

**Sex and
the Songwriter**

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Songwriter

Magazine

Songwriter Interview:

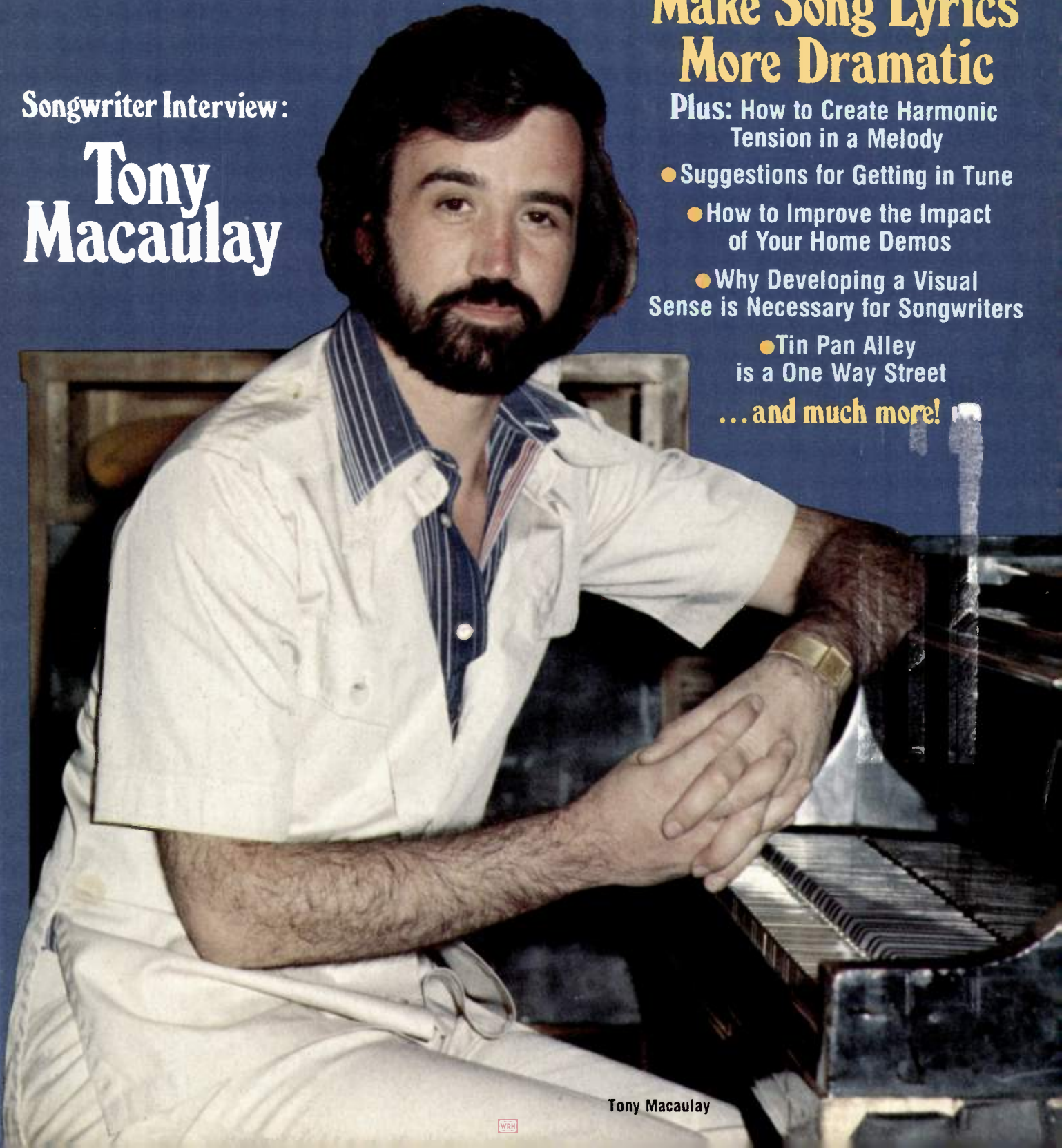
**Tony
Macaulay**

How to Make Song Lyrics More Dramatic

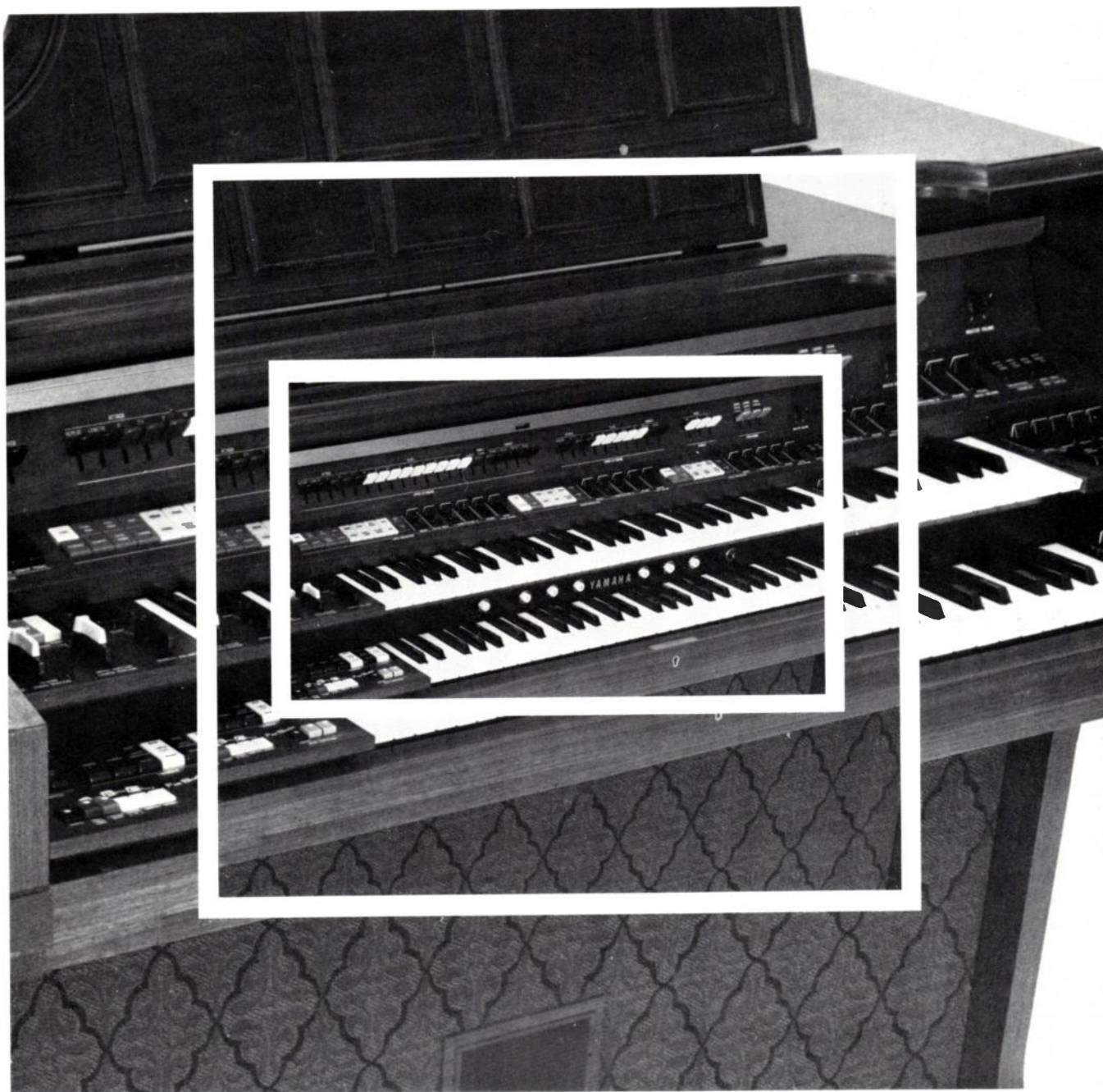
Plus: How to Create Harmonic
Tension in a Melody

- Suggestions for Getting in Tune
- How to Improve the Impact
of Your Home Demos
- Why Developing a Visual
Sense is Necessary for Songwriters
- Tin Pan Alley
is a One Way Street

...and much more!



Tony Macaulay



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Len Latimer
Publisher/Editor



Paul Baratta
Managing Editor

Handicapping the Oscars

Last March we made our picks for the Academy Awards in three music categories and got all three right. Flushed with this success, here are this year's picks. Best Original Music Score — "Star Wars", music by John Williams. We feel this selection is deserved because the music was a very integral element in the overall success of the film. Best Original Song — *You Light Up My Life*, music and lyrics by Joe Brooks. This song not only worked well in the film, but brought people into the theatre to see the picture. Best Original Song Score and/or adaptation — "Pete's Dragon", music and lyrics by Al Kasha and Joel Hirschhorn, adapted by Irwin Kostal.

By way of commentary, it would seem that this last category . . . Best Original Song Score and/or adaptation would be more accurate if it were divided in two, thus making four music categories. According to a spokesperson for the Academy of Motion Picture Arts and Sciences, "There are actually two musical functions sharing the same category. Those are: the adaptation of existing music for the screen using some of the previously written melodies to underscore the film's dramatic moments, and the writing of original songs for a motion picture."

It seems that asking Academy members to judge the merits of adaptation against those of composing an original score is unfair. What criteria do you use? In this year's category, the messrs. Kasha and Hirschhorn ("Pete's Dragon"), and Richard M. and Robert B. Sherman ("Slipper And The Rose") spent their creative energies in composing original songs for the aforementioned films. Jonathan Tunick, who adapted and arranged the music from "A Little Night Music", from a score Stephen Sondheim had already composed for the theatre, (Mr. Tunick arranged the Broadway show as well), is in the same category as Kasha, Hirschhorn and the Sherman Brothers. This is not only unfair to the latter mentioned songwriters, but to Mr. Tunick as well whose work should only be judged alongside that of composers who performed a similar task.

We hope the Academy will consider making four music divisions next year and the best of luck to all the nominees on April 3.

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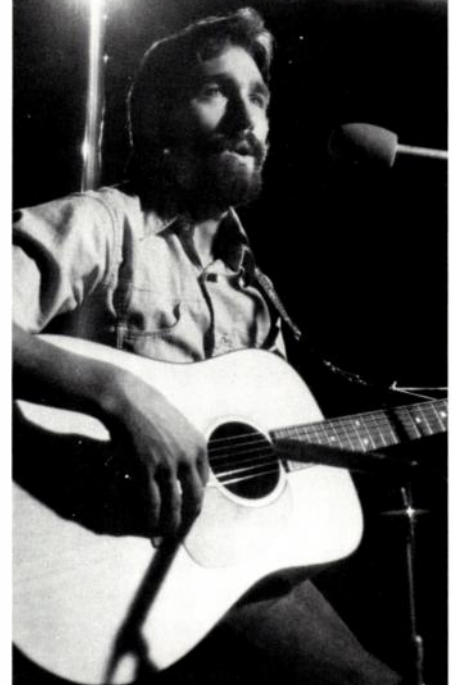
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An extensive dialogue about all facets of songwriting.
by Paul Baratta

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Cover Photo of Tony Macaulay by Richard Di Lello



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How to create harmonic tension in your lyrics.
by Ladd McIntosh

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Suggestions for improving the impact of your home demos.
by Leo de Gar Kulka



There are certain other instruments every serious musician should know how to play.

The implements used in every art form except music both create and preserve the art. If music isn't captured at the time it's created, it's gone forever.

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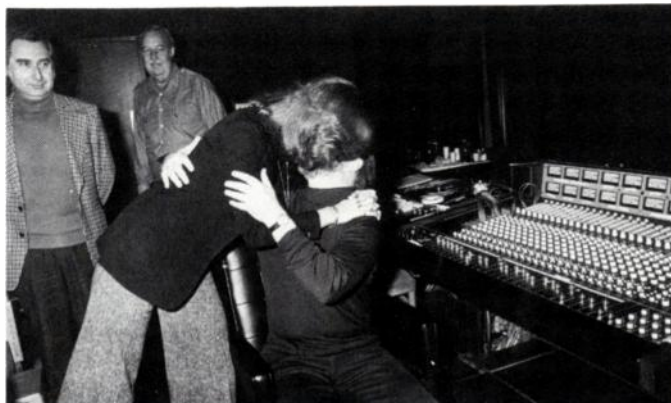
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Songwriter News



BMI Composer John Williams received demonstrative approval during playback of his new score to 20th Century's forthcoming thriller, "The Fury". Williams has scored the three largest grossing movies in box office history: "Jaws," "Star Wars", and "Close Encounters Of The Third Kind". The internationally renowned composer's son, Joe, makes his debut as a lyricist collaborating with his father on two thematic songs used in "The Fury". Shown (l to r) Brooke Es-cott, BMI's Motion Picture and TV Relations and Williams in "before and after" shots.

Secretary Makes Good

Donna Hicks, exclusive U.A. Music writer, has penned a song, *Save The Hollywood Sign*, to tie-in with the city's plan for the general improvement of Hollywood and the project to replace the landmark sign.

Recently the music industry became involved with the restoration of the sign via concert promoters Shel Safran and Robert Randall of North American Tours. Under their auspices, fund raising for the sign will include a telethon, sale of t-shirts, and a benefit concert at the Hollywood Bowl.

Ms. Hicks will gift the Hollywood Chamber of Commerce with a portion of her royalties earmarked for the Save the Hollywood Sign fund. A former secretary discovered in U.A.'s legal department, Hicks who hails from Arkansas says "The Hollywood sign was the first thing I saw when I arrived here with my own secret dream of becoming a professional songwriter. It's because of this that I decided to write about something which so symbolizes a place of opportunity."



Superstar Producer Richard Perry accepts an ASCAP plaque for his super contribution to Leo Sayer's chart busting You Make Me Feel Like Dancing, which he produced.

TEAC Financing

Through the facilities of FinanceAmerica, a financial service company of Bank of America, a musician wanting to purchase Tascam equipment through dealers across the country, can do so through a new finance program which has newly begun. Under the FinanceAmerica program, he fills out the application and, if he qualifies, he can purchase the equipment on credit. He lists his agent or personal manager, union card number, and past, present and future bookings which gives the bank branches the opportunity to verify the info and accurately gauge the customer's potential income. According to Ken Sacks, national sales manager for TEAC Tascam Series, "This provides a promising musician the equipment he needs at a rate commensurate with his income, so that he can create and record his music in his home." Check with your dealer about the TEAC Tascam Finance-America Plan.



Randy Edelman has signed with the Arista Music Publishing Group, it was announced by Billy Meskel, Vice President and General Manager of Arista Publishing. With material recorded by a wide range of artists, including Olivia Newton-John, Bing Crosby, the Carpenters, Jane Oliver and Shirley Bassey, Edelman has also had a top five hit with Barry Manilow's Weekend in New England and a top ten R&B hit with Labelle's Isn't It A Shame? Edelman's current Arista LP is "If Love Is Real." Pictured from left are: Mike Connors, Randy's manager, Clive Davis, President of Arista Records, Randy, and Billy Meskel. continued on page 13

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ASKAPRO

...with Jerry Love and Michael Zager of Love/Zager Productions

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 noon time seminar to help the working songwriter become more knowledgeable in all aspects of the business of music. Those of you in the New York area are welcome to rap with music biz pros any Thursday from 12-2 P.M. at AGAC, 40 West 57th Street, New York, (212) 757-8833. A telephone call is required for a reservation as space is limited.

MODERATOR: How did the two of you get into doing what you're doing?

JERRY: I started at 16 working in a record store and selling records, not just playing them. I mean really selling them. Then I became a disc jockey. I've been on WNEW-FM, I've been on WBLS, CBS-FM, WCOP in Boston and a lot of stations around the country. And it's all just a feel. You know . . . doing the right thing. Then I became a promotion man for Alpha distributors and my first job was at Morty Wax doing promotion here in New York. Then I went to Warner Brothers and then I was general manager of Kama Sutra for about a year and a half and then A&M got me for twelve years. And I ran the east coast A&R and artist relations and promotion out of the New York office. And it's just love of music with me. Michael is schooled.

MICHAEL: Well, I started out as a musician all through high school and college. I actually didn't study music other than piano lessons till after I got my degree; then I went to music school. And I was very interested in writing for the theater. I got a partner and we were studying with Stephen Sondheim because the theater was really what I wanted to do. I never even listened to pop music until 1969; I was really a jazz freak. In order to survive while we were trying to make it in theater, we formed Ten Wheel Drive. It was the first band to have horns and we were very successful. And we toured for about four or five years and while I was doing that I got very heavy into commercials — arrang-

ing, producing and writing. And a few records. And Jerry left A&M and had an idea for a concept album and we sold it to Roulette. It became a pretty big disco album — and that's how we started.

WRITER: I just made a demo. I took it to a couple of people and they said yeah, okay when you get a band, come back and we'll come hear your band, which seems to make sense. How much do they want you to have together? How many songs?

JERRY: Well, let me explain something. It's really a vicious cycle when it comes to an artist going to a record company with a tape. The first thing the record company wants to hear on that tape are hits. They're not interested in the idealistic "it's a great song." They want to hear songs they can make money with. Then if you have that on the tape, they want to see you because if they're going to go into an album project with you, they're going to lay out anywhere from between \$50,000 and \$100,000 to get that album out. It's a big investment on which to get their return, and they get their money back only if it sells. If it doesn't they don't come to you and ask for the money back. It is taken off your royalties — if there are royalties, but they're laying out the money. So to go to a record label, you've got to go with a tape that has absolute hit records. Then they have to see you perform because the whole thing with an album other than a hit is having an act out touring. Then they ask you do you have an agent? Do you have a manager? Then you go to a manager. And you say I have some interest here and there. He says, "Well, if the interest means a deal, then I'll consider managing you." An agent doesn't want to touch you unless you're working, but how do you work without a record deal? It's incredible. Very hard to make a record deal today.

MICHAEL: And you should have about five or six songs ready for live presentation. They basically won't want to sit through any more unless they're very interested. A company like Columbia

would probably have you go in and record some more. A lot of the major labels who have their own studios will probably want to have maybe another six or seven things. Even after seeing you — unless you're very fortunate and have very heavy management and a lot surrounding it — the record companies are not interested just in the music; they're interested in the business that surrounds you.

WRITER: When you produce an artist, do you do a demo, or do you do a whole record or what?

JERRY: Well, when we get involved with an artist, an artist most of the time will have an act, or we will try and go in and do four or five tunes as a demo, a good demo. And hopefully, in our opinion, all four or five are hit records. Again it goes back to when you go to a record company, they want to hear hits before they put up that money. We like to know the artist can also do a live act, which is also a very important thing for a record company.

LOU: Jerry, do you think it's a detriment if the artist who writes his own material only wants to record his own material?

JERRY: I think as a producer it's the worst thing going unless he's going to write ten hits. I think any act, whoever they are, should be open to a hit tune. If you find a tune that's a hit tune and you play it for them and they say "Wow, that's really great but we want to do our own stuff," then you're bucking greed.

WRITER: When you're listening for tunes for an artist you're producing, how much of it is that it fits with the artist's style, like in performing, and how much do you listen for the straightaway hits?

JERRY: Well, the way we listen as producers, we get together with the artist and Susan McCusker, who runs our publishing firm. We come with about twenty or thirty tunes when we're going into an album project. Then we sit down with the artist. The way we record is the artist has to like the tune and we

continued on page 34

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1974 - Tim Moore...

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Other 1974 winning songs have been recorded by . . .

The Lettermen
Al Wilson
Bobby Goldsboro
The Oak Ridge Boys
. . . to name a few

1975 - Phil Galdston & Peter Thom...

Phil and Peter's winning song, "WHY DON'T WE LIVE TOGETHER," has many covers, including being featured on two Barry Manilow million-selling Arista albums, "Tryin' To Get The Feeling" and "Barry Manilow Live."

The 1975 Grand Prize winners (professionally known as GALDSTON & THOM) have recently released their first WARNER BROS. LP, "AMERICAN GYPSIES," produced by John Simon.

Other 1975 winning songs have been recorded by . . .

Hall & Oates
Eddie Rabbit
The Sanford-Townsend Band
Joe Stampley
. . . to name a few

1976 - Kim Carnes & Dave Ellingson...

Kim and Dave's winner, "LOVE COMES FROM UNEXPECTED PLACES," has been recorded by Barbra Streisand, on her "Superman" LP, Jose Feliciano, Melanie and by Kim herself on her latest A&M album, "SAILIN'." It also won top prize for outstanding composition in the Tokyo Music Festival. Their material is in constant demand, having written songs for top artists such as Frank Sinatra, Marie Osmond, Andy Williams, Anne Murray and The New Riders Of The Purple Sage.

