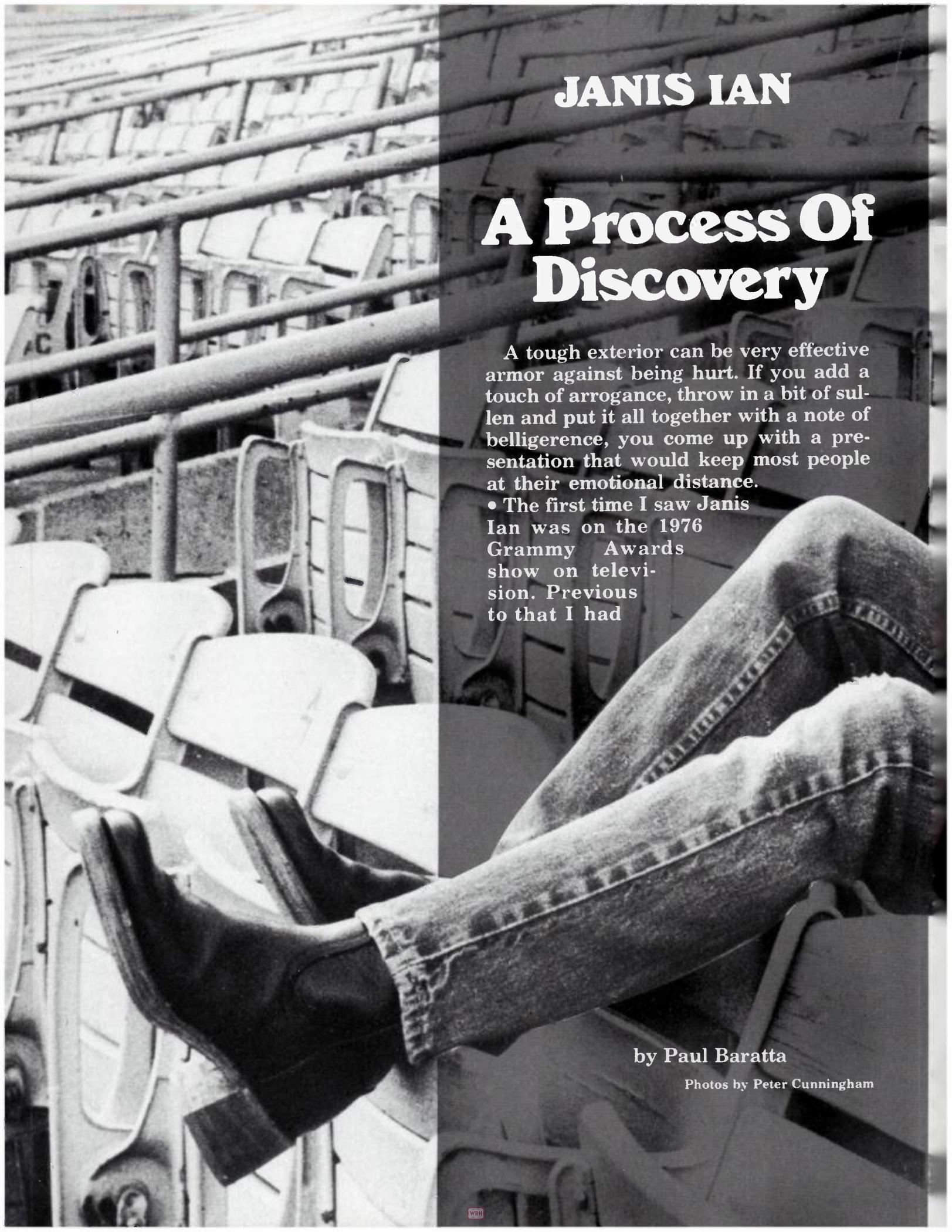
Kasha and Hirschhorn met, became friends and partners, and "do not collaborate," according to Kasha. "We create."

They came to California in 1968 and have won two Academy Awards for writing *The Morning After* in 1972 for "The Poseidon Adventure" and *We May Never Love Like This Again* in 1974 for "The Towering Inferno".

Their music has sold more than 35 million records and includes nearly a dozen gold records. Some of their songs include *My Empty Arms* by Jackie Wilson, *I'm Comin' On Back To You*, also by Wilson, *Let's Start All Over Again*, by Ronnie Dove, *Your Time Hasn't Come Yet Baby*, recorded by Elvis Presley and *Will You Be Staying After Sunday?*, and *Don't Wake Me Up In The Morning, Michael*, both recorded by the Peppermint Rainbow.

"When we first met," Al remembers, "Joel and I used to get together every morning for breakfast in a joint called the Pink Cloud in New York. Even back then, the Pink Cloud notwithstanding, our big dream was to someday write a musical."

Well, in the true tradition of Disney, the Pink Cloud has become Kasha and Hirschhorn's golden coach in the form of a major musical film event . . . 'Pete's Dragon.'



JANIS IAN

A Process Of Discovery

A tough exterior can be very effective armor against being hurt. If you add a touch of arrogance, throw in a bit of sullen and put it all together with a note of belligerence, you come up with a presentation that would keep most people at their emotional distance.

• The first time I saw Janis Ian was on the 1976 Grammy Awards show on television. Previous to that I had

by Paul Baratta

Photos by Peter Cunningham



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read and heard a great deal about her. Quite often, what I read and heard was equally divided between her talent and her personality, her talent getting the better reviews. After winning the Grammy, Janis herself was quoted as saying, "I'm still an arrogant, snotty kid. It blows people's minds when they ask, 'Why do you think your record is a hit?' and I say, 'Talent.' "

During the Grammy show, I saw Janis perform *At Seventeen* and I noted the intensity of her stage presence and her believability of performance when singing about the experience of being an unpopular, unpretty high school girl in the midst of cheerleaders and prom queens. They also had various inserts of Janis sitting in the audience and she appeared to me to be somewhat disdainful and almost sullen. I could not perceive any expectancy in her, or enthusiasm for the possibility of her being a winner that evening.

But, when her name was announced, all that changed. She came down the aisle toward the stage with what I perceived to be vibrant enthusiasm. She accepted her award and stood in front of the microphone holding the statuette affectionately while looking out at the audience which was paying her a deserved, sustained tribute. When the applause still continued, I felt her take in a deep contented breath as if the years of valentines she never knew had all arrived at the same time. She was, finally, queen of the prom.

We were ushered into Janis' hotel room and left alone with her while she wolfed down breakfast. After our interview she would be taping the *Dinah Shore Show* so we got down to business quickly. Introductions were hastily made and our time began with Janis asking us questions, taking the role of the interviewer for the moment. At first glance, it would seem as if she were detached and stand-offish, but that impression changed as the cassette moved along and the barriers began to fade.

Janis Ian grew up in New York and started playing piano when she was three years old. She started playing guitar at age twelve and began writing songs at about the same time.

The atmosphere in Janis' home as a child was very music influenced. Her father was both a composer and a music teacher whose main interest was classical music. Her mother collected jazz records.

"My early influences were very diverse," Ian states. "My parents took me to see Odetta when I was about seven and I thought she was amazing. I grew up on such a meld of music . . . Billie Holiday, Stravinsky, Beethoven, The

Beach Boys, Appalachian folksongs, African tribal rhythms, a lot of different types."

At age thirteen, one of her songs was published in *Broadside Magazine*. The song, *Society's Child*, was heard by Robert Shelton who was music critic for the *New York Times* and he played it for Leonard Bernstein's television producer, David Oppenheimer who, in turn, played it for Bernstein. Leonard Bernstein really liked the song, put Janis on his show, and devoted twenty minutes of his hour program, "The Pop Arts," to Janis.

"That was amazing to me," Janis remarks, "because nobody had played the song up till then."

The year was 1965 and Janis' unconventional song about a white girl dating a black boy who was pressured by her parents and society into dropping him, was considered too controversial by radio stations to receive airplay. After the Bernstein show, the resistance broke down and *Society's Child* became a hit record nationally for its fifteen year old writer-singer.

"Actually," Janis explains, "the song didn't mean much to me in terms of controversy. I thought all the resistance was a little stupid. Thank God for Bernstein. He's an amazing man and he really bowled me over. It wasn't that impressive to me that he was Leonard Bernstein, conductor of the New York Philharmonic. It was impressive that he was Leonard Bernstein who had written and scored *'West Side Story.'*

"I had always wanted to be a star. I knew from the time I was three years old that I'd be a musician. It always seemed so unfair to be involved in recreational activities in school studying dull subjects, when I could be playing the piano. To me it was always completely realistic to want to be a star and totally unrealistic to want to be a cheerleader."

This last insight offered by Janis seemed to mark a change in the tone of the interview. The armor seemed to begin to fall by the wayside and was replaced by a growing appearance of the lady holding her Grammy statuette, relaxed in an atmosphere of acceptance. There was only a half hour left before she would leave for the taping of the *Dinah Shore Show*, so we took advantage of the relaxed Janis, (and of our own feeling of being accepted), to make closer contact.

The pressures of stardom at such a tender age became much for Janis. "Things got real crazy and I quit when I was seventeen and a half," she explains.

What happened in that period was that her follow up albums were torn apart by rock critics. She realized she needed a good strong backup band, but lacked the maturity and knowledge to

put one together. She called it quits at that point, confused and disheartened.

"It was sort of *in* to be crazy in those days. I fell into being very hip, (or what I thought that meant), and doing a lot of drugs and stuff. I don't think it was my youth . . . I'm very manic to begin with. If age has anything to do with it, it's that nobody can tell you anything when you're that young. You have to prove everything for yourself. You can't be told, 'Listen, take step A instead of B and it'll all be a lot easier.' You have to do it yourself even if it means knocking your head against the wall. I wound up knocking my head against a lot of walls. I reached a point where I couldn't emotionally deal with anything. I couldn't even decide what sock to put on. That was enough of a decision to ruin a whole day. I had to get away from it all . . . every kind of responsibility."

Self-exile was the result. She retreated to Philadelphia where she read a lot . . . Camus, Eliot, Rimbaud, Cocteau . . . and had a deep love affair. She discovered poetry and learned that "it's the thoughts and emotions between the lines that affect us most. They taught me not to bludgeon people with morals."

Janis moved to California in 1971 to make a fresh start on her life. She studied classical orchestration, teaching herself to score music. She also was writing constantly and at a feverish pace, to the point that "it began to scare me. I felt trapped and haunted."

She appeared at the Alternative Chorus Songwriters Workshop in Los Angeles on two occasions while looking to land a new recording contract and finally, in 1973, Columbia released her comeback album, *"Stars,"* which was followed in 1975 by the brilliant *"Between The Lines"* album and the very fine *"Aftertones."* Her last album release was *"Miracle Row."*

"Nobody would touch *'Miracle Row'* with a ten foot pole," she remarks, "because it was Rock 'n Roll. The MOR stations wouldn't play it for that reason and the Rock 'n Roll people think I'm too MOR, so they wouldn't play it."

