



Songwriter



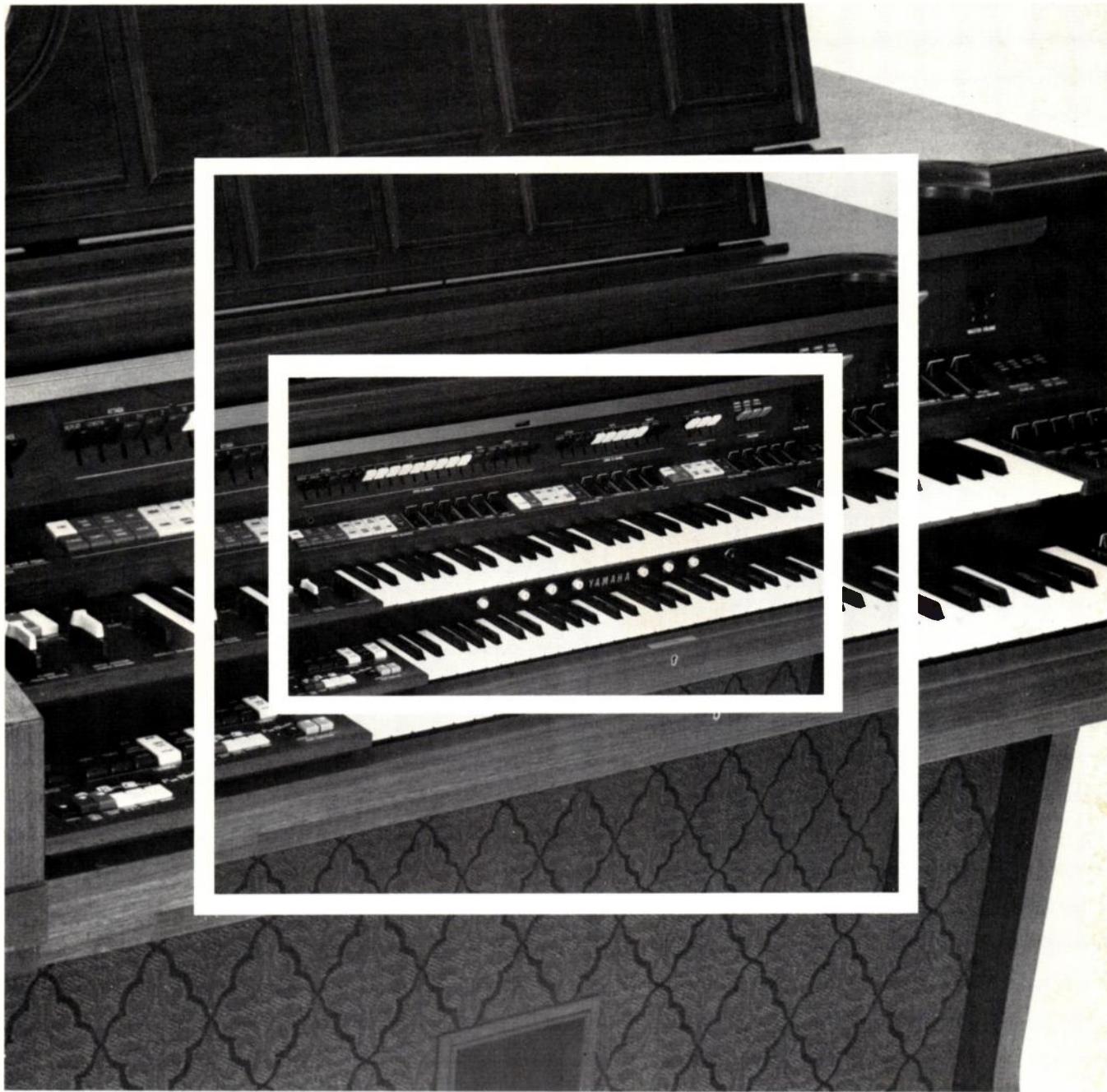
Clive Davis
Insight: The Record Business

How Songwriting and Performing can be Two Careers Working Hand-in-Hand
Suggestions for How to Get Covers on Your Songs • The Importance of First Lines in a Song
What you should know about Chord Voicings ... and much more!

Songwriter Interview:

Irving Berlin





The Yamaha E-70, E-50 and E-30 Electone organs. The only thing they don't do with music is dance to it.

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Len Latimer
Publisher/Editor



Paul Baratta
Managing Editor

Notes On A Chart

"How do you come up with your listings for the Songwriter Top 40? Do you rely on Billboard's ratings, or do you do your own calculations? The reason I ask this is that often there is a major discrepancy between what you list and what is being played on the radio."

The above question was sent to us by Carolyn Coglianese of Greencastle, Indiana and is a question that has been often asked of us in the past. So here's the answer for all you that are curious.

We do our own calculations and use a variety of sources to make our determination. What you must understand is that the chart is made up a month in advance of the date you receive it, so we make a projection as to what chart position a given record might occupy at the time of receipt of an issue by our subscribers. We are not always entirely accurate in the projection of a record's popularity, so that indeed, there may be a discrepancy between our chart and radio airplay.

However, accuracy of chart position is not the reason we compile record charts. We do it so you can see at a glance the relative popularity of today's records but, more importantly, so you can see the people and companies responsible for those records. Therefore you will note that we list the songwriter's name first because without the song the other people have nothing to record. We list the producers so their names can become familiar to you, and the company that publishes the song as well as the performing society that licenses it so you can develop a feel for the overall chain responsible for a record.

Those are just a few notes on the compilation of our charts and we hope you use them to your best advantage.

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Who's Who



(and will listen to
your songs)

by Pat & Pete Luboff



LOS ANGELES

Charlie Mitchell, President
Takoma Music International — BMI
Innocence The Unexpected — ASCAP
3107 Pico Blvd., Suite F
Santa Monica, CA 90405
(213) 829-1741

Also: Takoma Records and Takoma
Studios (16 tracks)

Charlie was a college teacher of American Literature, then a singer-songwriter. He met John Fahey in the early 60s and began to run Takoma Records for him in 1971.

John Fahey began Takoma Records in 1959 and their releases include these albums: John Fahey's "Blind Death", "Death Chants, Breakdowns and Military Waltzes", "Dance Of Death And Other Plantation Favorites", "Fare Forward Voyagers (Soldiers Choice)", "The New Possibility, John Fahey, Leo Kottke and Peter Lang"; Leo Kottke's "6 & 12 String Guitar"; Mike Auldridge's "Dobro" and "Blues and Bluegrass"; Peter Lang's "The Thing At The Nursery Window" and more by Mike Bloomfield, Joseph Byrd, Tut Taylor, Lawrence Hammond, Richard Ruskin, Tom Akstens and albums recorded live at McCabe's by Byron Berline and Sundance, Norman and Nancy Blake, and Larry McNeely with Jack Skinner and Geoff Levin.

The Takoma Staff recently completed construction of 16 track Takoma Studios and are already booked months in advance. They just wrapped up production of Mike Bloomfield's next Rock and Roll album, "Guitar King Meets the Crisco Kid", and are about to record Canned Heat and an album with Jerry McGee, former lead guitarist for the Ventures and writer of million plus seller *Kyoto Doll*.

Charles is looking for writer performers who are excellent at both writing and performing, with a potential for commerciality. Please send not more than three songs with lyric sheets, lead sheets if you have them, pictures, bios, press kits, and self-addressed, stamped envelopes or your material will not be continued on page 13



Page 16 Charlie Monk's Music Row

Some tasties about doings in and thereabouts.

by Charlie Monk

Page 12 Composition

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What you should know about chord voicings.

by Ladd McIntosh

Songwriting and performing
... two careers working hand-in-hand.

by Dewayne Orender

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Original painting for Songwriter cover by Neil Boyle.	

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The life and times and music of the dean of popular songwriting in honor of his 90th birthday on May 11.

by Paul Baratta



Page 20 Clive Davis

Insight: The Record Business. A talk with one of the industry's most dynamic figures and president of Arista Records.

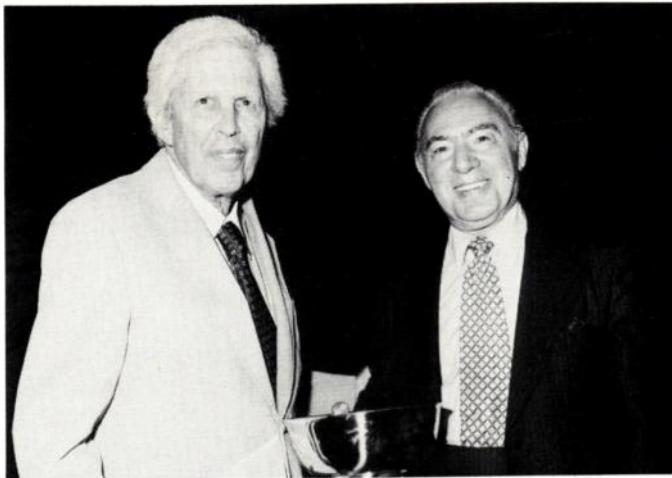
by Allan McDougall

Page 39 Legal

Page 15 Songwriting

Some practical suggestions for getting your songs covered.
 by Bill Traut

Cultivating a flair for first lines.
 by Al Kasha
 and Joel Hirschhorn



ASCAP President Stanley Adams (R), honors the many lyrical contributions of Oscar and Grammy Winner, Paul Francis Webster, with a presentation of a silver bowl, at the semi-annual west coast membership meeting of the music licensing organization at the Century Plaza Hotel in Los Angeles.



ASCAP West Coast Regional Executive Director John Mahan, Jans' manager Larry Fitzgerald of The Fitzgerald Hartley Co., gifted writer-performer Tom Jans, ASCAP West Coast Membership Representative Michael Gorfaine, and Mark Hartley, also of the Fitzgerald Hartley Co., celebrate Jans' re-signing with ASCAP at the Society's West Coast Headquarters in Los Angeles.

Songwriter Workshop Summer Session

New and already active songwriters who want to sharpen their craft during the summer will have an opportunity to do so. Ted Lehrman and Libby Bush have announced that Songwriter Seminars and Workshops will start its eight-session summer cycle of workshops during the first week of June. SSW's At-Home Workshop will also continue in operation throughout the summer for those writers and writer/performers outside the New York City Metropolitan area. For information write Songwriter Seminars and Workshops at 119 West 57th Street, New York City, 10019. Their phone number is (212) 265-1853.

BMI Appointments

For those of you visiting the BMI offices in New York, you're likely to find some new faces in the crowd. Edward M. Cramer, president of Broadcast Music, Inc. (BMI), has made the following new appointments: Stanley Catron, *continued on next page*

PUBLISHERS — SONGWRITERS

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NEWS

from page 5

former executive director, Writer Administration, has been named assistant vice president, Writer Relations. Al Feilich, former director, Information, has been named assistant vice president, Music Information and Research. Elizabeth Granville, former executive director, Publisher Administration, has been named assistant vice president, Publisher Relations. Patrick Fabbio, former director, Writer Administration, has been named executive director, Performing Rights Administration. BMI's New York headquarters are located at 40 West 57th St., NY 10019.

Musical Seasoning

Colonel Dave Mathes, President of Songs of David, Incorporated, has purchased one half interest in Jimmy Peppers Music. Peppers, a well-known Nashville writer who has had his songs covered by a number of major artists, has also signed an exclusive writer agreement with Songs of David, Inc., according to Mathes. The new ownership will be comprised of Songs of David, Inc., Faron Young and Billy Deaton.

S. W. A. P.

The Song Writers Association Philadelphia, is a songwriters self-help organization formed for songwriters who want to get better at what they do. It was organized by

songwriters, is staffed by songwriters, and serves both amateurs and professionals in the Delaware Valley. Their aims are to provide a forum for constructive criticism, create an opportunity to meet collaborators, share ideas and insights, learn to market songs and help the writer grow. They are applying for federal recognition as a nonprofit educational group and their mailing address, for those of you in the area, is 406 West Spencer Street, Philadelphia, PA 19120.

Naked Snake Music

The names of publishing companies often are colorful inventions of their owners and add to the flavor of the music business in general. ASCAP reports the following as some examples that lend color . . . Yellow Rum Music, Blue Gum Music, Purple Turkey Music and Pink Elephant Music. Then there's the "other world companies" . . . Ghoul Music, Lucifer Publishing, Poor Devil Music, Old Prophet Publishing, and Holy Smoke Music. In the world of commerce, we have Out Of Business Publishing, and Pawn Broker Music Corporation. For sheer gall there's Chutzpah Productions. And just for fun there's Fatback Music, Spicy Music, Candy Publishing Company, Sweet Jelly Roll Music and Naked Snake Music. Have you decided on a name for your publishing company yet?

MALVINA REYNOLDS — Died on March 17th at the age of 77.



We were fortunate to have released Malvina's own statement, "Credo of an Eclectic Songwriter," in our April, 1978, issue of *Songwriter Magazine*. Malvina always preferred to speak for herself. A year ago she wrote her own epitaph:

WAKE FOR A SINGER

Celebrate my death for the good times I've had
For the work that I've done
And the friends that I've made.
Celebrate my death, of whom it could be said
She was a working class woman, and a Red.
My man was the best, a comrade and a friend
Fighting on the good side to the very end.
My child was a darling,
Merry, strong and fine,
And all the world's children are mine.

Pete Seeger said of Malvina's music:

"Her songs are sneaky things. They slip across borders,
proliferate in prisons, penetrate hard shells."

Malvina was not afraid of death. Again, she speaks for herself in her song, *This World*.

This World

WORDS AND MUSIC BY MALVINA REYNOLDS

BA-BY, I AIN'T A-FRAID TO DIE, IT'S JUST THAT I HATE TO
SAV GOOD-BYE TO THIS WORLD, THIS WORLD, THIS WORLD.
THIS OLD WORLD IS MEAN AND CRUEL, BUT STILL I LOVE IT LIKE
A FOOL, THIS WORLD, THIS WORLD, THIS WORLD.
I'D RATHER GO TO THE COR-NER STORE THAN ZING HO-DAH-NAH ON THAT
SOME-BO-DY ELSE WILL TAKE MY PLACE, SOME OTH-ER HANDS, SOME
GOLD-EN SHORE, I'D RATHER LIVE ON PARK-ER STREET THAN
OTH-ER FACE, SOME OTH-ER EYES WILL LOOK A-ROUND AND
FLY A-ROUND WHERE THE AN-GELES MEET. OH THIS OLD WORLD IS ALL I KNOW,
FIND THE THINGS I'VE NEVER FOUND. DON'T WEEP FOR ME WHEN I AM GONE,
IT'S DUST TO DUST WHEN I HAVE TO GO ON, FROM THIS WORLD, THIS
JUST KEEP THIS OLD WORLD ROLL-ING ON, THIS WORLD, THIS
WORLD, THIS WORLD.

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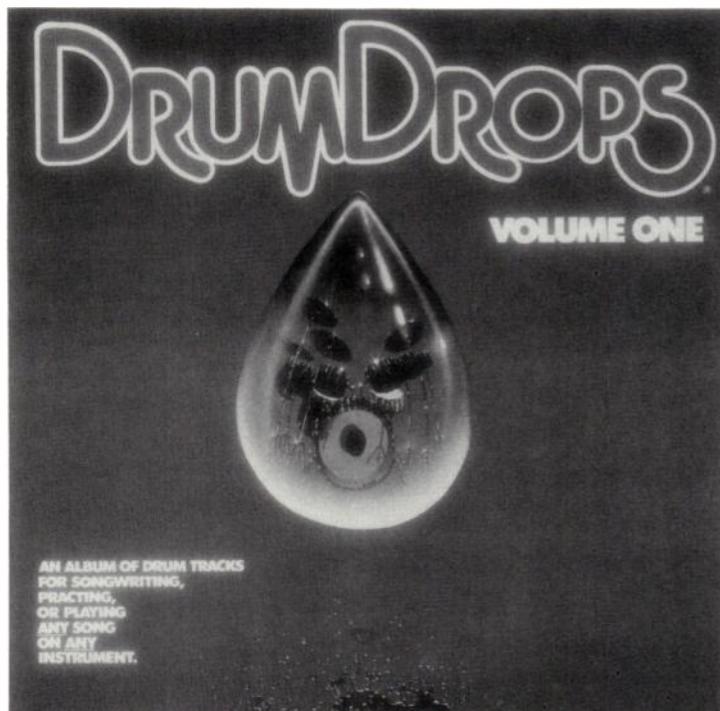
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By Robert Monroe

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Nashville Songwriters Association

Two Careers Working Hand In Hand

by Dewayne Orender

I moved to Nashville in 1974 from Granite City, Illinois. There have been countless occasions since then when I've had the opportunity to be with other songwriters and many talented people at the various parties, conventions and rap sessions; and, there is always one question I like to ask those other songwriters. "How old were you when you wrote that first song?" The reason I like to ask that question is because nine times out of ten the answer will be that they have written as far back as they can remember. This may have been in some form of grade school poetry at the age of eleven or twelve, or little one versed songs that seemed like such a great accomplishment in Junior High. Then, of course, as they grew older and learned what commercialism is (probably when they were in their twenties or thirties), went on to make songwriting a very successful career. But, every time I hear these replies it lets me know that my case was very different from the majority of writers in Nashville.

Until the time I was twenty years old, the thought of writing a song was a joke to me. I never considered myself a potential songwriter. I always thought I'd leave the writing to someone else. The thing I did know was that I wanted to be an artist . . . I wanted to sing.