Other 1976 winning songs have been recorded by . . .

Tony Orlando & Dawn
Hank Williams, Jr.
Ray Charles
Johnny Tillotson
. . . to name a few

1977 - Watch The Charts For These Winning Songwriters...

Tom Benjamin
Betsy Bogart
Richard Brenckman

Robert Byrne
Gary Griffin
Shawna Harrington

Emmitt Jackson, Jr.
Lowell K. Lo
John Curtis Meyer

Marvin Moore
Bernie Wayne
. . . to name a few

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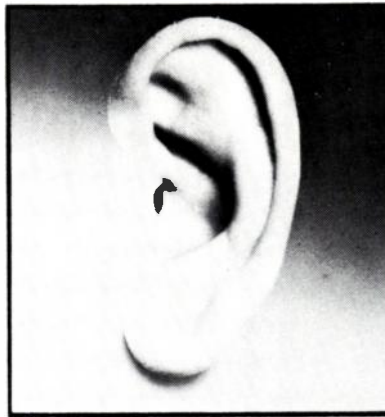
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Any number of songs may be entered. Each song can compete and **WIN** in as many categories as your division permits:

AMATEUR DIVISION	PROFESSIONAL DIVISION
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2. Easy Listening	2. Easy Listening
3. Country	3. Country
4. Folk	4. THE ASF 5 OPEN*
5. Gospel/Inspirational	
6. THE ASF 5 OPEN*	

*THE ASF 5 OPEN is a brand new category in both divisions. It can only be chosen as an additional category. Songs of every type (from "punk" to Christmas songs) will compete on their own merit.

THE VOCAL PERFORMANCE COMPETITION

This is a special competition that recognizes the vocal talents of our entrants. It is open to amateur performers only. It is a separate competition from songwriting, with its own Grand Prize.

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🎵 **THE SONGWRITERS' HANDBOOK** — This book will provide you with vital information on the music business that every songwriter should know. You'll learn about music publishing, copyrights, performing rights, mechanical income, etc. (Regular \$3.00 value)

🎵 **THE FINAL LIST OF 1978 WINNERS** — You will get the results of this year's competition — including a list of all the judges and Final Judges, Grand Prize winners, Category Winners, Semi-Finalists and Quarter-Finalists.

NOTE: Each entrant will receive **ONE** each of the above regardless of the number of songs entered. The optional Cassette/Feedback feature is available for **EACH** song submitted, but only in one category, and only in the songwriting competition.

ENTRY PROCEDURES

(Please use as a check list when preparing your entry)

- ☐ Record your song on your own cassette, making sure that the judges will be able to hear it clearly. If you wish to send in your entries on disk or reel-to-reel tape, we will duplicate them onto one of our cassettes for only **\$1.00 per song.**
- ☐ Record only one song per cassette. Start recording at the beginning of the tape. Rewind tape before mailing.
- ☐ On the side of the cassette on which your song is recorded, print the song title **ONLY.**

Complete the attached entry form or reasonable facsimile, paying particular attention to the following points:

- ☐ **DIVISION CHOICE** — Choose **ONLY** a category or categories

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from your division (Amateur or Professional). For definition, see Rules & Regulations #8.

- ☐ **CATEGORY CHOICES** — You **MUST** designate at least one category in which your song will compete. The fee for entering one song in one category is \$13.85.

To enter your song in additional categories and/or JUDGES' DECISION OPTION (JDO), check the appropriate boxes on your entry form. No additional cassettes are required — we will duplicate for you. The fee for each additional category and/or JDO is \$8.25 each.

(Note: Both THE ASF 5 OPEN and JUDGES' DECISION OPTION may **ONLY** be selected as additional categories.)

- ☐ **THE VOCAL PERFORMANCE COMPETITION** — This special competition is open only to amateur singers (see Rules & Regulations #9). Divisional status differs from the songwriting competition's rule #8, so be sure to read both. The fee for entering the Vocal Competition alone is \$13.85 and it does not feature the Cassette/Feedback offer. You may choose this competition as an additional category for an additional \$8.25. We will duplicate it on to one of our cassettes for you. You may then choose to receive the Cassette/Feedback feature on your songwriting competition original tape.
- ☐ Make sure that you have provided all the information required on the entry form and that you have signed and dated it in the designated spaces.
- ☐ If entering more than one song, you will need a separate cassette for each, as well as a separate entry form, photostat or reasonable facsimile.

With the above completed, you are now ready to mail in your entries:

- ☐ Wrap your entry form around its cassette, enclosing a check or money order (made payable to The American Song Festival). Use rubber bands or string wrapped in both directions.
- ☐ Be sure to **PRINT** your name and address clearly on the outside of the package. This is to insure that an acknowledgement of receipt can be promptly mailed back to you. The mailing information will

be copied from your package, so readability is very important.

- ☐ Your entry package must be postmarked **NO LATER THAN JUNE 5, 1978** and mailed to:

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

1978 RULES & REGULATIONS

1. The competition is open to any person except employees of The American Song Festival (ASF), their relatives or agents appointed by ASF.
2. The entrant warrants to ASF that the entry is not an infringement of the copyright or other rights of any third party and that the entrant has the right to submit the entry to ASF in accordance with its Rules & Regulations.
3. No musical composition or lyric may be entered that has been released or disseminated for commercial sale in any medium in the United States prior to September 1, 1978 or the public announcement of the "Category Winners", whichever occurs first. All winners will be notified and all prizes awarded no later than January 31, 1979. Prizes will be paid to the songwriter named in item #1 on the official entry form.
4. The entrant shall (or shall cause the copyright proprietor of the entry if different from the entrant) to permit ASF to perform the entry in and as part of any ASF award ceremony; to record the entry either as it is originally recorded or as a newly recorded version, for non-sale promotional purposes and to use the resulting recording for such promotional purposes as ASF shall deem fit.
5. ASF assumes no responsibility for loss or damage to any entry prior to its receipt by ASF. If the entrant designates the "Cassette/Feedback" feature offered on the entry form, ASF assumes no responsibility for loss or damage of material.
6. All decisions of the judges shall be final and binding upon ASF and all entrants.
7. All entry packages must be postmarked **NO LATER THAN JUNE 5, 1978**. ASF reserves the right to extend this date in the event of interruption of postal services, national emergencies or Acts of God.
8. **FOR THE PURPOSE OF SONGWRITING DIVISION SELECTION, A PROFESSIONAL IS ANYONE WHO IS OR HAS BEEN A MEMBER OR ASSOCIATE MEMBER OF A PERFORMING RIGHTS ORGANIZATION, SUCH AS ASCAP, BMI, SESAC OR THEIR FOREIGN COUNTERPARTS. ALL OTHERS ARE AMATEURS.**
9. **FOR THE PURPOSE OF ELIGIBILITY IN THE VOCAL PERFORMANCE COMPETITION, A PROFESSIONAL SINGER IS ANYONE WHO HAS HAD HIS/HER VOICE RECORDED AND SAID RECORDING HAS BEEN RELEASED OR DISSEMINATED FOR COMMERCIAL SALE IN ANY MEDIUM. ALL OTHERS MAY ENTER AND COMPETE.**
10. Each entrant acknowledges that in the event he or she is the winner of a prize in this competition, ASF will have the right to publicize and print his or her name and likeness and the fact that he or she won a prize in the competition and all matters incidental thereto.
11. Entrant agrees to be bound by ASF's Entry Procedures and Rules & Regulations established in this entry form.

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OFFICIAL ENTRY FORM

ENTRY PACKAGES must be postmarked no later than **JUNE 5th**.

1. **SONGWRITER:** _____
(Print name)
2. **ADDRESS:** _____
CITY: _____ **STATE:** _____ **ZIP:** _____
COUNTRY: _____
PHONE: Home (_____) _____ Office (_____) _____
Area Code Area Code
3. **TITLE OF SONG:** _____

4. DIVISION SELECTION

See Rules & Regulations #8 and #9 to determine your divisional status
NOTE: There are different criteria for the Songwriting and Vocal Performance competitions.

CATEGORY SELECTION

You **MUST** select one category by checking the appropriate box (\$13.85 entry fee).

ADDITIONAL CATEGORIES AND JDO

You may have your entry compete in additional categories by checking the appropriate boxes (\$8.25 entry fee for each).

The ASF 5 OPEN is an **ADDITIONAL CATEGORY ONLY** (\$8.25 entry fee).

If you would like our judges to choose an additional category for you, check the **JUDGES' DECISION OPTION** box (\$8.25 entry fee). Additional category only.

AMATEUR DIVISION

- ☐ Top 40 (Rock/Soul) ☐ Folk
☐ Easy Listening ☐ Gospel/Inspirational
☐ Country ☐ Vocal Performance
(see Rules & Regulations #9)

ADDITIONAL CATEGORIES ONLY

- ☐ Judges' Decision Option ☐ The ASF 5 OPEN

PROFESSIONAL DIVISION

- ☐ Top 40 (Rock/Soul) ☐ Easy Listening ☐ Country

ADDITIONAL CATEGORIES ONLY

- ☐ Judges' Decision Option ☐ The ASF 5 OPEN

5. ENTRY FEE:

FIRST CATEGORY..... **\$13.85**

ADDITIONAL CATEGORIES AND/OR JUDGES'

DECISION OPTION..... **\$8.25** x _____ = \$ _____

DUPING COST

(If entry not on cassette)..... **\$1.00** x _____ = \$ _____

TOTAL FEE ENCLOSED..... \$ _____

6. **COLLABORATORS' NAMES** (if applicable): _____

7. ☐ **CASSETTE/FEEDBACK FEATURE:** Check the box to the left if you would like to have your original songwriting competition cassette returned to you with feedback.

8. I hereby certify that I have read and agree to be bound by the Entry Procedures and Rules & Regulations of the American Song Festival which are incorporated herein by reference and that the information contained in this entry form is true and accurate.

SIGNED: _____ **DATE:** _____

SEPARATE ENTRY FORM NEEDED FOR EACH SONG

Send entry to:



THE AMERICAN SONG FESTIVAL
P.O. Box 57
Hollywood, CA 90028

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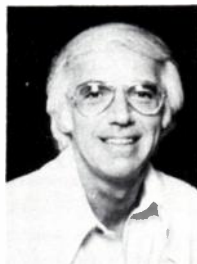
11135 SARAH ST
NORTH HOLLYWOOD CA 91602

Who's Who



(and will listen to your songs)

by Pat & Pete Luboff



NEW YORK

Irwin Schuster, Senior V.P., Creative Chappell Music Co.
810 Seventh Ave.
New York, N.Y. 10019
(212) 399-7178

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

Chappell is one of the Polygram companies, which include Polydor (Deutsche Grammophon and MGM Records), Phonogram (Philips and Mercury Records) and Phonodisc (distributing Casablanca and RSO Records).

Irwin's uncle and father were songwriters, so Irwin grew up in the business. In 1955, he started working in the Trinity Music offices and, while there, he wrote lyrics for several songs which were recorded. In '63, he moved to Hill and Range Music for a year, until Bobby Darin purchased Trinity, changed the name to TM Music, and asked Irwin back to work the catalog. Irwin stayed with TM until '68, then went to Screen Gems for 9½ years. In September of '77, Irwin took his present post at Chappell.

Chappell is one of the largest and oldest publishing companies in the world. They have copyrights by George Gershwin, Cole Porter, Alan Jay Lerner, and Rogers and Hammerstein, among their many great standards. Chappell publishes songs by Carol Bayer Sager; Sandy Linzer; and Jackson and Yancy, who produce and write for Natalie Cole. They administer the Ohio Player's catalog and RSO's catalog, which includes all the Bee Gee hits.

In October, Irwin signed Randy Goodrum and his song *Before My Heart Finds Out*, debuted on Billboard's Hot 100 at 86 with a bullet, recorded by Gene Cotton. Randy is also an artist and a label deal is being negotiated. Chappell publishes writer artist Susan Collins, who is being produced by Sandy Linzer for RCA. Chappell also publishes songs by Rory Bourke, who is constantly on the Country charts, and two English writers, Bugati and Musker, whose *Heaven on the Seventh Floor* was a hit for Paul Nicholas.

Irwin says, "I am looking for commercial songs. The publisher goes to the producer, artist or record company and they want hit singles. Writers don't understand that what I do to them, the producer does to me. He wants to hear something in the first 30 or 40 seconds of the song. If he has to wait two minutes for the song to happen, he may turn off the tape before it gets that far. Whatever the bag, the premise is the same: you need that hook song, something that's easily remembered, that stays in your mind, written as cleverly as possible, but with beautiful simplicity. I prefer cassettes, but will accept demos on reel-to-reel or dubs. Send no more than three songs with typed lyric sheets and a self-addressed, stamped envelope for the return of your tape. Be sure to put your name, address and phone number inside the package, on the tape box or cassette, because outside envelopes can get lost.

"You know when a song is strong — the goosebumps come up. Write things that are not too introspective. If only you and your girl know what it means, it's bad. Love songs are a universal topic because everyone knows about it, having it or not having it. Lyric that's not clear will hurt the song, even if the hook is good. Be critical with yourself; be on the other side of the fence; be the judge.

"The most important thing that writers should know is that we publishers need new material constantly. There is no barrier; we are as anxious to hear you as you are to be heard. This whole business is predicated on one thing — the creator. The next hit is out there somewhere and we want to hear it."



NORTH CAROLINA

Roger Branch, Vice President of A&R People Pleaser Music — BMI
Charlotte Sounds — ASCAP
1018 Central Ave.
Charlotte, N.C. 28204
(704) 377-4596

Also: Sugarbush, Avanti and Southern Wing Records. Reflection Sound Studios (24 track) and Reflection Sound Productions, Inc.

Roger started out in the music business as a member of the late '60's

continued on page 42



Composer, conductor, Shorty Rogers, has signed a new agreement with the American Society of Composers, Authors, and Publishers. From left: Rogers' attorney, Mickey Shapiro; Rogers and John Mahan, ASCAP's Western Regional Executive Director.

Chappell Signing

Writer-artist Jamie Anders has signed an exclusive songwriting agreement with Chappell Music Company it was announced by Roger Gordon, Chappell's Vice President and General Manager, West Coast Division. Jamie has had his songs cut by such artists as Jack Jones, Dionne Warwick and many others. As an artist, he had been signed to A&M Records and has toured with such artists as Roy Clark and Donna Fargo.

60 Minutes 60

The acclaimed television show, "60 Minutes", in recognition of the inclusion of Songwriting courses on a university level, has chosen to tape one of Buddy Kaye's lyric classes at UCLA. Buddy's guest at that session will be the great lyricist, Yip Harburg, responsible for the scores of "The Wizard of Oz" and "Finian's Rainbow", and such Pop hits as *April In Paris* and *Brother, Can You Spare A Dime*. Air time for the show is scheduled for mid-spring. Buddy, whose UCLA classes have been reported in this column on several occasions, will be conducting weekend songwriting seminars at the following west coast universities.

University of Nevada (Las Vegas)	April 7 & 8
University of California (Berkeley)	April 14 & 15
University of California (Santa Barbara)	April 21 & 22
University of California (San Diego)	April 28 & 29
University of British Columbia (Vancouver)	May 5 & 6
University of California (Irvine)	May 12 & 13
Portland State University (Oregon)	May 19 & 20

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

We guarantee satisfaction! If after your first issue you do not feel **Tunesmith** will help your songwriting career, notify us promptly and we'll refund your money in full!

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Charlie Monk's Music Row

The hottest "new" producer in town is RCA's Pat Carter. His first effort was Zella Lehr's *Two Doors Down*, a DOLLY PARTON tune. Carter, ex-head of the local Sunbury-Dunbar office, helped nurture the writing career of GUY and SUZANNA CLARK — and will soon be doing a session with Brian Collins.

Young David Malloy has stepped into the vacancy left by his dad as top executive at Nashville's Elektra office. Bill Williams, ex-Capitol exec, is planning sales with Norm Osborn doing the hype.

NBC's *50 Years of Country Music* was an outstanding musical program. The Chet Hagan-Walter Miller produced extravaganza featured over 30 top country stars singing over 60 great songs — and — was top ten Neilsen for the week.

- 14 Highlights included Dolly Parton duetting with Bill Monroe, Glen Campbell singing with Ray Charles and Merle Haggard doing a Bob Wills tribute.

My travels of late have taken me to New Orleans where I saw CBS execs get very excited about Johnny Paycheck, Janie Fricke and Bobby Bare . . . to a Gospel Music Association Board meeting in Pensacola, Florida where I got to hear the Florida Boys and the Dixie Echoes Quartets . . . to Los Angeles where I met Al Kasha, Joel Hirschhorn and pretty Carol Chase. JIMMY WEATHERLY fed me and was excited



about Charley Pride's recording of his *Where Do I Put Her Memory*.

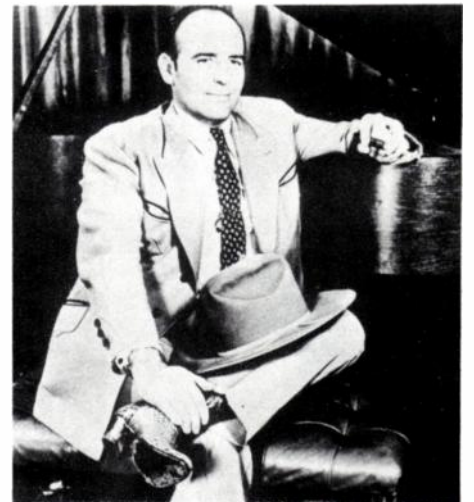
Lynn Anderson, rumored to have a new husband soon, was in the studio again, with young producer Steve Gibson. They were very pleased with Lynn's performance on a FOSTER/RICE song, *Rising Above It All*. Gibson also produces Gene Cotton for Ariola-America.

Dolly Parton, Emmylou Harris and Linda Ronstadt are recording an album together for a spring release. The album, to be produced by Harris' hubby, Brian Aherne, will be on Elektra records, Ms. Ronstadt's label. Emmylou is on Warner Brothers and Dolly on RCA.

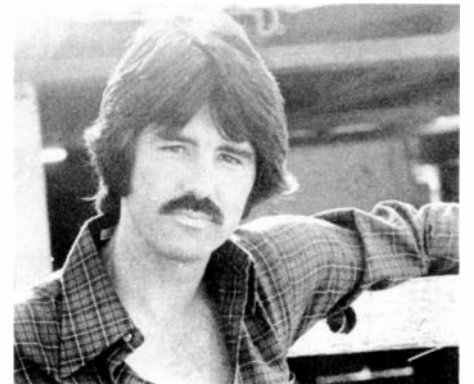
There is another younger sister act. It's Louise Mandrell of Barbara's family. Louise has been a part of her "older" sisters act for more than ten years and is being tutored by Buddy Killen for Epic Records.

There is competition for the "rain song." *Everybody Loves A Rain Song* written by MARK JAMES and CHIPS MOMAN, is a single by James on Private Stock and Moman produced a record with B.J. Thomas on MCA. Myrrh Records of Waco, Texas has released Thomas' *Without a Doubt*, written and produced by CHRIS CHRISTIAN.

BMI veep Frances Preston confronted me with, "I guess I'll have to take my clothes off in the middle of Music Row
continued on page 36



BOB WILLS



JIM WEATHERLY



JANIE FRICKE

Some of the top names in Canadian Country Music are: (front row left to right) TOMMY HUNTER of the "TOMMY HUNTER SHOW" on CBC-TV, CARROLL BAKER, RCA OF CANADA RECORDING ARTIST, MIKE GRAHAM, CAVAC RECORDING ARTIST AND BARRY HAUGEN, RCA OF CANADA EXECUTIVE; (back row left to right) DON GRASHEY, MANAGER FOR MISS BAKER, STAN CAMPBELL, CFGM RADIO, AND DICK DAMRON, CONDOR RECORDING ARTIST.



Jerry Foster and Bill Rice, the most awarded songwriters in Nashville and ASCAP's most awarded writers ever, have signed a pact with April/Blackwood, it was announced by Charlie Monk, head of the Nashville office of the CBS affiliated publishing company. Foster and Rice, who have been writing together for seventeen years, will be writing for April/Blackwood. Pictured above, left to right, Charlie Monk, Jerry Foster, Bill Rice and staff writer Chris Waters.