Due to the tremendous impact and enormous success of *"Between The Lines,"* we asked Janis if there was a danger of trying to repeat what made that album work, or measure her future product by a past yardstick?

"It's difficult to measure artistic success, but commercial success is pretty evident, especially when everyone around you is measuring. I'm aware that I haven't had a hit single in two years. It's strange, but I've noticed that people can't seem to adjust to the change in the new songs. Then the pressure mounts from outside to record other people's songs on the theory that if we had the right song we might have a hit. I've always sung my own songs.



“Most of the young songwriters I’ve read have no idea of the difference between intensity and being terse.”

When I first started writing in 1963 I was unusual in that the only other lady writers around who were singers too, were Carole King and Buffy Ste. Marie. I guess Joni Mitchell was around also, but she wasn’t known then.

“At any rate, being a writer was something special then, and now, of course, everybody writes. But I think the emphasis is starting to swing away from performers recording only material they write. Look at James Taylor and Carly Simon recording outside songs. On the other hand, the recording company starts getting very scared when Barbra Streisand begins recording her own material.

“In my case, we’re aware of the pressure to have a hit because of what it means in the marketplace. My manager and I have had long discussions trying to decide if it is more important to have a hit, or to maintain some kind of integrity, even if it’s a stupid integrity.”

“In terms of learning the craft, was there any stage or happening that you could point to and say that it changed your writing?” we asked.

“Well, I was real lucky because I read a lot of poetry and listened to a lot of good songs. I used to write a lot of poetry myself, but I found that learning the craft of songwriting demanded so much of my time that it left me no time for writing poetry. I wish I did have time because I love good poetry. But I happen to like people like Wallace Stevens and I figured unless you could

come up to their level of quality, it’s like, ‘Schmuck, what are you writing?’

“It’s important for songwriters, (like any kind of writer), to read as much of anything as they can. Good novels, or good poetry, or good pulp fiction. Listen to me . . . I grew up on science fiction; who am I to talk?

“Most of the young songwriters I’ve read have no idea of the difference between intensity and being terse. Joni Mitchell songs pack into a line what most people take a paragraph to say. They don’t understand how easily you can bore someone. That’s craft and I think you can learn that from other writers . . . what to leave out.

“I think everybody gets to the point where they’re writing and they say, ‘Hey, I’m writing and it rhymes!’ What power! To write anything . . . just the fact that they can put two sentences together and make the last words rhyme.”

We mentioned that *At Seventeen* had a great deal of internal rhyme and a good deal of vivid imagery in every line.

“It’s very precise,” Janis remarked. “I work on that. At this point the stuff I work on the hardest are the songs that have a predictable cadence leading up to an obviously placed chorus . . . after thirteen years of writing, the usual stuff can get boring and really requires work.

“But, as I said, in the beginning you go through this thing . . . this great surge of power that you can actually do that . . . and then you just run off at the mouth for a long time. Then you decide you’d better put some content in, which

is when you suddenly discover it’s hard.

“When I came to California in ’71, I was here for over three years and didn’t do anything but write. I wrote a lot of songs . . . a lot of trash and a lot of good songs. That entire period of writing and studying orchestration was as valuable to me as a mathematician going to college I would think. It gave me the time to really look at what I was doing and solidify my craft.

“I had a thing where I’d get a line or an image I liked and, whether it worked or not, it was in the song. I think a lot of people do that as their second stage. You run across something you’re fond of and you can’t get rid of it. ‘How can you take that out of my song?’ You learn to edit. That’s rough because things hurt your stomach when you have to take it out. It took me a long time to learn the difference between being abstract and being unintelligible. Between stick drawings and drawing. There’s shadings and pastels and watercolors.

“Most people don’t realize the amount of craft you need to put together a song because every writer tries to make it look like it’s such a mystique. Dylan, you know, and Paul Simon, and me too.”

We mentioned that one of the things that impressed us most about Janis’ lyric writing was the force of the words chosen.

“I remember reading a quote about ten years ago,” Janis related, “which stated that, ‘If you want to be a philosopher today, write novels.’ Well, my opinion is that if you want to be a philosopher in today’s today, you write songs.

“People’s attention span these days, what with TV commercials and the like, isn’t long enough for them to sit through twenty minutes of elliptical images floating past them. You have to really strike them with short, compact statements.”

“Do you write on keyboard or guitar?” we asked.

“Whatever I usually end up playing it on. A lot of the time I don’t use either. In something like *Seventeen*, I got the first half of the first verse and then it’s just line by line, week by week and month by month. You can’t carry a guitar around everywhere so once I’ve got my melodic changes of the first verse, I’m pretty straight.”

“*Seventeen* was a long song in that it took about three months to complete. The reason for that is because some of the internal rhyme schemes such as *hand me downs*, were hard to rhyme.

“But after I worked out the melodic changes for *I learned the truth at seventeen*, *That love was meant for beauty queens, and high school girls with clear-skinned smiles, who married young, and then retired**, the rest was

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written away from an instrument."

"Which is the most important to you?" we asked, "Chord progression, melody, lyric . . . ?"

"It's all important," she replied. "You can have the best melody in the world and the wrong chord can sound like a turkey."

"For me, they have to blend. If they don't all work together, they don't make sense. I'll sit on a song for a year because I can't find two chords and get hung up on it to the point where I can't write anymore lyrics. *Candlelight*, off the 'Miracle Row' album goes from an F major chord, to a C minor with an E flat bass, to a D7 sus 4, resolving to a D7. And it took me over a month to decide on this C minor with an E flat bass, instead of an Ab 5, or an F chord, or an F sharp chord, or a diminished seventh."

I mentioned that I thought *Candlelight* was a beautiful song and that she probably would get cover versions on it.

"It's very difficult to get songs recorded," Janis offered. "Especially for lady songwriters because men tend not to sing them. I don't know if anybody else has any problems with it."

"It would be nice if men would realize that lyrics transcend masculine and feminine. Be nice if men would step out a little more in their choice of songs, I think. And women, too. A lot of women

“

It took me a long time to learn the difference between being abstract and being unintelligible.

”

been a second. That's relativity.

"When you're writing a song and it's working, it feels like ten or fifteen minutes and when you look up, you see it's been three hours. It's like a state of euphoria. I'm just not there. I walk around the house and my eyes are glazed. Anybody that talks to me gets an unintelligible or stupid answer, or a bark. And it becomes complicated. Between the letting the ideas come, and the making them work, is real complicated. I don't know if it comes from the conscious, or your unconscious which then mixes with your conscious, or whether it's just sitting in the air and you luck into it. A universal brain; you've heard that theory."

"In the final analysis, I tend to think it's a little of everything. Circumstances work to create a writer or they don't. Then after that, it's up to you. I come from the school that says the harder you work, the better you are. The more you study and the more you work at it, the more control you have over what you are doing. And the more control you have, the less likely you are to do something stupidly."

"Is your writing spontaneous?" we asked. "Or do you set aside a special time for yourself to write?"

"Horrible as it sounds, I write when I'm bored. If there's a keyboard around, or a guitar, I'll gravitate towards it just because there's nothing else to do. Most writers I know are the same. When we get to the point of having nothing to do, nothing is on TV, you're just bitching, you know, then we write. It's a horrible thing to say. College kids are always shocked to hear that."

"What about form?" we asked. "Do you have any favorites . . . ABAB or AABA type of things?"

"Everything is valid so long as it works," Janis stated. "The main problem with form and style is most of the songs that get sent to me on cassette or whatever, is that they get so structured . . . so structured that you just want to take and bend them. Or, they are so unstructured, that you just want to knock some shape into them."

"People are afraid to write ABAB songs because everybody says . . . 'ahh! It has a verse and a chorus. Blech!' But it's a valid form. I mean *Blowin' In The Wind* is as good a song as you're going to find and it's extremely simple and easy to sing. Just three lines and then a refrain, three lines and then a refrain."

"*At Seventeen* has no chorus . . . just has bridges; three verses and three bridges. I find myself getting into a pattern a lot of the time where I'll write two verses and then I'll need a bridge. So I'll stick in a bridge and then I'll write another verse . . . you know, an extra eight bars. I'm trying to stay away from that right now just because it's becoming so repetitious. The minor

for the bridge, then back to the major and then resolved to the third or something."

"What about poetic devices? You said you like internal rhyme."

"Well, I find myself stuck with it a lot of the time," Janis replied. "The first two lines have an internal rhyme and there I am. You are tied by what you write, in essence. There's always rules and they're not there because they are rules, but because they work on the ear. Rhymes work on the ear. Rhymes suck people in. *Stars they come and go, They come fast or slow . . .*"

"Do you work for them?"

"No they work for me, or I'd punch them out!" she quipped. "Actually, I work for them after they get set. I usually get stuck with the first four lines being whatever they are . . . *Between The Lines*, for instance. *There's never much to say between the moments of our games and repartee, There's never much*



singers have a competition thing with women songwriters . . . they just won't record women's songs. I've never really understood that attitude. Never wanted to I guess."

We asked if Janis had any theories as to where the words come from?

"Lots of theories, but Jesus I wish I knew for sure."

"I read books all the time and I guess part of it is an assimilated outpouring of what my relative input has been. In the Einstein story demonstrating relativity, he said that when you sit on a hot stove, then it seems like it's been on for hours, and if you're kissing a pretty girl, it's

to read between the lines of what we need and what we'll take[‡]. Well, I was stuck? There you have it . . . 2 and 1, 2 and 1. And then the ones have to match up . . . talk about, say aloud, holidays, yesterdays, broken dreams and on and on.

"That song started out that way and I didn't have the nerve to get out of it. I was so knocked out with the possibility of 2 to 1, and then 1 to 1, and then 3 to 1 . . . 4 to 1"

"Do you have any help in those areas? A rhyming dictionary or a thesaurus?"

"I've thought about using them, but I'm too embarrassed. What happens as a result is I run around asking what rhymes with giraffe. Or I just walk around babbling to myself. Most writers I know do that a lot . . . they're off in a corner babbling to themselves. A lot of that comes from looking for the right word. Also, if you're a singer, the word has to move right. You don't want to stick two d's together because you're

going to get a dddd and you want to open the feeling as opposed to closing it. The accurate selection of words is important to the expression of feeling you're working for, as well as the visual imagery the line paints."

I remarked that one of my favorite images from *At Seventeen* is the phrase, *Their small-town eyes will gape at you in dull surprise when payment due exceeds amounts received at seventeen**.

"My favorite is just before that," Janis remarked. It's the word *debutantes*. In singing it, I put the accent on the wrong syllable. Listen to the record and you'll see. Funny thing is that I didn't even know I was pronouncing it wrong until six months later.