We all have an inspiration in this business, and in my case, my inspiration was Connie Smith. I suppose I literally worshiped the ground that girl walked on, and if she would have told me to jump off a cliff, I'd have given it some serious thought. The second time I met Connie she said, "Dewayne, if you want to sing, about the only way I know that you can make it is to write a hit song." I told her that I couldn't write, and she came back with, "Have you ever tried?" . . . No, I really hadn't.

The very fact that Connie showed a little faith in me, and cared a little about my life, inspired me beyond words. I went home and told mom and dad, "I'm going to write some songs." In the period of one month I had written three songs . . . the lousiest things you



ever heard in your life; but, at that time I sang them to every aunt, uncle, cousin, and neighbor until I got the hint I was wearing out their ears.

I wrote and sang for three years or more after that meeting with Connie. Looking back now seems somewhat of an historical occasion in Dewayne Orender's life. It was in my blood. I had to give up everything and move to Nashville. I told myself I thought I could make it.

I must say, I was luckier than most people I come in contact with. Just a short time after I moved to Nashville, Faron Young gave me the job of operating one of his publishing companies, and he recorded four of my songs. Once, in the same week, I had the same song recorded by Connie Smith and Faron Young, just four days apart. Within a two year period, I had songs recorded by Jeannie Shepard, Moe Bandy, Ray Pillow, Don Gibson, Sue Thompson, Jim Ed Brown and Helen Cornelius, and others. It was just like Connie told me; the fact that I was having some success as a songwriter attracted the attention of Danny Davis who was instrumental in getting an artist contract for me with RCA Records. I had four records released by RCA, all of which went fairly high on the national song charts, and I thought Dewayne Orender was on his way when word came down that RCA didn't want me anymore. This was just about six months ago. But, you know what? I've learned to roll with the punches, and I know that for every one of those punches, there's also a big basket of kindness to be handed over one of these days. It is never all roses when you are a songwriter or a recording artist; and, I've got to say this . . . the big man upstairs is looking out for me.

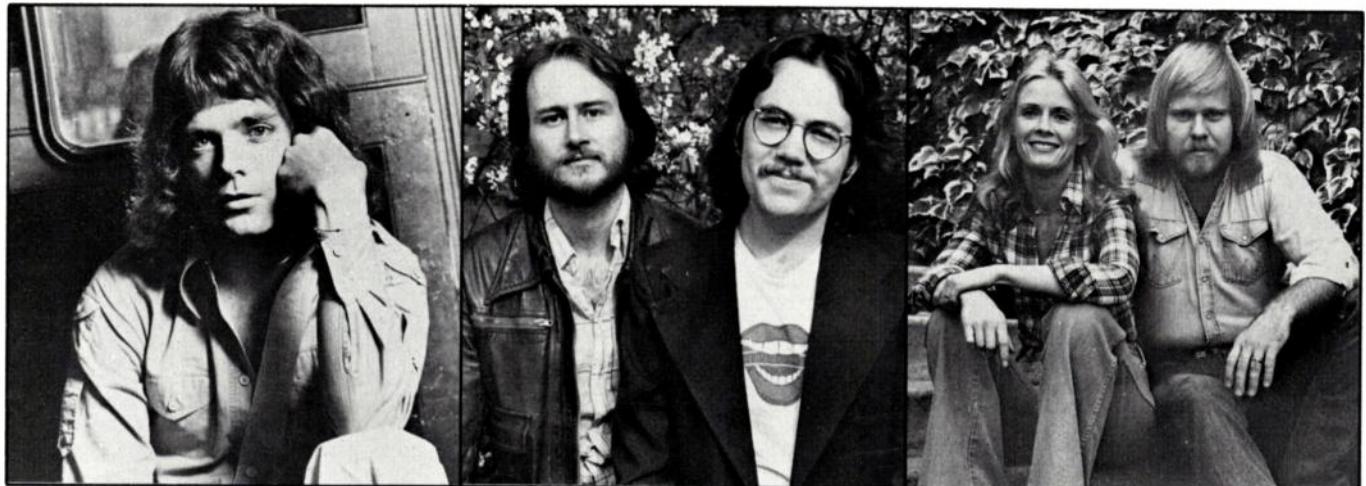
By the time you read this, I hope you're enjoying my new record, *Brother*, which is the most precious song to me that I have ever written.

The one thing I am looking forward to the most in life now is the day when I can get the attention of Billy Sherrill enough that he will want to produce me. He's one of the greatest songwriters of

continued on page 45

The American Song Festival®

Building A Track Record!



1974 - Tim Moore...

Tim won the first American Song Festival with his composition, "CHARMER." He now has three successful ASYLUM LP's to his credit, as well as having his songs recorded by a wide range of artists including The Bay City Rollers ("Rock & Roll Love Letter"), Art Garfunkle ("Second Avenue"), Nigel Olson, Cher, Etta James ("CHARMER"), Eric Anderson, Maxine Nightingale, Jimmy Witherspoon, Ron Dante and Eric Mercury.

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 GULDSTON & 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

1978 - Songwriting Success Could Be YOURS!

If you want a good shot at either starting or advancing your professional music business career, you should enter the Fifth Annual American Song Festival. Winners receive the kind of recognition and exposure that "opens doors."

It Could Be The Break You've Been Looking For . . .

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**Our judges make
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The American Song Festival GUARANTEES that each of your entered songs will be heard by AT LEAST TWO music industry pros who are recording artists, music business executives, record producers and music publishers. They make their living by being able to pick tomorrow's hit songs.

Our judges are always searching for good material and they WANT to hear your songs!

BUILDING A TRACK RECORD

We're proud of the fact that The American Song Festival has awarded the most cash ever in creative competitions... over FOUR HUNDRED FIFTY THOUSAND DOLLARS in the last four years.

BUT EVEN MORE IMPORTANT, we've helped to "open doors" for many deserving songwriters. Winning songs have been recorded by such superstars as BARBRA STREISAND; BARRY MANILOW; HALL & OATES; THE BAY CITY ROLLERS; TONY ORLANDO & DAWN; HANK WILLIAMS, JR.; RAY CHARLES; JOE STAMPELY; and THE SANFORD-TOWNSAND BAND. PLUS, winning entrants are now recording for top record companies like WARNER BROS.; A&M; ASYLUM; and UNITED ARTISTS.

YOUR SONGS ARE ALL THAT COUNT

Just record them and follow the easy entry procedure. No lead sheets are necessary. You can perform yourself or have someone else perform. The only criteria for judging in the songwriting competition are musical composition and lyrical content, when applicable.

Elaborate instrumentation and production will have no bearing in this competition. Remember... many previous winning songs were submitted as simple home recordings. OUR JUDGES KNOW A GOOD SONG WHEN THEY HEAR IT!

THE CATEGORY CHOICES

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
1. Top 40 (Rock/Soul)	1. Top 40 (Rock/Soul)
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.

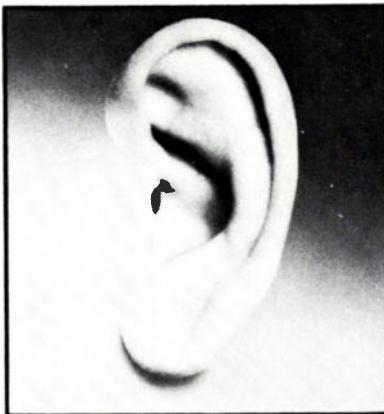
If you plan to sing on your entry, or if a friend does, check the requirements of Rules & Regulations #9. The VOCAL PERFORMANCE COMPETITION may be for you.

NOTE: You can also enter the same tape into the songwriting competition.

OVER 1,650 PRIZES

The American Song Festival will be awarding the following prizes:

- 2 GRAND PRIZE WINNERS (1 Amateur Category Winner and 1 Professional Category Winner) will each receive an ADDITIONAL \$5,000.00



- 10 CATEGORY WINNERS (6 Amateur and 4 Professional) will each receive \$1,000.00.
- 50 SEMI-FINALISTS (30 Amateur and 20 Professional) will each receive \$200.00.
- 600 QUARTER-FINALISTS (500 Amateur and 100 Professional) will each receive \$50.00.
- 1,000 AMATEUR HONORABLE MENTION WINNERS will each receive a beautiful scroll in recognition of their creative achievement.
- The winner of the VOCAL PERFORMANCE COMPETITION will receive a Grand Prize of \$1,000.00.

SPECIAL FEATURES

- * YOU RETAIN ALL RIGHTS TO YOUR SONGS. Your songs are used ONLY in conjunction with the competition.

- * AMATEURS NEVER COMPETE WITH PROFESSIONALS. Through all levels of judging, amateur songs ONLY compete with other amateur songs.

- * ADDITIONAL CATEGORIES AND JUDGES' DECISION OPTION. You can win in more than one category with the same song. You can pick as many additional categories as you like, including the exciting new ASF 5 OPEN category.

By picking the JUDGES' DECISION OPTION, you allow the judges to place your song into an additional category for you. Many entrants have won in the category the judges picked for them.

WHAT YOU GET FOR ENTERING

- YOUR ORIGINAL CASSETTE RETURNED TO YOU WITH FEEDBACK ON YOUR SONG (Optional) — When the judging is completed, you will be sent back your original cassette, plus "feedback" on your song, recorded on the reverse side. Just check the appropriate box on your entry form to receive this valuable service, AT NO EXTRA COST. (Note: For songwriting competition only.)

- THE MUSIC BUSINESS DIRECTORY — An invaluable listing of 101 record companies; 250 music publishers; 200 recording studios; and 100 record producers. (Regular \$4.00 value)

- 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)

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 _____ = \$ _____

DUPLICATING 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

The 1978 American Song Festival®

An International Songwriting Competition



Composition

What you should know about Chord Voicings

by Ladd McIntosh

Okay, so now you know how to spell your basic triads and four-part chords and maybe even know what extensions go with what different types. You may even be aware of certain tendencies these chords have to move to, or be followed by other chords. Harmony is, after all, the moving of one chord to another. But do you know how to get the best possible *sound* out of each chord? That's what *voicing* is all about.

There are two different aspects to voicing. One is the way one chord voicing moves to another. This is called *voice-leading* and will be dealt with in subsequent articles. The other is the way you place the notes in each individual chord.

A well-voiced chord (whether on the guitar, keyboard, or in the orchestra) at any crucial spot in a musical arrangement can — and often does — give that arrangement an extra dimension; an excitement and polish that should be very desirable to you. It doesn't matter whether you are performing your own song at the keyboard for some close friends doing a demo recording to peddle to buyers, or having your tune performed by a star performer with a professional orchestra. Well-voiced chords can definitely enhance your presentation. Poorly voiced chords may definitely hinder your song. They often mar the flow of the progression, often sound like the wrong chord (even if all the

"right" notes are present); and create havoc and ill-feeling in general. Yes, by all means, avoid poorly voiced chords!

It's interesting to note that early arranging texts dutifully listed all chord-types with all extensions and labels for all twelve notes of the chromatic scale. If you were curious about the notes of, say, a D^b ¹³ you could find this on a prepared chord chart. Every note (*including* the highly disruptive eleventh) of the chord would be present all nicely stacked up in thirds. After looking at the chart you would know that a D^b ¹³ was made up of the notes D^b , F , A^b , C^b , E^b , G^b (ouch!) and B^b .

But no mention was ever made of the fact that this chord stacked up in thirds is all but useless; that the eleventh clashes with the third and literally weakens (if not destroys) the function of the chord; and that the notes of the chord need to be regrouped (voiced) in order to make it a useful entity.

So we all read our arranging books and tried unsuccessfully to cram this root-position chord and that into an arrangement. We struggled and struggled some more and little by little began to realize that those chord charts were (and are) all but useless because they don't present the chords in useful voicings. And they perpetuate some erroneous information. Through trial and error we began to find "neat" or "hip" or "groove" combinations of notes that still satisfied the harmonic dictates of the tune. We began to find suitable *voicings*. It was a long and arduous process. What a waste of time.

Happily, a few of today's finer books on arranging, show, by example, some of the authors' favorite voicings; although you often have to do some glean-
ing to extract the usable voicings because of transposed scores, large or-
chestrations, doubling of more than one instrument on a particular note, etc. These better texts would include those by Henry Mancini, Don Sebesky and Dick Grove. We also recommend *Com-
posing for the Jazz Orchestra* by Wil-
liam Russo. While slightly dated (1960) and, at times, misleading, this book is compact, inexpensive and has a very good section on voicings, using numbers

instead of written examples. These numbers refer to chord components and help to show excellent note placements for any type of a ninth chord. For instance.

There are basically four kinds of voicings:

- 1) Root Position
- 2) Closed or Block (Inversions)
- 3) Open
- 4) Incomplete

Root position is the chord stacked up in thirds from the bottom note upward. *Root position is used, but not very often (Ex. 1).*

Closed voicing is simply the *inversion* of a root position chord. It always has all, or many, of the notes of the chord placed quite close together (Ex. 2). It's sometimes referred to as "Block" voicing because of a technique whereby a melody is scored in closed voicing below each melody note so that *the harmony is actually moving right along with the melody* (Ex. 3). Russo calls this "the thickened line." It's a technique common to arranging for saxophone sections and greatly used by the writers for the great Count Basie Orchestra in both the sax and brass sections. It's almost the only way to score a trumpet section in harmony. Closed voicing is always contained *within* an octave.

By the above definition, *open voicing* is any voicing that is larger than an octave (Ex. 4). On the keyboard, open voicings are limited by the stretch of one's hands, but an orchestra can play voicings of a greater expanse (Ex. 5). Much can be written about the do's and don'ts of open-voicing. Since space is limited, we will take this up in our next article.

Incomplete voicings are those that, for one reason or another, do not contain all the notes of the given chord symbol. These incomplete voicings could actually be classified as either root, closed or open as well. Let us say you are writing a chart for three horns and your chord symbol is C⁹ . . . C⁹ is made up of five notes. We have only three horns. The result: An incomplete voicing (Ex. 6). Other examples would be Fmi⁹ for only four horns (incomplete open) (Ex. 7); A^{b13} or D^{b13} for only four (incomplete closed — less than an octave span (Ex. 8 & 9).

Please note that in each of the examples of incomplete voicings the expendable notes were roots and fifths. All-important sevenths and thirds are usually present, as well as important extensions required by the chord symbol.

More about these and other earth-shaking matters of import in our following articles. *

WHO'S WHO from page 3

returned. The more information the artist can send, the more professional the presentation, the better. The best presentations get the most serious listening to. Charlie is always looking for new acts, singles and groups, to record.

"You may submit either reel to reel or cassette demos. Reel to reel demos should be on 1/4" 7 1/2 ips tape on 7" reels. Make sure they are recorded on a machine with correct head alignment, and use clean tape. Cassette demos should be copied onto clean cassettes from studio quality reel to reel masters. We make no appointments for live auditions or personal interviews. We only accept tapes through the mail.

"So many writers suffer from the double reverse self-destruct syndrome when it comes to demo making. They use old strings, crappy mikes and tape machines and make garbled demos with car horns in the background, so when they're rejected they can point to their strings or their mike and have an excuse for their failure. They don't want to take the whole risk, and take a chance at seeing their little plane go down in flames. But what happens is they insure their rejection, and throw away years of work. You are asking a record company to invest thousands of dollars, so you better send something that's interesting or they're not going to record it. If you're serious, you have to take the whole risk.

"Starting in April, we are offering a ten week course at our studios on 'How to Make and Market Your Demo Tape.' We will be repeating the course."



NASHVILLE

Mickey Hiter, Publishing Representative
Pitter Patter Music, Inc. - BMI
Jumping Jack Music, Inc. - ASCAP
12384 Acklen Station
Nashville, TN 37212
(615) 327-9301

Also: Audio Media Recorders and Odyssey Productions, Inc.

Mickey was a road musician, playing keyboards and guitar. He met Pat Patrick in the service six years ago and they began to write together. Three years later, Mickey was back on the road, but unhappy with the lifestyle, and gladly accepted when Pat offered him a job with Audio Media. Mickey still plays clubs and concerts on weekends. During the week, he works at the studio singing jingles, producing, writing and representing their publishing companies.

The companies were started six years ago by Pat Patrick, Jack Jackson, Paul Whitehead and Doug Yoder. Mickey says, "I really admire and respect them. They started out small and with hard work and sacrifices, they've built up a million dollar complex in that short time." They have two busy 24 track studios where over a hundred Top Ten acts have recorded. They produce jingles, sound-alike reproductions, their own product, masters and demos. The production company has had three national releases, including the Billboard pick hit by Gadzooks, *Radio Loves You* and R&B artist Freddie Waters, who has been on the charts repeatedly.

They publish most of the songs on the hit "Wildfire" album and are involved in Bob Holmes and Ted Jarrett's Anka/ All Night R&B catalog. Mickey says, "Our primary outlets are Country-Pop crossover and R&B-Pop crossover. I listen to everything personally. Please submit demos on 7 1/2 ips reel-to-reel tape only with leaders between the songs, if possible, lyric sheets and a self-addressed, stamped envelope for the return of your tape.

"There are two major faults in most of the material I receive. People tend to be a little too personal in their songs, writing more for themselves than for publishers. You should think in terms of the commercial market, not in terms of "good or bad." Just as when I'm selecting material, I choose songs for commercial appeal, not for whether I like them or not. If your song sounds like what you hear on the radio, you enhance your chances of having it recorded.