SESAC SIGNS IMPERIALS AS WRITERS

JIM BLACK, director of gospel music for SESAC, Nashville, is shown on all fours while four members of the Imperials sign writers' contracts affiliating them with SESAC. Shown signing the agreements are: (L to R) JAMES HOLIHAN, RUSS TAFF, JIM MURRAY and JOHN LUTZ. Each writer has new material on the Imperials' latest album on Word Record's new label, Dayspring. Black states that, "Signing the Imperials shows SESAC's push to sign new writers from the contemporary Christian music field to the long list of gospel quartets already affiliated with SESAC."

How to Improve the Impact of Your Demos

by Leo de Gar Kulka

When submitting a demo to a publisher, you must be careful that the presentation is as professional as possible. A sloppy, careless presentation both in the packaging and the tape itself could eliminate a good song from consideration even before it's heard. And you must remember, it's the song you're making the demos on . . . not the musicians performing on the session.

As a publisher myself, poor presentation has turned me off quicker than poor material for the simple reason that I see it before I hear the song.

Here then are some suggestions as to how to submit a demo.

1. When practicing for the recording, cut out all non-essential guitar or piano work. Give a 2 or 4 bar intro and get into the song. Make the instrumental break short (we do not wish to hear a guitar audition).

2. Take a clear, clean piece of tape, or a new cassette, and record ONLY that one song you wish to present. (As mentioned in a previous article, a record dub is still the preferred method.)

3. In one of the Hi-Fi stores, purchase some cassette labels. Clearly write or type the name of the song, your name, address, and telephone number.

4. Place the cassette in a box which is also fully identified.

5. Furnish a cleanly written lead-sheet, or if you cannot furnish a lead-sheet, at least have the lyrics clearly written out so that a person can follow the meaning of the song without having to strain for the lyrics.

6. Give copyright notice, and your name, address and phone number on the leadsheet.

7. Your cover letter should clearly state the type of song you are submitting, and state for what occasion, or which artist you specifically had in mind when you wrote the song.

8. Make certain that in your song demo, the accompaniment is just that: accompaniment; not piano virtuosity, etc.

9. If you desire to receive the submitted material back, be certain to enclose a self-addressed stamped container with your mailing.

10. If you submit a series of songs,

shorten them to their most representative impact, then fade them out. Announce the title of the song you are about to sing, and possibly even state it at the end of the song.

These simple rules are no more than common courtesy extended to busy people. IF your songs are presented in this manner, and if they are commercial, you will have greatly improved your chances of getting them heard.

I might even suggest that before you send off your creation, you send a letter reading approximately as follows:

Dear Mr. Publisher:

As a songwriter, I wrote two songs which I feel might be of interest to you. (They are registered with the Copyright Office.) They would be especially suited for the artist FLORENCE WIGGUMS as I greatly admire her style. Since you published the last few songs she recorded, I felt you would be the logical company to get the songs to her.

If you are interested in auditioning the songs, please complete the following questions, return them to me in the enclosed stamped, self-addressed envelope, and I shall then send them to you.

Very sincerely yours,
Loretta Winterburn

() Please send me a demo and lead-sheet

I would prefer () Cassette

() Reel/Reel

() Disc Dub.

Mark the envelope: REQUESTED MATERIAL, Attention _____

Of course, this in no way guarantees that your letter will be answered, or if it is answered that the demo will be listened to, or even if it is listened to, that it will be accepted. But it certainly will load the 'dice' of fortune in your favor.

Another thing, make the sound of your recording clean and of good quality. Go to a reputable studio to make a song demo master tape from which you can either have copies made or, if you have decent Hi-Fi equipment, can make them yourself. But please remember, that our BUSINESS IS SOUND. We listen to professionally produced records

all the time. We accept their quality as "standard" and tend to measure everything we hear against this "standard."


Although we try to say to ourselves sometimes: "What would 'Michelle' sound like on a demo, sung by somebody that can't sing too well, accompanied by a guitarist that doesn't play well" we all also face the reality of the pressures of the day, which, in all honesty, do not allow us the luxury of trying to discover "raw" talent.

With the absence of theaters and small clubs, there are not many places to be "bad" in. And the person cutting a disc, is, in effect saying to whoever happens to be on the top of the charts:

"Hey! Move over. I am just as good; no, better than you are."

That's what the business is all about.

Mr. Leo de Gar Kulka is president of the College for Recording Arts in San Francisco, Calif. (665 Harrison Street). Courses leading to a Diploma, run for three semesters of 14 weeks each, and encompass all aspects of the recording/music industry. Providing at first a very broad basis of general knowledge on the workings of the industry's many aspects, it then allows the student to specialize in subjects of particular interest. Courses in the financial, business and contractual nature of the industry, courses in music law, copyright law, taught by Mr. Jeffrey Graubart and Walter E. Hurst, both attorneys who have acquired an intimate understanding of the industry, provide a thorough understanding of business and legal ramifications so necessary to make informed decisions.

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Harmonic Tension

by Ladd McIntosh

Tension is created when two opposing forces pull against one another. In music this can come about in different ways; such as *rhythmic*, *melodic* and *harmonic* tension.

In music, as in other things, when tension occurs one always waits for the release to follow. The release is as important as the tension that precedes it. *Rhythmic* tension and release are most obvious when a series of rapidly moving notes are followed by a sustained note (Ex. 1). *Melodic* tension may be exemplified by the use of a large interval followed by a whole or half step resolution in the opposite direction (Ex. 2).

There are two types of *harmonic* tension. One concerns the movement or progression of one chord to another as in a V⁷-I progression. The V⁷ chord (a dominant seventh, containing a tritone)

creates the tension. The release occurs when it resolves to the I. The other type of harmonic tension involves the pull one note of a chord has against another note of that same chord. This could be termed *intervallic harmonic tension* since we are dealing with intervals within a specific chord.

There are three intervals that are guaranteed tension producers and two intervals whose tension producing ability is questionable. These two lesser tension intervals are the minor seventh (m⁷) and the augmented fifth (A⁵). The minor seventh, while considered a dissonant interval, really doesn't produce that much tension. A minor seventh chord (Ex. 3) has a minor seventh interval between the root and seventh and yet this chord does not demand to be resolved in today's music. Sometimes it's

even used as a I chord. There are jazz tunes that use several measures of the same minor seventh chord before changing chords. By today's standards, the minor seventh chord is a more static chord than say, a dominant seventh, which also contains a minor seventh.

A dominant seventh is a tension producing chord, but not because of the m⁷ interval. Its tension is created by the presence of the tritone (interval of an augmented fourth or diminished fifth) between the third or seventh (Ex. 4).

The augmented fifth interval does create some tension, especially when employed in a moving-line situation (Ex. 5). However, its presence may easily be overshadowed by the inclusion of one of the three strong tension producing intervals. These are the major seventh (M⁷), the tritone (aug 4th; dom 5th) and the minor ninth (m⁹).

There are only three situations where a minor ninth may be present, unless of course, you wish to destroy your harmonic sense. The most obvious is the dominant seventh with the added flat-tened ninth (Ex. 6). Because of the presence of the tritone, the minor ninth interval does not overpower us. It simply wishes to resolve downward by ½ step.

Minor ninths are also found occasionally in minor seventh flat five chords with the fourth in the Bass (Ex. 7). These chords serve as suitable substitutes for dominant sevenths and tend to resolve to a I chord a fifth below the root (Ex. 8). The third situation has more to do with specific voicings found in arranging. Should you desire to hear the root as melody, but still hear a major seventh chord with it, you may exchange places — root for seventh. The result is example 8, which finds a minor ninth between the outer two voices. This is a delightful sound, especially when scored for four trombones or a strings section.

The most common tension producing interval within a chord is the major seventh (M⁷). When used melodically, this exciting interval creates an almost haunting quality. When used harmonically (usually inverted to a minor second), the resulting dissonance adds a very exciting, but unobtrusive *bite* to the chord or voicing.

There are several situations involving major seventh intervals available to us. The most obvious is the interval between the root and seventh of any major seventh chord, whether it's the common major seventh chord, or the less used minor major seventh or diminished major seventh (Ex. 10).

The tension produced by adding the ninth to any minor chord is delightful. The tension is created by the major seventh interval that exists between the

continued on page 37

Ex. 1: Rhythmic tension with a series of eighth notes followed by a sustained note.

Ex. 2: Melodic tension with a large interval followed by a resolution.

Ex. 3: Minor seventh chord (Dm⁷).

Ex. 4: Dominant seventh chord (D⁷).

Ex. 5: Augmented fifth interval (F to C#).

Ex. 6: Dominant seventh with flat-tened ninth (Dm⁷ b9).

Ex. 7: Minor seventh flat five chord (Dm⁷ b5).

Ex. 8: Minor ninth interval (D to Eb).

Ex. 9: Major seventh chord (Gmaj⁷).

Ex. 10: Major seventh interval (F to Eb).

Ex. 11: Minor major seventh chord (Am⁷).

Ex. 12: Diminished major seventh chord (C⁷ b9).

Ex. 13: Minor ninth interval (D to Eb).

Ex. 14: Major seventh interval (F to Eb).

Ex. 15: Minor ninth interval (D to Eb).



How to Make Song Lyrics More Dramatic!

by Joel R. Cooper

18 People love stories. In fact, the need within human beings to be told stories spans across all time, all continents, all age-groups; it is truly a universal need. In stories, we see reflected our own hopes and fears, dreams, ambitions and desires. Well-wrought and professionally-crafted stories act as powerful rousers of emotion. They can make us cry or laugh, give us goosebumps galore, scare us out of our wits, or get the juices of inspiration flowing. More importantly, they can cause us to see life — and ourselves — in strikingly different ways.

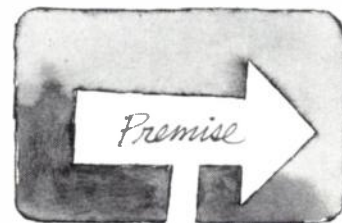
Songwriters are storytellers, and they are storytellers no less than professional playwrights and authors of short fiction. Even though the craft of songwriting is unique in its requirements and mechanics, it does bear important similarities to playwriting and short story writing in many ways. Most obvious of all is the fact that the song lyricist, like the playwright and fiction writer, manipulates language to get an idea across and produce an intended response in his audience. He is, in effect, a writer of “mini-dramas.”

The lyricist's stories begin, unfold, and end in a much, much shorter period of time than those of the playwright, and when written out fill a much smaller area of paper than those of the fiction writer. Still, effective song lyrics contain some of the same dramatic elements as those found in Hemingway's short stories or O'Neill's plays. And while no one in his right mind would attempt to compare Paul Williams to William Shakespeare or Barry Manilow to William Faulkner, it is inarguable that the successful songwriters of today know how to structure and arrange their lyrics for maximum dramatic effect and that they create material which at least partially satisfies the public's hunger for stories.

As the market for short fiction continues to dwindle in this country, and as the dramatic immediacy of the theater is all but replaced by that impersonal megamonster called network television, Americans will turn increasingly, I think, to songwriters for their stories.

Beginning songwriters must stay aware of the American public's constant craving for the good story. Beyond that,

they must try to give their lyrics as much dramatic power as they can. If you think it's hard to write lyrics to the exacting specifications of the contemporary song market, you're not wrong. *It's very hard.* But, as with everything else, practice makes perfect, and there are a few principles of dramatic writing which the new lyricist can look at to help himself along. Professional writers are so well acquainted with these principles that they apply them constantly yet rarely think about them. If storytelling is an important part of your art, you can benefit from knowing them.



KNOW YOUR PREMISE BEFORE YOU START WRITING

Are the lyrics to your song overly abstract, imprecise, or vague? Are you

telling the listener a story or are you showering him with words leading everywhere yet nowhere in particular? It could be that you forgot about your song's root-idea or *premise* in writing the lyrics.

Some of the world's greatest dramatic works were built upon simple premises. For example, Shakespeare's *Romeo and Juliet* contains the root-idea that "Great love defies even death." Most successful songs, too, contain a simple premise or guiding statement upon which they are built. One example that comes to mind is the once highly-popular song *PUFF, THE MAGIC DRAGON*. Its premise was this: "Growing up requires that a boy leave the world of make-believe behind."

As is often the case in contemporary pop songs, the premise is also the song's title and "hook." For example, David Soul's hit *DON'T GIVE UP ON US* is a dramatic plea to keep a love-relationship alive, as the title suggests. Tony Macaulay (the songwriter) started with a very simple guiding statement and developed it into an effective mini-drama with lots of emotional appeal. The song's title is also its premise and hook:

Don't give up on us, baby
Don't make the wrong seem right
The future isn't just one night
It's written in the moonlight
And painted on the stars
We can't change ours

Don't give up on us, baby
We're still worth one more try
I know we put our last one by
Just for a rainy evening
When maybe stars are few
Don't give up on us, I know
We can still come through

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Another example of effectively developed premise is Player's hit *BABY COME BACK*. Even before hearing the lyrics, one knows that the song is about someone who wants his lover to return to him. The writers (P. Beckett and J.C. Crowley) took a very simple idea and developed it. Because the basic premise lent itself to dramatization, the writers were able to create a contemporary mini-drama based on a man's inner turmoil over the loss of a lover and his desire to get her back:

All day long wearing a mask of
false bravado
Trying to keep up a smile that
hides the tears
But as the sun goes down I get
that empty feeling again
How I wish to God that you were here
Baby come back
Any kind of fool could see
There was something in everything
about you

Baby come back
You can blame it all on me
I was wrong and I just can't live
without you

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Without premise, it is difficult to keep the overall purpose of your lyrics in mind. When this happens, you may find yourself overwriting, being unnecessarily vague, or going off on lyrical tangents. If you can't condense the "bare bones" of your song's story into a sentence or two, chances are you're lacking premise.

It's not necessary, of course, that you spell out the exact meaning of each and every song you want to write, for the eventual interplay of music and lyrics will create a new emotional meaning that may often resist description. Still, the important thing to remember is that you will need some dramatic device enabling you to organize your lyrics into a unified whole, into a complete mini-drama.

When you know what your story's root-idea is before you start writing, you'll stand a better chance of keeping your thoughts focused in one direction and proceeding dramatically in that direction. If your premise contains the seeds of effective drama, your story will unfold naturally, and your lyrics will echo and reecho your song's premise all the way through the song.



GRAB THE LISTENER'S ATTENTION FAST AND KEEP IT BY WITHHOLDING INFORMATION

Professional short story writers recognize the importance of luring readers into their stories right away, usually within the first sentence or paragraph. The reason behind this is simple: if a reader has to read an entire page or two before becoming interested in a story, chances are he won't bother reading it at all.

The same principle applies to song lyrics. The very first part of a song must make the listener want to keep listening. It must lead him into the song's story, whatever it happens to be. The song *I GO CRAZY* by Paul Davis provides an excellent example of how lyrics can be arranged for maximum "drawing power":

Hello girl, it's been a while
Guess you'll be glad to know
That I've learned how to laugh and smile

Getting over you was slow
They say old lovers can be good friends
But I never thought I'd really see you
I'd really see you again. . . .

"Hello girl" is a natural lead-in here. The first two lines flow logically into the 3rd, 4th, and 5th lines. Notice, however, that the listener doesn't really know what the fellow singing the song is driving at until perhaps the 4th line. That is, only then does it become crystal-clear that the singer was once romantically involved with the girl he's addressing.

Paul Davis *withholds information* in the song's beginning and thereby creates enough dramatic tension to keep the listener interested while the story unfolds. Once the listener has a pretty good idea of what the song is about, Davis moves directly into the song's "hook chorus" which the listener finds irresistible:

I go crazy
When I look in your eyes
I still go crazy
You know my heart just can't hide
That old feeling inside
Way deep down inside
Oh baby
You know when I look in your eyes
I go crazy

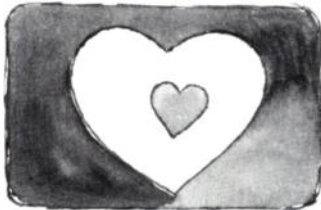
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Of course, *I GO CRAZY* doesn't contain as much dramatic tension as songs like *ODE TO BILLIE JOE*, *NIGHT THE LIGHTS WENT OUT IN GEORGIA*, or *TIE A YELLOW RIBBON*. All three of these songs "hook" the listener by parceling out the story line by line by line in dramatic sequence. What isn't said is frequently just as important in getting and maintaining listener-interest as what is said. The clever withholding of pieces of information until the concluding moments of a song can keep the listener hooked right up until the end. If too much is said too soon, the song fizzles out and its dramatic effectiveness is lost.

After people hear a song, they shouldn't say, "Well, that was nice, but so what?" Instead, they should say, "Wow! There was something about that song that moved me, or got me thinking, or made me see things in a different light." The songwriter as storyteller must strive to give his songs as much dramatic impact as possible. He can do this by arranging his lyrics so they build to a climactic chorus, as was the case in Barry Manilow's *MANDY*, or he can start with part of the chorus and then reveal the story, as was done in the Holland-Dozier-Holland song *STOP! IN THE NAME OF LOVE*.
continued on next page

Song Lyrics *continued*

Regardless of the particular dramatic route the lyricist chooses to take, he can be sure that planning and rewriting will help him, whereas the haphazard throwing-together of words will hurt his chances of ever scoring a "direct hit" on the listener's emotions.



USE SIMPLE LANGUAGE THAT SPEAKS TO THE HEART

There are many different ways to express something, some of which immediately evoke feelings and impressions in the listener, others of which strike a muted chord (or no chord at all) in the listener's heart. Language that is convoluted, esoteric, or overly poetic will have to pass through the listener's brain before reaching his guts.

In song lyrics, we have the realized expression of sentiments and ideas which might have otherwise gone unexpressed. Many of the feelings which come through in song lyrics we would be reluctant or embarrassed to tell someone in a face-to-face encounter. Yet the need within us to express these feelings cannot long be denied. If we cloak or conceal those feelings in language, if language is used to hide our nakedness and sensitivity as human beings, then we are cheating ourselves artistically and making it extremely difficult for the listener to understand. *Language does not have to be complex to be effective. The simpler it is, the better.*

Many beginning lyricists lose sight, however, of the fact that words are tools or instruments of expression, not the expression itself. Consequently, they often overwrite and their words actually interfere with what they're trying to say. The best way to say something in a song is simply and directly. A basic rule of thumb here is this: remember your song's premise, remember the story built upon that premise, and strip away any language that is not absolutely essential to the unfolding of your "mini-drama." Lyrical embellishments can always be added later, but if you get tangled up in your words, you will be distracted from your main purpose, which is this: to tell a story.

Debby Boone's hit *YOU LIGHT UP MY LIFE* contains lyrics that are simple yet emotionally evocative. Joe Brooks (the songwriter) took a very simple premise ("Love conquers loneliness and despair") and used completely

understandable language to get it across:

So many nights
I'd sit by my window
Waiting for someone
To sing me his song
So many dreams
I kept deep inside me
Alone in the dark
But now you've come along
And you light up my life
You give me hope to carry on
You light up my days
And fill my nights
With song

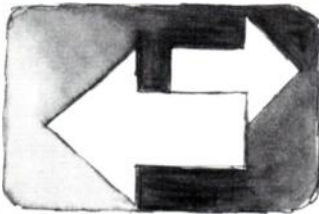
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The idea behind *YOU LIGHT UP MY LIFE* was very simple and its lyrics were correspondingly simple. Songs having deeper or more abstract meanings are usually a little more involved lyrically, but the words themselves are always kept simple.

Neil Young's *ON THE WAY HOME* is a good case in point. The song, written to express Young's mixed feelings about the disbanding of Buffalo Springfield, contains some of the deepest lyrics in all of pop music — introspective to the point, I think, of being able to leave students of depth psychology scratching their heads in bewilderment. Yet the song's actual words could not be simpler:

In a strange game
I saw myself as you knew me
When the change came
And you had a chance to see through me

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PUT CONFLICT INTO YOUR SONG LYRICS

There can be little doubt about it: conflict is the very heartbeat of drama. If a play, a movie, or a song is going to stir the contents of people's souls, it has to be brimming over with dramatic conflict. There is no such thing as total equilibrium or stasis anywhere in life, least of all on the stage; everything is constantly moving, assuming new forms, and being propelled by forces seen and unseen, known and unknowable.

Opposing forces within an individual can cause conflict, as can the differing motivations of individuals. Personalities can clash, men can battle against nature for their dear lives, the desire for freedom can wage war with one's need

for love and companionship, the desire for fame and celebrity can be just as strong as the need for privacy — and the list goes on and on.

For better or worse, conflict is a part of living, and if we look deeply enough within ourselves or within the people around us, we will find enough conflict to last us for the rest of our creative lives.