"That whole section of the song amazes me though . . . the one that begins with *Remember those that win the game*. I really thought it would be too

**Between The Lines* **At Seventeen*
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complex and yet everybody likes it best. Never underestimate an audience. Amazing how much they understand.

"I think radio programmers and record companies tend to very much underestimate an audience. I find I lapse into that myself at times. When we cut 'Between The Lines,' I felt that *Watercolors* was probably the best song on the album just in terms of my movement as a writer . . . in terms of the craft. But I thought, 'Geez, nobody's gonna like this song.' Everybody's gonna think, 'What is she talking about . . . what is this internal conversation?' And, as it turns out, the audience likes it better than anything else on the album with the exception of *At Seventeen*. That blows my mind . . . I can't believe it!"

"On the 'Miracle Row' album, everybody likes *Maria* and yet it's a difficult song . . . musically it's difficult. There's nothing to hang onto. The lyrics are hard to grab hold of . . . they're all just single lines. There are no double lines in the whole piece . . . no continuation of ideas and yet that's the song they pick."

"It always surprises me, but it shouldn't . . . I know audiences are very intelligent."

Jean Powell, who manages Janis, had quietly entered the room and said that it was eleven o'clock . . . time to get ready to go to the taping.

"Hey guys, I'm sorry I couldn't keep going," Janis offered warmly. "I mean I love to talk about writing," she said and then, after a short pause, added the word "forever" to the last sentence.

It is said that we like people not for who they present themselves to be, but for who they are. Janis Ian's protective devices are in proportion to the degree of tenderness and vulnerability she possesses, which is very evident in her honest, sensitive lyrics.

But that discovery was made long ago by Janis whose songs represent an intense personal revelation. During the years she spent out of the record business, she went through the process of learning about herself and used that knowledge to deal with her own emotions in a song. And she learned her craft.

"Craft is what makes the difference between a song that has the ability to touch people in an emotional sense, and one that people will refer to as *nice*," Janis told us. "I've worked hard at touching people."

Janis Ian has worked hard and has a perfectionists' respect for songwriting which, as she said, she would "love to talk about forever." And I'm sure she could because she has learned her craft. Listen to her songs and you'll discover she has learned her craft well. ■



Music Transcription: a step by step guide

by Ladd McIntosh

Part II

In our last article we discussed the fundamentals of music transcription. It was stressed that the key to successful transcription was *practice* — and lots of it. Our advice included the following:

1. **DON'T TRY TO DO IT ALL AT ONE TIME.** Begin by transcribing short melodic and rhythmic ideas. Bass lines from popular tunes are ideal.
2. **YOU MUST BE ABLE TO DETERMINE THE FIRST BEAT OF EACH MEASURE.**
3. **PINPOINT ALL NOTES THAT LAND SQUARELY ON ANY BEAT.** This makes it easier to break the music down into small units of two, one or less beats and to then subdivide.
4. **HOW MANY NOTES BETWEEN BEATS?** One, two, three, four? . . . or more?
5. **ARE THESE "BETWEEN BEAT" NOTES EVEN OR UNEVEN?** Patterns were given to illustrate the different groups of notes.
6. **YOU MUST BE ABLE TO BREAK MUSIC DOWN INTO EACH BEAT AND THEN SUBDIVIDE THOSE BEATS.**

Once you have mastered the above meaning, once you have transcribed a notebook full of bass lines from popular (and other) songs, you are ready to move forward to the rewarding, but arduous (at first), task of transcribing entire tunes: melody, bass lines, chords, rhythms and all.

The following is a suggested order of approach. We realize that the various

steps may vary from writer to writer. Our reasons follow the outline.

1. DETERMINE THE METER
($\frac{4}{4}$, $\frac{3}{4}$ or $\frac{2}{4}$)
2. FIND "ONE"
3. TRANSCRIBE THE BASS LINE
4. TRANSCRIBE THE MELODY
5. ADD THE LYRICS TO THE MELODY
6. TRANSCRIBE BACKGROUND VOCALS (IF ANY)
7. TRANSCRIBE COUNTER MELODIES (INSTRUMENTAL FILLS)
8. TRANSCRIBE BACKGROUND INSTRUMENTAL LINES (STRINGS, HORNS)
9. TRANSCRIBE OBVIOUS DRUM KICKS (INCLUDES PERCUSSION)
10. ASSEMBLE THE ABOVE AND BEGIN TO LOOK FOR CLUES AS TO THE CHORDS USED.
11. WRITE OUT A CLEAN COPY OF THE COMPLETED SONG (YOUR ORIGINAL WORK SHEET SHOULD BE THOROUGHLY SMUDGED AND IN GENERAL, QUITE FUNKY)

It has been observed that the human ear — or rather, the brain to which it transmits the sounds it receives — is capable of hearing only *three* different things simultaneously. When we listen to music our brain is constantly sampling just as a computer might do; and very rapidly, too. Our brain may zero in on the lead singer and then jump quickly to the background vocalists at their entrance (a new element). The

drummer's brilliant fill or the exciting blast of brass in the background will likewise rivet our brain's attention — but only momentarily. When listening to a symphony orchestra we may sit back and enjoy the rich, vibrant sheen of a *tutti* passage, but more often our minds are sampling: the flutes here; a horn solo there; now the strings have our attention; only to be replaced by the full brass; and now . . . "ah", a cymbal crash.

Try this experiment: Listen to a favorite recording. Now really concentrate on just the drums . . . c'mon, get into it. Once you are really aware of just the drums, add the bass. Listen only to both of these.

Now that you've done this, add either the guitar or the keyboard. You should be able to simultaneously concentrate on all three parts. Once you're aware of listening to all three, add the vocalist. Once you begin to concentrate on the fourth element you should be aware of having "lost" one of the other three. Go back and pick it up . . . "whoops", there goes one of the others. And so on it goes.

"So what's the point of all this?" you ask. Very simply, **USE THIS TO YOUR OWN ADVANTAGE. CONCENTRATE ON ONLY ONE PART AT A TIME.** Tune out everything else. It's not that difficult. You will greatly speed up your transcribing — not to mention your awareness of music — once you learn to focus your attention on only one element of the music at a time.

The first three points in the above outline have already been dealt with in our last article. Point four is, of course, vital. When transcribing melodies, be aware of repeated sections. This will also enable you to become more aware of the particular *form* used. Realizing repeated sections will also save you a good deal of time and paper.

Adding the lyrics (point five) may really help you to find what notes go where. This is especially true once you have determined which notes land on what beats. Helpful hint: popular devices such as one syllable being sung to many notes, or the use of such phrases as "Whoa - oh - a - oh-a, etc.", do not need to be transcribed faithfully. Just a general idea is quite sufficient, since every singer elects to sing these differently.

Background vocals often give us extra



harmony notes (point six). Many times, the bass note coupled with the melody note, or notes, will give us a clue as to what the chord(s) may be. The addition of the background vocal will often give us one, two or three added notes, which in turn, may help to fill in a particular chord. Because of their generally repetitious nature, they may also be useful in determining form, or even the accuracy of our rhythmic notation of the melody.

Counter melodies (point seven) are those instrumental "licks" that usually occur at phrase endings. They are very "flashy" and exciting and usually only one or two measures in length. They may help to determine chords at phrase endings — because of their "notey-ness."

Background instrumental lines (point eight) are those lines that are played *behind* the singer. Like the background vocal lines, these lines may often help us to determine a particular chord or even chord progression (see examples 1 and 2). (Many of today's string lines are much more complicated than the given examples.)

The transcribing of drum kicks and percussion parts (point nine) is strictly optional. However, because of the repetition in so much of popular music, these parts are usually excellent clues as to where to find the first beat of each measure, etc.

Finally, you're ready to assemble your clues. By the way, look at what you've already accomplished. You know the length of the tune; and the melody and bass line. You should know where the repeats are, which means you know the form of the tune. What's now missing is the chord progression. Very important.

The bass usually plays the root of the chord just at the moment the chord changes. He also has a strong tendency to play that same note on successive strong beats (as long as the chord remains the same). He will just as often play the fifth of the chord in between roots. Look for these clues. (See example two.) Once you have identified some roots and fifths, see how the melody notes fit with these notes. Chances are the melody will contain thirds or sixths or sevenths — in addition to roots and fifths. This, coupled with the background lines (instrumental and vocal) you've transcribed, should be enough to identify most chords and chord progressions.

This last aspect of transcription — identifying the right chords and chord progressions — is extremely important. Space does not permit a good look at this so we will devote our next article to it. In the meantime, transcribe . . . transcribe . . . transcribe . . . :

Suggestions for Re-Writing

by John Schweers

Whenever a songwriter is fresh out of song ideas, one of the most productive things that can be done is to dig out that "hit song" of a few months back and ask yourself why it hasn't been recorded yet. By this time the thrill of creating a new song is past and as you read through the lines, the reason no one has recorded it usually becomes obvious. The song needs to be re-written. That seemingly magic line now just lays there as dead as four o'clock, and why, oh, why, didn't you think to put that really great hook up in the first verse? Son! Are you really trying to make money at this business? Maybe you ought to get a day job!

Well, at least, you have repented of your sins and finally realized the folly of your ways. The next question is where to begin the exploratory surgery. The first thing, in my opinion, is to check the basic foundation of the idea. Is it a good idea? Does the hook work smoothly? Is it set up properly? Does every line naturally follow the line before it? And, what about the melody; is it right? Probably the answer to some of these questions is going to be "No," so that is a good place to start work. If the idea is really good, it is worth a considerable amount of your time and best effort to finally make it right. One "great" song is worth many "good" songs.

One of the pitfalls of re-writing is coming up with a truly great line that just doesn't fit at all. Most songwriters will try to make that good line fit no matter what, and often will succeed. That is the very way good songs are written. However, if it simply will not work, back up and think of a new approach. Don't remain stuck just because of that one line. Remember, too, to keep that really great line because, chances are, if you think about it, that line could be the principal ingredient in a completely new song.

After you re-write a song, and to the best of your knowledge honestly believe it is finished, there is one final test. Put yourself in the producer's chair. Think about the responsibility that is on his shoulders. The next single on his artist has got to be a hit. If it is not, he may lose his job, or his artist. At the very least, if you pitch him a bad song, he will be harder to see the next time you have a tune you want him to listen to.

So now, with all this in mind, would you cut this song (honestly . . . no cheating) on this particular artist? If so, the song is finished. If the answer is "No," then go back to the drawing board. How can you expect someone else to cut it if you wouldn't cut it yourself? The song still might be saved by a little more hard work.

With a little practice and patience all this will become easier, and probably some of your best songs will be the result of a good re-write.