"The other fault is negativity. I get a lot of crying, dying, sad songs. The radio stations like to program positive, up songs. Most people have enough problems in their lives without hearing more on the radio. Listen to the radio, really honestly. We're playing a game of odds, and if you write something the radio is more likely to play, you have more chance of having your song played."



Kent Westbury, President
Harken Music — BMI
Duke of Kent Music — ASCAP
515 Utley Drive
Goodlettsville, TN 37072
(615) 859-5022

Kent was born and raised in Miami where he had a weekly half hour *Coun-continued on page 14*

WHO'S WHO from page 13

try and Western Music TV show while he was still in high school. In '61, he moved to Nashville with his band. Mel Tillis brought Kent to Cedarwood Music where he was signed as a writer, and three of his songs made the Top 100. Kent was drafted in '62 and spent the next two years in Germany, then returned to write for Cedarwood for another year. Eventually, Kent wrote for five different companies, including Jack Clement's Jack Music.

Kent has had 300 recordings on his songs, twenty of which went to Top 10. These include: Del Reeves' Number One hit *Be Glad*; Mel Tillis' *Memory Maker*; *Hello Out There*, recorded by La Wanda Lindsey; Gene Watson's charted *Love In The Hot Afternoon*; and *Mr. Right and Mrs. Wrong*, a hit duet for Mel Tillis and Sherry Bryce. Kent also played bass for Tex Ritter for four years, formed his own road show, and produced for and headed Wilex Records.

In '71, Kent met Harlan Sanders, Epic artist and writer for Warner Brothers Music. Harlan used to run Johnny Cash's publishing company, House of Cash, and wrote the song *Jailbird* which was featured in the movie "Outlaw Blues". In '74, Kent and Har-

lan became partners and opened their publishing companies. They publish *Honkytonkitis*, recorded by Billy Walker; writer artist Jimmy Voytek's *Ballad of Thirteen Wives*; and they've signed Rod S. Hart from Arizona, who had a hit with *C. B. Savage*.

Kent is looking for modern Country songs. You may send a three song maximum on reel to reel tape only, with lyric sheets and a self-addressed, stamped envelope if you want your tape returned.

Kent advises, "Hang in there. Perseverance is the name of the game. You have to stick to it, work at it, and your time will come."



MUSCLE SHOALS

Terry Woodford, Partner
Song Tailors Music — BMI
I've Got The Music Co. — ASCAP
P.O. Box 2631
Muscle Shoals, AL 35660
(205) 381-1455

Also: Wishbone Recording Studios (24 tracks) and Wishbone, Inc.

Other Office: Los Angeles

Terry studied textile engineering and received a Masters Degree in Science from Auburn University. Meanwhile, he played in Rock and Roll bands and recorded on several labels. He was working in research for a textile company when he decided to go into business for himself, and he chose the music business. So, he moved to Muscle Shoals and worked for three years at the Muscle Shoals Sound Studios, where he got involved in production and became President of their very successful publishing companies.

Terry met his present partner, Clayton Ivey, in March of '72 and they formed Wishbone, Inc., an independent production company. In '74, they began to produce exclusively for Motown, with acts such as the Temptations, the Commodores, the Supremes, Thelma Houston and Jerry Butler. In the beginning of '76, Terry and Clayton resumed independent production and designed and built Wishbone Studios. They are currently constructing another 24 track studio. In their first year after resuming independent production, they *continued on page 42*

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A Non-Profit Educational Organization



A Flair for First Lines

by Al Kasha

in association with Joel Hirschhorn

In movies, on the stage or in novels, there are certain times when the most effective thing to do is to unfold your story slowly. The space and scope of these art forms permits a gradual development. Songs, however, are more closely related to short stories. They have to start quickly, grab the imagination and create an aura of suspense and anticipation:

Look at the opening lines of any popular lyric and you'll find a provocative phrase, an offbeat image or a direct thought that sums up the entire song. In *SOMEBODY TO LOVE* (Mercury) recorded by Queen, the first line asks just that: "Can anybody find me somebody to love?" In *FEEL FREE* (Payton/Bridges/McNeil), the same directness launches the lyric: "Feel free to feel me, baby, every mornin', noon and night." Even when the phrasing is less direct, as in *I KINDA MISS YOU* (Lovett), which was done by the Manhattans, the words paint a complete thought and characterization: "Dirty dishes in the sink, lots of time for me to think." In *IT'S DIFFERENT WITH YOU* (Anderson) the heroine says: "One time a man sent me an airline ticket — and I met him in Las Vegas — it's different with you." She didn't just say, "You're not like any other man I ever met." She sketched a whole scene. You see her at the airport, you watch her involve herself in a relationship that has to lead nowhere. And you're hooked, ready to listen on to find out how she resolves her romantic dilemma.

In *RAMBLING FEVER* (Haggard), the opening line sets the conflict and clearly defines what kind of character is singing: "My hat don't hang on the same nail too long." What gives the line its life is that vivid picture, "on the same nail" rather than the more familiar expression, "My hat don't hang in the same place too long." And *LEGEND IN MY TIME* (Gibson) grabs the attention through irony. The hero asks: "If heartaches brought fame in love's crazy game, I'd be a legend in my time."

You're involved immediately, because you know the protagonist's problem, you wonder what he'll do to soothe his heartache, and as an added plus, you're caught up by the writer's cleverness and original lyric treatment of the situation.

In *SOMETIMES WHEN WE TOUCH* (Mann/Hill) the opening lines are: "You ask me if I love you, and I choke on my reply." The words have a built-in sensitivity, but already the mind is logically asking: *Why* does he choke on his reply? Is he afraid to hurt her? Does he have trouble expressing how much he loves her? The lines tell just enough to whet the listener's appetite.

In Dolly Parton's *TO DADDY* the heroine reflects: "Mama never seemed to miss the finer things in life." But you already suspect that she did, because of the phrasing, "Mama never *seemed* to miss . . ." And if she did, what does she plan to do about it now? Why does she suffer silently in the past?

Barry White, in *CAN'T GET ENOUGH OF YOUR LOVE, BABY*, doesn't just begin in traditional sex-song fashion, "Come on, baby, do it." Instead, the first line goes: "I've heard people say that too much of anything is not good for you, baby." There's more sexuality in that phrase than in total directness, because you know right away that the singer's lust is insatiable, that as far as he's concerned, there can never be too much loving between him and his girl.

The Lieber/Stoller classic, *I'M A WOMAN* sets a scene and a character through action, in a way that captures the ear: "I can wash out forty-four pairs of socks, and have them hangin' out on the line." Right away you're wondering: Is this a workhorse, a housewife chained to her chores? And yet the title says, "I'm a woman . . . w-o-m-a-n" so you instinctively prepare for the character to transcend her dreary fate and prove her womanliness in other ways. There's pleasure in watching the tongue-in-cheek unraveling of the story, as the woman makes the transition



from scrubbing floors to giving her man the "shivering fits."

Sometimes opening lines are theatrically effective because of their shock value. *IT'S ONLY ROCK AND ROLL* (Jagger/Richard) begins with this startling, larger than life statement: "If I could stick my hand in my heart, I would spill it all over the stage . . . would that satisfy ya?" Hostile? Weird? Even unlikeable? Maybe. But gripping.

In *I WRITE THE SONGS* (Johnston), the opening words have to elicit a reaction of some kind: "I've been alive forever, and I wrote the very first song." Is God speaking? Is this a symbolic way for a lover to speak of his feeling to someone else? There's a broadness, a sweep to those lines that carries the listener along.

Sometimes the first few lines are ambiguous, but they create a mood, as in *THE RIGHT TIME OF THE NIGHT* (McCann): "Sun goes down on a silky day — quarter moon walkin' thru the milky way." Those images manage to evoke sensitivity, communication, quiet sharing. The same kind of atmosphere is created by the first lines of *EVER-GREEN* (Williams/Streisand): "Love, soft as an easy chair, love, fresh as the morning air."

There's a cliche in the music business — that the first verse must pack a punch, and then the second verse can mark time until the bridge. That's not strictly true. No line should be thrown away; each section of a song should be as dynamic as the writer can make it. But it is true that your opening sets the stage, and if it doesn't succeed dramatically, people may become so indifferent that sustained excellence later on won't offset the initial weakness. No matter how you accomplish it — through blunt sexuality, ethereal imagery, irony, humor, odd character traits or controversial ideas — the opening lines of your song must grip the listener. If they do, you can coast along on the good will you've built up, secure in your audience's attention and in the knowledge that you've written a potential hit. ♪



Charlie Monk's Music Row

There's a fine new writing team in town known as HUNTER and Le-BLANC (JOE and ROGER), and they wrote most of the tunes on the new Cates Sisters' (Marcy and Margie) album. The Cates are not only great performers, but are conservatory-trained violinists and are in demand as studio singers.

Eric Clapton has gotten at least two country covers on his *Lay Down Sally* — Jack Paris on 50 States Records and veteran Red Sovine cut it for Starday/Gusto. Don Williams is touring with Clapton.

ROGER BOWLING and HAL BYNUM tied for Nashville Songwriters Association, Songwriter of the Year award due to their *Lucille* co-effort. Twenty-five others were honored including non-hillbillies JOE BROOKS, ALLEN TOUSSAINT, and HAL DAVID. I've been elected to serve on the Board of Directors of NSA with the new president, Bob Jennings of Acuff-Rose.

Producer David Barnes took MCA artist Nat Stuckey in the studio and cut one of my favorite oldies *That Lucky Ole Sun (Just Rolls Around Heaven All Day)* written by HAVEN GILLESPIE and BEASLEY SMITH.

M-M-M-M Mel Tillis will be hosting a tvee show this summer in the Donny and Marie time-slot on ABC. It's called *The Osmonds Present Mel Tillis*. (ed. very clever).

Tammy Wynette recorded *I'd Like To See Jesus (On The Midnight Special)*, written by EDDIE SEAY and DORVAL LYNN SMITH. Tammy just signed with the big Jim Halsey Talent Agency.

T.G. Sheppard cut a song that I think will be a standard singer's song, *What Would I Do Without My Music*, written by night club performer/writer HARRY MIDDLEBROOKS, and TV executive BRUCE BELLAND. MIDDLEBROOKS wrote *Spooky* for the Classics Four sometime back.

Times have really changed. In all my years in radio I could never have gotten away with playing *Divers Do It Deeper*,



Bob Bray and Happy Shahan help Clarence Selman (center) with new responsibility.



Marshall Sehorn, Mrs. Sehorn and super producer/writer Allen Toussaint.

the new DAVID ALLEN COE self-penned disc.

An exciting new Christian act is Fireworks (Gary Pigg, Marty McCall, Cindy Lipford, with Chris Harris, Mark Christian and Lanny Avery) produced on Myrrh by Chris Christian (sic). All the tunes were written by MARTY McCALL except my favorite, *Maybe It's Love*, co-written with GARY PIGG.

Music City's most famous watering-hole, Tootsie's Orchid Lounge, is not as exciting these days. Tootsie Bess, friend of many hungry songwriters, musicians, and singers, has gone on to Hillbilly Heaven.

Ole Waylon was acquitted on the cocaine bust but the courts retained the right to re-open the original investigation at anytime.

Clarence Selman has left Tom T. Hall's Hallnote Music to head up Alamo Village Music, a division of Celebrity Management.

Nashville-related folks that picked up Grammys were RICHARD LEIGH'S *Don't It Make My Brown Eyes Blue*, Best Country Song; Crystal Gayle, Country Female Vocalist; Kenny Rogers, Country Male Vocalist; Pig Robbins, Country Instrumentalist; The Imperials, Best Contemporary Gospel, and B.J. Thomas,



Fireworks: Marty McCall, Cindy Lipford, and Gary Pigg



Harry Middlebrooks is outstanding (or out sitting) in his field

were in the studio recently and recorded JERRY FOSTER and BILL RICE'S *Endings*, ANDRA WILLIS' *The You In Me* and a cover of the Leo Sayer pop hit, *When I Need You*.

Pontiac, Michigan's Silver Dome Arena will be the stage for "The World's Largest Indoor Country Music Show," a two-hour TV special hosted by Kenny Rogers and Dottie West featuring over 100 entertainers to be aired on NBC this spring.

Great song revivals include: Mary K. Miller doing Wanda Jackson's *Right or Wrong*; Cathy O'Shea with KRISTOFFERSON'S *Help Me Make It Through The Night*; *Just Out of Reach*, done by Mack White; Katy Moffatt country-fying CAROLE KING and GERRY GOFFIN'S *Up On The Roof*, and Tommy O'Day doing a great job with *Memories Are Made of This*.

Marion Worth is produced by Charlie Black not Connie Black as appeared in our March column.

Some quick goodies: BOB McDILL wrote Johnny Rodriguez's *We Believe In Happy Endings* — CHARLIE GRAIG and LARRY ATWOOD wrote *I Would Like To See You Again* for Johnny Cash — Brenda Lee is recording in Muscle Shoals, Alabama with Terry Woodford and Clayton Ivey for Elektra, and is now managed by David Skepner — Elvis' uncle Vester Presley (Graceland gate keeper) is writing a book, *A Presley Speaks* — Lynn Anderson married rancher/oilman Harold "Spook" Stream — Carlene Carter, daughter of June Carter Cash and Hickory artist Carl Smith, signed with Warner Brothers — Don Gant is producing Bobby Wright for U.A. — Bobby G. Rice signed with Republic Records — Johnny Morris produces Narvel Felts and John Wesley Ryles — Pat Boone's brother Nick, is song leader at the Madison (Tn) Church of Christ — Crash Craddock is managed and produced by Dale Morris — Since Linda Ronstadt started singing country songs she has become the all-time female record seller (50 million plus). 17



David Allen Coe with friend.

Best Non-Gospel Artist.

Ernest Tubb has been honored by Bud Wendell, President of the Grand Ole Opry for over thirty-five years of service. Tubb still travels over 100,000 miles a year working shows and meeting fans. (ed. Congratulations to a man that can still thrill this old country boy with the intro to *Walking The Floor Over You*).

Bob Mather has given up a long career in radio programming to join the staff of April/Blackwood Music as Vice-President of doing everything Judy Harris doesn't want to do.

A lot of my favorite people are in-

volved with Sonny James newie, *This Is The Love*. The tune was written by BOBBY SPRINGFIELD and LUTHER WOOD, with Chris Waters and Janie Fricke doing the pretty background singing.

The award for the country title of the year should go to RICK KLANG and DON PFRIMMER for the *The Power of Positive Drinking*, recorded by Mickey Gilley on Playboy. (There are rumors that Playboy acts Bobby Borchers, Little David Wilkins and Gilley may join CBS).

Melba Montgomery's new producer is hubby Jack Solomon. The Solomon's

Is Direct to Disc Recording a Guarantee of Quality?



by Leo de Gar Kulka

A recording must address itself first to musical value and be musically compatible in its recording techniques and then, and only then, can, or may it address itself to the technique of technically quiet and good sound reproduction. When these two values are carried out to their ultimate attainable goal, then one can say that there has been created a "fine" or "notable" recording.

DIREKT TO DISK (t.m.) recordings of the Laboratory Series of SONIC ARTS (of which the author is president) attempt to create the finest possible combining of a superbly performed work by a caring and sensitive artist(s) using recording techniques most pleasingly complimentary to the type of ensemble, and then using the DTD disc to make as flawlessly and beautiful a reproduction

as possible available to those who wish to experience the thrill of enjoying as life-like a concert in their own environment, as their equipment is capable of delivering.

What Direkt to Disk attempts to do is transmute the vibrations to electrical impulses and further refine the cutting of the disc so that the listener receives the maximum pleasure out of the capability of his phonograph reproducing set, without becoming distracted by mechanical and noise frailties of the record medium. Records being essentially unchanged in principle from the day of their invention are a mechanical process bordering on the miraculous. Through the years the mechanical processes have been refined and the care taken in manufacturing is able to

minimize their flaws. But flaws there are and always will be.

Let there be no mistakes about this. There will be further refinements. When TAPE RECORDING was first introduced, there were demonstrations performed where orchestras played behind curtains, and then the recordings were played back. Listeners reported that "they were unable to tell the difference." Tape was indeed much better than the disc. But again, to be fully realistic, all recordings of discs had certain noise and frequency effects, which were absent from the taped recordings. That these typically recognizable effects were replaced by others which were typical of tape recordings, did not become recognized until the technology of the disc cutting and reproduction systems

advanced to the point where the previously recognized disc effects were no longer present. Listeners then became aware of tape deficiencies, such as the 'typical' tape hiss, the print-through problems, and the overload distortion sounds. Thus we have become aware of these deficiencies and the industry is doing its best to eliminate them, and has succeeded to a large extent. Disc equipment further advanced to more faithfully reproduce the newly discovered virtues of tape recording, and in the process, the Direct-to-Disc recording technique, which is a giant step backwards in the method of 'recording' is demonstrating its current, but equally fleeting, superiority by showing the ABSENCE of recognizable flaws of the current recording methods.

Purists with an ear towards technology and little if any understanding or appreciation for music, hail this as the pinnacle of accomplishment, and flood the market with quiet discs containing uninspiring performances by either has-beens or rank amateurs. The Direkt to Disk (t.m.) Laboratory Series of SONIC ARTS proudly counts itself as the very limited exception, which makes worth-while recordings available to the public.