Most successful song lyrics contain some form of conflict. John Denver's *GOODBYE AGAIN* shows how a man's professional and social obligations can cause misunderstanding in a love relationship. Mary McGregor's hit *TORN BETWEEN TWO LOVERS* portrays the psychological and moral conflicts caused by a woman's involvement with two men. Jim Croce's *OPERATOR* reveals the inner conflict of a man who wants to forget a painful situation but whose feelings won't let him. Paul Simon's *HOMEWARD BOUND* focuses on the inner frustration of a traveling musician who longs for the comforts and security of home.

Conflict grows naturally out of intense feelings. In the theater, its presence is almost inevitable when the leading character, or protagonist, wants something so badly that he is willing to do virtually anything to get it. His will is pitted against the wills of others, people whose goals and motivations may be highly different, even antagonistic to his.

The protagonist must therefore surmount seemingly insurmountable obstacles to realize his dreams and ambitions. In songs, too, there is usually a central character hungering for one thing or another. If he were able to get it too easily without any conflict at all, the song would be static and boring and the listener would soon lose interest.

Perhaps the greatest conflicts of all are the conflicts which we have with our own selves. The Anthony Newley/Leslie Bricusse classic *WHAT KIND OF FOOL AM I?* is a man's painful realization that he has been thwarted in his quest to give and know real love by his own ego. Love is what he hungers for, yet that love is somehow absent or out of his reach. The song is a lyrical masterwork, containing all of the elements of effective drama.

The dramatic principles discussed in this article aren't intended to be complete. Moreover, it would be misleading to claim that all commercially successful lyrics contain the elements of effective drama, for plainly many of them do not. Still, so long as the American public continues to hunger for good stories, the storytelling lyricist will be in demand. His understanding of the basic principles of drama will help him write lyrics that reach inside all of us and enrich us as human beings. ✕

A Songwriter's Visual Sense

by Al Kasha in association with Joel Hirschhorn



A good lyric is made up of many things — the technical polish of structure and rhyme, an intriguing idea, emotions the whole world can identify with. However, what often separates a good, workable lyric from a great one is the imagery. A colorful, flavorful image is often remembered long after the bulk of the words have been forgotten.

In the 50s *MISTY* (Garner/Burke) contained the memorable phrase, "*Look at me, I'm as helpless as a kitten up a tree*" which perfectly portrayed the wonder and nervous excitement of a new love. Moving ahead to the early 60s, *MOON RIVER* (Mancini/Mercer) spoke of "My Huckleberry friend." The spirit of freedom was conveyed; no other words were necessary.

These images are clear, easily defined. Sometimes word pictures are open to a variety of interpretations, such as those in *LUCY IN THE SKY WITH DIAMONDS* (Lennon/McCartney): "*Follow her down to a bridge by a fountain where rocking horse people eat marshmallow pies.*" Everyone sees something, although the reactions are personal. No imagination can remain neutral and unengaged in the face of "*tangerine trees and marmalade skies.*"

THE SOUNDS OF SILENCE (Simon) is a direct thought, and it would be easy to say "*I feel lonely and blue, because I'm not with you.*" These lines might have been used in the 1940s, but how much more vivid and moving to say, "*In restless dreams I walked alone, narrow streets of cobblestone, neath the halo of a street lamp, I turned my collar to the cold and damp.*" Now loneliness and lack of communication have been visualized and brought alive, so that all the listener's senses can respond.

Sometimes a new writer falls back on

cliches rather than digging for more colorful expressions. In rare instances a mundane lyric can achieve hit status if joined to an exciting rhythm or a particularly strong melody, but taking the lazy way out will eventually slow a writer down in the long run. Only by stretching visually will your words make a lasting impression.

Take *RHINESTONE COWBOY* (Weiss). The struggling hero says, "*I know every crack on these dirty sidewalks of Broadway.*" Everyone immediately knows how long and degrading the struggle has been. You can fill in his whole life story with just that phrase alone.

An entirely different, rustic setting is conjured up by *GENTLE ON MY MIND* (Hartford), with "*that keeps you in the backroads by the rivers of my memory — that keeps you ever Gentle on my mind.*" When you think of *JOY TO THE WORLD* (Axton) do you think of "*Joy to you and me*" as the key line? More likely, "*Jeremiah was a bullfrog*" is what comes to mind.

WILDFIRE (Murphy) sets its oddly compelling, Bronte-ish atmosphere with "*There's been a hoot owl howling by my window now for six nights in a row*" and "*She came down from Yellow Mountain.*" Imagery like that makes it hard to forget this ghostly tale of two reunited lovers who ride off on a horse named Wildfire.

SOMEONE SAVED MY LIFE TONIGHT (John/Taupin) speaks of a girl "*sitting like a princess perched in her electric chair.*" You can't help but react in some way to that picture. If you were trying to describe two people who married with passionate impulsiveness, you couldn't do better than *JACKSON* (Billy Edd Wheeler and Gaby Rogers): "*We got married in a fever; hotter than a pepper sprout.*"

Here's a verse from *MARGARITA-VILLE* (Buffett) that supplies a thousand images in four lines: "*Nibbling on sponge cake, watchin' the sun bake, all of those tourists covered with oil; strumming my six-string on my front porch swing; smell those shrimp, they're beginning to boil.*" Taste, sight, smell, hearing . . . no camera could capture this scene with so much detail.

A visual sense comes naturally to certain people but it can be acquired. Detail is the key word. Don't just wander absently through a day, really notice things around you, develop an awareness of gestures, idiosyncrasies of speech and dress. Everyone has individual traits, and you can zero in on them if you just pay attention. It's true that the sky is blue, the sun is yellow, but most beautiful skies offer extraordinary color combinations, cloud formations. It's amazing how many sights and sounds most people come in contact with and never see, but you can train yourself to notice it all.

Reading constantly, both prose and poetry, is a way of stimulating your imagination. The great writers all are picturesque, they all project their visions uniquely. When you read, don't just read for the plot or the meaning, concentrate on the manner of expression, the special turns of phrase.

All this isn't an endorsement for obscure, longwinded rambling. Joni Mitchell, Billy Joel, Jackson Browne are as poetic as popular writers can be, yet their material is easy to understand. Simplicity can be maintained, while injecting imagery to heighten the effect. If you allow your mind to travel alternate routes without clamping down too tightly on it, you'll be surprised at the offbeat, colorful and multi-dimensional results you can achieve. ♪

Sex and the Songwriter

by Paul August



In Dr. Wilson Key's book, "Media Sexploitation," he refers to the song *Hooked on a Feeling* and makes this observation: "At several points in the background . . . the chanted phrase 'Ooh-ga-shook-ah' smoothly and very distinctly converted into a phrase which belongs in a pornographic movie."

This is the same Dr. Key who stated, in his other banal book, "Subliminal Seduction": "The record industry records plaintive puberty pleadings on plastic discs which sell millions of copies."

Teddy Bear, an Elvis tune, implies incest according to Key. "The singers and their lyric writers often project their sentimentality at the singer's mother." Key also uses Paul Anka's *Diana* as a similar song . . . "I'm so young and you're so old."

Key reminds me of a sexually repressed Catholic priest teacher I had as a teenager during the growth of rock 'n roll. According to this priest, Elvis's song, *All Shook Up*, was obscene because it meant that a girl's vagina was being lubricated. Also, the Lennon Sisters' version of *Tonight You Belong To Me* was a tune about adultery.

Key's distorted vision is a combination of musical ignorance, cultural myopia and journalistic sensationalism. His tirades against rock music echo the first shock reactions by the Geritol set to the youth movement. He looks for figures in cloud formations and doesn't interview original composers to verify his theories. He has a simple idea which requires exaggeration to push his books! Sex sells.

Madison Avenue advertising executives became the master exploiters of sex for sales. We see men selling women items, like the Man from Glad or Mr. Clean. We see stewardesses inviting

businessmen to "fly me", and shaving cream commercials with sensuous blondes. Want a new set of tires called "wide boots"? Every shot in this TV commercial connected lithe model legs, clad in boots, kicking, standing and stepping through tires. Fashion magazines flirt with bondage and lesbian images. Playgirl magazine is bought almost exclusively by men, appealing to their bisexuality.

Music has always awakened the sensual, undulating part of humanity. Dancing is a natural sublimation for sex, a ritual for people to become more intimate, touching, holding each other. A song's sexuality is a combination of music, lyrics, phrasing and double-entendres.

When Peter, Paul and Mary sang, *Rock 'n Roll Music*, they advised us to "read between the lines." Consider an old soul song by Sam and Dave, *Hold On I'm Coming*. This song was too risqué for most white Top 40 stations but was a big hit on the black soul stations. To a naive teenager, it's simply a song that says, "Hey, wait for me. I'll be there." To the experienced lover, it means, "Don't let go of my body. I'm about to climax."

The word "come" is the most frequently used verb to set a sexual tone. Madison Avenue knows this ("You've come a long way baby"). The use of "come", however, is not literal. It is ambiguous. When Perry Como sang, "Come along with me, I'm on my way to a star . . ." the music soared with his voice to the star. Now, Mr. Key would probably interpret this and say Como was inviting his audience to join him in a sexual climax. But this is *not* the way a song works. An audience can listen, and like it, and the impact is often on a subconscious level . . . we like it but we

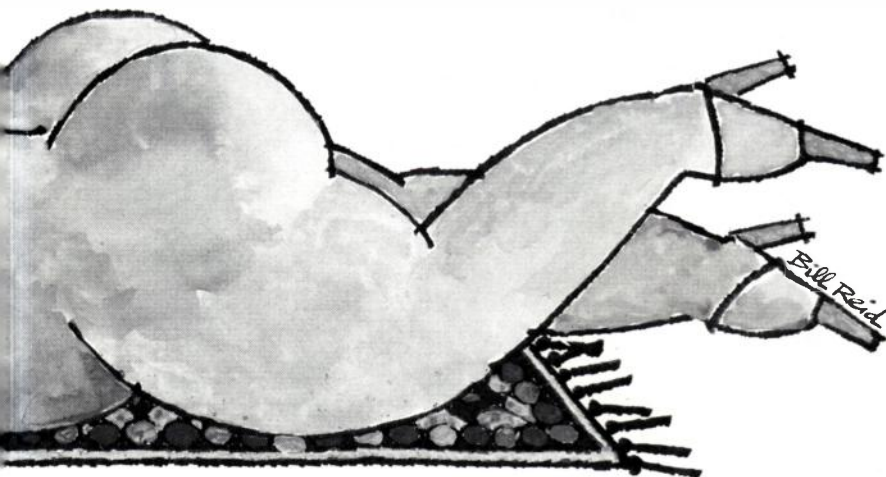
don't know why. Indeed, not all will like it. We bring ourselves to the song and hear what we want to hear. Everyone's different.

Other highly charged, sexual words including making love, images of midnight, taste, balling, touching, lips, legs and skin. Flowers and blossoms represent the sexual part of plants. Fire is passion. But again, let's not degenerate into Key's mathematical correlation. Flowers can also represent springtime or re-birth, depending on the context of the song.

Freud identified male and female phallic symbols which Madison Avenue successfully employs and songwriters intuitively use. According to Freud, anything long, hard and stiff represents the erect male penis (bats, sticks, cars, rockets, arrows, cigarettes, candles, snakes, trees, guns). From a Freudian point of view, certain songs take on a highly charged sexual imagery: Elton John sings *Rocket Man*. The Beatles sing "Happiness is a warm gun . . ." There is a part in this song when John yells, "I got my finger on your trigger." We don't have to equate a woman's clitoris with the gun to get the image of potential explosiveness.

Female phallic symbols, according to Freud, include anything round or circular in shape (dishes, windows, eyes, oranges, apples, eggs, cups), especially receptacles. Using Freud's symbols, we can construct phrasing which will include symbolic sexual energy. "I got my _____ inside your _____." Now we can substitute spoon-cup, key-lock, arm-window. The blues provide a good field for much of this overt symbolism.

In addition to the lyrics, the appropriate grunts, groans, sighs, screams, breathing and sounds of ecstasy contribute to the song's sexuality. Little



Richard screamed at the top of his lungs as he sang, "*we gonna ball tonight.*" Elvis had a certain breathy phrasing to his singing. Even more recent groups use this climatic scream technique, like the primal cry of Led Zeppelin.

Freud opened the Pandora's box of sexual behavior for the twentieth century. His ideas shocked his peers. Children had unconscious sexual drives. A young boy unconsciously wants sex with his mother (the Oedipus Complex) and hates his father because of jealousy and fear (the Castration Complex). The girl child wants what a man has (penis envy) and does not feel complete as a woman until she has intercourse and bears a male child (the Electra Complex). Toilet training is important in developing the personality into a rigid, inflexible authoritarian (anal character) or, depending on breast feeding (oral gratification), a person can become easy-going, open-minded and loose about life (oral character). Freud's theories provide the basis for understanding human sexual behavior today.

Much sexual feeling is repressed from our childhood taboos. Songs provide one method for troubled adolescents to identify with similar problems. A person can project his feelings into songs. A songwriter who turns inside his or her own self often taps a subjective experience which has been universally recognized. "*Breaking up is hard to do . . .*" and there's always a song for someone to identify with while they're in that lonely space.

Psychologists have found that the fear of rejection is a strong emotive streak in the American psyche. Consider a song like *Tie a Yellow Ribbon*. Will the woman accept this guy coming

back from prison? Anyone who has ever sensed a fear of rejection can identify with the song, including pimply face kids who are afraid to ask the blonde cheerleader to dance, or the girl with heavy glasses who pretends she's more interested in records than guys. So, as the song spins into a resolution, we find not one but a hundred feminine ribbons on the masculine oak tree, an overwhelming abolition of the rejection and a triumphal acceptance of love.

Point of view also influences the song's impact. The Beatles did some third person songs with a nice detached effect . . . "*She loves you.*" Most romance songs, however, have the first person touch. "*I need you . . .*" A recent song is more explicit: "*I'm in you, you're in me.*" The lyrics could mean a physical, emotional or spiritual presence, or a combination of both . . . "*I'm physically in you, you're emotionally in me.*"

Each musical genre treats sex differently. In Country & Western music there is a strong theme of betrayal in marriage and adultery . . . *Your Cheating Heart*. Soul music is more directly sensual with strong monosyllables . . . *When a Man Loves a Woman*. Popular music is more indirect, using images and symbols. During the fifties, it was not uncommon for white artists to record the music of black singers and release a censored version of a hit. Pat Boone copied Little Richard songs, minus the orgasmic screams, of course. Rhythm and Blues hits inspired cleaned-up Top 40 tunes. "*Annie had a baby, can't work no more.*" . . . came out sounding like, "*Dance with me Henry, all right baby.*"

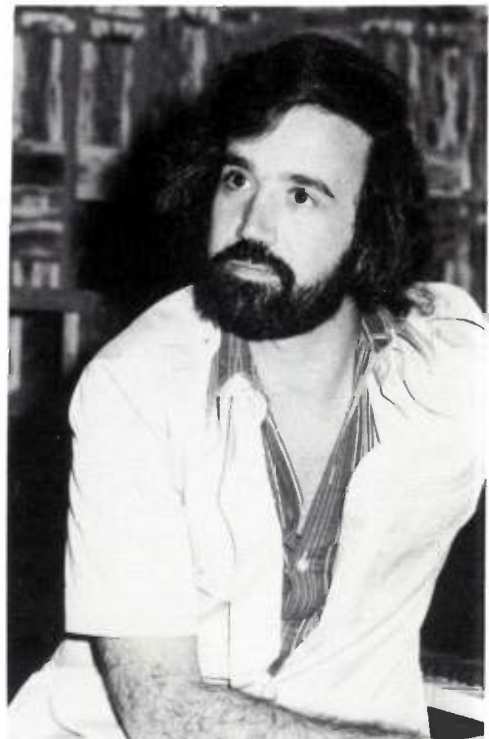
If music draws heavily on sex, does sex depend on music? No. In reviewing the new sexual literature, the only sounds important during sex are the

sounds of the two people breathing, kissing, sucking and generally yelling with delight. A song won't seduce anyone. Music depends on sex and there's a wide variety for inspiration.

Any sexual theme can be woven into a song, at least at the hidden meaning level or by using symbolic images. *Undercover Angel* is about a guy in bed by himself with a fantasy girl. Dr. Key would probably say the song is about a man who got turned down by a woman, went home and reached under the sheets to masturbate — "undercover" angel. But this is only a latent meaning. If a song lends itself to various interpretations it can appeal to a wider audience on different levels.

In the final analysis, it's not what the songwriter consciously puts into a song. A sexual song is what a listener unconsciously hears. Anyone can play the Dr. Key game of finding hidden sexual meanings in almost any song. Even the Star Spangled Banner gets sexy when you think of the Freudian phallic symbols of rockets and bombs. If a song is constructed to allow ambiguity and a secondary meaning, its power to communicate will increase.

Well, that's it for this article. Now I can get off the typewriter and get back to my guitar. It's a smooth guitar with a curvaceous body and sensitive strings. I fondle the tuning nuts and slowly squeeze the two black knobs between my finger and thumb. The guitar squeals in electric delight. I run my fingers up and down its neck, then reach for the ivory switch below the two knobs. The guitar howls with climatic screams. I thrust my stiff finger pick between the ecstatic strings. I can feel it coming now . . . that exquisite moment of conception . . . I feel a song coming on. ♪



Making a Strike in the Song ...with **Tony**

Songwriter Interview:

"I'd equate success in songwriting to drilling for oil," states Tony Macaulay. "You drill a hole and there's a huge gusher and everybody says, 'Didn't he strike it lucky?' In response you must say, 'Yes, but look back down the valley and see all the holes I drilled where nothing came out.'"

"It's like a guy knocks a dent out of your *wing*, (i.e. English for fender). He bashes it once and the dent pops out and he charges you \$30. 'Why \$30', you ask . . . 'it only took a second?' He replies, 'Yes, but it took me twenty years to know where to bash.'"

Tony Macaulay is an articulate, engaging Englishman who speaks in lively imagery which fairly threatens to burst into song like a whistling teapot ready for the pour. He has had enormous commercial success with songs such as *Build Me Up Buttercup*, *Smile A Little Smile For Me*, *Baby Loves Loving*, *(Last Night) I Didn't Get To Sleep At All*, *Don't Give Up On Us Baby*, and *Love Grows Where My Rosemary Goes*, which took him only twenty minutes to write.

But, as you can discern from his opening remarks, the time it takes to write a song is irrelevant. "Whether it takes twenty minutes or twenty weeks should be disregarded," he explains. "What is important, are the mental processes you have taught yourself to go through to get to that point."

Tony's musical processes began to develop when he won a guitar at a fair one day in Epsom, England, where he lived as a youngster. "It wasn't a very good guitar," he states. "As a matter of fact, it was atrocious. I always thought the guitar was an astonishingly difficult instrument to play, until I played somebody else's and realized it was just the guitar I won at the fair."

Tony went to college and majored in a field very far from music. "I was a disastrous civil engineer. I designed a water tower just after I came out of college. It was so badly designed that it fell down in the middle of the night and slaughtered a cow, and they fired me."

That crushing experience and Buddy Holly brought Tony back to music to stay. "Buddy Holly was my absolute idol. If it hadn't been for Buddy Holly, (and the cow), I'd still be an engineer. He was tremendous for me because while everybody else was leaping up and down doing 12 bar blues, he was experimenting with double track harmony, and hooks, and rhythms. He was extraordinary."

Tony joined some groups in the late 50's playing bass guitar, but eventually left them and decided to write and work on his own.

"Then I got hooked up with a man named John McCloud," he remembers, "who was much older than myself and who had considerable experience. He got me started playing piano and taught me the rudiments of harmony, counterpoint, dynamics and composition. The learning came about simply because we worked together and when we wrote our songs, I absorbed everything I could from him. He was a man with 40 years experience behind him and that was a tremendous asset to my learning."

The asset worked well for Tony and for the next few years his successes began to flow with songs recorded by such groups as the Foundations, and Edison Lighthouse. At one point he had two number one songs in England one right after another . . . *Let My Heartaches Begin* and *Maybe Now That I've Found You*. They were older songs of his he had rescued out of a file drawer when pressed for material by his employer at the time, Pye Records. Having had success with songs which previously nobody wanted, he went to the drawer repeatedly and scored with the vast majority of songs which had more than once heard the voice of rejection. "When the drawer ran out," he recalls, "I found myself in the extraordinary position of having to start writing again having not done so in years."