ABOUT
JOHN
SCHWEERS

From the great state of Texas, Schweers was born in San Antonio, and finished high school there. At Dan Blocker's alma mater, Del Ross College in Alpine, Texas, he majored in Economics. The songwriter bested the economist, and Schweers travelled to L.A. to write songs. After a short time he decided he was better suited for the Nashville scene, and three months after his arrival here five and a half years ago he met Tom Collins, and has been writing for Pi-Gem/Chess Music ever since.

John pitches about half of his material himself and the last couple of years has enjoyed great success with his catalog . . . *DON'T FIGHT THE FEELINGS OF LOVE*, *AMAZING LOVE* and *SHE'S JUST AN OLD LOVE TURNED MEMORY*, all Charley Pride singles; *DAYDREAMS ABOUT NIGHT THINGS*, *LET MY LOVE BE YOUR PILLOW*, *WHAT GOES ON WHEN THE SUN GOES DOWN*, Ronnie Milsap smashes, and Mel Street's *I'M LOOKING OUT THE WINDOW THROUGH MY PAIN* . . . a few choice copyrights.

John Schweers always smiles, is most pleasant and an altogether gentleman. He has been an NSAI songwriter award winner on two occasions; he is married and lives in the fashionable Brentwood section; a suburb of Nashville which John says is "the grass-cutting capital of Tennessee." — Maggie Cavender

SESAC-Another choice in performing rights societies

**American Guild of Authors and Composers ASKAPRO SESSION SESAC with Vincent Candilora, SESAC Director Writer
Affiliation Dept.
Moderator, Lou Stallman**

The following is an edited transcript of a recent ASKAPRO session held at the New York Office of the American Guild of Authors and Composers. ASKAPRO is a regular Thursday noontime seminar to help the working songwriter become more knowledgeable in all aspects of the business of music. This article features Vincent Candilora, Director of Writer Affiliation Dept., of SESAC INC.

While ASKAPRO is sponsored by the American Guild of Authors and Composers which furnishes a forum to prominent spokespersons in the field of music, the views expressed by the speakers are their own and do not necessarily reflect those of the American Guild of Authors and Composers, which organization represents writers who are members of the three principal American performing rights societies.

LOU: Vincent, tell us a little bit about SESAC. What does it stand for?

VINCENT: The name SESAC no longer stands for anything. SESAC was founded in 1931, and is the second oldest performing rights organization after ASCAP. The initials SESAC originally stood for the Society of European Stage Authors and Composers. Our founder, Mr. Heinecke, came from Europe and represented a European publishing company. After receiving letters from friends in Europe informing him they weren't getting royalties for music performed here in America, he realized there was a market for another performing rights organization. He started

32 to represent music that came from European publishers and then licensed radio stations (and later TV stations) here in the United States, and thus SESAC was formed. Somewhere around 1937 SESAC realized that the majority of the compositions they represented were domestic, so they decided to drop the Society of European Stage Authors and Composers and call the company SESAC as a trade name.

LOU: Can you tell us some of the differences between SESAC and ASCAP and BMI?

VINCENT: The main difference be-

tween SESAC, ASCAP and BMI is the number of rights we represent, the type of system we use to compute our publisher and writer allocations and corporate ownership. ASCAP and BMI are strictly performing rights organizations. SESAC also represents mechanical and synchronization rights as well. We feel it's an advantage to our affiliates to administer three of the four rights that are granted by the Federal Copyright Law. This enables us to keep a closer watch on the copyrights we represent. Theoretically, a song cannot be recorded without a mechanical license; therefore, we are aware of every record release containing an affiliates composition contained on a certain album or single. We also know the subsequent number of cover recordings that are released. Along with this information are the sales figures that are reported to us which we can use in determining a composition's popularity and performance similar to the way the charts in the trade magazines are computed. We differ also in our distribution of royalties. Both ASCAP and BMI use survey systems. ASCAP monitors a certain number of stations per quarter. They use a multiplying factor to compensate for stations which are not monitored in the survey so they can compute a figure. I believe BMI uses a per play payoff based on a number of station logs reviewed each quarter. ASCAP is a society owned by its writer and publisher members. BMI is a corporation owned by broadcasters and SESAC is a privately owned organization.

LOU: How does your system work?

VINCENT: When we devised our system we felt it would be advantageous to come up with an allocation system that wouldn't require the use of any type of multiplier or unknown variable. An ideal situation would be where a writer or publisher could know beforehand what he would earn. We have done just that. We designed a system based upon factors that determine the performance of records. If a writer or publisher affiliate has a tune released on a national bona fide label, we know that it is going to get some performances so we allocate \$600.00 for the release of a single (\$300.00 per side). All monies are split 50/50 — 50 percent goes to the publisher and 50 percent goes to the writer. If that recorded composition appears in two out of three trade magazines, (Billboard, Cashbox or Record World,) as a "pick" or review, an additional alloca-

tion of \$150.00 is made because we know at this point that there are a certain number of stations usually in small markets that utilize these "picks" to add to their playlists.

A WRITER: What do you do when a song gets played every day for three or four months?

VINCENT: Basically, we work from the charts in the trade magazines. They use airplay and sales in compiling the charts of Billboard, Cashbox and Record World. Say for example you have written a tune that has been released on a record and it receives just enough airplay to touch the charts at position #100 and then falls off. Under our system, a pop tune that achieves chart position #100 would earn \$2,000.00 for that position (again this is split 50/50), so a writer can sit back and know that he has earned \$1,000.00. We were a publisher-oriented organization and only offered affiliation directly to writers for about four years. Most of the writers we have signed in the past four years are very pleased with the system. They feel it is very competitive. I have seen statements from ASCAP where they have paid higher than we have. I have seen statements from BMI where they have paid higher. I've seen statements where we've paid higher than both of them.

A WRITER: The thing that confuses me is that in any statistical survey there is always a margin of error and since the whole thing is located in one place, there's no check.

VINCENT: But we don't work on a survey type of system, and we do audit record companies to double check just in case there are errors in statements.

A WRITER: Is the system computed differently for each right?

VINCENT: Yes. Each right is handled by a separate department. The money received from the performance rights is based upon the following six factors: total number of copyrights; their diversity; growth of the catalog (new copyrights); seniority; overall promotional activity; and, of course the most important, performances. The royalties you receive from the mechanical right are royalties paid by record companies through the sale of records and is distributed to the publisher less our commission. The performance right royalty is received from performances over radio, TV, hotels and night clubs, background music systems, etc., so as you

can see the collection of the performance royalty has nothing to do with the collection of mechanical royalties. They are two separate areas.

A WRITER: How do you calculate how much money is being made? There is no way to really get down and say, here is what each station is playing, exactly how many times it's being played.

VINCENT: That's very difficult to do. We do receive all of the network logs and receive a good majority of local charts and playlists from radio stations. We combine this information and in addition to the other six factors mentioned before, compute your earnings in that manner.

A WRITER: How do you handle discrepancies in the chart positions?

VINCENT: We take the highest position a tune achieves in each of three trade magazines. For example, say it was number 10 in Billboard, 20 in Cashbox and 15 in Record World. We add up those three figures and divide by 3 to obtain the average which in this case would be number 15.

A WRITER: When is a writer paid?

VINCENT: You are paid four times a year on a quarterly basis. I would say the latest our checks have gone out is probably a month after the closing of the quarter. We can be more efficient because we are small and we only represent approximately 500 publishers catalogs and about 1,000 writers.

A WRITER: How do you collect the performance money?

VINCENT: We license approximately 8,000 radio and television stations in the country along with thousands of hotels and night clubs, stadiums, concert halls, airlines, etc. . . anybody who uses music in public for profit. We have blanket license agreements with the mass users of music. These license agreements call for a royalty fee on a monthly basis. The license fees are determined by various factors. For radio, we take into account a station's power, its hours of operation, advertising rates, whether they operate as a full-time daytime station, size of the market that they serve, etc. For TV, we use advertising rates, population, whether they operate as a full-time daytime station, size of the market that they serve, etc. For TV, we use advertising rates, population, whether they operate on VHF or UHF, as some of the factors which determine their license fee. We presently have licenses in effect with virtually the entire broadcast industry. The unlicensed group is made up of stations that have just gone on the air or have been sold and the sales agreement did not cover the performing license, or it is in a state of renewal.

A WRITER: You say they pay monthly to you?

VINCENT: They pay us on a monthly basis for a term of five years.

A WRITER: Your performance payments are based on the chart activity and the chart positions are based on record sales and radio play?

VINCENT: Right.

A WRITER: What percentage of the charts is radio play, though, because your mechanical rights are also paid by record sales, therefore you are paying a large percentage of all monies based on record sales as opposed to radio play?

VINCENT: Each publication is different in the way it computes its chart. One of the magazines (I'm not really sure which one) weighs record sales more heavily than the others. The other two weigh radio performance more than the record sales. That is why we take the highest position achieved in each magazine and average the three. We use information obtained from mechanical licensing as a double check or reference. There's a pretty direct ratio between records sold and records performed. The more performances on the radio, the odds are the more record sales there will be.

A WRITER: Yes, but if it's a performance rights organization, a writer should be paid basically more for performance rights.

VINCENT: You are. You are paid on your performance rights. The allocation you get is for your performance right. The publisher receives another separate check for mechanical right royalties.

A WRITER: The thing that bothers me about basing performance royalties on chart activities in the trade magazines you mentioned, is that I have the feeling that a lot of hits are based on politics. Whereas when you log a radio station there is nothing actually written down except what is played.

VINCENT: I don't think you can deny the fact that every tune that is on the charts is receiving a considerable amount of airplay, and that is performances and a royalty should be paid. I am sure that if you looked at a good percentage of radio station logs you would realize that there is a lot to be desired.

A WRITER: Yes, but there's a human error that's going to be involved in it.

VINCENT: There is human error in everything and anything.

LOU: Also, we can think of it in terms of one very good aspect, in this sense. How many of us have gotten records that are on the charts that are in the 90's and never collected a penny, whether it be from a performance society or a record company? In this particular case, according to what Vinnie says, if it reaches 100, you are making \$600.00 immediately.

VINCENT: Actually, position #100 on the Top 100 Pop Chart would yield a total of \$2,000.00 in addition to the \$600.00 you would receive as release money. If you wrote both sides of the record, your payment would be \$1,300.00.

LOU: I have had records on Cockabolly Records and on Tiny Tom Records and never saw a penny through them. In this case, for every release as Vinnie points out, you are making \$300.00 (writer share only).

A WRITER: So you guarantee — if the performing rights organization misses a local hit, with your system we get money even if it's released?

VINCENT: Right!

A WRITER: How do you determine a legitimate release?

VINCENT: We had to come up with some type of wording that would prevent someone from sitting in a garage pressing records and saying, okay, I've released it. The record has to have some type of national distribution whether it is done through independent distributors or a major label is distributing it.