But technology keeps advancing, as discoveries from the computer and space programs become sufficiently declassified to find application to the audio field. The "ultimate" is now being hailed as the time of the "Digital Recording" of which several companies now display working models. To-date they are still one-of-a-kinds, costing secretly whispered astronomical figures. Not one machine is reportedly compatible with any other, which means that a recording made on a particular machine has to be reproduced on this very same machine.

So the digital system of recording, when it becomes standardized, will produce some revolutionary advantages, which will be so blown up as to obscure the disadvantages for a while until something *new-fangled* comes along.

Let us recognize that the recording

fare we have become used to since editing of tape became possible, frequently creates records that are note-perfect, cold and impersonal, and devoid of emotion.

The interpretation of a musical piece of any style is dependent on what the performer imagines the composer had in his mind at the time. How hard is it now for Folk singers to try to interpret songs with very explicit phrases from just a short time ago, unless the performer, who becomes the interpreter, has a knowledge of the circumstances existing at the time? Therefore, a per-

dynamic range of the record master. Here, mass producing automated machines pressing records until the metal stampers break, are not the answer. The answer can only be that these records be pressed with loving attention by hand; repeatedly inspected visually, before they are packed. The time pressure of piece-work must be eliminated here. The record pressing cycle must be prolonged to prevent the plastic memory of the record wanting to shrink back towards the center by cooling the record longer in the press, and by discarding the stamper at the first sign of degrada-



former's interpretation is dependent on the totality of the performer's experience and his ability to transport himself mentally from the time of the performance into the time period of the composer's life, and into the emotions which prompted him/her to express himself musically. Therefore, the recording engineer must be able to perform his task in such an unobtrusive manner so as not to destroy the magic of the moment, and if anything, he should be able to use his experience and musical expertise to promote and further this trance-like dedication of the performer. If that result can be achieved, then the 'magic' of a moving recording has been created as a joint effort. As the piece progresses in continuity, it becomes more compelling in the spell it casts.

And since the process of making a Direct-to-Disc recording demands the continuity, where pauses or breaths between movements coincide with the mental readjustment of the mood of the performer, the DTD record gains a tremendous advantage over the common practice of recording, where sections of songs, or phrases are recorded piece-meal and then spliced together to make a patch-work quilt whole.

I believe that this process is the main ingredient which makes the DTD recording unique.

The second important ingredient is the engineering and manufacturing process, which demands accuracy, meticulous attention to detail, and the inherent clarity and increased possible

tion — all of which takes more time, and limits the number of records obtainable from a stamper!

The engineer must use his tools well enough to capture the performers' emotional outpourings with as little interference caused by the technical environment necessitated by the recording facility. He must create the proper technical manipulations which will capture this experience in such a manner, that the listener, in another time-frame, in another environment, will experience the illusion of having this performance created for him alone. If I can effectively act as the medium through whose skills this transmutation is possible and effective, then I can feel the satisfaction of having been a part of this highly creative experience.

Whether the music is Classic, Jazz, Rock, Folk, Country, Gospel, Latin, Indian, of any ethnic origin or of any character, let the lyrics say whatever their message needs to express — if it reaches an emotional chord within the soul, I consider it good. If it is trite, contrived and insincere, the best recording techniques cannot make it a hit or masterpiece. Not even Direct Disc Recordings or digital recorders.

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Cartoons
by Alex Granado



Al Hirschfeld drawing from
The Margo Feiden Galleries, New York

Clive Davis

Insight: The Record Business

by Allan McDougall

Clive joined Columbia in 1960 as an attorney, and became President in 1967, just as rock was really starting to burgeon. He was responsible for bringing to Columbia such super-rockers as Janis Joplin, Santana, Blood, Sweat & Tears, Laura Nyro, Chicago, Loggins & Messina, Johnny Winter and Boz Scaggs, not to mention Billy Joel, Neil Diamond, Earth Wind & Fire, Herbie Hancock and The Isley Brothers. Under his aegis, Columbia doubled its share of the record market in three years, and continued to outstrip its competitors until Clive left Columbia in 1973.

He then wrote a best-selling book, "Clive, Inside the Record Business" (available from the Songwriter Bookshelf), and — as the ensuing interview points out — decided to start Arista Records rolling.

Songwriter interviewed Clive towards the end of 1977, at his customary bungalow at the Beverly Hills Hotel, his apparent "home-away-from home" in California, on one of his frequent visits from his native New York.

SW: What was your motivation in starting Arista?

CLIVE: While writing my book I thought, after heading a company that became the largest record company in the world, that I was ready for a new challenge. I felt that on two separate occasions at Columbia I had in effect built the company from scratch. At the time I took over, about 90% of the company sales came from Broadway shows, classical music, and middle of the road music like Mitch Miller, Ray Coniff and Johnny Mathis. That fact required a rebuilding both of the artist roster as well as executives to bring us into the new revolution that was going to take place in contemporary music. Then in 1970 Joplin died and Simon & Garfunkel split up; Andy Williams, Johnny Cash, and Jim Nabors lost their hosting responsibilities for three separate television shows which had tremendously aided them in becoming national shrines; Sly was really pretty well strung out and not produc-

Twice in his career, Clive Davis has had a pronounced and profound effect on the music business. In the 60's, he took the venerable and established Columbia Records headlong into the rock revolution era. Then, more recently, he gave life to a brand new record label, Arista (which totally reflects his taste and initiative) that has made its mark with immediacy and staying power.



tive; and Dylan had encountered a very dry creative period. So once again, literally 70 percent of what had come from Columbia's best selling artists was being seriously threatened, if not taken away.

So it was necessary to tremendously reorient and rebuild again. We decided at that point to try to find replacements for these talents. I entered the bidding for Neil Diamond, bought the contract of

Earth Wind & Fire from Warner Brothers for \$75,000, signed the Isley Brothers, and made a Gamble and Huff deal which brought Philadelphia International to the label. Then I also pursued our entry into Black music, into R&B music, and to "crossover." I pursued what I felt was also going to be a trend — progressive music. We signed Mahavishnu Orchestra, Weather Report, Herbie Hancock, then Ramsey Lewis. But the reorienting for Columbia's artist roster wasn't based on buying top artists. The only artist we ever really did bid for was Neil Diamond, and that was matching Warner's and MCA's offer.

So, I realized that having twice, in effect, started a new company, it could be done again because it wasn't based on enormous sums of capital to reach out to any of these artists.

SW: Still, after your experience at Columbia, you probably had the option of heading an established label instead of forming a new company.

CLIVE: Yes, but I felt that now, first of all, economically I'd be better off having a share of it. I'd have my own equity, and I felt, "Just do it, try it, see what happens." It made sense to me.

SW: Although a relatively new company, we notice Arista is right up there with WEA and Columbia, in terms of chart action.

CLIVE: Yes, last week we had fourteen albums on the charts but I do want to point out, at the risk of people saying that it sounds very boastful, that I'm proud of our ratio of success. Arista's batting average is astounding compared to the two or three labels that have a similar number of albums on the charts. If you have fifteen hits and have to be up at bat a hundred times in order to accomplish that, your batting average is one thing. If you are up at bat thirty times, it's an entirely different situation.

SW: What is your ratio of hits to strike outs . . . Is it one in two, or one in five . . . ?

CLIVE: We have had a ratio of success of over 80% of our albums reaching the

"...I look for hit songs ninety-five percent

charts, which is really unheard of.

SW: I remember being told about Vicki Carr leaving UA for Columbia. I understand that the last UA album and the first Columbia album were similar in quality, but the Columbia album sold twice as many units because of the highly-touted Columbia branch distributing system. Can Arista match that?

CLIVE: Very much so. Vicki Carr did not sell more just because of the Columbia distribution pattern. I think the success of the album was two-fold. As simple as it might sound, one reason for the success was the graphics of her album cover. The covers have got to be attractive. When Andy Williams and Robert Goulet were at their height, those blue eyes had to be shining blue; I mean, you'd be surprised how much that adds. So when you're in the area of middle-of-the-road music, which is adult-oriented pop entertainment, you've got to look good. So that's one aspect, as strange as it might sound. You won't see a bad Johnny Mathis cover. There may have been one or two in the old days, but you'll notice the covers try to appeal to the audience.

Secondly, I had a theory that worked during that era. I don't think the theory is particularly true today, although it might be selectively true. And that is the idea when you deal with an artist who appeals to an adult audience that might not be familiar with any one hit, you had the artist perform the best-known titles of the day. And the formula worked for Ray Coniff, Andy Williams, and Johnny Mathis; and it worked for Vicki too. For about a four or five year period of time, we were the only company utilizing that approach. If an artist came up with their own hit, of course, they would have explosive sales. But if they did not, it really would require that they record well-known titles, and give their own interpretations.

SW: Suppose you had a son, 18 to 22 years old, who has a guitar and sings. He says, "Dad, I want to be a recording artist." How would you tell him to go about it?

CLIVE: I'd listen to his songs. As a singer/songwriter you have to appear at a local club, create noise, and build a reputation locally so that management or record companies are attracted to you. And it's usually convenient to do that because you're all by yourself and don't have to afford a group behind you. It's probably easier to do that in a major metropolitan center where there are colleges nearby, where you can play in coffee houses.

SW: Like the Bottom Line (New York) and the Troubadour (Los Angeles)?

CLIVE: Well, the Cambridge, Massachusetts area is one center; the New York area is certainly another; perhaps around the Los Angeles area is the third. Wherever there's enough people to create a local buzz, so that when the local press reports that somebody special is there, you get the press clippings and send them either to record companies or managers. That's an objective thing. With a certain amount of reviews, and a buzz created locally, that does have its impact. Of course, you could try it another way: reduce what you have to tape. If you can't afford it then you make a home cassette. But we listen . . . our A&R staff listens to home-made cassettes of songs . . . if you're an artist. If you're merely a writer we ask you to go to a music publisher because we're not going to appraise songs at the source that does not come through a music publisher. But if you're a performer and looking for a record contract, then send a tape in. We have A&R people that will appraise all of the material and listen to you, and if it sounds good we'll arrange for a live audition.

SW: He doesn't have to have a manager?

CLIVE: I don't think you have to have one. We don't make having a manager a prerequisite. It happens both ways. I think it's useful if you're able to create a buzz, or, if you have contacts or know-how, to reach a manager that has a professional reputation because that, of course, will aid. If it's a well-known manager, I'll skip the tape. If I've done business with him before, and they say that this person is really good, I realistically will say, "Alright, I'll see the person live."

SW: What do you look for when you're auditioning somebody live?

CLIVE: Well, it depends on the nature of the artist. If it's professional pop-oriented songwriting, I look for hit songs ninety-five percent of the time. Or where you feel that you're in the presence of a unique talent and you're appraising a Bruce Springsteen or a Patti Smith or all the original talents that come along of that genre, you are then saying, how original is the material? Can impact be made irrespective of hit songs; is something unusual going on here . . . can this person expand into the format of a group system whereby that

person is the lead artist?

SW: Let's talk about the merchandising of an artist. What is a typical campaign?

CLIVE: It's very hard to break an artist from a campaign. If a Pop entertainer or a singer/songwriter is dependent on hit songs, you've got to wait for the hit songs to develop. There's usually no personal appearances of a substantial nature we can utilize. So you wait for the hit . . . try to do some trade advertising. For example, currently we're working with a very gifted composer, Randy Edelman who writes beautiful songs. His career as an artist is very much dependent upon whether we break a single, because he's not appearing as a host of a television show, or regularly on a local major TV show that could build up a separate audience. And his opportunity to be an in-person performer is dependent upon hits. Even if he has hits that are performed by other people, that does not mean that he will be launched as an artist. Randy really is writing in the great classic tradition of what used to be the Broadway Show writers, when Broadway Shows and Pop were much more synonymous with hits than they are today. How do I bring someone who's writing so beautifully, and so specially, to the attention of an industry which is so rock oriented? Here's someone who's writing beautiful love songs; romantic songs, in a classic tradition; that has vitality for today. So therefore, we did conduct a trade campaign. It's not set that this campaign will break Randy, but while we're trying with his single, which is now on the charts, and hopefully will move forward, we do want to introduce him to the industry. Therefore apart from the picture of him, the headline is: "Cole Porter Couldn't Sing But Randy Edelman Can." Now the analogy is immediate, therefore we're putting him in a pretty venerable class there. I do believe that he is one of the very few today. If you listen to his album, you'll hear one great big beautiful song after another. We're not quite saying he's Cole Porter, but on the other hand, we're putting him up there . . . and he's got a great voice.

SW: Using Randy Edelman as a specific here, do you get into the actual physical image-building? Seems like Randy doesn't wear his glasses anymore and has had his hair styled.

CLIVE: Frankly, candidly, yes. I asked him to consider that. Not to manicure

of the time"



him, not to build a sex symbol. But Randy Edelman is a hell of a good-looking guy, and he was camouflaging it by inattention. Randy is as casual as he ever was, still walking around in jeans, and no-one is trying to change the essence of him as a person. On the other hand his unkept hair and the kind of glasses that he was wearing clearly camouflaged his great looks. And if you're writing beautiful songs and communicating frequently in a love ballad way, and you are very good looking — don't hide it.

SW: Let's structure a typical recording deal today as related to a brand new artist coming off the street. What do you feel is typical?

CLIVE: What's typical today, I guess, is to sign an artist for about twenty or twenty-five thousand dollars and to record an album for about sixty to sixty five thousand dollars. Depending on the artist's in-person strength, we get involved with 15 to 25 thousand dollars for tour support, apart from any advertising. So I would think it's about a \$100,000 commitment in its totality.

Now with those artists that can only break through singles, you do singles. That's what I do because we are song-oriented. We've begun Arista in a song-oriented way using "the song" to help build Barry's career, Jennifer Warnes' career and the Bay City Rollers, so that we're known to be a very song-oriented label, and open to songs. There are certain artists that I'm proceeding with from a singles approach currently who could become major stars. Some of whom write their material, some of whom don't.

SW: What kind of royalty percentage is typical?



Merv Griffin Salute to Arista. Backstage after the taping of the show — Clive Davis, Melissa Manchester, Merv Griffin, Al Stewart, Eric Carmen and Randy Edelman.

CLIVE: For a new artist, 10 percent (which includes the producer) going up to 12 percent.

SW: How do you feel about the new copyright law, the new increased mechanical rate?

CLIVE: I think this is just an economic question. It's something that is a cost of doing business and I accept it and will gauge the economic question. The question is whether one has to raise one's wholesale price in order to accommodate. I don't have any emotional feelings about it.

SW: You've been famous for spotting trends. Do you see any trends now?

CLIVE: I think basically the inherent situation at this point is that there are no trends. It's healthy that way. Sometimes you do sacrifice a lot when something new comes in that has not been characteristic of the music scene. It tends to obliterate everything else that's going on, and that can be unhealthy. Right now, the fact that there is energy in England with New Wave and Punk Rock music is definitely valuable, whatever the value. And I think it's good for the music scene on a world-

"If you're a writer only, we ask you to go to a music publisher. But if you're also a performer, our Arista A&R personnel will listen to you and appraise all your material."

"At Arista, we're known to be a very song-oriented label, and open to songs."

wide basis, as well as in England.

But what's basically characteristic of today is that there's no one trend. R&B music is becoming more popular, more accepted by the white public. Progressive music is extremely popular. There's the emergence of the song and the value of the song, which has catapulted artists like Barry Manilow to the very top of the entertainment world. And there's still Rock and Roll bands, hard rock bands with Aerosmith and Fog Hot following in the Led Zeppelin tradition. There's a diversity of tastes in the same way as fashion. There's no skirt length, or hair length today, and it seems to be an age of healthy individualism. I think this is expressed in a variety of ways in music and I think that the industry is very healthy today. Wider demographics are coming into music. I mean we have now reached the 25- to 50-year-old category. And when Fleetwood Mac, Peter Frampton, or Manilow and a few other artists cross over to that age category, it's no accident that they're now selling five, six, seven million albums because we have crossed over; this is not a youth prerogative. For those of us who have grown up with rock music, there's no generation gap. **tr**



Irving Berlin and The Eight Little Notes from one of the Music Box Revues. In the top row on the right is Miriam Hopkins.



Songwriter Interview:

Irving Berlin A Songwriter for All Times

by Paul Baratta

**“Born to live for a short space of time,
Often without any reason or rhyme,
Hated by highbrows who call it a crime,
Loved by the masses who buy it.**

**Made by the fellows who stay up at night,
Sweating and fretting while getting it right,
Publisher pleading with all of his might,
With some performer to try it.**

**Heard by the critic without any heart,
One of those fellows who pick it apart,
Cares for the finish, but don’t like the start,
Makes many worthless suggestions.**

**Sold to the public . . . that is, if they buy,
Sometimes they do and the royalty’s high,
Most times the statement brings tears to your
eye,
Take it without any questions.**

**Popular song, you will never be missed,
Once your composer has ceased to exist,
While Chopin and Verdi, Beethoven and
Liszt,**

Live on with each generation.

**Still though you die after having your sway,
To be forgotten the very next day,
A rose lives and dies the very same way,
Let that be your consolation. ”**

Irving Berlin wrote the above ode to the popular song over sixty years ago. As his catalogue will confirm, Berlin is an extremely imaginative artist, capable of drawing accurate,

melodic pictures which strike familiar chords in all of us.

But occasionally he missed his mark. One of those occasions most certainly was the first two lines of his ode's fifth verse . . .