The time away did not hurt. Tony has had an enviable record of commercial success including his most recent hits with David Soul and Donna Summer. Through his career, he has paid attention to his development as a songwriter and I think you'll be struck, as I was, at how well he's able to articulate his growth and his observations on the craft of writing songs.

For instance, in response to a very general question to which I had anticipated a relatively general reply . . . "Do you have any theories or guidelines you can share with other writers which you think have helped you?" . . . he answered in fluidly specific terms as if he had been given the question in advance and had been allowed time to prepare.

"There are certain guidelines that a writer develops for himself that really work, but which can't be imposed on other writers. However, I'll tell you what works for me.

"I get a spark of an idea which is two to four bars. One thing I learned which was invaluable to me, was before you go any further with that four bars, think how you're going to set it up. Is it going to be the verse? Is it going to be the chorus? What structure am I going to go for?, and give yourself good reasons for your decisions.

"Then, dynamically, set that chorus up the right way if it's to be a chorus. Put it in the best key (which very often is a nice high key), to give yourself some room to write variations. In a lot of songs I hear, I think the writer didn't set the thing up correctly in the first place. They've got a terrific idea, but they waste it. They take it off the key it's familiar with and they find they've got nowhere in the scale to go, so the song is dynamically flat . . . there's no excitement . . . no emotional climax.

"To me, great songs are masters of

writing Field

Macaulay

by Paul Baratta

light and shade and there's two ways of producing those contrasts musically. One is melodic range and the other is orchestration.

"Now I'm a great believer that just voice and piano, or voice and guitar, should be all you need to tell a hit song and that a hit song gets better as you add the elements. People say to me, 'That doesn't sound like much now, but you wait till you hear the harmony!' I will immediately say that this can't be a hit song if it needs all that to make it. There are, to be fair, such things as production hits, but usually even in the simplest possible rendition of them, they've got a spark of magic and I think that should come out. I work hard to make myself convincing in the simplest possible form, however I might present the song in the final analysis.

"I begin with a melody, or usually a title. I then start off with the guts of the song and the rest is development. Sometimes I chop and change. Sometimes I have two things I thought were unrelated and find, with a little bit of ingenuity, I can make them work magnificently together. They set each other off beautifully. However, in those cases, you've got to be wary of becoming a carpenter. That's when you take a melody you've been saving and match it with another piece you hit on, and try to hammer them together under the premise that you'll have a helluva song if you can make the two bits work together. If they don't fit, it would be

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I've never written a successful song where the chorus has come off a subdominant chord.

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wrong to nail them to one another because you wind up with one lousy idea instead of two potentially good ones in need of developing."

Boy, you ask this guy a question and you better be prepared for an answer! I tried another one. "In retrospect, what do you think the biggest fault was of the songs you were writing at age twenty?"

"Lyrically, I think a lot of them were crass. I used to write the same chorus again and again . . . very repetitive. Actually, I'm not being fair . . . I'm being over-critical. It would be more accurate to say that my imagery was not very subtle. And I was far too affected by other *genre* so my songs tended to fit into the acceptable *genre* rather than

existing in their own right.

"In terms of my progress since those early days, the most notable event in my career of late was when my wife, on our wedding, bought me a super grand piano as a wedding present, and she also got me a dog.

"Now the significance of the piano is obvious, but it's the dog I've come to talk about. He's a working dog and has to be walked an hour a day in London where I live, and I take him through the woods. Having the opportunity for a captive audience (what with no one but the dog and a bunch of trees around), I felt it was the perfect opportunity to write lyrics. I had been writing consistently with Roger Greenaway and Jeff Stevens and to now write lyrics on my own with all the distractions that exist in the house was proving problematical. I was used to having the camaraderie and rapport with another writer.

"So I'd go through the woods and repeatedly sling a stick for the dog to chase and that simple, repetitious act has helped me write my lyrics. I never worried about forgetting the lines because once I had the tune and title, I felt that if I couldn't remember the words no one else could either. I found a whole new career going out with the dog and slinging the stick."

Now that I learned about the dog, the stick, and the lyrics, I moved to the piano and the melodies.

"I think the best songs . . . the best melodies, should exist in their own right regardless of the harmony or the chord progression," Tony began. "Chord progression is a tremendous embellishment, but a good tune is a good tune. I examine tunes without the lyric and without the voices . . . bare . . . to see how they stand up as tunes. As I'm writing them, I examine them to determine whether they move interestingly and have shape. I sometimes think I have a great tune going, but if I'm missing two notes, I usually sing it out and find that it's only good because of the harmony, or because of the lyric and the tune isn't making it. So that's probably a fault in my writing."

The conversation drifted to publishing momentarily, and I learned that Tony has had his own publishing company since 1970, which is administered by Almo Music. But he wasn't always his own publisher. In a history making case he filed suit against A. Schroeder Music in England in the House of Lords and won, and also won a subsequent appeal. It was the first such case that ever went to the House of Lords. He had signed a "standard" songwriters contract which had, as Tony terms them, "a few funny phrases" in it such as . . . "the writer shall work to the best endeavors of the publisher," but not the reverse, and "if the writer is in breach of con-

tract, or should he remain in breach, royalties shall cease to exist." As a result of the case, that kind of contract became null and void.

After a pause for that commercial message, we got back to writing songs. We had talked about the melody and the lyric so I thought I'd try another general question and see where that took us. "In terms of form, are there any you prefer?"

"Yes, I could talk about structure," Tony answered with enthusiasm and energy and I could see where I hit another gusher. "Structure interests me and dynamics interests me more than any other topic, I suppose, because it's the key to everything.

"I'd like my choruses to go somewhere. I think I'm incapable of writing a song where there wasn't a natural lift within the song whether that lift is inherent in the melody or created by chord sequences, or modulation. I've never liked to leave it to the harmonies to give a song a lift. I like it to go where it's going to go by its own volition.

"I don't like too long a verse. I never write longer than a twenty bar verse and I'm usually happy with between 12 and 16 bars. I hate to make rules, but I

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You can't put padding or fill in a song . . . every part of a song should sustain interest.

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just feel that it has to be one hell of a verse to stand up beyond 20 bars.

"Equally, anything less than ten bars, and you're probably not setting up the chords well enough.

"I like songs that don't move in absolutely cohesive stages. For years, I have not written a verse that's just an 8 bar melody which repeats and then is followed by the chorus. I like to make everything move up in stages so the song can emotionally build. When you do that 8 bar, repeat, chorus thing, I find it too obvious and predictable . . . your technique is showing.

"I might go around a four bar phrase and then use a link that lifts to the mood of the chorus without giving it away. I need a good reason to give away the range I've placed my chorus in beforehand. But if I do give that away . . . the surprise . . . the excitement of getting up to that range, I want to make sure I give it away sufficiently forward of the chorus so as not to spoil that effect.

"When I use the verse — chorus —

verse — chorus structure, I don't like to just put in an obvious link and go around the chorus again. I like to evolve something . . . a third factor. If you examine my songs you will see that that is not always true, but ideally, I like to put in a third factor. In this way, just when the audience is thinking, 'Hello, I know what you're going to do next!', I surprise them. Try to get the absolute best out of the idea. The saddest thing to me is to see a song with a great title and a very exciting first 4 or 8 bars, sold

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I like to use the lyric theme of two civilized people talking as two civilized people might.

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short by becoming obvious and corny. I've been guilty of that and I try and avoid it. You can't put padding or fill in a song . . . every part of a song should sustain interest.

"I feel if you can put a finger through a song, the song isn't finished. You can just look at a finished song and know that there isn't anymore that needs to be done to it.

"Another thing is chord sequences . . . I try to divorce myself from them because you get very hung up in chord sequences. One of my songs is just littered with minor sevenths, and major sevenths, and suspended ninths, because I found it stimulating. But I think you've got to decide whether you want the chord sequence to be visible in a song, or if you want to disguise it. Sometimes I find a chord sequence obtrusive.

"I don't often want to hear the chords change. I feel if the melody works and the harmony is there between the melody and the chords, I don't want to hear what the chords are doing. So by using pedal notes and suspensions, the chord sequence becomes totally unobtrusive.

"At other times you've got a melody which utilizes the same phrase and you're changing the pattern of chords behind it. In these instances, the chord seems essential because if you don't have a chord sequence the thing doesn't move anywhere.

"So you make the decision with yourself as to how visible you want that chord sequence to be. If it's a good sequence and it endorses the development of the tune, then you want to hear it."

Melody, lyric, structure, and a short diversion into publishing . . . let's see, how about dynamics. Tony probably has

a few words to say about that, I'll bet.

"Dynamics could be called the graph of a song. To start off somewhere on that subject, I would say I've never written a successful song where the chorus has come off a subdominant chord, which is extraordinary. I've tried, but all my songs tend to start in every other chord except subdominant. I'm usually trying for a relative minor, but I've never successfully done that . . . I'd like to. . .

"Most of my songs tend to go out to the five chord, but I've . . . no, that's not true either." He was looking for a way to launch his answer so as to best make his point and he hit on an idea which propelled his conversational momentum forward.

"Some of the songs written in the 30s had a funny, rambling, unmelodic verse and then went into what we mark as the refrain which is the 32 bar type. The best part of those songs was always the orgasmic quality of coming out of the middle . . . the bridge, and back into the tune.

"Some writers, amongst whom most notably is Burt Bacharach, grasped the fact that if you extended the middle out, you could have that nice orgasmic moment of coming out of the five chord into the melody in the beginning, and you could scrap all that rambling verse and set up the song lyrically which an awful number of titles do need . . . expressed on their own, they don't really go anywhere.

"And that, incidentally, is a very good argument one can have with oneself . . .

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I hate to make rules, but I feel it has to be one hell of a verse to stand up beyond 20 bars.

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'Should I start the song with this line . . . *Don't give up on us baby*,' which is the very first line of the song, 'or does it need setting up? Is it a self-explanatory idea?', in which case I can stick it right at the front of the song.

"If I put it up front, I do it because I think what I'm writing is involving, in a manner of speaking, and I feel that if it's to be memorable, I don't have room in this song for anything else but this phrase.

"When you have a 12 bar melody, that's a long melody. It's just about time for a bridge and a slow instrumental section after it. If you write a 12 bar melody around twice, that's 24 bars which is an inordinately long chorus . . .

it's like three verses and you don't have time for it.

"But if you've got a story song, or a chorus that needs explanation, then you must have a verse to set it up. And if you think about it, the coming out of the verse into the chorus, is the same experience as coming out of the middle into a verse. You're just eliminating the middle and you're getting that same moment, perhaps two or three times a song, instead of just once. But you've still got that sense of explanation. Does that make any sense at all to you?"

It was making a lot of sense to me and, as I looked down the valley, I saw oil gushing from all the holes I had dug. Like a guy at the track who had gained the confidence of having picked the winners in the first four races of the day, I moved assuredly to the fifth . . . story content.

"In *I Really Lost My Head Last Night*, the guy gets drunk and says a lot of rubbish and the following day regrets it." He breaks off there to go to a better means to explore song theme.

"Donna Summer had a hit on one of my songs . . . *Can't We Just Sit Down And Talk It Over?* . . . and it drew on a circumstance in London, where I live. We get around by cab much more because of parking problems. In one verse of that song I wrote:

*The one and only night
You don't need to go at all
The car rolls up outside on time
A moment from your call
A handshake seems more fitting
than a kiss
It's such a shame that you and I
have to end like this
Can't we just sit down and
talk it over?*

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"The whole idea of that song is you're desperately in a hurry and you call a car which takes some time to arrive. Then, you're right in the middle of an important conversation and the driver is waiting in the hall. But he's impatient and yells, 'Hey Mac . . . I ain't got all day!' And you yell back, 'Hold on, will you, this is my life I'm talking about here!' So you say to the girl, 'There must be some place we can sit and talk . . . can't we talk this thing out?'

"Jimmy Webb, I must say, in his ascendancy, was one of my absolutely favorite writers. For a guy of twenty to be able to write, *This time we almost made the pieces fit, didn't we girl*, was amazing. To me, he said something that had not been said before which is difficult . . . to say something in a new way. He invented a new kind of song for

continued on next page



**“Ask yourself if a singer could sing this,
would a singer sing this, and then
imagine the artist performing the song on stage.”**

Macaulay *continued*

me. He invented the kind of song that is not ‘I don’t love you anymore.’ *Didn’t We* was a song about two civilized people sitting and having a drink in a restaurant admitting that they love each other and everything about their relationship is right, but it just doesn’t work. They discuss it intelligently and are as much friends as anything else, and they don’t point fingers . . . they just try to examine it like two people who care for each other. That’s the kind of song that impresses me.

“I’ve got this song I’ve just finished

called *We Don’t Make Each Other Laugh Anymore* which says:

*I don’t think he’s changed so much
And I know I don’t love him any less
But there’s more to life than living
at the same address
One thing’s for sure
We don’t make each other
laugh anymore.*

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“I like to use that theme of two civilized people talking as civilized people might. *Don’t Give Up On Us Baby*, is

about two civilized people capable of tremendous weaknesses. The guy gets drunk and wishes he hadn’t. She’s a good looking gal who’s the angel, and he’s the dreamer who sometimes plays the fool.

“It’s the same idea in *Can’t We Just Sit Down And Talk It Over*. The guy says:

*Strange that you’re the one who
insists on leaving.*

*When I’m the one who said last night
that it was all too late.*

“Guys do that. They’ll thump the table and say it’s all over, and the following morning it’s the gal who says it’s over. And when a woman says it’s over, it’s over for good. The guy gets on his knees and makes a complete fool of himself and says, ‘You don’t believe all that rubbish I said last night?’, and the girl says, ‘Sorry this is it’ and she packs her bags and goes. That’s far more about life to me although I’m not necessarily speaking out of personal experience. I’ve never really had bad times with women. Everybody thinks I must have lived those experiences and that’s not the case. But being paranoid as most songwriters are . . . I think a degree of paranoia is essential to songwriting. Whether these experiences happen to you or not, you imagine that most probably, they will, and you imagine how you would feel if they did. I don’t think, however, that imagining how you would feel is all that important. In fact, I think that a lot of songs you write totally from the heart are very self-indulgent . . . full of imagery that’s completely obscure to anybody else, and often fairly nauseating at that.”

“How many of your songs are really from the heart and are an outgrowth of having the need to express something, as opposed to filling a commitment?”

“Well, I could say that I started off writing for the market and then got myself into a position where I could write what I wanted to write, but that wouldn’t really be true. What would be more accurate to say is that my taste in music developed as I went along. If I had a particular feel for Motown records, it was what I felt comfortable writing and that is what the market wanted to hear at the time. I had a hit two years ago in England with Dwayne Eddie . . . a song called *Play Me Like You Play Your Guitar* . . . and the public was ready for that type of song. When I wrote *Build Me Up Buttercup*, which was the most commercial possible thing you could write, I really thought it was awfully good at the time. I had classy ballads and things which were shown around, but nobody was interested in them, but I do get an enormous kick out of doing the kind of record *Buttercup* is.

“So the truth of the matter is that I’ve

always been able to do what I wanted to do, luckily enough. What I want to do has changed."

One of those changes is a Broadway play. Tony, together with the two top book writers in England, Ian Lafrenais and Dick Clement have secured the rights to the lives of one of the great comedy teams of all times, Laurel and Hardy, and they are going to mount a musical comedy with Tony penning words and music which he has already completed.

"I wrote the songs in Ireland," he explains. "Ireland is great stick-throwing, dog-walking country. I don't write in the United States because I'm not used to the heat . . . I'm not used to the atmosphere . . . I don't find it very creative and that's because I'm from England. I'm used to writing in the DAMP . . . DANK . . . DARK . . . COLD . . . WINDY weather, especially around autumn. If you can't write songs in autumn, forget it. I find autumn to be melancholy, which must be the most important single emotion to a songwriter. It is absolutely rife in England, as it is in Ireland, so I wrote 16 songs for the show there."

At this point, there is a very large offer from an American impresario to open the show on Broadway and it looks as if the show will go to the Great White Way first although the writers had planned, originally, on a London opening.

Stan Laurel was English and he and Charlie Chaplin came over on the same cattle boat and roomed together. Laurel

“I think the best melodies should exist in their own right regardless of the harmony or the chord progression.”



was Chaplin's understudy in films before he found his niche with American partner Oliver Hardy. Tony had the opportunity to meet and know the Laurel and Hardy families . . . Hardy's wife and Laurel's daughter . . . in addition to producer Hal Roach and even Stan Laurel's first partner who quit in 1926 and is now 98 years of age.

On talking to him you can readily see he is thrilled and excited about this project. It's a new challenge in a new area. Was it difficult to write as opposed to writing a Pop song?

"It was glorious!! I may live to regret such a firm conviction, but that's how I feel. And I learned a lot of new things.

"First of all, I apprenticed in preparation for attacking this project. You see, I think anyone who, just because he's had some hits, sits down to write a musical assuming it's going to be a hit, has got a hell of a nerve. It's a completely separate craft and I went to work in the theatre to absorb as much as I could.

"One thing I learned was that if you're going to work the off-Broadway circuit, you're a ticket taker one day, a spear carrier the next, and a scenery painter the third. I found myself washing out the *loos* (i.e. English for toilets) with a broom.

"Once my understanding of the theatre as an art form took hold, I applied myself to the musical questions.

"Some of the answers to those questions were quite interesting to me. For instance, I think you've got to construct the songs for a musical comedy like a house, before you write a note. You have to plan your rhythms, plan your concepts so that each song sets the other one up. Don't put two similar things together. You must be aware of time signatures and beginning keys and chord sequences so you don't wind up being repetitious. You have to establish guidelines for yourself.

"And the most important thing is to get a song to come out of a scene and go back in again convincingly which is something I don't think you ever stop learning about. After all, the credibility of someone walking down the street and breaking into song, and other circumstances like that from the great days of musicals, are faced with being believable to a much more skeptical age when people really have to be convinced that things are for real. Even if it's Star Wars. The planes may all have strings holding them up, but they must look as though they're really flying, and Wookies mustn't have zips up the back of their costume. The lovely thing about Laurel and Hardy, as it is with the show, 'Annie,' is that they're in a fabled genre anyway, so if they break into song it's reasonable."

One of the characteristics that is very evident when talking to Tony Macaulay

is his well-ordered mind. He thinks things through and comes to very accurate decisions for himself.

He is a sensitive observer of life and seems to have the world in its place.

And he seems to know himself well and understands his place in the world.

Songwriting can be a difficult subject to articulate. Some do it much better than others and among those, I would count Tony Macaulay.

Along the way, in the course of our conversation, he had some additional good advice to offer.

"First of all, it's worth learning a dozen chords on the piano if you play guitar and vice versa, because I think modern rhythms in song are very elusive at times. I found a lot of rhythms impossibly difficult to play on the piano and easy on the guitar, and also found the opposite to be true.

"Learn to play in most keys. It may be a bore on the piano, but on a guitar you can stick a capo on and you're all set. My feeling is that you can sell a song short by doing it in the only key you know, and it's a boring song as well because it has no room to grow.

"Always imagine the artist performing your song and, if you can't, then something's wrong. Ask yourself if a singer could sing this . . . would a singer sing this, and then imagine the artist performing the song on stage. Imagine the setting in which that song would be performed and make sure the song doesn't break that mood. And be sure to put the song in the key in which you think the artist will sing it.

"There are three elements which I feel are vital. First is imagery. Straighten your imagery out so that people other than you will be able to understand and identify with it. Don't ruin a good idea by becoming self-indulgent.

"Secondly, excitement is a tremendous part of escapism for me and escapism is what music is to most people. It is entertainment that generates excitement and that is a most important element. Your song must excite.

"And thirdly, I must say, is heart . . . coming up with a melody that gives you a wrench and makes you feel something.

"At least two of these factors, and probably all three, I think are essential to hit songs."

Tony Macaulay has an enviable record of hit songs. They're not accidents or strokes of luck. Simply, he knows what he's doing and is in control of his craft. When he takes a bash at a lyric needing shape, one bash, and out pops the dent. And when he goes drilling for melodic oil, you can bet all the empty holes in the valley that he's going to strike a gusher. }



The Autobiography of a Copyright

Edited by Richard A. Schulenberg

Part XIII

EDITOR'S NOTE: This is the thirteenth part of the autobiography of the copyright *Needing You*, written in 1919 by the late Benny "Bow Wow" Bilinsky. In Parts I-V, *Needing You* was introduced to the workings of the 1909 Copyright Act by *Barrister Blues*, known to his friends as Bart. In Part VI, Bart began a discussion of the new Copyright Act of 1976. In Parts VI-IX, Bart examined the new compulsory license provisions. In Part X he began a boring discussion of the exclusive rights which reside in a copyright, and the exceptions to those exclusive rights. Part XI dealt with the exception of "fair use". Part XII was a most boring discussion of two exceptions to those exclusive rights.