A WRITER: Vinnie, you have mentioned the payout for the number 100 record. What about the other top positions?

VINCENT: On the pop charts for position 10 you would earn \$17,000; position 5 is \$24,000 and number 1 is \$35,000. Now remember the figures I mention are split; 50 percent to the writer and 50 percent to the publisher. We also have bonuses. If you appear on more than one type of chart then you would receive a cross-over bonus. For example, if you have a tune that is on the pop chart and it crosses over to the country chart, what is happening airplay-wise is that most of the pop stations are playing your tune and in addition, approximately 1200 stations which carry the country music format are also playing it. Therefore, there are more performances so you should earn more money. So you would earn an additional 25% bonus of your chart position. There is also a longevity bonus (which is also a 25% bonus) that is applied for a tune that reaches the top 10 or stays on the charts for 15 weeks or more. The figure of 15 weeks was derived by taking three years of the charts and averaging the number of weeks a number one record was on the charts.

A WRITER: In the past, SESAC has had a reputation of being involved primarily in country music. Where does it stand now in terms of contemporary music? Are most of your affiliates country and gospel music writers and publishers?

VINCENT: Well, I would say that's so. When SESAC was founded we repre-continued on next page

sented European music, but our founder realized that in order to have a successful performing rights organization, we couldn't license only stations whose format included European music so we began affiliating music that virtually every radio station would play. There's a stipulation in the FCC license granted to radio stations that requires a radio station to program a certain number of hours a week of public service or community-minded programming. Broadcasters meet that commitment often in the most inexpensive way by airing a religious show on Sunday mornings usually from 6:00 to 9:00 a.m. We signed up a good number of religious writers and represent a good percentage of religious music. In 1964 we opened our Nashville Office to concentrate on an area of music that was growing rapidly. We've been quite successful in both the gospel and country areas and I guess that's the reason why people identify SESAC with that type of music. Within the past two years we have been more active in the contemporary area. Last year SESAC represented the record of the year, "Convoy", a five-million seller. This year we are very active in the contemporary area through PRS writers in the U.K. Graeme Edge, the drummer from the Moody Blues has an album out which we represent entitled "Paradise Ballroom". As a matter of fact, we mailed out a promotion piece on the Graeme Edge Band to all radio stations with suitable formats which is another service SESAC provides. At times we purchase 5,000 or 6,000 copies of a single and do a publicity mailing to help promote our affiliates works. Finally, our repertory today runs the gamut of all types of music — from Classical to Polka to Band, etc.

A WRITER: You said that at the position number ten, an amount of \$17,000 goes to the writers and publishers. Is that the final payment that goes to the writers and publishers?

VINCENT: No. All of the figures that are on the chart system are actual minimum figures. In other words, they probably are going to earn more money than what those figures show because we do use five other factors as I have mentioned before in computing an affiliates earnings.

A WRITER: My question is, two years after the first payment will there be no more income on those titles?

VINCENT: If they were up in the top ten or the top twenty, we know that the radio stations are going to continue to perform them from time to time as oldies and we take that into consideration. We do receive all of the network logs and local playlists. We also know that if a tune is covered and a cover re-

cording comes out on it, be it an album or another single, the whole procedure starts over. Release money is paid for cover recordings and album cuts and you can continue to earn money.

A WRITER: How long does one sign for at SESAC?

VINCENT: Well, that's a flexible thing. Usually our writer's agreements are for three years and our publisher agreements are for five years.

A WRITER: What happens if a song is number 20 one week and the next week it's number ten?

VINCENT: Whatever the highest position the song achieves in each trade magazine and then averaged by three is the figure we use for the quarter.

A WRITER: If your payment scales are based on record sales and you are involved in purchasing records that are collecting sales —

VINCENT: Our payment scales are based on chart activity. The amount of promotional records we purchase does not affect a works position on the chart.

A WRITER: If ten great singles came out at once, how do you decide which one to promote?

VINCENT: It's usually based upon the record which we feel is the strongest. We will, however, try to give promotional consideration to as many as possible — within economic and good sense limitations.

A WRITER: What does that mean?

VINCENT: We have a music evaluation committee at SESAC. If a writer expresses an interest in affiliating with SESAC, our normal procedure would be to submit his material to the committee which would review it and unless we felt that the prospective affiliate has potential, we would not offer affiliation because we would have no purpose in registering and indexing compositions that are never going to receive commercial performances. We would prefer having a handful of good active writers and publishers rather than use a fishnet type of approach. The same theory holds true regarding what we promote. If we feel a writer has good material we will promote that writer. Of course it also depends on our promotion budget for that year.

A WRITER: Do you notice any trends in BMI or ASCAP where they are moving toward collecting mechanicals?

VINCENT: No, I don't think they want to get involved with the collection of mechanicals.

A WRITER: What do you mean by mechanicals?

VINCENT: The mechanical right is the right that is granted for the mechanical reproduction of your work; pressing the record, the manufacturing of the tape or cassette. This right is usually admin-

istered by a mechanical rights agency like the Harry Fox Organization. They collect money from the record company and distribute it to the publishers. The publisher then breaks it down and pays the writer.

A WRITER: Would we have to go the Harry Fox Agency, the publisher and then AGAC?

LOU: The writer cannot go to Harry Fox to find out how many mechanicals were sold. It is strictly an organization for publishers. You as a writer cannot go. But you should be in touch with your publisher to find out how many mechanicals are being sold.

A WRITER: Basically, the publisher collects for the writer, right?

LOU: The publisher collects for you on mechanicals.

A VOICE: Is SESAC in the publishing business?

VINCENT: No, we do not publish. However, I'd like to point out that just as we promote here in the United States, we will at times purchase promotional copies of records and mail them to publishers in Europe in order to obtain publishing agreements on behalf of our affiliates. So in a sense we do function as a publisher in the promotion aspect.

A VOICE: What percentage of chart material now is producing for SESAC?

VINCENT: Well, it depends upon which chart you are talking about. I would estimate that we are on the country single and album charts each week with anywhere from 5% to 15% of the action. Record World has initiated a Gospel chart and many that I've recently seen carry about 30% SESAC material. In the Pop field, though I didn't see any SESAC works on the chart this month, we recently came off a #1 monster Pop record — "Convoy".

A WRITER: How do you rate payments on Gospel?

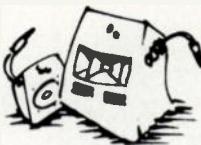
VINCENT: When all three trade magazines carry a Gospel chart we will use a procedure similar to Top 100 Pop, Country, R&B and Jazz. I think Gospel right now is one of the fastest growing markets in music, but we presently base our payments in the Gospel area on the six factors previously mentioned.

A WRITER: Are there writers that write Pop and Gospel for instance?

VINCENT: Billy Preston has written several good Gospel copyrights. His sister, Rodena Preston is a Gospel record artist and is a SESAC affiliate. If you contact the Gospel Music Association in Nashville they will send you a directory of publishers.

A WRITER: The song by Billy Preston, "That's The Way God Planned It" is a crossover?

continued on page 36



Binaural Sound

by Leo de Gar Kulka

(Pres. College for Recording Arts)

Ever since microphones have become smaller and more precise in their sensitivity over the audible frequency range, engineers engaged in recording have experimented with different methods of microphone placement in their efforts to make the recording and reproduction of sound more "life-like" and realistic.

In the first stages recording was confined to a single channel (or monaural), mainly due to the lack of any practical storage medium to record and reproduce what the microphone heard. With the advent of tape the problem of separate channels was solved and the disc cutter soon followed which was capable of storing such information in a single groove and on the conventional disc.

The word stereophonic was coined to contrast with monophonic and the effort was begun to convince the public that it was indeed worthwhile to have dual amplifiers and dual speakers. This was dramatically demonstrated by steam locomotives roaring through your living rooms, waves engulfing your household and birds twittering merrily as they flew back and forth. Ping-Pong became the style and you were assured that you had the ultimate if you could hear the strings only in the left speaker, the horns in only the right speaker and a soloist floating somewhere in between. Gradually, the form evolved and some engineers and producers were creating three dimensional effects by using two microphones spaced some distance apart but in the same plane. This was soon supplemented by the addition of sweetening microphones placed nearer to the sound source to bring more emphasis to an instrument or section. This sounded very well when handled carefully. The stereo pair of microphones set the spacious sound and the multiple sweetener microphones pinpointed direction and presence. As long as the close mics did not move an instrument out of its perspective, this technique sounded very good.

This state of affairs, however, lasted only a short time. Multiple microphones soon led to multiple tracks and the "track" race was on. Even though the stereo stage pan pots can spread the

sound over 180 degrees, and infinite adjustments can be made in the remix, we end up much too frequently with pinpoints of sound which contain no depth or dimension.

In the two microphone theory dimension can be heard, but many times there is an inability to resolve the two images into a three dimensional whole. The problem is similar to the visual problem in stereo photographs. The pictures are taken with two lenses spaced the same distance apart as the average pair of eyes. The distance between the lenses and the eye separation is a critical measurement. The brain must resolve the two images into a three dimensional whole. Therefore, if we take a cue from the visual experience we find that the closer the microphones are placed to coincide with the aural nerves, the more realistic and three dimensional is the listening experience. The most effective and widely used system built around that theory is the Sum and Difference principle as exemplified by the Neuman SM-69 and the AKG C-24 microphones. The perspective and realistic dimension

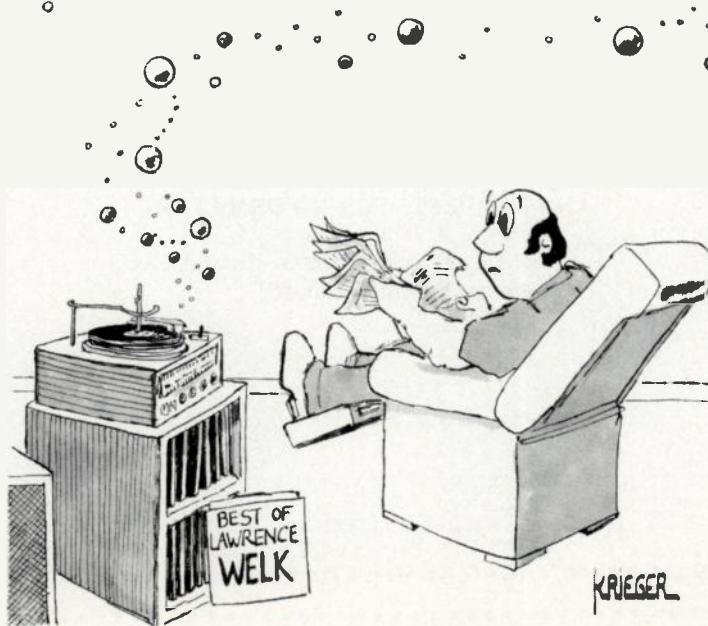
possible with these microphones is truly marvelous in the hands of skilled engineers.