*Popular song, you will never be missed,
Once your composer has ceased to exist . . .*

While those words may apply in a general sense, it is incomprehensible to me that as long as popular song exists, we would not be hearing the songs of Irving Berlin, regardless of the state of being in which this brilliant songwriter might be.

The state of being of Mr. Berlin, I'm happy to report is healthy and alert as he approaches his 90th birthday on the eleventh of May. This article was always on the planning board and the occasion of his birthday seemed like an appropriate moment to turn it loose, although he does not consider a birthday a particularly notable achievement. "I think too much fuss is made over birthdays," he states. "Of course I appreciate the well wishes of all, but why should I get credit for reaching ninety? Age is no mark of credit unless you do something constructive with it. For a guy who keeps having birthdays it becomes damn boring."

Irving Berlin has accomplished much in his ninety years. In my opinion, he has written the definitive Christmas song, *White Christmas*, the definitive Easter song, *Easter Parade*, the definitive patriotic song, *God Bless America*, the definitive military sentiment, *Oh How I Hate To Get Up In The Morning*, and the definitive entertainment industry theme, *There's No Business Like Show Business*. He also wrote some of the most beautiful romantic ballads in popular songwriting history among his more than nine hundred titles. For the greater part of his life he has written words and music, and has published his own great hits. He has complete ownership of all his copyrights and although he doesn't divulge his financial status, his net worth is estimated anywhere up to \$100 million and beyond. Yet despite all the acclaim and success, Irving Berlin remains an extraordinarily simple man. Those closest to him say he is never boastful or tasteless, nor is he envious of any other songwriter. He knows the drudgery that goes into his profession, especially in the beginning.

Irving Berlin sounds like someone Horatio Alger thought up. He was born Israel Baline in Temun, a Russian village near the Siberian border, on May 11, 1888. His father, Moses Baline, was

a rabbi and cantor; his mother was Leah Lipkin Baline. In 1892, after a pogrom in Temun, the elder Baline brought his wife and four of their children to this country. A married daughter and an older son remained behind. The family settled on New York's lower east side in crowded tenements, first on Cherry Street and then on Monroe Street. His father sang as a cantor in the synagogue on the high holidays and during the rest of the year he taught his son and the other boys of the neighborhood the hymns of his faith.

His formal education lasted only two years because his father died when he was eight and the family came to know abject poverty. Young Israel sang on street corners for pennies and at the age of fourteen, he ran away from home to seek a precarious living singing in cafes and sleeping in cheap lodging houses.

He became a singing waiter in Chinatown and landed a job at the Pelham Cafe at 12 Pell Street. It was here that he made his first acquaintance with the piano. He would laboriously finger the piano and establish musical moods for himself that set his imagination in motion.

The pianist at the Pelham Cafe was one M. Nicholson and together with the young singing waiter, they created an original song inspired by a similar team in a nearby cafe who had created a successful song entitled, *My Mariucci Taka Da Steamboat*, an Italian dialect comic recital. Nicholson wrote the music and his partner the words to *Marie From Sunny Italy*, but neither possessed the skill to write the song in musical symbols. A forgotten violinist performed this task and they took the completed song to the publishing house of Jos. Stern in 1907 with words by I. Berlin, music by M. Nicholson, and Irving Berlin was born. It was his first published song and his total royalties reached the enormous sum of thirty-seven cents.

But Berlin was undismayed. A career had been launched and he continued writing lyrics. Two forgotten songs that followed his first effort were *Queenie My Own*, and *The Best Of Friends Must Part*. In those days, he recalls, he "wrote everything that came into my head, and a lot of terrible songs came out of it."

Berlin's talent for Italian dialect led to his first break as a songwriter. A vaudeville performer promised him ten dollars for a few verses eulogizing an Italian marathon winner named Dorando who had become the idol of the sports world. The vaudevillian wanted to use the verses as a recitation in his stage act. But the prospective buyer never returned, so the budding songwriter submitted them to Ted Snyder, a music publisher, as the basis of a popular song.

Snyder was impressed with the lyrics

and assumed Berlin had a melody to go with it, so he referred him to a staff pianist and arranger. Berlin was taken completely off guard, yet he resourcefully managed to improvise a tune which the arranger transcribed.

Dorando was a topical song of 1909, a little ditty of fleeting popularity, but it served to open the gates of Tin Pan Alley to Berlin. Based on the acceptance of this tune, he went to work as a songwriter for Snyder with a weekly draw of twenty-five dollars against future royalties.

There wasn't a songwriter around who applied himself more dedicatedly in his first publishing house post. He tried composing and lyric writing day after day in an effort to gain command of his craft. His first genuine success was the music for a comic song based on the "Dance of the Seven Veils." This was from the then sensational Metropolitan Opera House production of "Salome" which chronicled an unsuspecting parent visiting the opera and discovering his daughter scantily clad doing the dance of the heroine. The song, titled *Sadie Salome, Go Home*, was Berlin's first hit, and it was also the first of a steady stream of hits from the successful lyric writer, Edgar Leslie.

But in 1911, there came the song, words and music both by Berlin, which swept the civilized world, a syncopated creation that set a new style in song and took rank with the greatest American works . . . *Alexander's Ragtime Band*. Ragtime, that bouncy, syncopated rhythm, was Berlin's favorite form during those early years and although he did not invent it (as some people long believed), he helped make it popular. The song not only influenced the writers of the day, it enjoyed enormous success. And the sales of this song were still multiplying when he repeated with three more in the same year . . . *That Mysterious Rag*, *The Ragtime Violin*, and *Everybody's Doin' It*. Four such hits from a single songwriter who wrote both words and music, startled the music publishing world. Berlin was a long way from his singing waiter days and had become a celebrated personality in popular music. Theatrical engagements in New York and abroad followed, and he reached the pinnacle of songwriting fame. Then, in 1912, tragedy entered his life.

Berlin, with youth, success and fortune, had met and fallen in love with Dorothy Goetz, sister of E. Ray Goetz, who was a songwriter and an outstanding theatrical personality of the time. Married in 1912, they enjoyed a brief tropical honeymoon, but romance crashed when the young bride was stricken with typhoid fever. She died within five months of the wedding and Berlin was inconsolable for months.

After a long vacation from songwriting, Berlin re-established himself by turning out five quick hits in succession and he was admitted to a partnership in Berlin and Snyder. This led to his being well versed in the commerce of popular music. Berlin was one of the first songwriters to enlist in the great movement inaugurated by Victor Herbert to protect performing rights under music copyrights, the crusade that led to the forming of the American Society of Composers, Authors and Publishers. Berlin has been a leading spirit in ASCAP since its organization in 1914.

It was wartime now and Berlin went in the army although his songwriting career did not sit idle. While he was a sergeant serving in the infantry at Camp Upton, Long Island, the theatergoers on Broadway were enjoying a military stage spectacle, "Yip Yip Yaphank," which utilized some of Berlin's songs. Among those was *Oh, How I Hate To Get Up In The Morning*, which was an outgrowth of habits he acquired when he worked as a singing waiter and worked nights while sleeping days. The song was not only tuneful, it was also as sincere in its sentiment as anything he ever wrote.

Following the war, Berlin and a song plugger, Max Winslow, who was also a long time friend, together with Saul Bornstein, one of the leading executives of the music publishing field, organized Irving Berlin, Inc., as a new publishing firm. Berlin's unerring sense of musical taste found expression in a series of musical shows which bubbled over with his song hits. Also, in a venture suggested by Berlin and executed with veteran showmen, Sam Harris and Joseph Schenck, construction of the unique New York theatre, The Music Box began and it opened in 1921. Located at 45th Street off Broadway, it was the first intimate theatre designed as a showcase for the revues of one composer. The Music Box Revues of 1921, 1922, 1923, and 1925, were important events in their respective theatrical seasons, and the Music Box became a treasure chest for its owners.

However, Berlin had revealed his talent for writing musical shows even before the Music Box productions. He wrote the songs for the Ziegfeld Follies of 1919 which included *A Pretty Girl Is Like A Melody*, for the 1920 Follies which included *Tell Me Little Gypsy*, and for the 1927 spectacular featuring *Soft Lights And Sweet Music*, and *Let's Have Another Cup Of Coffee*. In 1932, he wrote the show "Face The Music" and the following year he wrote his most successful revue, "As Thousands Cheer", which included *Easter Parade*, *Not For All The Rice In China* and *Heat Wave*.

Through his early career, the song-

**"My talent,
if I have one, is to be
part of the times."**



Berlin courted his bride, Ellin Mackay, with such immortal songs as *What'll I Do?*, *Remember*, *All Alone*, and *Always*. He later wrote *How Deep Is The Ocean?* for her.

writer's tremendous range was well established. He had great sensitivity to public sentiment, and the remarkable ability to express this sensitivity in a variety of forms, each perfectly suited to the mood and the moment.

Berlin's songs can be funny, sophisticated, nostalgic, romantic, cynical, sad, naive, casual or intense. With equal skill he can produce a waltz, a patriotic march, a sentimental ballad, or a parody on army life. He can write of Christmas or cowboys, of Broadway or blue skies, and it always sounds right.

He himself has explained, "My talent, if I have one, is to be part of the times. I write about how I feel personally."

Berlin spoke his most personal thoughts in ballads and his meeting with a beautiful, nineteen-year-old woman named Ellin Mackay brought out some of the best of his romantic songs. Ellin was the daughter of Clarence H. Mackay, a leading Catholic layman and president of the Postal Telegraph Company. The relationship was against the bitter opposition of Ellin's wealthy father and the newspapers were taken up by the romance of a former singing waiter and a young woman of society. Mackay sent his daughter off on an extended European tour to help her forget Berlin, but he overlooked the far reaching effect of



Sitting at his famous piano which "interprets" the key of F sharp for him.



Sam H. Harris, Irving Berlin, and Mayor Jimmy Walker at the opening of the Music Box Theater.

music. Irving's songs did his courting for him and they followed Ellin around in loving succession. *What'll I Do?*, *All Alone*, *Remember*, and *Always*, did the trick and on January 4, 1926, they were married under threat of Ellin's being disinherited. However, about five years after their marriage, Ellin's father relented and acknowledged Irving as his son-in-law. And then, with his personal life in order, he wrote the beautiful, *How Deep Is The Ocean?*, in 1932.

In 1935, Berlin was called to Hollywood by R.K.O. Pictures and wrote the songs for his first film, "Top Hat", starring Fred Astaire and Ginger Rogers. *Cheek To Cheek* and *Top Hat*, *White Tie And Tails* were outstanding songs from this picture. His film scores in the thirties and forties produced many memorable tunes including *Let's Face The Music And Dance*, *I've Got Your Love To Keep Me Warm*, *Change Partners*, *Isn't This A Lovely Day?*, *Blue Skies*, and *White Christmas*.

Meantime, his activity on Broadway continued to produce memorable shows as well as memorable music. Included in this activity are "Louisiana Purchase", "Annie Get Your Gun", "Miss Liberty", and "Call Me Madam", from which came such songs as *Let's Take An Old Fashioned Walk*, *Fools Fall In Love*, *Anything You Can Do, Doin' What*

**He knows the drudgery that goes into his profession,
especially in the beginning.**



Comes Natur'lly, *The Girl That I Marry*, *I Got The Sun In The Morning*, *There's No Business Like Show Business*, *They Say It's Wonderful*, *It's A Lovely Day Today*, *You're Just In Love*, and *Marrying For Love*. Just the hit songs from these four shows alone would constitute a healthy catalogue for most songwriters. However, the Broadway theatre and motion pictures were only two of the sources of inspiration for this gifted composer.

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Another area of inspiration was the patriotic song. I have already mentioned the musical revue, "Yip, Yip, Yaphank", which he was commissioned to write as entertainment for his fellow soldiers during World War I before it played to New York theatre audiences.

During the Second World War, he wrote *Any Bonds Today*, *Angels of Mercy*, and *When This Crazy World Is Sane Again*. These individual songs, however, were eclipsed by his production of a brilliant musical revue, "This Is The Army", a memorably successful work that had a long run in New York,

Charter members of ASCAP in 1917, three years after the performing rights society began. L - R: Jerome Kern, Louis A. Hirsch, A. Baldwin Sloane, Rudolf Friml, Oscar Hammerstein I (seated), Alfred Robyn, Gustave A. Kecker, Hugo Felix, John Phillip Sousa, Lesley Stewart, Raymond Hubbell, John Golden, Silvio Hein, and Irving Berlin.

visited many other large cities and eventually was made into a motion picture. At the solicitation of government officials who remembered his World War I production of "Yip, Yip, Yaphank", he became volunteer impresario, wrote the entire show with words and music for all the songs, and supervised its staging with an all-soldier cast. Berlin stayed with the show during its three and one half year run and appeared in the film dressed in

his World War I uniform, and singing his old *Oh, How I Hate To Get Up In The Morning* in his high-pitched tremolo. The biggest songs from the show, (which earned \$10 million for Army Emergency Relief, to whom Berlin donated all his public performances and royalty payments), were *I'm Getting Tired So I Can Sleep*, *This Is The Army*, *Mr. Jones*, and *I Lost My Heart At The Stage Door Canteen*, which was designated the official stagedoor canteen song.

Berlin has this to say about patriotic songs . . . "A patriotic song is an emotion and you must not embarrass an audience with it for they'll hate your guts. It has to be right and the time for it has to be right."

In 1939, the time was right for a Berlin song which he originally wrote in 1918, but with which he was not satisfied so he laid it aside soon to be forgotten. It was retrieved by the composer when Kate Smith asked him for a patriotic song to sing on her Memorial Day radio show. He broke out this twenty year old tune, rewrote it, and Kate

Smith introduced *God Bless America*. It not only became a popular song of the day topping the nation's song hits for a long time, but it has become a virtual second national anthem. Berlin established a foundation to receive his royalties from *God Bless America* and donated them to the Boy Scouts and Girl Scouts. To date, the royalties have numbered in the hundreds of thousands of dollars which have been donated to the foundation.

So patriotism contributed a great deal of inspiration as did the holidays what with *White Christmas* and *Easter Parade*. The late Oscar Hammerstein, when asked to write a holiday song stated, "Don't touch the holidays . . . Berlin has got a lock on them."

Irving Berlin has written more song hits than anyone in American history. It has been said, "I care not who writes a nation's laws, if I may write its songs." In 1954, the Senate of the United States authorized the President to present a special gold medal to the songwriter in recognition of his service to his country. He is one of only two men ever to receive such a Congressional

of the nation's gratitude.

Berlin is a shy, slight, small man in size, but in stature, is the Colossus that bestrides the world of popular music. His shyness makes it "difficult to talk about yourself," he says, "without sounding like . . . well, like you were talking about yourself."

"I've always thought of myself as a songwriter. . . . What else would I want to be?"

"Popular songs express the feeling you get about the way people feel themselves. When they're written well, they come off as the feeling and conversation of people set to music."

Based on the songs he's written, there isn't much that Irving Berlin doesn't know about human beings and their trials, and problems, and joys, and triumphs. He distills it together with his own personal experiences in his music. And his philosophy about how to go about creating that music, is to work at it.

"Almost everybody has some talent," he has said, "but you have to work to express it. I'm basically a lazy person who has disciplined himself to make the effort when a project presents itself."

"In the old days, when Tin Pan Alley was a row of brownstone houses on 28th Street, and every room had a piano with a man working out songs, I'd say most of them had talent. But the talent for work is something else again. You either have to have that, or cultivate it."

"It's nonsense to believe that things just come . . . that songs are inspired full blown, as it were. You can have an idea . . . a tune . . . and then you work. Once in a while something drops from heaven, but the man who won't work might as well not have any talent."

Berlin not only cultivated his taste for work, he cultivated his taste for rewriting, which is considered by all writers as the "real work" in the word *work*. And he never threw anything away, as the story about *God Bless America* might indicate.

Another example of that same point is a show he almost wrote with Moss Hart as a sequel to "As Thousands Cheer." The revue, a terrific hit, was doing terrific business, and Berlin and Hart began to think they might as well follow it up with something new when it closed.

They put together a show which could be produced on the same sets as those used for "As Thousands Cheer". The new show was called "And More Cheers", but it never heard the sound of applause. Just why the show was never produced doesn't matter, but the fact that it had a lot of music all ready to go

did. This is where the rewriting came in.

He was signed to work on the Astaire-Rogers film "Top Hat", and the "And More Cheers" music came in handy. There was a piece called *Moon Over Napoli* in the revue which Berlin reworked and it came out *Cheek To Cheek* with a couple of more ideas thrown in. A Russian song he had written for the show, when combined with several program numbers became *Top Hat*. This practice of combining three or more pieces he never got around to publishing was common for Berlin.

Out of six or seven pieces written for "And More Cheers" came three for motion pictures. The third, *The Girl On The Police Gazette*, appeared in *On The Avenue*, and Berlin could not remember just what he combined in that one.

Borrowing has been a Berlin byword, although Berlin himself has been the genesis of the borrowing . . . he borrows from himself. He says, "The five most important songs I ever wrote structurally, were *Alexander's Ragtime Band*, *Everybody Step*, *What'll I Do? A Pretty Girl Is Like A Melody*, and *Cheek To Cheek*, and I'll tell you why.

"From the harmonic, or rhythmic form of *Alexander's Ragtime Band*, I got *Ragtime Violin*, *Everybody's Doing It*, and *Syncopated Walk*.