Bart had imposed himself upon me for dinner with a promise (or was it a threat?) to discuss Sections 110 through 113 of the new Copyright Act. These sections were, he informed me, additional exceptions to the five exclusive rights in a copyright which were controlled by the copyright proprietor. As I prepared dinner, I found a note which Bart had left taped to the refrigerator:

Remember: Roast beef rare. Lots of mushrooms. 5 exclusive rights: (1) reproduce, (2) adapt, (3) distribute, (4) perform, and (5) display. **DON'T FORGET BOOZE!!**

"Poor Bart," I thought to myself. That note summed up all of Bart's interests in life: food, the law, and liquor. Not necessarily in any order. My thoughts were interrupted by a loud crash outside my home.

I rushed outside and found Bart arguing with my mailbox. "You're a menace! Do you hear me!" he screamed at the mailbox.

"Bart. What is it?"

"Damn thing attacked me. I was minding my own business and it jumped out and attacked me!"

"Bart, it's nothing but a common mailbox."

He pointed his finger at the mailbox, "*Malum quo communis eo pejus!*" Apparently satisfied, he turned and walked into my house.

After a quick check of the damage to my mailbox I followed Bart. I found him already settled in my favorite chair, smoking one of his evil cigars and brushing ashes off his judicial robes onto my rug. He looked up at me and

smiled, "When's dinner?"

"Bart, about what happened out there . . ."

"Tut, tut, m'boy, I don't hold you responsible."

"That's not the point! You've been drinking again."

Bart looked puzzled, "So?"

"It's wrong, Bart. You drink too much."

Bart looked stricken. He clutched his heart with his right hand and pressed the back of his left hand against his forehead. "*Erubescit lex filios castigare parentes*," he cried. There was a long pause. He peeked at me from under his hand. Another pause. "Means, 'the law blushes when children correct their parents,'" he volunteered.

"You're not my parent."

"And a good thing it is for you that I'm not."

"Bart, don't you understand, I hate to see a fine legal mind like yours go to waste."

Bart straightened up. "You're right, lad. It's time I took my responsibilities seriously." He reached into his judicial robes and extracted two bottles. "Re-

move these. I have turned over a new leaf."

Bart was apparently serious about his reformation. We ate dinner silently, Bart occasionally emitting a moan, and then removed ourselves to my study. Bart sat down in my favorite chair and arranged his judicial robes about him. With a shudder and one large twitch, he began his discussion of Sections 110 through 113 of the new Copyright Act.

"Section 110," he began, "deals with performances and exhibitions which under the old law would have been exempt because they were not 'for profit'. You do remember, don't you," he asked hopefully, "that under the old Copyright Act there were provisions dealing with 'public performance for profit'?"

"Vaguely."

"Good enough. This Section has nine clauses of what are supposed to be 'non profit' performances which are exceptions to the exclusive rights in a copyright . . . you did get my note, didn't you?" I nodded. "Good. The first clause deals with the use of copyrighted material for:

'performance or display of a work by instructors or pupils in the course of face-to-face teaching activities of a nonprofit educational institution, in a classroom or similar place devoted to instruction . . .'

Raises all sorts of interesting questions, doesn't it."

"Not to me."

Bart ignored me and continued, "For example, a copyrighted song can be sung in a classroom as long as it was performed by either a teacher or the pupils, but not an outsider. Everyone would have to be in the same room, or pretty close to being in the same room and that room would have to be a 'classroom or similar place devoted to instruction.'" As he spoke, Bart began to get excited and forget his withdrawal pangs. "And that classroom would have to be at a 'nonprofit educational institution', not, for example, a private class being run for profit. As long as it meets all these requirements, the use of the copyright is not an infringement."

"That's just the first clause?"

"Right. Eight to go in just this sec-



tion. And that doesn't count all the little sub-clauses." Bart rubbed his hands together in glee. "The second clause deals with nonprofit transmissions of copyrighted works . . ."

"Transmissions?"

"Yeah. You know, radio, television, stuff like that. Now certain types of works are not included in this clause, such as dramatic works, but musical works are as long as they are not 'dramatico-musical' works . . . don't ask, those are operas, musical comedies, and the like. . . . Anyway, under this clause, a transmission must meet three conditions if it is not to be an infringement. The first is that the transmission be 'a regular part of the systematic instructional activities of a governmental body or a nonprofit educational institution'."

"Is a 'governmental body' like the Senate?"

"I don't think that's nonprofit. Now let me continue." Bart sprang up from



A NON - PROFIT PERFORMANCE...

the chair and began to pace. "The second condition is that:

'the performance or display is directly related and of material assistance to the teaching content of the transmission.'

The third clause states that the transmission must be 'primarily' for classrooms, for persons who are prevented from attending classrooms because of disabilities, or for 'reception by officers or employees of governmental bodies.'

"I've read a lot about some of those governmental bodies who get hired to type for Congressmen."

Bart ignored my comment. "If those three conditions are met, it is not an infringement under the second clause of Section 110. The third clause provides that it is not an infringement if there is a:

'performance of a nondramatic literary or musical work or of a dramatico-musical work of a religious nature, or display of a work, in the course of services at a place of worship or other religious assembly.'

Bart paused to disentangle his judicial robes which had become tangled with a lamp, knocking the lamp to the floor. He continued to pace. "The fourth clause deals with the:

'performance of a nondramatic literary work or a musical work otherwise than in the transmission to the public, without any purpose of direct or indirect commercial advantage and without payment of any fee or other compensation for the performance to any of its performers, promoters, or organizers . . .'

if there is either no admission charge or, if there are proceeds, the proceeds 'are used exclusively for educational, religious, or charitable purposes and not for private financial gain', as long as the copyright owner has not, after receiving notice, objected to the performance."

Bart stumbled against a table and knocked over some books, a bowl of fruit, and a priceless vase. He continued without stopping. "The fifth clause provides that it is not a copyright infringement for a member of the public to turn on a radio or a television set in a public place as long as the radio or television is the type you would normally have at home."

"You're kidding. Why would they bother to put something like that in?"

Bart shrugged and knocked over a floor lamp. "They felt it was necessary. The sixth clause deals with agricultural fairs . . ."

"Now I know you're kidding."

". . . and I won't bother to discuss it . . . and of course I'm not kidding." He pounded on a wall for emphasis and knocked my portrait of "Bow Wow" off the wall. "I don't kid about the law. The seventh clause makes it not an infringement for a record store to play records in order to entice people to buy records."

"Thank God for that!"

"I won't begin to discuss clauses eight and nine, they are of no particular interest."

"And thank God for that!"

"This brings us to Section 111."

"How long is that section," I asked, looking at the damage to my home.

"About eight pages. I won't bother to discuss it, though, it deals with secondary transmissions."

"Huh?"

"That's why I won't bother to explain. Now that I look at you, lad, I don't think I'll bother to discuss Sections 112 or 113, either. You look much too ner-



vous to pay attention. You wouldn't be interested in them anyway. They deal with ephemeral recordings and the exclusive rights in pictorial, graphic, and sculptural works."

"You're right."

"Now, my boy, I will excuse myself."

He bowed deeply, knocking over a chair. "I wish to thank you for putting me on to the path of temperance. I have never felt more fit in my life." To demonstrate he leaped into the air and clicked his heels together, knocking over another lamp. He then did a cartwheel ending in a somersault, ripping my rug and tipping over a cabinet filled with china. "I shall return tomorrow to discuss the additional sections when you have been able to collect your thoughts and concentrate better. I bid you adieu." He bowed again, scattering a score of books about my study. With a flourish, which knocked another painting off the wall, he left.

I sat stunned. I had created a monster. *mp*

NEXT: The return of the native.



Credo of an Eclectic Songwriter



Songs are written, and have been written, about almost anything you can imagine, and lots that you can't.

When we're talking, we're singing. Speech has its melody line, its rhythm. Kids who aren't too much repressed

shout in a kind of singsong. (In some languages, the pitch determines the meaning — that would tend to restrict, I would think, the musical options — but I don't think in that kind of music, either.)

A song melody that follows the spoken line, that is determined by the familiar spoken line, is apt to be more catchy than one that does not. That is why "modern" music is more successful in instrumental composition than in songs, though modern music has tended to release song music into new and exciting directions.

Songs have been written about almost everything, but mostly about love. The number of variations on the theme of love is incredible, but then so is love, and so is life, and I guess new lyrical expressions of love will go on forever.

Love is not the only subject, but in our time, it is the commercial sure-shot. As hits, *Fifteen Tons*, *Raindrops Keep Falling On My Head*, *I Am Woman* and *God Save The Queen* are the exceptions. If you are going to write a song whose appeal is mostly its rhythm and its hypnotic limited melody line, a familiar love phrase is the easiest and best vehicle because it doesn't confuse the situation with anything that has to be thought about too much.

Since I am not a commercial songwriter (though I've had a few hits largely through the accident that I write good songs), I do not limit myself to sure shots, even if I knew how to write them. I write about anything that interests me, that moves me and that seems to move into a song, though these three categories seem to merge. Like most songwriters, I think songs, just as poets think poems, fiction writers think in stories.

I do not think about love all the time. I think about it a good deal. Like the famous French woman intellectual (so famous I can't remember her name, but then the things I can't remember are legion) who, when asked at the age of seventy, "When does a woman stop being interested in love?" said, "Come back and ask me when I am ninety" — I, too, find love terrific, and I wouldn't be without it.

But it's not the only thing I think about, by any means. I think about the nuclear installations that are being constructed all over the country, all over the world, that are lethal beyond anything we have ever known, that are subject to human error, that give off indisposable waste, that will themselves be monstrosities of hot waste when they become inoperative in a few years. So I have written a song called *Power Plant Reggae*. Starts this way:

by Malvina Reynolds



*You can make steam in a boiler
Or from the light of the sun,
But making steam in a nuclear plant
Is like shooting a fly with a gun.
Shooting a fly with a gun,
And the gun costs a billion or two,
If the gun gets hot and the shooter
gets shot
The whole world's down the flue.**

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Don't think this song is not successful. I have sent well-produced cassettes and lead sheets of it to nearly a hundred of the Alliances in this country and overseas that are fighting the proliferation of nuclear power, and they are singing it, using it on radio and television and at rallies of thousands of people.

You may not believe this, but I get more satisfaction out of the fact that this song is in the front lines in a battle I care about, than if it were on the charts. I get more satisfaction out of the letter I got about it from Professor Barry Commoner of the Center for the Biology of Natural Systems at Washington University in St. Louis. This man is a charismatic and articulate leader in the fight against nuclear power. "Thanks very much," he says, "for sending me the tape and text of your *Power Plant Reggae*. I appreciate what you have done not only because you honor me by applying your talents to my own effort (it was a speech of his that set me off on the song. M.) but also because you have enormously amplified the impact of the original idea." There's a kind of amplification I dig.

I am not making any money on this song. If that's your measure of success with a song, I am sorry for you. I know you have to make a living, but you can choose between a gold Cadillac and the 1966 Buick Skylark that I use to ride in to local gigs and the airport.

You may not be interested in the fight against nuclear power. If you are not, I am sorry for you.

I read about the skyrocketing rate of teen-age pregnancies, and the campaigns on the part of many (mostly men) to cut off abortion aid to the poor. So I wrote a song called *Back Alley Surgery*. Not a pretty subject, but pretty forever can be cloying, tiresome and boring. The song bids fair to be successful in my term. Planned Parenthood in San Francisco — a very busy and vital

continued on page 45

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AGAC from page 8

have to like the tune to want to record it. We don't force anything on the artist. It has to be a majority vote. Because we go into an album project trying to put ten hit tunes on an LP. Unless again it's an established artist, like a Cissy Houston where you can do standards like *He Ain't Heavy* and *Make It Easy on Yourself*. But with Denny Green, for instance, we felt we had to go in with ten hit songs. If we only pick three, then we go back to the drawing board and get twenty more that we feel are geared for that artist. Some artists, Cissy in particular, will not sing a tune if she doesn't believe in the lyric. We are always looking for material for Cissy — for every one of our artists. We get songs in that we can't cast, but if we think they're hit tunes, we stash them. We have a song out now that's number 7 in the discos nationally, with Andrea True. And we had it for a year before we recorded it. . . . *What's Your Name*, *What's Your Number*? We just didn't have the right person to do it with.

JERRY: The doors never close on material. A hit tune is a hit tune, and

sooner or later, if we don't use it somebody else will if they're holding it. That's why a lot of producers when you go up to see them say "I like the tune, I'm going to hold it." And they just don't hold it for a week. If an artist turns it down, if we like the tune we'll still stash it and play it for another artist that it could fit. We have a publishing company, but we go to the outside constantly and listen to all material. Michael and I will not turn down a hit tune because we don't publish it and we don't ask for a piece of the publishing. We're not into that ball game.

When you do go around you shouldn't get disillusioned because it only takes one yes to make up for 90 passes. Only one person to believe. And it's such an opinion business that don't take anybody's opinion to heart unless you got 90 opinions that are the same. Keep coming back. There's a lot of times — and you may have heard this cliché, that you get up on the wrong side of the bed — you could hear a tune one day and not like it and hear it two weeks later and love it. It takes on a whole different complexion because you stubbed your toe when you got up.

MICHAEL: I very rarely can hear a tune the first time. I mean of all the things we recorded in the last year, I

can only think of maybe two tunes that got to me the very first time I heard them.

JERRY: Another thing is, the best time to make an appointment is before two o'clock. Get in in the morning while the ears are fresh, because the guy at five o'clock could be very strung out listening.

I think every producer will accept outside material. You may hit some while you're out there that love a song and say, "Well, we're going to record it but we must have a piece." Then it's up to you to decide if it's worth it. It's your song. For them to get a piece of the publishing, is up to you and your legal advice, whoever your lawyer may be. You should always have a lawyer if it's going to involve something like that. Don't read something and do it yourself. We get a lot of tapes with just lyric sheets, and we would much rather have lead sheets which give a better feel of the tune.

MICHAEL: That's one of the reasons it is so important to learn how to write music. I would say for those of you who are music writers I find a great lack of knowledge technically and I think that hinders the quality of the average song that we're finding. I think it's very important to take some sort of a course either privately, or Juilliard has an extension division, or Mannes, and I would suggest learning how to write music down. Becoming literate in that sense is going to improve your writing, because as you write you can sit there and look at it and you can change things. And it's not as if you have to remember everything you did or listen to a cassette back. I'm an arranger also. When I have to communicate with somebody who's written a song who doesn't know anything technically about music, it makes it very time consuming because you have to sit down and correct chords. And I find that even when you have music transcribed off a tape — very rarely are they correct. I'll give you a perfect example. I recorded the theme from "Saturday Night Fever" and it's a good thing that I checked the lead sheet because it was wrong. Now if I hadn't listened to the tape and checked the lead sheet, this record would have been wrong. I'm not producing this particular thing, but I'm doing the arrangement. That's a perfect example and it happens very, very often. And I think as a composer that you certainly would like your music to get there the way you wrote it. And it's not going to unless you know how to write it down exactly the way you want it. And there might be certain voicings that you want, that you could put into your lead sheet and I really suggest

Jerry Love, Jimmy Walker, Michael Zager.



that to everybody who doesn't have the knowledge. If you don't know how to write it down, then I would take an orchestration course. That's what I did. I learned how to arrange. Arranging and orchestrating are two different things. Orchestration in the technical sense is . . . I'll give you an example. Most of the times (if you'll notice Broadway shows), it very rarely says that the music is arranged by — it says orchestrated by.

That's because in most cases the knowledgeable Broadway composers, such as Stephen Sondheim and Leonard Bernstein, Charles Strouse, give you an arranged sheet — they're not lead sheets. And what the orchestrator does is take the arrangements and they orchestrate, which means they put the notes in the instruments of the orchestra. That's a very big difference. An arrangement is when somebody hands you a lead sheet, you get the feel of the tune and you do basically everything. If Charles Strouse who wrote the Broadway hit, "Annie," gave me a sheet to orchestrate for his show, instead of having a C with a C chord on top of it, he would have C, E, G, C and he would probably indicate the kind of sound he wanted. That he wanted it soft in the woodwinds or something. And I would put it with the clarinets and the oboes. In other words, it would be very specific. The bass part would basically be written out. An arranger writes all the parts out for the orchestra. All it is is a song. The orchestrator just puts the arrangement into the instruments. I know the reason that I went out to seek more of a musical education was because I found myself feeling very limited after a while, not being able to express exactly what I wanted. Stephen Sondheim had a song from a show that never made it called *I Hear Trumpets*. A friend of mine wanted to record it on an album. He could not buy the sheet music. Sondheim gave him the most detailed sheet. There couldn't have been any more detail. Every voicing. Because that's the way he wanted to hear his song. I think that as songwriters you should also get as much knowledge of record production and studio procedure as possible because there are many things that can be done when you're recording that you can't do live. And I think that might help you with your writing. You might come up with some interesting ideas — effects that you might want in a song. The knowledge of record production and what can be done in a studio could be very valuable to you as a writer.

Basically what you want to do is to constantly listen to the radio. To keep up on what's happening but do your own thing.

JERRY: I'm just using my ears and instincts when it comes to the song. I

want to be able to hum it back to you a half hour after I hear it. I've got to remember a song. I look at it as a layman now. I become that audience out there. If I can remember a song as a non-musician and it sticks to me, it's a good song.

WRITER: If I were interested in becoming a background vocalist, how would I approach you?

MICHAEL: Oh, boy. Get to know other background vocalists and get a shot. Because most of the time background vocalists contract themselves. Like when I want backgrounds I have somebody that I call and she gets me whoever I want. The thing is to get to know the contractors and as many singers as you can. It's tough. You have to get in on sessions and make a reputation for yourself. Same thing with a musician. It's getting into the clique and getting known out there as a session musician. There are a lot of great background singers that can't read a note, but their ears are amazing. So it depends on who I'm hiring. If I know they don't read, then I just show them. They're so good, it doesn't even matter. Musicians are a different story. I always write everything out. I won't hire a musician that can't read.

Most of the musicians I contract myself because I've done a lot of playing and I know. Most producers will have a list of different people that play the style of music that they produce. You really get into knowing the musicians, you know exactly what they can do and who's going to play the date the best and then you hire accordingly.

There are different categories of producers. There are producer engineers and there are quite a few producer-arrangers. And there are a lot who don't have a knowledge of music but have a very good feel for the market.

LOU: How much are you dependent on the music directors of radio stations, to get air play?

JERRY: Well, being an ex-promotion man I know most of the national promotion people at the record companies. And I track the record's work with the sales department knowing where it should be placed, if a certain station is on it, what racks should handle it, etc. Which is a great plus for us as producers. There aren't too many producers that do that. So we do actually promote our own product as well as produce it. We just don't say thanks and leave it to the record company once it's out because I learned a long time ago, you should leave nothing to the record company.

There are certain people in radio around the country that I know well enough to pick up the phone and when I have something, they'll put it on. It's important also to know what your product is doing as producers. Every single thing that we have out . . . I can tell you where it's being played, what the distributor orders are and what the distributors should have on the floor. And I am constantly in touch with national promotion and national sales.

MICHAEL: I'll tell you something; Bob Reno, the President of Midsong Records, said something to me once that I absolutely believe. Basically the difference between those who are successful in the music business and those who aren't, (assuming that you have some talent), is how long you can hold on. And I believe that 100%. If you believe in your talent, you go, I don't care how long it takes. I was in business three years before I made a dime. You can't get discouraged because people turn you down. What you want to do is find out why you're being turned down and keep on improving. You have to stay on top of it. }

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to get in your column." I wouldn't want her to go that far . . . not to the middle.

Condor recording artist, Dick Dameron, one of Canada's top country singers, has been recording in Nashville under the direction of Joe Bob Barnhill. Barnhill's lovely daughter, Leslee, has signed with Republic Records and has a new release *Let's Call It A Day and Get On With The Night*.

One of the writers on Billie Jo Spears' *Lonely Hearts Club* is GENE SIMMONS who had a big hit years ago called *Haunted House*.

The Benson Company hosted a reception honoring the most successful gospel album in recent times, "Alleluia! A Praise Gathering For Believers." The work arranged by Ron Huff features the compositions of BILL and GLORIA GAITHER. Gold records went to Huff, the Gaithers and producer Bob MacKenzie.