We come now to the consideration of the system whose name bears the title of this article. Binaural - Bi=two, Aural=Ears - Two Ears. In Germany in the late 50's and early 60's a group of men were experimenting with an entirely different approach to "realism." They made a plastic head and placed two cardioid microphones in the positions where the ears would be. They listened to the output of this system in another room and found they heard well what was happening in the left and right sides of the studio, but they had no "phantom" center information. Obviously, directional mics were not the answer and another test was made using omni-directional mics. The sound images were more realistic, but listening through speakers produced a blurred result due to the room acoustics and phasing in the listening environment. The acoustic properties of the studio or concert hall were super-imposed upon those of the listening room, causing severe phase cancellation and the like. However, upon listening to this sound pick-up with earphones, the realism and dimension achieved was truly remarkable.

At this time the stereo, multi track system was developing so rapidly that nothing more was done along the "dummy head" line.

Subsequently, since studio engineers were accustomed to hearing almost everything from the multi track channels over four speakers it was not long before quadraphonic was presented to the listening public. The problem here was *continued on next page*

SHARPS AND FLATS By Butch Krieger



Audio from page 35

the controversy over what direction to go in developing this "new" and greater realism. Quadraphonic could only be successful if put on a disc just as stereo was. This could be achieved by matrixing the channels for the rear or by using sub-carrier tones to carry this information. The proponents of both systems are well divided and we shall not discuss that here. But while these events have been going on and decisions are to be made by the FCC, etc., the Europeans turned back to their "Dummy Head" and started more research. They again made a plastic head with the approximate mass of the human head. They found that the convolutions of the ears contributed greatly to the projection and phasing of audio information fed to the ear drums, so they duplicated as exactly as possible the head, ears, convolutions, and ear canals and placed the omni-directional mics in the exact place of the ear drums. This came very close to reproducing the physics of the hearing mechanism. The results, when listened to with earphones, were sensational. Directionality and location were incredibly accurate. However, the sound quality was not pleasing and did not seem normal. The fault was found to be the fact that the sound passed through the ear-canal twice. Once during the recording process and again during the listening process. It soon became apparent that if one were to place the omni-directional microphones at the "opening" of the ear canal, the earlobes would reflect the sounds into them and if we then were to listen to the audio through earphones (preferably those referred to as "open" earphones rather than those which hermetically seal the ear area and couple the eardrums to the earphone membrane), an absolute three dimen-

sional effect would be achieved. It was found that the head mass, as well as the mass of the upper torso, all reflect and effect the aural realism of the resultant audio. It has been found that recordings made in this manner are quite astounding in their dimensionality and even decode amazingly well through a quadraphonic SQ decoder.

The Binaural system has an unusual advantage mostly overlooked; the ability of the brain to sort out minute phasing differentials as well as intensity differences is most effectively realized in this system. The phase difference plus the amazing fidelity create a truly 360 degree spacial effect. We hear direction, distance and dimension not only in front of us and to the sides, but to the rear as well.

One thing in closing; it is of extreme importance that playback styli and cartridges be very accurately aligned and weighted for the maximum realization of the Binaural Effect. Poor tracking should be avoided for all reproduction, but to experience the greatest advantage in Binaural listening it is vital that all errors be kept to a minimum.

An exciting example of this technique may be had in our "Direct to Disk" Laboratory Series number 7. This recording made with a Binaural Microphone and recorded directly to the lacquer master contains many sounds of percussion, pianos, marimbas and the like and the musicians play a totally informal jam session. Dimension and directionality will illustrate the article you have just read.

EDITOR'S NOTE: The author is President of the College For Recording Arts located at 655 Harrison Street, San Francisco, California 94107. Their curriculum has been awarded full accreditation by the National Academy of Recording Arts and Sciences.

AGAC

from page 34

VINCENT: Yes. Kris Kristofferson's "Why Me Lord" won the high award of the Gospel Music Association and he also won a Country Music award for it. It is hard to categorize.

A WRITER: Could you mention a couple of names of artists or writers who do work with your company?

VINCENT: Such artists as Elvis Presley, Bobbi Humphrey, Conway Twitty, Ginger Baker, Loretta Lynn, Eddy Arnold, Barbara Mandrell, Aretha Franklin, Charley Pride, Mickey Gilley, Alex Harvey, Graeme Edge, Henry McCullough, Mongo Santamaria, Billy Preston and C. W. McCall. Such writers as Ira Stanphill, Walter Scott, Jerry Gillespie, Ricci Marenco, Chip Davis, Ted Harris, Peggy Forman, Mosie Lister and Glenn Ray. A lot of country writers are unknown to the public although they may have had several smash hits.

A WRITER: Vinnie, how much of a factor should a writer's style of music be in selecting a performing artist's organization?

VINCENT: Well, that's hard to say. Go to all three organizations and tell them what type of music you write and ask for a list of publishers that are interested in hearing that material. Perhaps the best organization to go with is the one who sends you to a publisher who is interested in your material and can do something with it.

A WRITER: How do we know as writers that we are getting a good shake in terms of ASCAP, BMI or SESAC?

LOU: Well, my experience has always been that the closer relationship that you have to your organization, then the closer an accounting you will get. If you are sitting somewhere in Brooklyn and you have written ten songs, gotten ten records, and have never gone up to your performance rights agency, what do you expect? But if you develop a relationship with your society, they will be aware of you as a human being, so bear that in mind. You have to take care of your money. If the record company and the performing rights society is in error and you don't question it, then it's your loss. Unfortunately, most writers are bad business people and never follow those two cents or a penny. We are a penny industry. Strictly pennies, but if you don't follow up where those pennies came from you may lose them. Make an appointment with a writer's representative at your society and ask all the questions you want. I know that there are people at ASCAP and BMI and SESAC who do it, and there is no better way to learn. ☺

AGAC WELCOMES FEEDBACK AND REQUESTS FOR INFORMATION

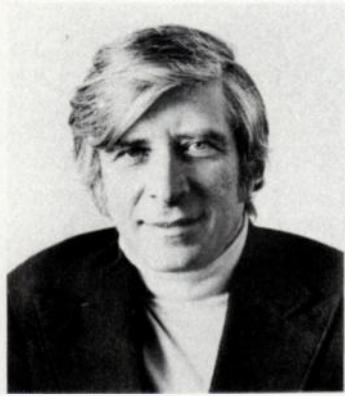
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Elmer Bernstein

the film, become the property of the producers. They can be sold, leased, licensed for commercials, warehoused, or ruthlessly destroyed — but always out of reach of their creators. Producers form publishing companies with the wealth of scores and songs they acquire under these uniform take-it-or-leave-it contracts. On the songs actually published, the writers receive only writers' royalties — they get nothing for the 'other ownership rights' which sometimes yield profits far in excess of the original films for which they were written.

To recover these inestimably valuable 'other ownership rights', the composers assessed themselves to the hilt. They performed at benefit concerts. They raised a war chest in what they modestly describe as "six figures." They engaged a powerful firm of attorneys in New York. They're fighting for keeps.

Lined up to do battle for the producers are equally formidable firms of lawyers — the best money can buy. Over these years, knotty questions have been raised, causes of action, dismissals, reversals, appeals. Much hinges on determining whether creators of words and music are employees or independent contractors — whether the courts or the National Labor Relations Board have jurisdiction. The stakes are high. As Elmer Bernstein said: "We're going to persevere in this cause. Our success will be the greatest benefit to the young people — people starting their careers who want a stake in their future by owning publication rights."

We too are convinced that victory for the composers in this suit will inevitably give the new, free-lance songwriters the leverage they need to improve their own song-by-song contracts. SRS urges all songwriters to support these courageous motion picture and television composers. They are fighting for ALL writers.

If you want to help, write to Elmer Bernstein in care of SRS, 6381 Hollywood Boulevard, Suite 503, Hollywood, California 90028. **f**

Who's Who from page 6

they also publish; Jim Stafford; and Swampwitch. They just finished a project with Isaac Hayes for Polydor and they are producing Nashboro Gospel artists, Troy Ramye and the Soul Searchers, whose latest hit was "Great Change".

The Atlanta chapter of NARAS is holding seminars on the legal aspects of the music business that are aimed at "bringing the amateurs along, so that when they get to be professional, it won't be a complete shock to their nervous systems." Writers in the Atlanta area should inquire by mail. Barbara will send you information and an application.

Barbara wants MOR, Pop Disco, Gospel and Country songs. You may submit a three song maximum on reel-to-reel or cassette tape, with lyric sheets and a self-addressed, stamped envelope.

Barbara says, "If I could give only one word of advice to songwriters, it would be *Tenacity*. In other words, hang in there. Keep writing. Even if what's coming out is not good, write it. Get it out of your head so you can clear your brain and go on to a better thought. Don't give up."



NEW YORK

Cory Robbins, East Coast Professional Manager
MCA Music
445 Park Ave.
New York, N.Y. 10022
(212) 759-7500
MCA Music is a division of MCA, Inc., which also owns MCA Records and Universal Pictures.
Other Offices: Nashville, Los Angeles, London and worldwide affiliate.

Cory started out as a songwriter. He met Bob Reno, President of Midland International while trying to sell his songs, and wound up working for Midland doing record promotion. Cory became Midland Music's Professional Manager and was involved in the placing of "Life Ain't Worth Living" with Gloria Gaynor and George McRae's single, "I'm Gonna Stay With My Baby Tonight". In June of '77, Cory moved to his present position at MCA.

The MCA catalog has "endless standards" — titles like: "Let It Be Me" and "Our Day Will Come". They published the "Carwash" album and the songs "Sky High" and "I Want To Get Next to You".

Cory is working on production projects with two new acts, which MCA is publishing: "Keep It Up" by Nightfall on RCA, a White Disco group; and the Eric Matthew Band, a Kiss-like commercial rock group. Both groups do outside material. MCA has signed a co-publishing deal with Patrick Adams, who has had two chart records this year, including "Dance and Shake Your Tambourine". Patrick is currently producing three acts: Royal Flush, Caress and Personal Touch.

Cory is looking for "any song that can make a great record. Perfect and clever lyrics are important to me." He needs Disco and R&B for the acts in New York who do outside material. Send only two songs on reel-to-reel or cassette with lyric sheets and a self-addressed, stamped envelope if you want the tape back.

Cory adds, "I really need songs desperately. I'm looking and listening all the time, but I'm tough. I don't take many songs, but what I do take generally gets cut. I'm looking for good writers and writer artists.

"I'm really into lyrics. I think they make or break a song. A great melodic hook can't carry a song with weak lyrics, but good lyrics can carry a weak melody. I'm very involved in disco, but the song still has to be strong. Fads come and go, but it always gets back to the good quality song, like 'Let It Be Me'. A good song is timeless."