"From the rhythmic form of *Everybody Step*, I got *Pack Up Your Sins*, *Puttin' On The Ritz* and *Top Hat*, *White Tie And Tails*.

"Using the same rhythmic pattern as *A Pretty Girl Is Like A Melody*, I wrote *Say It With Music*, *Lady In The Evening*, *Crinoline Days*, and *Soft Lights*, *Sweet Music*. The basic song always suggested four or five others, each a bit different, but basically the same."

"*What'll I do?* was the key song to *All Alone*, *Remember*, *Always*, and *Blue Skies*. When I had to write for Fred Astaire, I learned something else. Instead of him dance a chorus and then repeating, it gave me the idea of writing an overlong song like *Cheek To Cheek*, and that keyed me into *Let's Face The Music And Dance*, and *I've Got My Love To Keep Me Warm*. Once I found certain harmonies in rhythms, I completely exhausted them."

It is amazing that the man has gotten so much out of his harmonies and rhythms for he is completely unschooled, musically. When he collaborated with the great Victor Herbert on the music for "The Century Girl" in 1916, he was very self-conscious about his technical limitations and asked Herbert whether he should take time off to study composition. "You have a nat-



He only plays that machine in the key of F sharp. Photo above piano is another songwriting giant, George M. Cohan.

al Gold Medal for music (George M. Cohan the other), and the Senate resolution noted that "Irving Berlin has devoted his musical talents to the advancement of the ideals of this great nation," and offered the medal as a token

There wasn't a songwriter around who applied himself more dedicatedly in his first publishing house post.

ural gift for words and music," Herbert told him. "Learning theory might help you a little, but it could cramp your style." Berlin has never forgotten this advice.

He only plays in the key of F sharp, so he has a piano that compensates for him which he bought in 1909 for a hundred dollars. It is equipped with a lever beneath the keyboard which shifts the entire works so that he can keep playing in F sharp and it transposes the melody into any other key.

"The fact that I compose only in F sharp gave me certain harmonies that other writers missed because they know more about music than I did. *Alexander's Ragtime Band* was a result of my lack of musical knowledge, so it might be said that lack of musical education made a substantial contribution to my first big hit."

The F sharp king has written countless songs since that first big hit which can still be heard all over the world. "Any song that has universal appeal," he states, "is bound to be a success."

"The mob is always right," he continues. "It seems to be able to sense instinctively what is good, and I believe that there are darned few good songs which have not been whistled or sung by the crowd."

"Take Stephen Foster for example. The mob sensed the eternal feeling in Foster's ballads. The old folks at home of whom he wrote may have been black, but the feelings that thoughts of them inspired are the same as the longings inspired by mothers and fathers of all colors."

"I have an idea that the popular songs of a country give a true picture of its history. When you hear the *Marseillaise*, you can almost see the French Revolution. I think it would be worthwhile for someone to write a history of our country from its songs."

"Take some of those that were sung when I was a kid. *Two Little Girls In Blue*, *Little Annie Rooney*, *A Bird In A Gilded Cage* . . . aren't they all perfect pictures of the gaslight age? You couldn't find a better description of the city in the 1880's than *The Sidewalks Of New York*. Even the bicycle craze found its song, and so did the automobile. The dizzy heights that stocks reached were recorded in music, and many a song owes its life to prohibition."

Berlin also feels that while conditions have their effect on songs, songs influence conditions.

"Nothing," he said, "can rouse the emotions more than music combined

with appropriate words. Stirring marches give new pep to the tired feet of soldiers, songs of the homeland imbue them with spirit."

When asked which he considered the more important in a song, the words or the music, he replied, "Both."

"More people can write a catchy tune than good verses," he added. "How many people know who wrote the music to *The Star-Spangled Banner*, or *Home, Sweet Home*, yet almost everyone knows Key and Payne. Still, I feel that words and music play equally important parts in the success of any song."

Asked how he composed his own songs, he said, "I usually get a phrase first that might hit me. I keep repeating it over and over, and the first thing I know, I begin to get a sort of rhythm and then a tune. I don't say all my songs are written that way, for sometimes I hear a tune first, and then I start trying to fit words to it. I never use a rhyming dictionary for my lyrics. I'm too impatient to look up the words. In either case, whichever part comes first serves as a mold into which the other part must be poured."

To the statement that probably no one has had as many successes as he has had, he replies, "Nor the number of failures. But I can't say that any of my failures should have been successes. If a song is good, somebody is bound to find it out. Anything that's good will find a way of scaling the wall, believe me."

"I have always believed that anyone can write a song, even a good song, but it takes a professional songwriter to continue to write good songs. It's not an accident, it's a knack."

That he has had the knack for more than a fleeting moment is attested to by his quantitative output . . . over nine hundred published songs, nineteen musicals and revues, and eighteen films. He wrote the theme song to the Marlon Brando film, "Sayonara" in 1957, and wrote the score and lyrics to a major Broadway show, "Mr. President", in 1962 at the age of seventy-four, when most people engage in no more strenuous activity than to lean back in their rockers and ride the motion.

But his place in musical history on a qualitative basis can be attested to by people whose word would carry more weight than mine.

John Alden Carpenter, a distinguished composer, was one of an international jury of twenty-six which ranged from Galli-Curci to John Phillip Sousa, who were asked to nominate the greatest masterpieces of musical art. In

addition to the *B-Minor Mass* of Bach, the *Seventh Symphony* of Beethoven, the *Carmen* of Bizet, the *C-Sharp Minor Polonaise* of Chopin, *The Pelleas et Melisande* of Debussy, the *Boris* of Mussorgsky, the *Petroushka* of Stravinsky, and the *Meistersinger* of Wagner, Mr. Carpenter added the *Pinafore* of Arthur Sullivan, and the *Everybody Step* of Irving Berlin, explaining in a footnote that in his Berlin and Chopin choices he would have willingly substituted any one of a half dozen masterpieces by the same composer. Furthermore, Mr. Carpenter went on record as saying:

"I am strongly inclined to believe that the musical history of the year 2000 will find the birthday of American music and that of Irving Berlin to have been the same."

The following written to Alexander Woollcott, is a letter from Jerome Kern who more than knows his way about the history of music:

"I once delivered myself of a nifty. It was at a dinner in London, and I was asked what, in my opinion, were the chief characteristics of the American nation. I replied that the average United States citizen was perfectly epitomized in Irving Berlin's music. I remember I got this off quite glibly, just as if I had thought of it on the spur of the moment. Of course, I enlarged upon the notion and went on to explain that both the typical Yankee and the Berlin tune had humor, originality, pace, and popularity; both were wide awake, and both sometimes a little loud; but what might unsympathetically be mistaken for brass was really gold."

"Since then, columns have been written about Berlin and his music. Learned expressions like 'genre,' 'con alcuna licenza', 'melodic architecture,' 'rhythmic pulsations,' and so on, have been hurled at the head of modest, shy little Irving, to his utter bewilderment.

"He has been called . . . by myself . . . a modern disciple of Aristoxenus, who, as you undoubtedly do not know, attached the Pythagorean theory by asserting that the ear was the only authority in determining consonance and dissonance.

"I must explain that my Grecian dip was in answer to some highly unsuccessful musician who was bold and foolish enough to criticize, mathematically and harmonically, a little treasure of Berlin's . . . *A Pretty Girl Is Like A Melody*.

"And all the time this highfalutin' bombardment has been going on, Berlin has entrenched himself in a shell-proof impregnable position as commander in chief of all the purveyors of American light music.

"Something snappy should be inter-

polated at this point to the effect that there is but one legitimate aspirant to the heights occupied by Irving Berlin, the maker of music (if, by any metaphorical stretch, a bombproof dugout can be called a height), and that aspirant is Irving Berlin, the maker of verses.

"A critical appraisal of his technical ability as a lyricist must be left to my literary superiors, but I, here and now, bend the knee in recognition of Berlin's genius in providing himself with his own lyrical inspiration for melodic invention. For almost invariably it is after his word phrases and rhymes occur to him, not before, that he tackles his music. Then ensues real composition in the fullest sense of that much abused word; and Berlin has certainly mastered the art of making an integral whole by writing two different elements. Not, mind you, by aimlessly fingering the keyboard of a pianoforte until something agreeable is perchance struck, but by the same means that Richard Wagner employed in fashioning his dual masterpieces of text and music.

"Berlin, like Wagner, an inexorable autocritic, molds and blends and ornaments his words and music at one and the same time, each being the outgrowth of the other. He trims, and changes, and refashions both many times and oft, but nearly always strives for simplicity, never elaboration. He is not bothering much with the seats of the Olympians, but he is concerned with the lore, the hearts . . . yes, and the dancing feet of human folk.

"The comparison between the craft of Wagner and Berlin is not a heedless one, and in anticipation of indignant protests, I now go further and say that to my mind, there are phrases in Berlin's music as noble and mighty as any clause in the works of the masters, from Beethoven and Wagner down.

"When you remember how the latter used to sit in a darkened room for hours at a time, waiting for a fragment of melody, sometimes of only two or three notes, to come to him, you will agree with my notion that even Wagner would have considered the heroic first three measures in the burthen of *That Mysterious Rag*, heavensent material. My openly expressed enthusiasm for these five or six notes has amused no one more than Berlin himself. He thinks the theme is pretty good, but any suggestion that it possesses a sheer musical magnificence makes him laugh himself to death.

"Much is to be said about his amazing ability in the use and manipulation of rhythms. Abler men than I in that interesting field are better equipped to speak authoritatively, but I certainly object to the absurd implication that Irving Berlin is an explorer, discoverer,



Berlin and playwright, author, theatre director ("My Fair Lady"), Moss Hart. Together they wrote "As Thousands Cheer".

Berlin needed an old fashioned sounding song for this show, so he borrowed one of his own tunes, *Smile and Show Your Dimple*, and rewrote it. It came out *Easter Parade*.



The Irving Berlin Trophy, a perpetual trophy to be awarded annually to the Army Command winning the all-Army Entertainment

Contest, is shown here being dedicated during a ceremony in the office of the Secretary of the Army at the Pentagon. L - R: Then Secretary of the Army, Wilber M. Brucker; Irving Berlin, Mrs. Berlin, and Mrs. Brucker.

or pioneer in what is still childishly called ragtime.

"He doesn't attempt to stuff the public's ears with pseudo-original ultra modernism, but he honestly absorbs the vibrations emanating from the people, manners, and life of his time, and in turn gives these impressions back to the world, simplified, clarified, glorified.

"In short, what I really want to say, my dear Woolcott, is that Irving Berlin has no place in American music. He is American music; but it will be by his verse and his lovely melodies that he will live, and not in his diabolically clever trick accents.

"I hope to goodness he never asks me what the Pythagorean theory is, because I don't know much about it myself."

Jerome Kern, together with George Gershwin and Irving Berlin, have been recognized as leaders in the fashioning of what has been described as America's first original contribution to the music of the world. And if anyone, on reading that Kern said Berlin is American music, objected on the grounds that he was born in Russia, it might be pointed out that if the musical interpreter of American civilization came over in the foul hold of a ship, so did American civilization.

And the Bowery, where Berlin established his musical roots, was literally a folk center blending black music with the indigenous songs of the Irish, and the Italians, and the Jews. The vigor of this musical amalgam with its impassioned blue note, its earthy rhythms, and its simple though haunting melodies, contributed not only to the developing style of Irving Berlin, but also to the displacement of the banal songs of the nineties.

In bringing such big city ingredients into the mainstream of American popular music, Irving Berlin has done his share to give the American popular song an authentic American accent. Sometimes vulgar, sometimes sentimental, though never cheap or maudlin, the early songs of Irving Berlin, and those of the composers he influenced, were free of European harmonic sweetness; rhythms were nervous and propulsive and the melodic curves were dictated by American speech patterns.

As the man who took ragtime when it was little more than a mannerism of the pianists in the rathskellers and bordellos and made it into a custom of the country, there must, of course, be a chapter on Irving Berlin in any history of jazz, for jazz is ragtime gone daffy. But one who says that much ought to add the fact that for all his knack at the rhythms of his time, and all his swift response to the nervous accents of his hour, he has within him as his dearest possession, a fundamental sweet melody

Young Israel sang on the street corners for pennies at the age of fourteen.

that is as remote from, and as defiantly independent of, all that is meant by the word "jazz," as anything in this world could be.

Alexander Woollcott, who published a biography about Berlin in 1925 when the songwriter was only thirty-seven, had this to say:

"Irving Berlin is a musical ignoramus. He is . . . really there is no other word which accounts for him . . . a genius. He came into the world with an unrivaled capacity for inventing themes. But to that birthright he has added little to the art, the patience, the interest in form and the musicianly knowledge which could elaborate them.

"It is an injustice at once to his true achievements, to his deepest aspirations, and to his honest unpretentiousness to link his name with Wagner or Rimsky-Korsakov when his true comrade in the long annals of music is rather that cobbler poet of Nurenberg, or Routh de Lisle, or better still, any one of those nameless minstrels of France who sang awhile and died unsung, but who left behind them such deathless things as *Au Clair de la Lune*, *Aupres de Ma Blonde*, or *Malbrough s'en va-t-en Guerre*. Rather should Berlin be written of in terms of his own predecessor . . . a lesser troubadour as characteristic of his sentimental day as Berlin is of his. That was Stephen Foster whose bequest was *Swanee River* and *My Old Kentucky Home*. I am sure Berlin would be happiest if he could write a song which, like these, would become part of the folk ways of his country. Only our grandchildren will know for sure, but I am inclined to think he may have written it already.

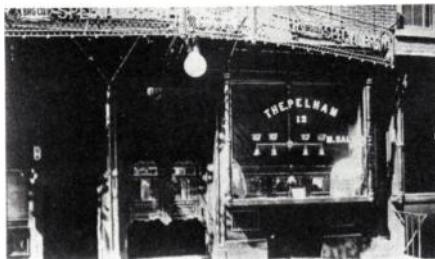
"When the ghost of Irving Berlin walks this land a hundred years from now, it will step a little more proudly at the sound of some Berlin tune sounding magnificent from the orchestra pit of the Metropolitan Opera. But it will, I think, be a still prouder ghost if it hears a farmer humming that tune behind a plow, or better still, a newsboy whistling it as he dangles his feet over the edge of a New York wharf."

Mr. Woollcott in bringing his book to a close, states:

"It is hard to write the biography of a man who is only thirty-six years old as you reach your final chapter. You are troubled by what Philip Guedalla calls 'the studied courtesy of a premature obituary,' and there is always the plaguing notion that the subject of your narrative may, even as the presses are whirring with that final chapter, provide material for another one more eventful than all the rest.



As a boy growing up on New York's lower east side.



The Pelham Cafe at 12 Pell Street in New York where Irving Berlin first started as a singing waiter.

"Perhaps, after all, it will be decided in the perspective of fifty years that Irving Berlin was quite unimportant. Perhaps not."

Well, here I am writing an article about Irving Berlin more than fifty years after Mr. Woollcott wrote his final chapter, and the author would have been glad to know that the subject of his book went on to even better things in the years since 1925. He has written songs which have become part of the folk ways of this country and there are seasons which cannot pass without a Berlin tune to keep them warm.

Irving Berlin still lives in New York with his beloved wife of fifty-two years, Ellin, and still keeps himself busy. His publishing offices on Sixth Avenue are active and the office walls are decorated with paintings by Irving Berlin, another form of artistic expression engaged in by this highly creative man. I visited these offices at Christmastime to inquire as to the possibility of a personal interview, but was told that although the requests to interview were

knee deep, he was being quite democratic about them and turning them all down. He does not like to talk in the first person singular anyway, and feels that in the many times he has been interviewed during his illustrious career, he has said it all. So, lamentably, I did not get to meet the man.

But, after having talked about him for so long, these many words, and having engaged in as much research required to write this article, I have added to my personal impression of Irving Berlin. My original impression was formed from his music which is part of my earliest memories. Even as a kid I recall songs such as *Always*, *What'll I Do?*, and *Remember*, evoking very gentle images in my mind. I remember those images making me feel things I couldn't understand until I grew up, but I knew they made me feel good. Music stirs memories. When I hear a song, I remember something connected with it and that memory seems more real, more alive than any other kind. Thus, my original impression of the dean of popular songwriting, is that of the feelings his songs made me experience which are a permanent part of my memory.

And now, after having immersed myself in ninety years of his personal and musical life, I feel I have met Irving Berlin, if not in body, then in spirit. I see him as a man who knows humanity, who has lived and suffered and loved so greatly, that he has a receiving set inside his heart which lets him know what the great mass of us, or the "mob," as he would say, are thinking and doing and needing. He is modest and tolerant, generous and sensitive, and a songwriter the likes of whom we may never see again.

Irving . . . happy birthday. I know you don't like a fuss being made about birthdays, but accept my well wishes for this year and for all the years I didn't get to wish you well during which your songs gave me so much pleasure, as they still do.

And may you live to be as old as Methuselah. You have to for the sake of history. Down the road, no one will believe the output of quality songs that came from your pen was accomplished in a mere fifty year career span.

Finally, as far as your ode to the popular song which, you stated, will "never be missed", or will "be forgotten the very next day", forget it. In the words of a very great man, your songs are:

*Not for just an hour,
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Not for just a year,
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Bread & Roses

by Helen King



My phone call to Mimi Farina was long overdue. What precipitated that call was the excited report from a few SRS members in San Diego that a bar/restaurant had agreed to let them perform two evenings a week for free! At this point there was nothing for it but to reach the one person who recognized the need for more rewarding ways of exposing music — than mesmerizing bar patrons and competing with raucous laughter and clattering dishes — and she did something about it!