A few of my favorite writers that are "hot" are: WHITEY SHAFER with Moe Bandy's *Soft Lights and Hard Country Music*, RED LANE and GLENN MARTIN with Ed Bruce's *Love Somebody to Death*, ALLEN REYNOLDS with Crystal Gayle's *Ready For the Good Times To Get Better*, DON DEVANEY with Charley Pride's *Somebody Loves You Honey*, DAVE BURGESS with Hank Snow's *Love Is So Elusive*.

Country pickers and singers love to revive old tunes . . . Anne Murray has done it with SONNY CURTIS' *Walk Right Back*, an Everly Brothers hit . . . Marty Robbins added Spanish lyrics to old drunko Dean's yesteryear smash *Return to Me* . . . Jacky Ward does a helluva job with the Clyde McPhatter's oldie *A Lover's Question* . . . and Charlie McCoy has taken FRED ROSE's standard *Foggy River* and has given it a new life.

Things you probably wouldn't find in that newspaper at the grocery:

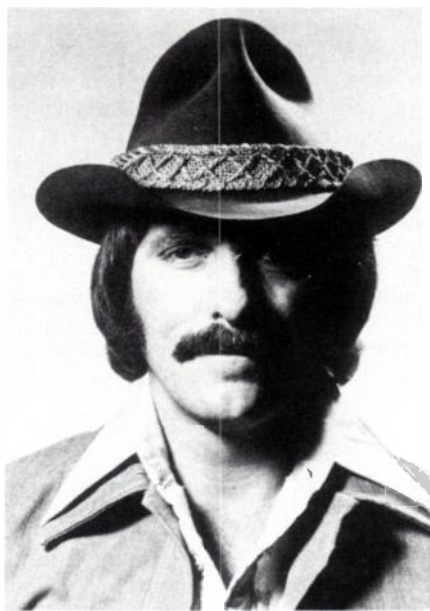
Johnny Russell has switched to Polydor Records . . . Capitol's Mel McDaniel is produced by Johnny McRae . . . Allison Lee is Marion Worth's daughter . . . Dave Dudley is the new all night dee jay on WSM radio . . . Sedina Reed's father is Jerry Reed . . . Tommy Alsup is Hank Thompson's producer . . . T.G. Sheppard recorded EDDIE SEAY's *I'd Like To See Jesus (On The Midnight Special)* . . . Waylon Jennings is singing harmony on Diana Sherrill's *Cincinnati Sidewalks* . . . Marty Gamblin is the Nashville head of Rip-Keca Music . . . Tom T. Hall's Place is a restaurant in Brentwood, Tennessee . . . Don Cusic is the newest Gospel Music Association board member . . . the Imperials gospel group has signed with SEAC. ♪



Nashville Songwriters Association

Getting in Tune

by Frank Knapp, Jr.



When I was asked to write an article, I thought at first: Man, I haven't had a song cut in five years. But then, after a little thinking on the subject, I realized maybe that's exactly why I should write one. There are probably a lot of writers in my situation, or at least who have been at one time or another. So, while I'm telling you what I've learned about the writing of songs, I am, at the same time, going to be listening to myself.

First of all, for the beginner, writing is an art, or if I may, a craft. You must learn the basic rules to go by to develop your craft, so that later you will know how to bend or break some of these rules in order to achieve a good, successful style of writing that works for you. Typical basics are rhyme, off-rhyme, inter-rhyme; what a verse is in comparison to a bridge or chorus. For lyrics or a poem to become a song, it must be smoothly married to a melody. Study chord structures in the current songs to find out what the latest trends are. Study lyrics as well. Next is your idea.

A good song idea or title comes from being tuned in to what is going on around you. Be aware of news items, or what people say, or something in some-

one else's song which may spark in you a whole different thought. I have come up with some dandy new song titles this way.

One of the best sources for a song idea is from your own personal experiences. A heartbreak is rough at the time, but that disaster could develop into a good song later on. The subject of love will never grow old. It can place you on top of the world or in it. Love sells a lot of flowers.

Another way to stay in tune is to mingle with other people of the trade. Become friends with other writers and, if possible, find one you can collaborate with on ideas. He might be especially good with melodies and you with lyrics.

Some colleges or musical organizations offer songwriting and music-related courses. Take them; it helps to keep you on the frequency. I did just this at Nashville's University of Tennessee branch one semester. A good friend and writer, Ron Peterson, headed the course. Although a good deal of it was, to me, basics, I learned a lot. I owe that to Ron. By the way, Ron Peterson is president of the Nashville Songwriters Association. During that class I wrote two of my best songs. I was getting in tune. It was my own fault, later, for falling out of that state of ecstasy.

Basic tools of the trade are pen, paper, dictionary of rhyme, cassette recorder and other related aids. It is helpful if you play a musical instrument, but not entirely necessary. Last, but not least, is the most important tool you have at your disposal . . . your God-given brain. This is the receiver through which mind power or creative force must flow. If it's not in good working order through non-use and other bad habits, then it's up to you, my friend, to change those habits. This means hard work and self-discipline. Remember, thinking is work, and the mind must have this exercise in order to produce results.

As briefly as I can, here is what happened to me and what I did and am now doing to correct my mistakes.

In 1970 I began doing a single act in

lounges around Nashville and all over the country. It was great. I sang to the folks, worked on my writing, and drinks were easily available.

At about the same time I entered into what has become a lasting friendship with Red Lane, a very successful writer and picker. He tutored me in the basics of songwriting and we've written many songs together. I trained him to jump out of perfectly good airplanes (about which he wrote a song) and, with flight instructor Thad Working, I helped him get started in flying. Red's mind is like the inside of a watch. It is trained to produce good songs. He has never abused the working of that mind. This is where I eventually fell off the track.

I never drank enough to hinder me in doing my job, but enough to keep me lazy in the head. Then I tried 'grass' . . . sounds familiar to some of you, doesn't it? I thought this would help me get those great ideas and hot lines. Looking back, I honestly can't remember a single good song I wrote under those conditions. I felt tired all the time, couldn't seem to concentrate . . . there was just something negative in my system. I had myself feeling like I was nothing more than "good old Frank" around Tree Publishing Company.

Then, thanks to God, I woke up one morning and realized, besides personal problems, what I was doing to myself. I must change my habits . . . and that's when I mentally moved over to the plus side. I began being me.

I started refusing drinks at work, especially the hard stuff, and said goodbye to the rest. I started on a plan of nutrition . . . and boy, did my body rebel! Old habits have a bad habit of not wanting to let go. But I held on and kept in my mind a picture of me writing songs again. In the third week, something happened.

Driving to work one night, I felt a silent 'pop' in my head and it scared me at first. But fright quickly changed to joy. The highway was clearer, the night lights were more brilliant and richer in color than I could remember when. I was suddenly 'aware' and 'present' . . . it seemed like I'd forgotten what *here* and *now* felt like. I needn't tell you how much that incident has encouraged me to stay on my program. I began daily backing out of the hole of lethargy I had dug for myself. I am thinking again . . . and new energy has replaced that old, tired feeling. Best of all, I'm writing again. There are still people who contend they write better with something to drink, or after being up a couple of days and nights. I'm only telling you what has worked for me.

Now, you can't sit around waiting for that moment of inspiration to happen. The brain, remember, is like a muscle.

Without use, it becomes flabby and loses its healthy tone. You must learn self-discipline and go to work at writing every day. That's right, even through those dry times.

Set aside a time daily, whether it be one to eight hours, morning or evening, noon or night, to work on your craft. Even though you may not write a word at times, you are cultivating a regular pattern of thought and study. Go over old ideas and lines and eventually this new habit will begin producing results. Remember, your mind is your work horse, so don't expect much if you don't feed it right and exercise it every day. *Get in tune!*

I am lucky to be affiliated with Tree Publishing Company. I have some of the greatest writers around to give me advice and listen to my songs, such as Red Lane, Curly Putman, and Sonny Throckmorton. I respect them, and know they haven't written the songs they have without first deciding to get serious and get to work. But no matter who you know, nobody can write that song for you but you.

There's no greater feeling than to have that tingle all over when the words are coming and you know you've got something good.

Good writing! *tr*

About Frank Knapp, Jr. . . .

Knapp is a native Tennessean, residing now in Nashville, who literally "dove" into this world of songwriting and music. A professional parachute jumper for the past dozen years, he became acquainted with many music oriented people who are also interested in aviation . . . and the challenge of "sky-diving". He has instructed those who wanted the actual challenge . . . and has made exhibition jumps for many groups, both music and civic. He has logged more than 1500 jumps.

Frank is a licensed commercial pilot; and comes from an aviation family. Both parents are pilots.

His almost constant association for a few years with top music personalities brought to him the realization that he, too, was really a songwriter and performer.

With a depth of concentration on the newly disclosed talent, Knapp composed songs which landed him an exclusive songwriters contract with Tree International, one of the largest music publishers in the world, and has had his work recorded by Anita Carter, Carol Channing, Roy Rogers, and Marti Brown, among others.

The sky-diving songwriter is also an exceptionally fine balladeer, and most evenings he spends picking and singing his songs at the more exclusive lounges in and around Nashville, having built up an enviable following.

Knapp is soft-spoken, always pleasant, and is presently concentrating on his writing. He is willing in every instance to do whatever is requested of him to help NSAI in its efforts, and all of us are glad we know Frank Knapp, Jr., and that he is our friend.

— Maggie Cavender

COMPOSITION

from page 17

ninth and the major seventh interval that exists between the ninth and the minor third of the chord (Ex. 11). In this case, the ninth is often used as a melody note, but can be used also to add bite to the chord.

The major seventh is also responsible for the tension in the very strong and easily identified dominant seventh sharp nine chord. This chord is extremely popular in funk music, as well as many times when horns are employed because of the bite it has (Ex. 12). It actually has a double kick, since the three most important notes share both the major seventh and tritone intervals. You only need the bass playing the root of the chord and three horns sizzling on the third, seventh and sharp ninth, and you've got a "hot" sound, baby! There's a tritone between the third and seventh and a major seventh between the third and sharpened nine.

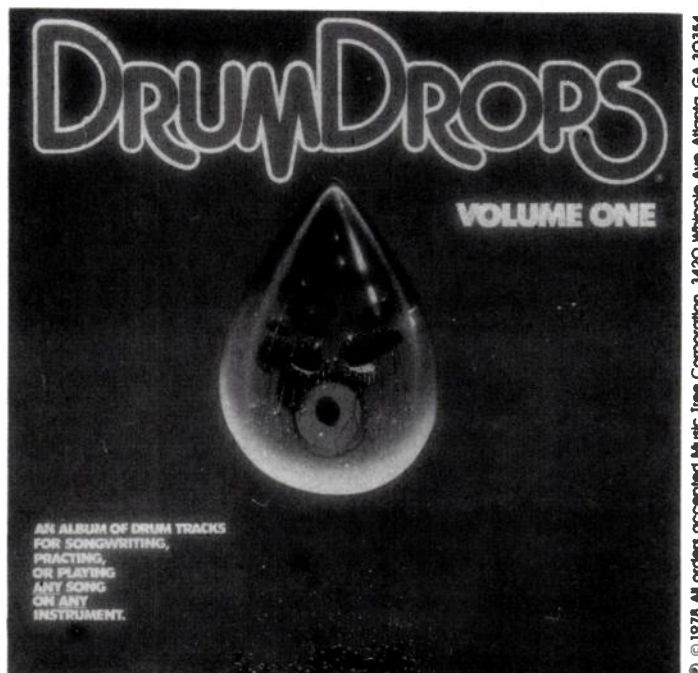
The interval between a sharpened eleventh and the fifth of either a major seventh or dominant seventh chord is also a Major seventh (Ex. 13). However, both of these chords are more typical of those used in jazz, especially the dominant seventh with the sharp nine. It's interesting to note that a major 7 sharpened eleven actually has *two* different major seventh intervals each a perfect fifth apart (Ex. 14). The fact that they are a perfect fifth apart is why they don't clash. This chord is very lush and lovely and has a very compelling quality, especially when the eleventh serves as a melody note.

When a thirteenth is used with either a dominant seventh or minor seventh chord, another major seventh tension interval is in evidence (Ex. 15). It's quite common in jazz music to use dominant thirteenth chords. If the seventh weren't present in either of these, they would merely be a major sixth and a minor sixth which, of course, have no tension. The thirteenth with the minor seventh is rarely used, unless, of course, the thirteenth is used melodically.

To summarize: Major seventh intervals create tension and may be found in the following harmonic situations:

1. Between the Major sevenths and root of either major⁷, minor major⁷, or diminished major⁷ chords.
2. Between the Ninth and minor third of minor chords.
3. Between the Raised-Ninth and third of dominant seventh chords.
4. Between the Sharped-Eleventh and fifth of either dominant⁷ or major⁷ chords.
5. Between the thirteenth and seventh of either dominant⁷ or minor seventh chords. *o*

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WHO'S WHO

from page 12

Smash Records group, Tempest, known for their hits *Would You Believe* and *I Can't Get You Out of My Mind*. He played guitar, sang, wrote for and co-produced the group. They did back up work with Stevie Wonder and the Temptations, and travelled with Billy Joe Royal and Al Wilson. Roger also recorded as a single on the Stax label, Enterprise, and he has been a producer and engineer since 1968.

Reflection Sound Studios is owned by Wayne Jernigan, one of the original Texas Troubadours, Ernest Tubb's group. Some of the artists who have recorded there are LTD, Gary S. Paxton, Allen Toussaint, Sugarloaf and Black Oak Arkansas. Roger is currently producing the Buddy Ro Band, a five piece Country Rock Bluegrass act, and Pat Carpenter, a male vocalist in the Barry Manilow Pop style, and Roger needs material for both. People Pleaser publishes the songs of Ron Henderson, who recently charted with *Don't Take It For Granted*, recorded by Ron and his group, the Choice of Colour. Big Red Fletcher is a staff writer and Roger is working with new writer artist Dottie Pearson.

Roger says, "I'm looking for commercial music — Top 40, Country, Rock, R&B, and Gospel, especially

Doobie Brothers/Pablo Cruise dance groove music. You may submit a maximum of three songs, preferably on 7½ ips reel to reel tape with leaders between the songs. Include lead sheets if you have them. Lyric sheets are necessary so we can pick up any words that are lost on the tape. Also include a self-addressed, stamped envelope if you want your tape back. Poorly packaged and put together demos work against you. Strangers listening to your tape don't know anything about you or your background; they just know what they see on the paper and hear on the tape. If it's hard to get the idea the writer has in mind, the listener gets turned off. You should realize that there are several people involved in the selection of a song: the artist, the producer, the record company people. So, there are politics involved.

"Our particular area, Carolina and the Southeast, has already attracted attention with our big Southern Rock acts such as the Allman Brothers and the Marshall Tucker Band, and there is a lot more taking place . . . a lot of talent getting ready to take off, talent comparable to Nashville and L.A. As producers, we are working to give recording opportunities to these artists."


Hunt. The Hunt is a heavy progressive midwestern Rock band a la Kansas, and they need AM material. Klaatu has had album chart success and their song, *Calling Occupants*, was covered by the Carpenters. Prism hit the charts with *Take Me To The Captain* and *Spaceship Superstar*. Ian Thomas, Top 20 with *Painted Ladies*, just released *Still Here* in March.

Ross tells the Dan Hill success story, "The Canadian GRT operation can provide a good opportunity for an artist to go through a developmental stage. Dan Hill had two gold albums in Canada before he broke in the U.S. with his third, 'Longer Fuse.' The single from that album, *Sometimes When We Touch*, with words by Dan and music by Barry Mann, is taking off like a rocket. We are a relatively small company with a sister company in the States, and strong connections with other companies, so we can see to it that the artist is properly placed and released internationally.

"We are looking for writer artists or artists who are self contained because they are associated with a writer. We want artists in the AOR (Adult Oriented Radio) vein, with AM and FM air-play possibilities. You may submit a demo of your performance of no more than three songs on reel-to-reel or cassette tape, with lyric sheets, biographical information, and a self-addressed, stamped envelope if you want your tape back."

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Ross received an M.B.A. from Stanford and an Engineering degree from Yale. He was a management consultant, worked for such firms as Procter and Gamble, and in such far flung places as Kuwait. He began his first music business job nine years ago in the New York office of GRT and, six months later, he was asked to head their Canadian operations.

GRT of Canada signed Dan Hill (on 20th Century in the U.S.), Klaatu (Capitol/U.S.), Prism (Ariola America), Ian Thomas (Atlantic), Jazz flautist Moe Koffman, John Ellison, and the



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David started out as a recording artist while still in high school and made an attempt to start his own label right after graduation. When that didn't work out, he took to selling insurance and hanging around at Stax Records "begging them to let me in." He met Isaac Hayes and they began to write together in 1962. The writing team of Porter and Hayes grew to have tremendous suc-

cess, with over 40 national hits to their credit, including *Soul Man*, *Hold On*, *I'm Coming*, *When Something Is Wrong With My Baby*, *Your Good Thing's About To End* and *I've Got to Love Somebody's Baby*.

David got into producing and was made V.P. in charge of Volt Records. Stax recorded artists such as the Emotions, the Bar Kays, and Otis Redding. David also continued as an artist and his '69 album, "Gritty, Groovy and Gettin' It On" was a national charter, with a hit single, *I Can't See You When I Want To*. David was promoted to Executive V.P. in charge of production for all the Stax labels. Financial difficulties caused the demise of Stax Records, but two years later David was approached by Fantasy to head Stax in its rebirth. The formal announcement of the revival of the Stax operations was made in January of '78.

The new Stax already has a line-up of artists: Soul Children, with Lester Snell and David writing their material; Circle O' Fire, a nine member self contained group of writer artists; Sho Nuff, a group of college students from Jackson State whose album is already completed; and still more in negotiation. David is also dealing with the East Memphis catalog, which was the backbone of Stax, and encompasses writers such as: Isaac Hayes, Henderson Thigpen, Mack Rice, Carl Hampton, James Banks, Booker T. Jones, and Betty Crutcher.

David is looking for "substance material . . . songs that say something personal that can develop fulfillment as well as being enjoyable to dance to. Songs with some type of message, be it a love message or a message related to the world.

"There's a void for what Stax was contributing and my first step is to fill that void. Eventually, we will grow in all areas, but for now what we need are songs built around a strong bass rhythm feeling, rather than the high top end.