P.J. Watts, Executive President
Capaquareius Publishing—BMI
2400 Johnson Ave., Suite 14A
Riverdale, N.Y. 10463
(212) 796-2490
Also: Capaquareius Management, Inc.
and P&P Records

P.J. has been in show business since the age of three. She has danced and acted on the stage, in movies like "Cotton Comes To Harlem" and "Landlord", and on TV. In 1974, she and a songwriter friend, Al Pyfrom, decided to open Capaquareius.

Their first artist was Queen Yahna. Queen wrote the lyrics to the song "Ain't It Time You Went Home", with music and arrangement by Arthur Manning. The Capaquareius production of the song on the P&P label went to Top-4 in Bill-continued from page 43



Brenda Lee

the greatest performers in the business. (Barbara's new single "Hold Me" was written by GLENN RAY.)

The funniest new record I've heard in a while is an aural caricature of the President, his bumpkin family, and his staff. Even Rosalynn has some personality as portrayed by June Stewart on *Trust Me*, the GRT album, conceived, written and produced by HANS PETERSEN, who does a great Jimmy Carter and is a morning deejay in Augusta, Georgia.

My travels recently took me to a Birmingham, Alabama gospel show where I got to see the reunited Statesmen Quartet . . . Hovie Lister, Doy Ott, Rozie Rozelle and the great Jake Hess. They were sensational and I'm hoping some record producer gets smart and produces some new records with them.

Then on to Macon, Georgia for the Sixth Annual Capricorn Records Summer Games and Picnic with about

4,000 other music folks from around the world. Saw a great new group, the Dixie Dregs.

Later, in Atlanta, I had a chance to see Wendy Bagwell and the Sunliters perform. Wendy and his "Rattlesnakes" story knocks me out. If you catch his act, get him to sing, "I'm Using My Bible For A Road Map."

Phil Johnson has just finished an album for Greentree Records, entitled, *Dallas Holm and Praise . . . Live*. Praise members are Randy Adams, LaDonna and Tim Johnson. LaDonna is a sister of super-talent Larry Gatlin.

Hip information you can use while wasting your time with a glass in your hand:

Brenda Lee is 4 foot 9 inches tall, and wears size 1 shoe . . . "Gentle To Your Senses" recorded by Mel McDaniel was written by LARRY WILLIAMS, whose "Let Your Love Flow" was a top BMI winner last year . . . Roy Clark has lost over 25 pounds by not jogging to the



Barbara Mandrell

table . . . Dony and Joy McGuire are leaving the Downings. Joy is the featured singer on "I've Got A Song" written by DONY and PAUL DOWNING . . . Seventy-two year old Carrie Cash, Johnny's mother, is the official greeter at the House of Cash in Hendersonville, Tennessee . . . Denny Brewington, a lawyer, has joined Ed Shea and the ASCAP-Nashville staff . . . Mel Tillis has signed to promote the Teaberry line of CB radios and Kitty Wells will do commercials for Heritage House, a family restaurant chain . . . Joe Tex and producer Buddy Killen got a gold record for "Ain't Gonna Bump No More (With No Big Fat Lady)" . . . LENNY LeBLANC and PETE CARR of Big Tree's LeBlanc and Carr may have a hit with "Falling," written by LeBLANC and fellow Muscle Shoals buddy, ED STRUZICK . . . MERI WILSON, who wrote and performed "The Telephone Man," is produced by Boomer Castleman and Jim Rutledge. Rutledge was/is a member of Bloodrock, who struck with "D.O.A." . . . BEN PETERS wrote "Daytime Friends" for Kenny Rogers . . . SESAC honored CLARA WARD, composer of "How I Got Over" with a special exhibit to be placed in the Songwriters' Hall of Fame . . . JERRY HOUSE penned Mel Tillis' "I Got The Hoss" (which I think is double entendre) . . . Vice-President Mondale visited the Grand Ole Opry recently . . . DALE EVANS wrote "Happy Trails To You" because hubby Roy Rogers always signed his autographs "happy trails" and she figured he should have a theme song with that message . . . Producer NORRO WILSON and MARGO SMITH wrote and did a duet called "So Close Again" for Warner Brothers . . .

Elektra's Carmol Taylor's first Grand Ole Opry appearance was August 27, 1977. ♪

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R&B Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Commodores	Brickhouse	Commodores	Jobete Music/Commodore Entertainment Publ., ASAP, (Motown)
2. R. Ransom R. Hargis J. Brown	Dusic	Brick	Caliber/Good High, ASCAP, (Bang)
3. Peter Brown R. Rans	Do Ya Wanna Get Funky With Me	Peter Brown	Sherlyn/Decibel, BMI, (T.K.)
4. Donna Summer G. Moroder P. Bellotte	I Feel Love	•Donna Summer	Pick's, BMI, (Casablanca)
5. Frankie Beverly	Lady of Magic	•Maze	Pecle, BMI, (Capitol)
6. L. R. Hanks T. Grey	Back In Love Again	L.T.D.	Iceman, BMI (A&M)
7. S. Marshall T. Wortham	The Whole Town's Laughing At Me	•Teddy Pendergrass	Mighty Three, BMI, (Epic)
8. Norman Whitfield D. Turner	Do You Dance (Part 1)	Rose Royce	Maytewlfth/Warner Tamerlane, BMI (Warner Bros.)
9. Eddie Robinson Don Davis	Shake It Well	Dramatics	Groovesville Music, BMI/Conquistador Music, ASCAP, (ABC)
10. N. Pigford E. Parts	It's Ecstasy When You Lay Down Next To Me	•Barry White	Sa-Vette, BMI, (20th Century)

Country Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. J. House	I Got The Hoss	•Mel Tillis	Sawgrass, BMI, (MCA)
2. J.R. Hubbard D. Feller	East Bound And Down (I'm Just A) Redneck In A Rock And Roll Bar	•Jerry Reed	Duchess/Vector, BMI (RCA)
3. M. Barer F. Brooks	I'm Just A Country Boy	•Don Williams	Folkways, BMI, (ABC-Dot)
4. J. Gillespie	Heaven's Just A Sin Away	•Kendalis	Lorville, SESAC (Ovation)
5. Jack Foster Bill Rice	Once In A Lifetime Thing	•John Wesley Ryles	Jack & Bill, ASCAP (ABC-Dot)
6. J. Barry D. Haywood	If It Ain't Love By Now	•Jim Ed Brown & Helen Cornelius	Steeplechase, BMI, (RCA)
7. Ronnie McDowell L. Morgan	The King Is Gone	Ronnie McDowell	Midnight/Brim SESAC, (Scorpion)
8. Larry Gatlin	Love Is Just A Game	Larry Gatlin	First Generation, BMI (Phonogram)
9. Ben Peters	More To Me	•Charley Pride	Pi-Gem, BMI, (RCA)
10. G. Ray	Hold Me	•Barbara Mandrell	Gator, SESAC, (ABC-Dot)

Easy Listening Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Carole Bayer Sager Marvin Hamlisch	Nobody Does It Better	•Carly Simon	United Artists, ASCAP/Unart, BMI (Elektra)
2. R. Roberts	Just Remember I Love You	Firefall	Stephen Stills, BMI (Atlantic)
3. Joe Brooks	You Light Up My Life	•Debbie Boone	Big Hill, ASCAP (Warner Bros.)
4. A. Jordan H. David	It Was Almost Like A Song	•Ronnie Milsap	Chess/Casa David, ASCAP (RCA)
5. Boz Scaggs	We're All Alone	•Rita Coolidge	Boz Scaggs, ASCAP (A&M)
6. Roy Orbison J. Meison	Blue Bayou	•Linda Ronstadt	Acuff-Rose, BMI (Asylum)
7. Barry Gibb Robin Gibb	How Deep Is Your Love	Bee Gees	Stigwood, BMI (RSO)
8. Ben Peters	Daytime Friends	•Kenny Rogers	Ben Peters, BMI (United Artists)
9. John Williams	Star Wars (Main Theme)	•London Symphony Orchestra	Fox Fanfare, BMI (20th Century)
10. Stevie Wonder	Another Star	Stevie Wonder	Jobete Music/Blackball Music, ASCAP (Motown)