Mimi Farina is the force behind Bread & Roses, bringing free entertainment — "one hour of freedom, timelessness and fantasy" — to people who are "locked away" in hospitals, mental institutions, homes for the aged, day care centers and prisons. Mimi also offers performers of major stature, as well as promising new artists, welcome release from the cynical, competitive, commercial world of music. When artists like Arlo Guthrie, Joan Baez, Pete Seeger, Tom Paxton, Jackson Browne, Richie Havens, Maria Muldaur, Buffy Sainte Marie, The Persuasions, Country Joe McDonald and Josh White, Jr. happily converge on Berkeley from every corner of America to perform at a Bread & Roses fund raising concert, it is a tes-

tament to their humanity and to her commitment to The Real World of Music.

After that phone call I met with Mimi Farina to learn more about her, and about Bread & Roses.

At 32, Mimi is a talented, seasoned recording artist and performer. I use the word "seasoned" advisedly. Along with her big sister, Joan Baez, and later with her talented husband, Richard Farina, whom she married when she was 18, she pursued her promising career in music. They participated in the Newport Folk Festival. Through their voices and songs, Mimi and Richard created a new style, linking traditional with contemporary writing, poetry and politics. One of their albums, "Reflections in a Crystal Wind," was chosen as one of the ten best folk records of the year by Robert Shelton, *New York Times*, 1965.

After the tragedy of Richard's death in a motorcycle accident in 1966, Mimi had to refocus her life, find a new direction, and search out her own identity.

Music was her mainstay. She launched her solo career in 1972. At first, her audiences were mainly composed of nostalgic fans of the 60's who were trying to recapture the energy and simplicity of the folk era. They found those qualities, with an added dimen-

sion, the sophisticated sound of Mimi's own compositions, unique vocal qualities and brilliant guitar playing. She opened concerts for Hoyt Axton, Gordon Lightfoot, Arlo Guthrie, Eric Anderson, Leo Kottke, Mose Allison, Steve Goodman, and headlined in many clubs.

Then came another traumatic experience in 1973. After signing a three year contract with a major label, Mimi abruptly terminated that contract. When an affliction known as the "vinyl shortage" struck the industry, the label unceremoniously cancelled Mimi's solo album then in preparation because hers was deemed to be "a marginal act" — not a "sure money maker." Those two words, "marginal act," hit her hard, as they did 40 or 50 acts per label who were being "reconsidered" without even being consulted.

Mimi was determined to find a way to make music valid to herself, and to the people who produced and performed, without becoming casualties of the commercial equation. She knew many such victims among her friends, some of whom were "successful" by industry standards. It was then that her idea for Bread & Roses was conceived. The name, Bread & Roses, was a traditional women's labor song of 1912 —

*Hearts starve as well as bodies,
Give us bread, but give us roses.*

She felt a compelling need to take her music to those people who were most deprived, people who were reaching out for human contact and love. They had bread — but had forgotten the scent of roses.

On one occasion, when she had returned from a tour and was in that limbo of no scheduled appearances or flights to meet, she decided that the time had come to make her fantasy a reality. She discovered that there were as many as 300 institutions in Marin County alone. She made calls, visited facilities, scheduled concerts.

That was four years ago. Mimi now has a volunteer staff of 400 performers, including musicians, mimes, jugglers, comics, belly dancers, magicians, puppeteers. At first there were twenty; now approximately 30 performances are scheduled each month. Through Bread & Roses, Mimi has brought roses into the lives of thousands who are removed from the warmth of family and friends, those who are living in the depths of loneliness, in antiseptic environments,



frequently disoriented, often frightened.

Mimi is sensitive to the fine variations in institutions and to the needs of each. Entertainment appropriate for child care centers can be inappropriate for emotionally disturbed children, or for older convalescents. Youngsters in Juvenile Hall have different needs from prisoners in San Quentin. She feels that we can all identify with the plight of shut-ins. Many of us have relatives or friends in convalescent homes, or psychiatric hospitals; all of us have experienced varying degrees of regimentation in schools.

Mimi stresses the importance of scheduling entertainment on a regular basis at institutions so that artists become familiar to the audiences and win their trust. She also cautions against cancelling firm commitments. Their trust in you is hard won — you must not lose it. Disappointment can be a crushing blow to the lonely and the insecure.

The responsibility is great. Everyone who volunteers to perform for Bread & Roses is carefully screened. They are auditioned in the office or, if it happens to be a band, the staff goes to wherever they are performing. Performers must also be able to project. Particularly when artists do not perform very well, Bread & Roses emphasizes eye-to-eye contact, gentleness, and sensitivity to response. Artists must be aware of the uniqueness of the audience. Behavior is unpredictable. Patience is the key.

What better training ground for new artists? I feel that *Bread & Roses* clearly demonstrates that a non-commercial setting creates a very different atmosphere from performing for a large, impersonal audience that paid to be entertained. Mimi feels that the time and energy it takes to develop the technique of "hype" is time and energy spent in actually destroying the art itself. Responsibility to a small, caring audience tends to force the artist to strip away whatever superficial glitter he or she was developing, leaving music to serve its true purpose; human communication.

Mimi Farina is encouraging others to organize similar programs in their own communities. She is preparing a pamphlet with organizational guidelines. If you would like to have a copy please write or call SRS, 6381 Hollywood Blvd., Hollywood, CA 90028 — (213) 463-7178. **X**

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Askapro

...with Rick Stevens, Vice President,
Polydor Records

Moderator, Lou Stallman



ASKAPRO EAST — is an informal rap session held regularly every Thursday at Noon in AGAC's New York office — 40 West 57th Street.

ASKAPRO WEST — is held monthly at AGAC, 6430 Sunset Blvd., Hollywood, California. All songwriters are welcome and only a telephone call is required to save a place.

Following is an edited transcript of a recent New York ASKAPRO session with Rick Stevens, Vice President of Polydor Records.

In this excerpt the questions asked by writers and the moderator, Lou Stallman, have been deleted because Rick's articulate style made them superfluous.

RICK: I think a lot of getting the right start in the record business has to do with not only intelligence and drive but a lot of luck and being in the right place at the right time. In 1967 Columbia Records decided that it was going to start a program where it would develop a management resource pool for CBS by having a student on a college campus do promotion for Columbia products on that campus. As it turned out, I was lucky enough to be the first guy in the pilot program. I believe that even today,

that program exists at CBS and there are probably about 75 people in it.

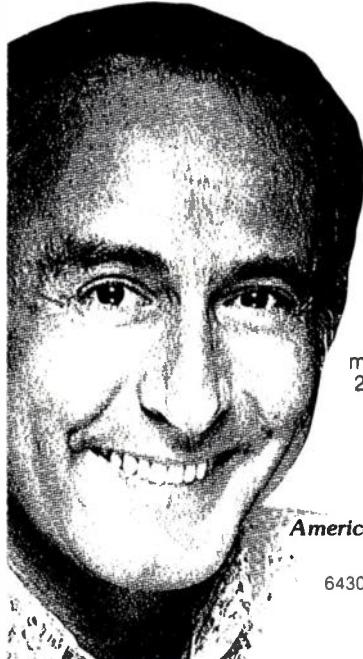
Anyway, I became a management trainee and a college representative for Columbia. I worked for Columbia in New York in my summers while I was going to college and worked back in Florida with them during the school year. I then went to work at CBS in New York in the marketing department for Bruce Lundvall who was the merchandising VP at the time. I came to Polydor from Columbia because the man who was the marketing VP at CBS became the President of Polydor Records.

What are my criteria for signing an act? Well, it really depends on the category of music. There are a lot of variables in the decision of whether or not to sign the act. You're looking for uniqueness — always.

Here's what I say to myself, "If I sign this guy, first of all, is he a quality artist in general?" Okay? And, second of all, is he an artist that five years down the road I'd be proud to say that I'd signed. Sometimes I can be proud because they're making the company \$10 million a year and sometimes I can be proud because other musicians walk up to me and say I really respect what's his-name, you know he sold 3,000 records. So that's one basic question. Another question I ask is, "How is this artist going to break?" For example, artists like Stormin' Norman and Suzy really don't fit any category. I signed them because I think she is a unique and great artist and he's a strong songwriter. I think it's an interesting package deal. Under normal circumstances, it's conceivable that unless I had a way to fit them into one of the established exposure avenues I would have to pass on them regardless of how good I thought they were. Well, I'm taking a shot. It's a longshot. I guarantee you — and I told Sid Bernstein when he was managing them that I felt that he had a much better prospect to succeed as a manager than I did as a record company — that I feel that whether or not they succeed on record I feel that they're a TV act. They are a variety act that's going to succeed. So the manager has a much better bet than I do.

What am I looking for in a jazz artist? Good compositions with musical excel-

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lence. On the other hand, if you're talking about a rock and roll band whose demographic appeal is to a fourteen to eighteen-year-old market — Kiss for example — it's a different concept. There might be twelve bands out there that we could hear in any given two-month period who play as well as Kiss.

The ancillary factor is the package deal. The management. The idea of the \$150,000 stage show. The commitment from agencies like ATI from their top guy, Jeff Franklin, to break the act and expose them to the marketplace would make that an attractive deal, although on a musical level, if you just heard the band with some new manager, you wouldn't say let's go out and sign them.

There's also what I call the shell artist concept. It applies in the pop area and in the R&B area in particular. The O'Jays to some extent are a shell artist, Teddy Pendergass is a shell artist, and Donna Summer is a shell artist. By that I mean they're basically artists who have a good voice, who have a persona that can be projected, who perform well — and who are absolutely totally dependent upon what the producer delivers. For the most part all the artists I just mentioned walk into the studio after the tracks are done, then the songs are picked and they sing their part. They're another feature instrument on the track. In those cases, my criteria would be a great producer who can provide a song, or a producer will be involved up front who is a writer who I have faith in to deliver hit singles material for the artist. In other words, you want the artist and the producer involved. Almost without exception I'll want a manager who can guarantee exposure involved as well.

To sign a singer-songwriter — my basic criteria would be a unique voice and great songs. However, there are some writers who are such powerful artists that sometimes you can sell records and create an audience for them without a great voice. Paul Williams is probably an example. Roger Cook to some extent was an example although he didn't succeed at all in the States. And, of course, Leonard Cohen and Bob Dylan. They have unique voices. I'd be looking for a unique voice and then powerful songs with some reasonable prospect of breaking the artist through the reality of the marketplace. I'd not only be looking for the two or three songs that would get him started; I'd be looking for a sign that the guy's songwriting was consistent and would project into the future with the same kind of quality.

Despite the fact that we're also in the publishing business we never coerce the artist into our publishing group as a matter of corporate policy. It's largely

related to the old days when everybody tried to take everything from the artist. We absolutely do not do anything that's even close to coercing an artist to sign his publishing with us in order to make a record. For example, if somebody comes in who's a great writer, I'm going to pick up the phone to Irwin Schuster of Chappell and say I'm about to sign a guy, make an approach to him. But the contract for publishing and the contract for records are separate entities as far as we're concerned.

Most companies today are relying upon a producer whom they choose to select the song material. And to some extent the really smart publishing guys that come to see me know the artists that I have direct input to. With the possible exception of Motown and, to some extent, Atlantic or Warner Brothers, I would say the song picking is done by the producer. The A&R guy makes the decision to hire a producer whose ability to deliver hit material he trusts. He also recommends general creative direction.

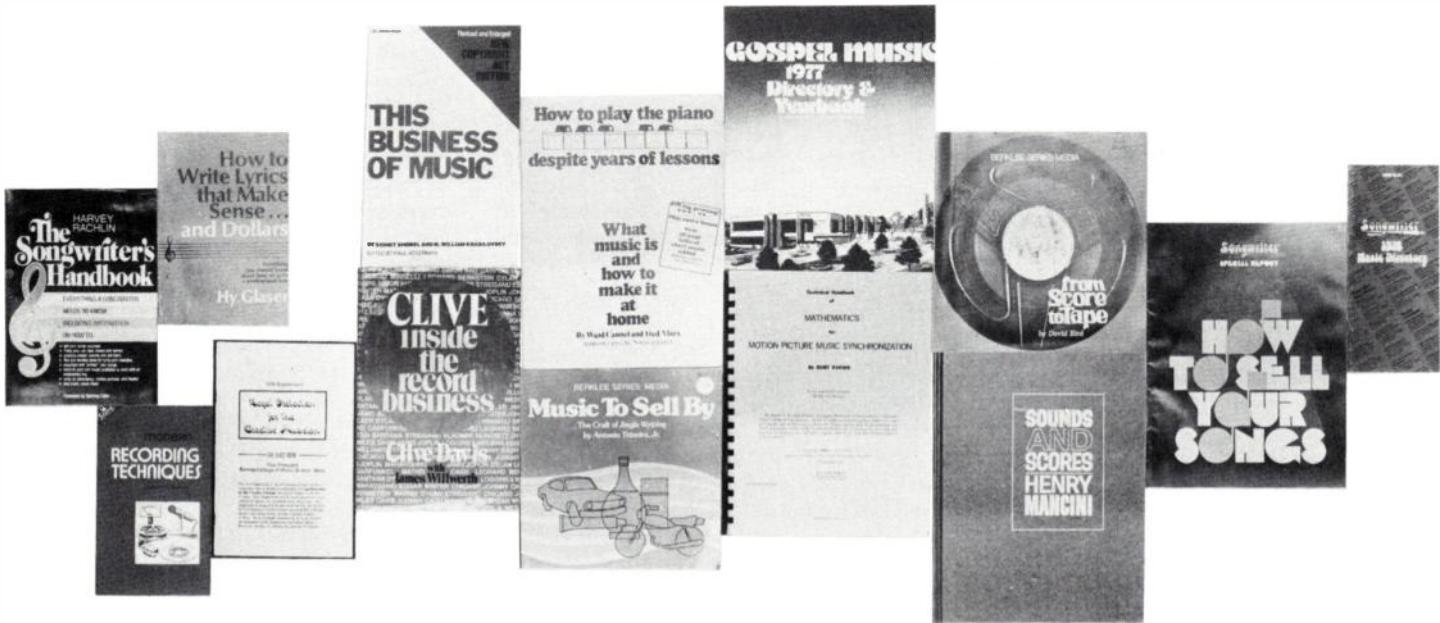
Right now we have a band called Richie Blackmore's Rainbow which I brought in. Blackmore is the guitarist from Deep Purple and when Purple broke up I brought Richie into the company. Richie Blackmore sells a million albums outside of the United States. In the United States he only sells 200,000. He's finally about to do what is required for him to make it in the States — and that's to tour for six months solid in this country. Rock and roll at that level has to have a tour. I have another act which is on the charts this week called Pat Travers. Pat Travers is another hard rock and roll act. Plus, we have a band called the Jam which falls into the same basic category. I believe in each of those three artists. I would want to develop one of those three before I sign another hard rock and roll band unless they were absolutely stunning. And, that doesn't mean that I don't believe that the artist is good but in a rock and roll band with a Kiss situation or even where the music is more important, like Richie Blackmore, we are still obliged to tour them and the record company ultimately pays for that. You can only break such an act through strong concentration and marketing energy — you must carefully pick your shots.

We promote all our albums, but they don't always sell because you might get rejected by the marketplace. You either make a commitment up front with marketing dollars that you have a specific merchandising plan, or, if there is a tour that you're going to back it with, X, Y and Z advertising on the tour. Or in some cases, just because the economics of the record business require that you can't spend \$100,000 on marketing on every album you put out, we

do what we call a reaction marketing concept. You release, you supply the proper promotion and publicity tools and energy and you wait for a reaction. When you get a reaction, okay, you go in with a strong campaign. When I was in the marketing area at CBS we used to have what we called the breakout market blitz. It sounds like a football play and it basically was our rock and roll group that didn't have a tour. If you put the album out with publicity and press on a national level and you looked for two or three markets to key in on and you get it air play and some reaction from those markets, then you put in an extraordinary amount of advertising dollars into those markets. Establish the artist and then you use those three markets to develop stations from which you spread the action. So there is some plan on every album but it's not necessary to spend \$100,000 upon each release.

I want to talk about the disco thing. For the first time in the history of the record business there is an exposure avenue other than radio which can generate a substantial market in a non-unique situation. I'm saying here that it's not a fluke, it's the rule. Disco is big business today. And it took us a long time to realize the full impact of it. A hit disco record without one ounce of radio air play, without one advertising dollar spent, can sell between 50 and 200,000 units of an album. I believe there are 15 records on the hot hundred single charts on *Billboard* today which either started disco or crossed from disco at some level. That's a very important new separate kind of a market.