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<input type="checkbox"/> Apr/76	<input type="checkbox"/> Nov/76	<input type="checkbox"/> Jun/77	

Name _____

Address _____

City _____

State _____ Zip _____

Songwriter

Magazine

● indicates those artists who record songs by other writers

R&B Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Barry Gibb Robin Gibb Maurice Gibb	Stayin' Alive	Bee Gees	Stigwood, BMI, (RSO)
2. W. Collins G. Clinton	Bootzilla	Bootsy's Rubber Band	Rubber Band, BMI, (Warner Bros.)
3. Bunny Sigler K. Miller R. Earl S. Miller	Let Me Party With You	Bunny Sigler	Lucky Three/Suemay, BMI, (Salsoul)
4. A. Fields B. Moor D. Stender	Am I Losing You	Manhattans	Sumack/Scorpicorn, BMI (Columbia)
5. J. Mtume R. Lucas	The Closer I Get To You	● Roberta Flack with Donny Hathaway	Scarab, Ensign, BMI, (Atlantic)
6. Nick Ashford Valerie Simpson	Don't Cost You Nothing	Ashford and Simpson	Nick-O-Vol, ASCAP, (Warner Bros.)
7. Peabo Bryson	Reaching For The Sky	Peabo Bryson	Capitol
8. George Clinton B. Worrell W. Collins	Flash Light	Parliament	Rick's/Malibiz, BMI, (Casablanca)
9. Frankie Beverly	Workin' Together	● Maze featuring Frankie Beverly	Pecle, BMI, (Capitol)
10. G. Glenn	Intimate Friends	● Eddie Kendricks	Gab, ASCAP, (Tamla)

Country Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Alien Reynolds	Ready For The Times To Get Better	● Crystal Gale	Aunt Polly's, BMI, (United Artists)
2. D. Devaney	Someone Loves You Honey	● Charley Pride	Music City, ASCAP, (RCA)
3. C. Lombardo D. DiMinno	Return To Me	● Marty Robbins	Southern, ASCAP, (Columbia)
4. S. Curtis	Walk Right Back	● Anne Murray	Warner-Tamerlane, BMI, (Capitol)
5. W. Holyfield A. Turney	If I Had A Cheating Heart	● Mel Street	Maplehill/Vogue, BMI, (Polydor)
6. Dolly Parton	Two Doors Down	● Zella Lehr	Owepari/BMI, (RCA)
7. Ronnie McDowell	I Love You, I Love You, I Love You	Ronnie McDowell	Brim, SESAC, (Scorpion)
8. Brooke Benton J. Williams	A Lover's Question	● Jacky Ward	Times Square/Eden/Unichappell, BMI (Mercury)
9. M. Koeser Curly Putnam	It Don't Feel Like Sittin' To Me	● The Kendalls	Tree, BMI (Ovation)
10. D. Bryant	I Cheated On A Good Woman's Love	● Billy "Crash" Craddock	Onhisown, BMI, (Capitol)

Easy Listening Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Barry Gibb Robin Gibb	Emotion	● Samantha Sang	Stigwood, BMI (RSO)
2. Gordon Lightfoot	The Circle Is Small	Gordon Lightfoot	Moose Music, CAPAC, (Warner Bros.)
3. Alien Reynolds	Ready For The Times To Get Better	● Crystal Gale	Aunt Polly's, BMI, (United Artists)
4. D. Martin C. Arnold J. Morrow	Can't Smile Without You	● Barry Manilow	Dick James, BMI, (Arista)
5. Lou Adler Herb Alpert Sam Cook	Wonderful World	● Art Garfunkel with James Taylor & Paul Simon	Kags, BMI, (Columbia)
6. R. Goodrun	Before My Heart Finds Out	● Gene Cotton	Sailmaker, Chappell, ASCAP, (Ariola America)
7. L. LeBlanc E. Struzick	Falling	LeBlanc & Carr	Carrhorn, BMI/Music Mill, ASCAP (Atlantic)
8. Benny Anderson S. Andrews	Name Of The Game	Abba	Countless Songs, Ltd., BMI (Atlantic)
9. K. Liugren	Dust In The Wind	Kansas	Doni Kirshner, BMI, (Kirshner)
10. Jeffrey Comanor	Never Have To Say Goodbye Again	● England Dan & John Ford Coley	Dawnbreaker, BMI, (Atlantic)

Songwriter Top 40

Songwriter	Title	Artist	Producer	Publisher, Licensee, Label
1. Barry Gibb Robin Gibb Maurice Gibb	Night Fever	Bee Gees	Barry, Robin & Maurice Gibb Karl Richardson Albhy Galuten	Stigwood/Unichappell, BMI, (RSO)
2. Eric Clapton Marcie Levy	Lay Down Sally	Eric Clapton	Glyn Johns	Stigwood, BMI, (RSO)
3. Paul Davis	I Go Crazy	Paul Davis	Phil Ramone	Wev IV, BMI, (Bang)
4. Barry Gibb Robin Gibb	Emotion	● Samantha Sang	Barry Gibb Albhy Galuten Karl Richardson	Barry Gibb/Flamm/ Stigwood, BMI (Private Stock)
5. D. Martin C. Arnold J. Morrow	Can't Smile Without You	● Barry Manilow	Ron Dante Barry Manilow	Dick James, BMI, (Arista)
6. Dan Hill Barry Mann	Sometimes When We Touch	Dan Hill	Matthew McCauley Fred Mollin	ATV/Welbeck, ASCAP-Mann/Weil, BMI, (20th Century)
7. Barry Gibb Andy Gibb	Love Is Thicker Than Water	Andy Gibb	Barry Gibb Albhy Galuten Karl Richardson	Stigwood/Andy Gibb/ Hugh & Barbara Gibb/ Unichappell, BMI, (RSO)
8. Benny Anderson S. Andrews	Name Of The Game	Abba	Benny Anderson Bjorn Ulvacus	Countless Songs, Ltd., BMI, (Atlantic)
9. Gary Rossington Ronnie Van Zant	What's Your Name	Lynyrd Skynyrd	Lynyrd Skynyrd	Duchess/Get Loose, BMI, (MCA)
10. Jay Ferguson	Thunder Island	Jay Ferguson	Bill Szymczak	Painless, ASCAP, (Asylum)
11. B. Birtles D. Briggs	Happy Anniversary	Little River Band	John Boylan & Little River Band	Australian Tumbleweed, BMI, (Capitol)
12. Lou Adler Herb Alpert Sam Cook	Wonderful World	● Art Garfunkel with James Taylor & Paul Simon	Phil Ramone	Kags, BMI, (Columbia)
13. Barry Gibb Robin Gibb Maurice Gibb	Stayin' Alive	Bee Gees	Bee Gees Karl Richardson Albhy Galuten for Karibby Productions	Stigwood/Unichappell, BMI, (RSO)
14. L. LeBlanc E. Struzick	Falling	LeBlanc & Carr	Pete Carr	Carrhorn, BMI/Music Mill, ASCAP (Atlantic)
15. Chuck Jackson Marvin Yancy	Our Love	● Natalie Cole	Charles Jackson & Marvin Yancy for Jay's Enterprises	Chappell, ASCAP, (Capitol)
16. K. Liugren	Dust In The Wind	Kansas	Jeff Glixman	Doni Kirshner, BMI, (Kirshner)
17. Smokey Robinson R. Rogers	The Way You Do The Things You Do	● Rita Coolidge	David Anderle	Jobete, ASCAP, (A&M)
18. R. Temperton	Always & Forever	● Heatwave	Barry Blue	Almo/Rondor, ASCAP, (Epic)
19. Bob Welch	Ebony Eyes	Bob Welch	John Carter	Glenwood/Cigar, ASCAP, (Capitol)
20. Ray Parker, Jr.	Jack & Jill	Raydio	Ray Parker, Jr.	Raydiola, ASCAP, (Arista)
21. Barry Gibb Robin Gibb Maurice Gibb	If I Can't Have You	● Yvonne Elliman	Freddie Perren	Stigwood/Unichappell, BMI, (RSO)
22. David Gates	Goodbye Girl	David Gates	David Gates	WB-Kipahulu, ASCAP, (Elektra)
23. Warren Zevon	Poor Poor Pitiful Me	● Linda Ronstadt	Peter Asher	Warner-Tamerlane, BMI, (Asylum)
24. Norman Whitfield	Which Way Is Up	Stargard	Mark Davis	Warner-Tamerlane, May 12th/Duchess, (MCA)
25. George Clinton B. Worrell	Flashlight	Parliament	George Clinton	Rick's/Malibiz, BMI, (Casablanca)
26. R. Goodrun	Before My Heart Finds Out	● Gene Cotton	Steven A. Gibson	Sailmaker, Chappell, ASCAP, (Ariola America)
27. Von Gray Sherman Marshall	Lady Love	● Lou Rawls	Sherman Marshall Von Gray Jack Faith	Mighty Three, BMI, (Philadelphia International)
28. Andrew Gold	Thank You For Being A Friend	Andrew Gold	Andrew Gold Brock Walsh	Lucky/Special, BMI, (Asylum)
29. Jackson Browne	Runnin' On Empty	Jackson Browne	Jackson Browne	Swallow Turn, ASCAP, (Asylum)
30. Rod Stewart	Hot Legs	Rod Stewart	Tom Dowd	Riva, ASCAP, (Warner Bros.)
31. Ray Davies	You Really Got Me	Van Halen	Ted Templeman	Jay Boy, BMI, (Warner Bros.)
32. Jeff Lynne	Sweet Talking Woman	Electric Light Orchestra	Jeff Lynne	Unart/Jet, BMI, (United Artists)
33. K.C. & Finch	Boogie Shoes	K.C. & The Sunshine Band	K.C. & Finch	Sherlyn, BMI, (TK)
34. Ed Bruce P. Bruce	Mamas Don't Let Your Babies Grow Up To Be Cowboys	● Waylon & John Willie	Not Listed	Tree/Sugarplum, BMI, (RCA)
35. Jeffrey Comanor	Never Have To Say Goodbye	● England Dan & John Ford Coley	Kyle Lehning	Dawnbreaker, BMI, (Atlantic)
36. Michael Stokes V. Lanier	It's You That I Need	Enchantment	Michael Stokes	Desert Moon Songs Ltd./ Willow Girl/BMI/ Desert Rain/Skytower, ASCAP, (United Artists)
37. Gordon Lightfoot	The Circle Is Small	Gordon Lightfoot	Lenny Waronker Gordon Lightfoot	Moose Music, CAPAC, (Warner Bros.)
38. Joe Brooks	California	● Debby Boone	Joe Brooks	Big Hill, ASCAP, (Warner/Curb)
39. Danny Seraphine D. Wolinski	Little One	Chicago	James William Guercio	Balloon Head/Big Elk, ASCAP, (Columbia)
40. J. Mtume R. Lucas	Closer I Get To You	● Roberta Flack	Rubina Flake Joe Peria Eugene McDaniels	Scarab, Ensign, BMI, (Atlantic)

SRS from page 33

center of aid, among other things, to women and children victimized by unwanted pregnancies — is working on using the song in its fight for the right of women to control of their bodies and their lives.

I wrote a song called *The Judge Said* — Steve Goodman helped me to produce it and plays backup on it (send me a buck, pure cost, and I'll send you the single) — about the judge in Madison, Wisconsin who sanctioned the rape of a high school girl by three boys. The song played a part in the successful recall campaign against then Judge Archie Simonson, who has been replaced by a woman.

If love is all you think about, I am sorry for you. If you think about other things, but only write about love and other pretties, you are hopping when you could run, walking when you could fly.

The press always calls me a protest singer. I don't like the stereotype. I'm a songwriter/singer who sings about everything I see and hear. I write love songs, nutty songs, kid songs (no cutesy-pie stuff here, either), nature songs, and some of these have been successful even in gold Cadillac terms, though I could probably only afford the steering wheel.

I also write about other things I care about — about the people who work in Southern textile mills and die of the brown lung disease because mill owners (a) don't want to put out the money necessary to keep the plant air clean and (b) will not accept responsibility for previous sickness implicit in such installation. I care about children who are intellectually and physically maimed by additives and excess sugar in foods that are advertised for them on television and in the markets.

These are not heavy, didactic songs I'm talking about. They are primarily catchy, singable songs, often poetic or satiric or both. For that reason, and because they deal with matters that are weighing on people's minds, they are accepted joyfully by my growing audiences, they are picked up and sung everywhere.

They help people get on top of the traumas of their lives, the forces that warp and frighten and injure them. They help bring people together who thought they were alone in their terror.

So who needs a Cadillac? ☺

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Songwriter Q&A

Q I am a lyric writer and my question is, how to get them published? I've seen ads in Songwriter magazine from composers looking for lyric writers, but I'm not sure about them. Are they screened? And is there any other route for a plain old lyric writer?

Gregory Tolliver
Marion, IL

A The ads in Songwriter Magazine for composers looking for lyricists and vice versa are strictly commercial ads which we hope work. As a service to the songwriter, we keep the costs for our classified ads down to a bare minimum, break-even point, which does not afford us the manpower to screen everything. We presume that the ads are legitimate. Is there any other route for the lyric writer, you ask? How about hanging out at recording studios, clubs and with musicians in general, because there's just as many composers out there looking for lyricists. Or if you have an idea for the melody, get together with say, a piano player, hum your melody to him and have him write out the notes and chord

progressions. For this, you only have to pay him a fee, and you don't have to necessarily cut him in for a split on the writer's share of the song.

Q I may have the opportunity for some of my as yet unpublished songs to be recorded by a new, local artist (with a great voice). And possibly by some established artists. Should I copyright the songs and try to get them with a publisher first before they're recorded?

Diane Delander
Phoenix, AZ

A At the current rate of \$10 per song fee to copyright each of your songs with the Copyright Office in Washington, D.C. — it could be an unnecessarily expensive proposition. Many major publishers prefer to wait until there is some kind of positive recording activity on the individual song before copyrighting it, as an economy measure. We advise you to hold off copyrighting until the actual point of release of a record on the song, but recommend getting your song protected by registering it with SRS or a

similar organization. As for getting your songs with a publisher, it feels like you're doing pretty well on your own as far as getting cover versions on your songs. Perhaps just play it solo for now, and later on if you think you could use a top-flight publisher's expertise, you can negotiate.

Q I read in a book to do with preparing manuscripts, that there is a music typewriter called a "Musicwriter". Where could I find out about this?

Fannie L. Houck
Port Townsend, WA

A Contact Music Print Corporation, who manufacture the Musicwriter, which is a basic Olympia typewriter which has been modified to type out music symbols and characters instead of letters and numbers. The 15-inch carriage model costs \$750, and they have an 18-inch model for \$805. The address: Music Print Corporation, 828 Pearl St., Boulder, CO 80302, Phone: (303) 442-5500 ●

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Next Month

In honor of his 90th birthday on May 11, we honor the dean of American popular song . . .

Irving Berlin



This historic article will trace the life of Berlin from his birth in Temun, Russia, through today. You'll read about how he broke into the business as a singing waiter and how his first big hit, *Alexander's Ragtime Band* changed the popular music of that time. You'll read about his views on songwriting and how others view Berlin's songs. You'll learn about the inspiration that led to the writing of *Always*, *How Deep Is the Ocean*, and *Remember*, and how a single song idea was converted into five different hit songs by this master songwriter. Read all about the creator of *White Christmas*, *Easter Parade*, *There's No Business Like Show Business*, *God Bless America* and literally hundreds of memorable romantic ballads in our May issue . . . plus much more about songwriting in Songwriter.

Over the past 19 years BMI writers and BMI music have won over 60% of all the pop music grammys

Here are some of this year's BMI
contenders for another lion's share

Donald Addrisi	Donald Fagen	Andrew Kazdin	Allen Reynolds
Richard Addrisi	Kevin Farrell	Keith Killao	Linda Ronstadt
Asleep at the Wheel	Maynard Ferguson	Buddy Killen	Otis Rush
Chet Atkins	Fleetwood Mac	B.B. King	Leon Russell
Ray Baretto	Aretha Franklin	Hubert Laws	Carole Bayer Sager
Walter Becker	Janie Fricke	John Lewis	Senora Sam
Bee Gees	Albhy Galuten	George Louis	Mongo Santamaria
Clyde Belford	Kenny Gamble	Loretta Lynn	Thomas Z. Shepard
George Benson	Reba Rambo Gardner	Richard Maltby, Jr.	David Shire
Ray Benson	Larry Gatlin	Barbara Mandrell	Stanley Silverman
Brook Benton	Crystal Gayle	Barry Mann	Carl Smith
Harry Betts	Andy Gibb	Bob McDill	Herb Spencer
Stephen Bishop	Barry Gibb	Bennie Lee McGinty	Steely Dan
Otis Blackwell	Maurice Gibb	Christine McVie	Bill Szymczyk
Roger Bowling	Robin Gibb (PRS)	Joe Melson	James Taylor
Alex Bradford	Cary Gilbert	Charles Merenstein	Joe Tex
Randy Brecker	Joao Gilberto	Raynard Miner	B.J. Thomas
Ray Brown	Dexter Gordon	Chips Moman	Kevin Toney
Lindsey Buckingham	Micki Grant	Dorothy Moore	Allen Toussaint
Hal Bynum	Vincent Guaraldi	Larry Morton	Joe Turner
James Cleveland	Joe Hall	Stevie Nicks	Conway Twitty
Natalie Cole	Emmylou Harris	Monty Norman (PRS)	Jerry Jeff Walker
John Coltrane	Otis Hendricks	Chris O'Connell	Muddy Waters
Bill Conti	Leon Huff	Roy Orbison	Johnny "Guitar" Watson
Floyd Cramer	Charles Ives	Dolly Parton	Cynthia Weil
David Crosby	George Jackson	Oscar Peterson	Donna Weiss
Link Davis, Jr.	Al Jarreau	Leroy Preston	Maurice White
Barry De Vorzon	Stephen Johnson	Ray Price	John Williams
Jessy Dixon	George Jones	Vini Poncia	Robert Wilson
Willie Dixon	Jimmy Jones	Dottie Rambo	Phil Woods (SACEM)
Esmond Edwards	Quincy Jones	Lou Rawls	Jimmy Work
Bob Emmons	Gary Katz	Jerry Reed	Tammy Wynette
		Roscoe Reid	Joe Zawinul



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Chick, when did you first Play a Rhodes?

When I started with Miles Davis. We were in a studio, and Miles pointed to this electric piano and said, "Play it." I didn't like it.

Didn't like it?

Not because of the instrument. I just didn't like being told what to do. No musician does. But when I started concentrating on the Rhodes, I came to appreciate all it could do. Bach would have loved it.

Bach? The Rhodes?

Sure. My background is classical, and I still play acoustic piano. I was influenced by Bach, Beethoven, Chopin, Bartok, Stravinsky. Anyway, Bach didn't really write for the acoustic piano. He probably would have done a lot of experimenting with a Rhodes.

That's quite a leap—from classical to jazz.

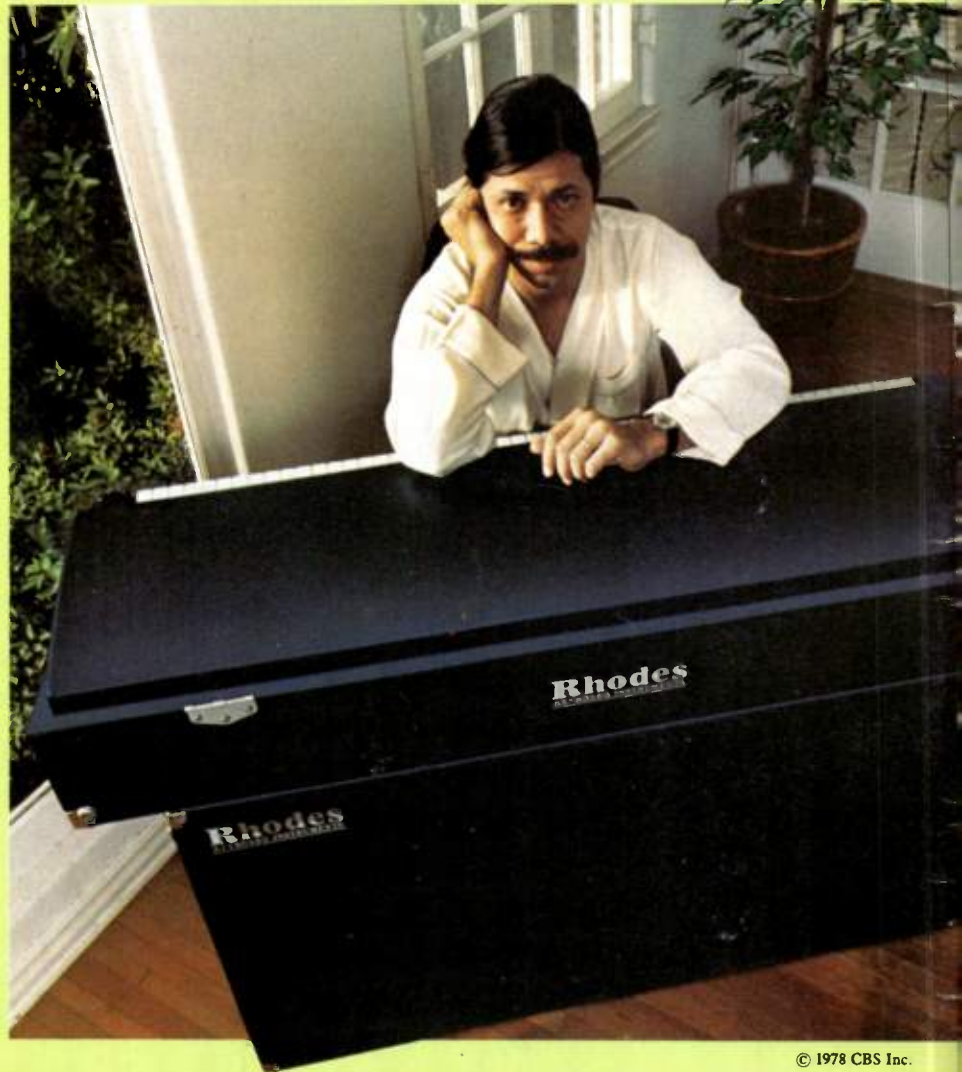
Not really. You can't get into any branch of music without knowing the basics. I've also been influenced by Ellington, Miles, Coltrane, Charlie Parker. They were fundamental musicians, too.

Is that why you've never limited yourself to any one school of jazz?

Sure. It's like the controversy about going from mainstream to crossover. A musician has to create, to explore, to play what feels good to him. All music has validity.

And the Rhodes?

It's part of the process because there isn't another instrument quite like it, that sounds like it. You could call it the basic electric keyboard. I have two, including the new suitcase model—they brought it up to be a hundred watts and added more effects inputs.



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