Songwriter Top 40

Songwriter	Title	Artist	Producer	Publisher, Licensee, Label
1. Carole Bayer Sager Marvin Hamlisch	Nobody Does It Better	•Carly Simon	Richard Perry	United Artists, ASCAP/Unart, BMI, (Elektra)
2. John Williams	Star Wars Title Theme	•Meco	Meco Monardo Harold Wheeler Tony Bonlou	Fox Fanfare, BMI, (Casablanca)
3. Mick Jones L. Gramm	Cold As Ice	Foreigner	John Sinclair Gary Lyons	Somerset/Evansongs/Warner Bros., ASCAP (Atlantic)
4. E. Carmen	That's Rock 'N Roll	•Shaun Cassidy	Michael Lloyd for C.A.M. — U.S.A., BMI, Mike Curb Prods. (Warner/Curb)	
5. Joe Brooks	You Light Up My Life	•Debby Boone	Joe Brooks for Big Hill, ASCAP (Warner/Curb)	
6. H.W. Casey	Keep It Comin' Love	K.C. & The Sunshine Band	Henry Wayne Casey, Richard Finch for Sunshine Sound Ent., Inc.	Sherlyn/Harrick, BMI (T.K.)
7. R. Temperton	Boogie Nights	Heatwave	Barry Blue for Indigo	Pondor/Almo, ASCAP (Epic)
8. J. Tempchin	Swayin' To The Music (Slow Dancin')	•Johnny Rivers	Johnny Rivers	Warner Bros., ASCAP (Atlantic)
9. Donna Summer G. Moroder	I Feel Love	•Donna Summer	Giorgio Moroder Pete Bellotte	Rick's/Sunday, BMI (Casablanca)
10. Commodores	Brickhouse	Commodores	J. Carmichael Commodores	Jobete Music/Commodore Entertainment Publ., ASCAP (Motown)
11. Ronnie McDowell Lee Morgan	The King Is Gone	Ronnie McDowell	Ronnie McDowell Lee Morgan	Midnight & Brim, SESAC, (GRT)
12. L. Turner G. Douglas	Jungle Love	Steve Miller Band	Steve Miller	Sailor, ASCAP, (Capitol)
13. N. Pigford E. Paris	It's Ecstasy When You Lay Down	Barry White	Barry White	SaVette, BMI (20th Century)
14. S. Wright L. Garrett, L. Hardway, Stevie Wonder	Signed, Sealed, And Delivered	•Peter Frampton	Peter Frampton	Jobete Music Col. Inc. ASCAP, (A&M)
15. A. Jordan H. David	It Was Almost Like A Song	•Ronnie Milsap	Tom Collins Ronnie Milsap	Chess/Casa Davis, ASCAP (RCA)
16. Bugali Musker	Heaven On The 7th Floor	•Paul Nichols	Christopher Neil	Keyboard Pendulum/Chappell, ASCAP (Polydor)
17. Michael Masser Linda Creed	The Greatest Love Of All	•George Benson	Michael Masser	Columbia Pictures, BMI, (Arista)
18. Chuck Berry	Surfin' U.S.A.	•Leif Garrett	Michael Lloyd for ArcMusic, BMI, (Atlantic)	
19. R. Roberts	Just Remember I Love You	Firefall	Jim Mason	Stephen Stills, BMI, (Atlantic)
20. Stevie Wonder	Another Star	Stevie Wonder	Stevie Wonder	Jobete Music Co./Blackball Music, ASCAP, (Motown)
21. D. Addrisi D. Addrisi	I Believe You	•Dorothy Moore	Tommy Couch James Stroud Wolf Stephenson	Musicways/Flying Addrisi, BMI, (T.K.)
22. R. Leigh	Don't It Make My Brown Eyes Blue	•Crystal Gale	Allen Reynolds	United Artists, ASCAP (United Artists)
23. Eric Carmen	She Did It	Eric Carmen	Eric Carmen	C.A.M., BMI (Arista)
24. Woolton Alan Parsons	I Wouldn't Like To Be Like You	Alan Parsons Project	Alan Parsons	Woolfsons, BMI, (Arista)
25. Peter Brown Robert Rans Drive	Do You Wanna Get Funky With Me	Peter Brown	Cory Wade	Sherlyn/Decibel, BMI (T.K.)
26. G. Sherrock	Help Is On The Way	Little River Band	John Boylan Little River Band	Australian Tumbleweed, BMI, (Capitol)
27. R. Ransom R. Hargis J. Brown	Dusic	Brick	Phil Benton & Brick	Caliber/Good High, ASCAP, (Bang)
28. J. Krueger	We Just Disagree	Dave Mason	Dave Mason Ron Nevison	Manitowoc, BMI, (Columbia)
29. M. Dixon W. Wilson	I Just Want To Make Love To You	Foghat	Nick Jameson	ARC, BMI, (Warner Bros.)
30. Barry Gibb Robin Gibb	How Deep Is Your Love	Bee Gees	Bee Gees Karl Richardson Alby Galuten/For Kariby Prods.	Stigwood, BMI, (RSO)
31. Roy Orbison J. Meison	Blue Bayou	•Linda Ronstadt	Peter Asher	Acuff-Rose, BMI (Asylum)
32. Boz Scaggs	We're All Alone	•Rita Coolidge	David Anderle	Boz Scaggs, ASCAP (A&M)
33. S. Sondheim	Send In The Clowns	•Judy Collins	Ari Mardin	Beautiful/Reclution, ASCAP, (Elektra)
34. P. Cetera	Baby What A Big Surprise	Chicago	James William Guercio	Poison Print, ASCAP, (Columbia)
35. Jimmy Buffet	Changes In Latitudes, Changes In Attitudes	Jimmy Buffet	Norbert Putnam	Coral Reefer/Outer Banks, BMI, (ABC)
36. Norman Whitfield D. Turner	Do You Dance (Part 1)	Rose Royce	Norman Whitfield	May Twelfth/Warner Tamerlane, BMI (Warner Bros.)
37. G. Murdock J. Kennedy M. Keck J. Ceezy G. Moore B. Borden	Baby Love	Mothers Finest	Tom Werman & Mothers Finest	Satsongs, ASCAP, (Epic)
38. Cockrell Larios	A Place In The Sun	Pablo Cruise	Bill Schnee	Irving/Pablo Cruise, BMI (A&M)
39. Ann Wilson Nancy Wilson R. Fisher M. Derosier H. Leese S. Fossen	Little Queen	Heart	Mike Flicker	Primaro Energ, BMI/Wilsongs, Know/Playmy, (Portrait)
40. Norman Harris A. Felder R. Tyson	Dr. Love	First Choice	Norman Harris	Lucky Three/Six Strings, BMI (Capitol)



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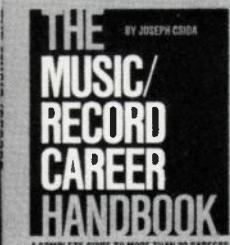
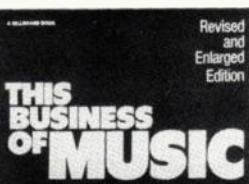
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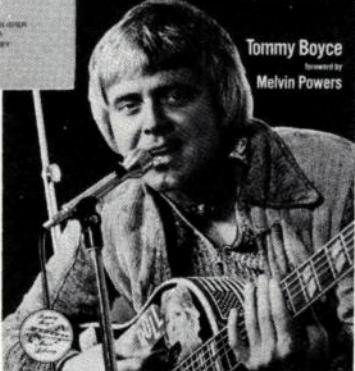


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How I Write Songs (Why You Can) by Tom T. Hall. Over 10 years of Tom T. Hall's commercial success go into this practical and non-technical guide to songwriting and the music industry. Also included are definitions of music business terms and expressions,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

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Who's Who from page 38

board's Detroit disco action chart. Queen Yahna is touring as "Bloody Mary" in "South Pacific" with Jane Powell and Howard Keel. She has also appeared on Broadway in "Porgy and Bess" in the role of Maria, and in the National touring company of "The Wiz". Queen has a nightclub act which won her this review: "The Queen made the stage her throne. She's the goddess of song." Queen needs songs with feeling, strong R&B and disco ballads, songs with a Gospel feel.

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A Apart from the books which you can order direct from Songwriter (advertised elsewhere in the magazine), these books are extremely useful to all writers:

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• *Lyrics on Several Occasions* by Ira Gershwin—(Viking Press)

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Q How much music must a person write to a song to be considered the composer? Would the chord progression and basic melody be enough to qualify him as composer, or does each note have to be defined for each word in the lyrics?

E.C. Adams
Grand Falls, Canada

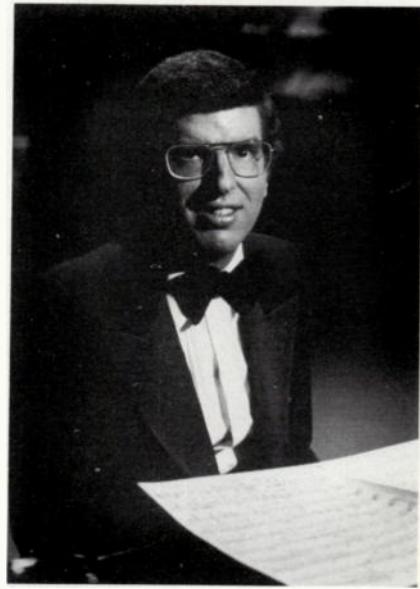
A The main thing about being the composer of a song is not so much the musicianship, but the actual contribution and musical ideas. Many "composers" do not actually write music — they just hum the melody to a pianist, who writes out the music for them.



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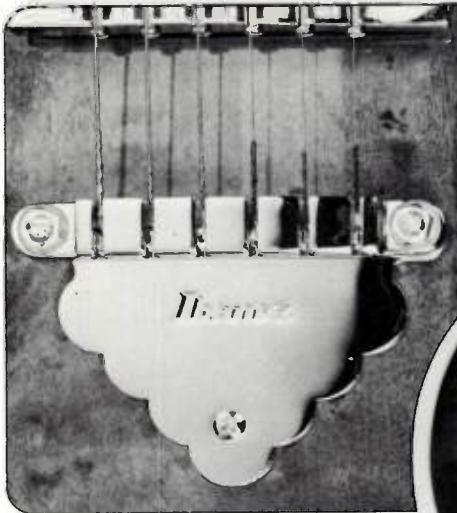
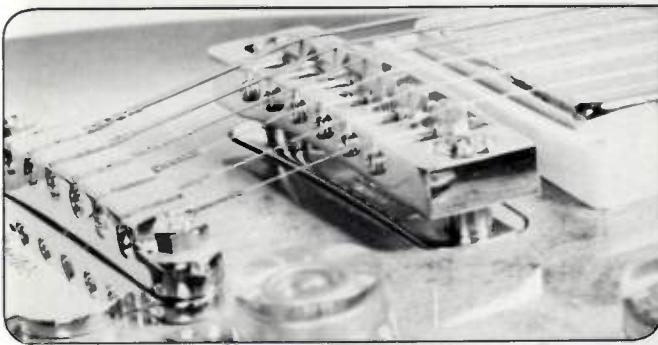


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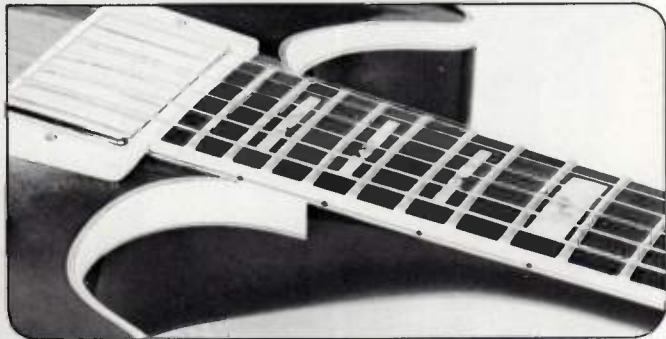
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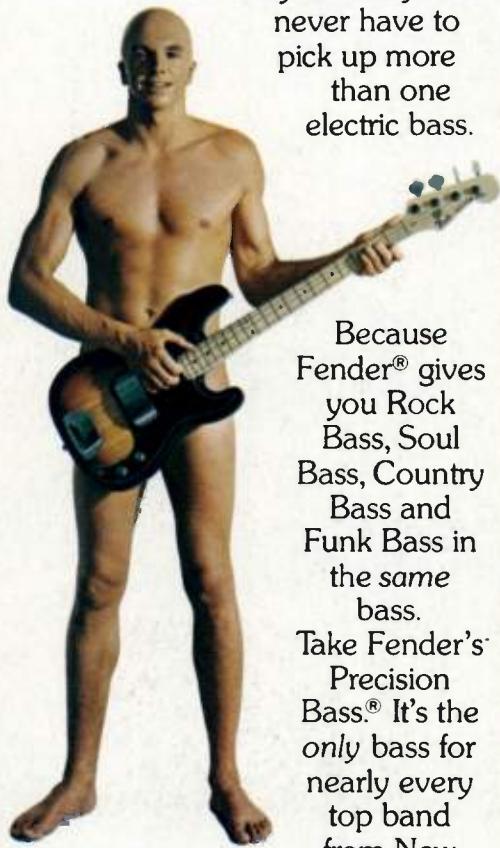
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