For the most part in disco, I'll buy finished product. We'll press it in the United States and we have a special disco marketing plan. We have a specialist who deals in promotion to the discos. It then goes through our normal marketing cycle except that the marketing money exposure is less initially and the A&R cost is too. For example, if you choose very carefully, the prospect for success is much higher on a percentage basis than it is on almost anything else. I have a record out now that was based on my belief in a songwriter, and it's the number one disco album in the country. It is called "Bionic Boogie". Gregg Diamond is the guy who is, for any of you who know him, a little bit crazy but he happens to be one of the most talented natural commercial songwriters I've ever known. Gregg as a producer is a guy who basically pays more attention to the track than he does to the artist. So we came up with what we thought was the ultimate plan. I said, here is \$65,000, go into the studio. Just give me some of your songs, I want a disco album with a possibility of pop singles on it. The result is an album *continued on page 42*



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How To Play The Piano Despite Years of Lessons — By Ward Cannel and Fred Marx. Breaks down "music theory" barriers, teaches you how to harmonize, create simple variations, countermelodies and accompaniments, chords, voicing arrangements, melody and chordal movements ... how to play by ear (and how not to). Plus a new 48 page folio of sheet music. \$8.95

Clive-Inside The Record Business by Clive Davis with James Willwerth. Clive Davis is regarded as one of the most important figures in the revolution of the record industry. "CLIVE" is the highly personal story of his days as president of Columbia Records. Davis discusses the deals, relationships, and careers of such

artists as Bob Dylan, Simon & Garfunkel, Barbra Streisand, Janis Joplin, Chicago, and others ... negotiation battles, auditioning new artists, career planning and more. \$8.95

How To Write Lyrics That Make Sense ... And Dollars by Hy Glasser. This fascinating and informative book explains the mechanics of writing lyrics ... plus an in-depth look at the world of music publishing. Hy's songs have been recorded by such artists as Frank Sinatra, Nat King Cole, Sarah Vaughn, etc. \$9.95

Music to Sell By — The Craft of Jingle Writing, Berklee Press — by Antonio Teixeira, Jr., and Tony Teixeira. Besides being one of the top commercial writers

and film composers on the East coast, Tony is a popular clinician, lecturer, and music educator (faculty member of Berklee College of Music). Nationally, he has written for Chrysler Air Conditioner, Budget Rent-A-Car, Steinbauer Ale, etc. and has won many national ad awards. \$9.50

Legal Protection for the Creative Musician by Lee Elliot Berk. Mr. Berk is president of Berklee College of Music, and legal advisor to the National Association of Jazz Educators. Easy to read style ... teaches you to spot those instances when you should seek professional guidance. Illustrated by actual recent litigation involving well known music personalities. \$15.00

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This Business of Music, Edited by Shemel and Krasilovsky. Here is the revised, expanded, and up-dated new Copyright Act edition of a book that has become established as the most relied on guide to the music-record-tape industry. It provides detailed explanations of the legal, practical, procedural problems encountered by every practicing music man and provides detailed explanations of the new Copyright Act of 1978. 575 pages. \$16.95

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Gospel Music — 1977 Directory and Yearbook. An annual publication of the Gospel Music Association. Lists gospel award winners plus artist/musicians, talent agencies; periodicals, radio stations, record companies, Gospel Publishers. \$5.00

Technical Handbook of Mathematics For Motion Picture Music Synchronization — by Ruby Rakin. Here is a book that begins with the most basic data and

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Legally Speaking

Song Casting or how to stop Spinning Your Wheels without Landing a Cover

by Bill Traut

Over the years of operating on both sides of the fence as a label executive, producer and personal manager (where I auditioned songs for my artists), and as a publisher, attorney, business manager and (currently) agent-negotiator for recording acts (where, among my assignments, I submit songwriters and their songs to record labels, publishers, producers and artists) I've developed a set of general rules for my staff and clients in order for them to utilize their time to gain the largest profit potential. These rules seem simplistic and all of them have notable exceptions, but I'm always amazed at the number of songwriters and publisher professional managers who ignore these realities and waste not only their time but tons of demos, miles of tape and carloads of xerox'd lead sheets exploring the exceptions rather than the more obvious and practical necessities of our business.

RULE NO. 1: If you're writing for another artist, or hoping that some other artist will record your song, don't write highly personal feelings or experiences unless they have something in them that relates to everyone. Unless the artist can relate to your song, or unless he or she feels that it will relate to the general public, it will not be accepted, no matter how impressive it may be. The exception to this rule is when you are writing for your own recording career. In that case, forget about shopping it to other artists and save it for yourself. It's probably not your hit, but it could be your album cut.

RULE NO. 2: Don't submit a song which you consider an album cut. The artist who auditions your material already has plenty of album cuts among his or her own material or the stuff that's come in from his other friends, relatives, business associates, etc. The only reason an artist auditions outside material is to search for a hit.

RULE NO. 3: Don't write another version of today's top hit unless you are saying it in a totally different way. It's hard to find an artist who wants to follow-up a hit with a re-cycled version of the same thing. And other artists don't want to sound like they are copycats.

RULE NO. 4: If it's trite, re-write it. Most writers fall in love with their first

thoughts on paper. And it's true that the first thought, in its rough state, is probably the best one. But if you've written the same line that everyone else has used countless times, the artist is likely to think that he or she could write it just as well. And if you've ended your lines with rhymes just to make them fit, without saying anything, you're premature and it will show.

RULE NO. 5: Don't write for, or submit your songs to, an artist who won't or can't perform them. This may seem difficult to put into practice, but if you use a few commonsense realities about the business of music, you will avoid many unnecessary "passes" on your material. For instance:

A. Self-contained, self-writing rock groups: don't want your songs. They, and their business associates realize that the income from their own writing and publishing exceeds, in many cases, their other sources of income. The record company can't recoup any production costs or other advances against it and there are no costs of travel or expensive stage equipment to write-off against it. Until they reach the superstar stage, it is often their only means of existence.

B. Self-contained, non-writing rock groups: hardly exist any more. If their own material doesn't make it, they don't get a record contract, or they fall out, or they re-form with a writer in their midst. If you want to write songs for a big rock group, you'll have to join them as a performer as well as a co-writer and be prepared to split your writing with the rest of the group because everyone in a self-contained group contributes to the total product.

C. Pop songwriter-singers: usually developed their songwriting abilities first and don't want or need your songs. They may collaborate on occasion, but it's usually someone they know or someone that their business associates recommend for business reasons. Once in a while, they write with a friend. If you're not a friend, forget it.

D. Pop singer-songwriters: are a possibility. They write all of their album cuts, but may, because of business or label pressure, record a couple of songs per album to reach for sales. In this instance, submit only songs which have the potential to hit the top forty and

don't submit more than two at a time.

E. Folk-oriented performers or songwriter-singers with folk roots: often perform material of other writers whom they respect or hang-out with. In this case, almost the only way to influence them is on a one-to-one basis. They either have to see you performing your songs or see their friends performing your songs to get turned on. As a rule they are not turned-on by demos. The best way to get to them is to play the opening set and go to the parties where they hang-out and jam when they're on the road.

F. Pop singers who don't write or only write secondarily: are the biggest market for independent writers. Black or white. 'Nuff said!

G. Stand-up singing groups, not self-contained: usually don't write. This is another prime area, particularly in the R&B market. Even the stand-up groups who write, usually perform material by outside writers if they think they can hit with it.

H. Jazz-rock fusion groups: are just like self-contained self-written rock groups without vocals. Unless they are friends or cohorts, don't waste your time.

I. Jazz performers: usually perform their own music or that of their established contemporaries. But if you go the trouble of writing (and sometimes arranging and sketch-demoing) a song for a particular jazz performer and take it to him personally, he will often perform it and may even record it. Most jazz performers will at least listen carefully and comment to you.

J. Jazz singers: are always searching for well-written jazz-oriented material with good lyrics and jazz chord changes. Since this is an expanding field, there are some new opportunities open. Be careful to avoid triteness here.

By the way, black acts are just the same as their white counterparts and fit the same categories. EARTH, WIND & FIRE and THE OHIO PLAYERS write all their own material just like any other self-contained rock group. While THE DELLS, DRAMATICS, EMO-TIONS, GLADYS KNIGHT AND THE PIPS, etc. strongly consider outside material. Again, don't feed them album cuts.

Obviously, all of these rules and categories have their exceptions. Without a long look at the forest, the trees often seem to be the rule.

But if you follow these general guidelines for a period of time, you will find that your writing will be more productive.

EDITOR'S NOTE: The author, who recently moved to California from Illinois, is not a member of the State Bar of California. Therefore, the article deals with a non-legal aspect of songwriting.

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AGAC from page 37

which is a relative success on the disco level and which is crossing pop and R&B.

Let me just explain one thing to you about the Polygram Group whose record activities are comprised of Phonogram/Mercury, Polydor, MGM, RSO, an interest in Casablanca, our distribution system Phonodisc which handles all those labels and also distributes Capricorn, Monument and Island. The whole key to having separate companies owned by the same people is that you absolutely have to have a separate A&R identity. The A&R prerogatives and the marketing approaches and decisions are made separately in each of those companies. That's the only area where there might not be any common service. We might share royalty accounting, we might share, at the top level of management, ideas about the growth of the companies, but almost without exception, we're competing against each other for the same thing. And that's the way our management designed it.

I spend a lot of my time trying to attract major artists away from other companies and make the major deals. I see that as a prime responsibility. That and trying to make label deals for our company and managing and administrating the Nashville, L.A. and New York A&R operations. A&M Records has a policy of only developing artists. They don't (except in possibly the jazz area) steal artists who have previously seen success. On the other hand, the specialty at Columbia and Warner Brothers today is stealing everybody. I'll give you an example and I'll show you how that fits into our particular situation. On a worldwide basis four companies are, relatively speaking (and depending on which currency you evaluate their sales in), on a parity, and they're seeing just under a billion dollars in sales on a world basis. Polygram, the CBS group, and WEA and EMI group are the four major competitors in terms of the overall world context of the record business. CBS and Warner Brothers right now see us making our move in the United States. The Polygram companies last year in the states were probably a \$60 million operation. With the acquisition of Casablanca and the distribution of other labels, we'll be somewhere between \$200 and \$250 million next year. That all of a sudden makes us a contender in America. What CBS and WEA are doing to counter in the biggest repertoire-supplying market in the world is attempting to take every successful artist, for the future, from other companies. That's how fierce the competition is to grow among the major companies. Why major artists instead of developing new artists? If I sign a top

established group tomorrow — that's a guaranteed \$5 million to \$7 million in volume every year, and my company likes that.

But by the same token, we have outlets which respond to our artistic responsibility too. We have a label called ECM. The whole philosophy of that label is that there is absolutely no commercial pressure on the artist whatsoever. Two years ago almost everybody would have laughed at the idea of a Keith Jarrett three-record box solo piano concert set selling 250,000 units. And yet we've done it. Today Keith Jarrett is in articles in *Time* magazine, and *Newsweek*, and *People*. Yes, we are in business to make a profit. We're not a charitable institution. But we have an artistic responsibility too. Keith Jarrett is a fine example of artistic genius and commercial viability.

Let me say something about the changing demographics. When I told the story about CBS getting into work with college kids — well, the basis of their decision to do that was a Harvard study that was done for CBS indicating that not only were the majority of sales coming from the 18-24 market but that more than half of that came from about 10% of the population . . . the college kids. Today, that study is invalid. What's happened is that because of the stereo age of the sixties and the exposure that my generation got to that music, you used to have the eighteen to twenty-four year olds; then they'd drop off and then you'd have a secondary audience in twenty-four to thirty that bought some records and then the 30-plus market who basically were the prime market for the TV marketers. They're the people that don't go into record stores, but who, if they had a chance to have all the Platters' hit songs on one record for \$6.98, would go crazy. What's happened now is that that distinct market dichotomy doesn't exist anymore. Instead of dropping off at twenty-four, okay, the people who are my age group (I'm 29) instead of getting out of the record store continue to buy. And instead of the Kisses and the make-up acts that appeal to the younger demographic, they're buying Jackson Browne and they're buying Joni Mitchell and they're buying Fleetwood Mac. Why is Fleetwood Mac an act that can sell 13 million records? Because they managed to capture the younger age demographic, and their sound is soft enough to go right up to the people that are thirty-five years old.

If I had to pick one category of music where you could have two singles and have a ten-year career from making half a million dollars on the road, it's country. Country is the most loyal audience of all. In pop and rock you're as good as your last record. ~

WHO'S WHO from page 14

hit the charts with 4 Hot 100, 3 Country and 2 R&B singles. As a studio, they had 27 songs on the charts, and they published 27 national releases, six of which made the Hot 100 charts. They were nominated by *Billboard* for Record of the Year for Hot's hit (which they co-wrote with Tommy Brassfield), *Angel In Your Arms*. The first three months of '78 show more to come: six albums, each with a single, plus three additional singles have been released and two have already hit the Hot 100. Terry says, "Our production company has as many releases as some labels and we do our own promotion on all of our product."

Terry manages and they publish and produce Mac McAnally, whose first single, *It's A Crazy World*, went high on the charts. His new album, released in March, is "No Problem Here". Besides Mac, they produce thirteen artists, including: Brenda Lee; John Prine; Hot Fantasy group the Hoo Doo Rhythm Devils; Canadian groups Garfield, recording on Capricorn, and Harmony, for Umbrella Productions; American Song Festival Grand Prize Winner Robert Byrne, on Mercury; Elektra artist, Donny Lowery; John Kaye, formerly of Steppenwolf, on Mercury; Smitty on A&M; Barbara Wyrick, Calliope writer artist and creator of *Tell Me A Lie* and *Lovin' You Lovin' Me*; and Randall and C.C.

And, as if that weren't enough, Terry also teaches courses at the University of North Alabama in music publishing, record companies, recording studios and production that lead to a degree with a major in commercial music business.

Terry says, "We're so busy. We get 600 tapes a week and we're always a thousand songs behind in listening to tapes. We can't reply unless you include a self-addressed, stamped envelope. And we know you're anxious to know how we feel about your songs, but we just don't have the time to talk to you on the phone. About 80 or 90% of the albums we produce use outside songs, so we are always looking . . . basically for hit singles, hook songs with sing-along type choruses. I'm very lyric and construction conscious. The lyrics should stir the listeners; move them emotionally. The title should stick out melodically, lyrically, or because it's a catchy phrase — or for all three reasons. Don't try to cast your songs, just send what you consider to be your best one or two songs on reel to reel tape or disc with lyric sheets and a self-addressed, stamped envelope.

"The most frustrating thing about this business is that those who know take advantage of those who don't know. I advise you not to start knocking on doors until you can talk intelligently

about the business aspects of music. If you want to be a songwriter, you have to know your trade."



CANADA

Brian Robertson, President
CARAS — Canadian Academy of
Recording Arts and Sciences
245 Davenport Road
Toronto, Ontario M5R 1K1
(416) 922-5029

Other Offices: Local chapters in Vancouver, Calgary, Edmonton, Regina, Winnipeg, Halifax and Montreal.

Brian has been in communications for twenty years, originally in England where he worked in the theater and the record business, as an A&R manager, in promotion, public relations and concert production. He moved to Canada eleven years ago and, five years ago, started his own company, Marketplace Communications. He was approached by the Canadian Record Manufacturers Association to supervise the restructuring of their organization. Prior to the expansion, CRMA had concentrated on working for government legislation against tape piracy. The name of the organization was changed to CRIA, the Canadian Recording Industry Association, and their activities expanded to include the promotion of the Canadian music industry, working to get the government involved in exposing Canadian music and artists. The membership in CRIA represents 95% of the total records produced in Canada and is open to record manufacturers and producers. Brian is now also President of CRIA.

For twelve years, the Canadian Music Trade magazine, RPM, had been giving Juno Awards, the Canadian equivalent of the Grammy, in a low key industry event. The people in the industry came to feel that the Junos should be expanded to provide a showcase for the industry to the public. Four years ago, CARAS was created with the objective of making the organization as widely representative of the industry as possible. Membership is open to anyone allied to the music business: artists, record company personnel, retail sales people, producers, managers, broadcasters and songwriters. Dues are \$15 per year. Songwriters must have had a work published and recorded. There are regional representatives in all the major provinces. If you are interested in joining CARAS, send a self-addressed, stamped envelope and you will receive information and an application form and you will be put in contact with the regional office nearest you. O

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Songwriter Magazine

• indicates those artists who record songs by other writers

R&B Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. N. Kipner J. Vallins	Too Much, Too Little, Too Late	• Johnny Mathis & Deniece Williams	Homewood House, BMI (Columbia)
2. R. Dahrouge	Never Get Enough Of Your Love	LTD	Sister John/Uignette, BMI (A&M)
3. B. Mann C. Well J. Lehrer	On Broadway	• George Benson	Screen Gem-EMI, BMI (Warner Bros.)
4. B. Lettmore	All The Way Lover	• Millie Jackson	Sherlyn, BMI (Polydor)
5. J. Mtume R. Lucas	The Closer I Get To You	• Roberta Flack with Donny Hathaway	Scarf/Ensign, BMI (Atlantic)
6. P. Bryson	Reaching For The Sky	Peabe Bryson	P.B., ASCAP (Capitol)
7. P. Brown R. Hans	Dance With Me	Peter Brown	Sherlyn/Decibel, BMI (Drive)
8. J. Baylor	Do You Love Somebody	• Luther Ingram	Klondike, BMI (KoKo)
9. Barry Gibb Robin Gibb Maurice Gibb	Night Fever	Bee Gees	Stigwood, BMI (RSO)
10. K. Patterson	Your Love Is So Good For Me	• Diana Ross	Porchester/Seitu, BMI (Motown)

Country Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. W. Holyfield O. Williams	I've Got A Winner In You	• Don Williams	Maple Hill/Vogue, BMI (ABC)
2. J. Dyer J. Tweel	Everytime Two Fools Collide	• Kenny Rogers Dottie West	United Artists, ASCAP/Window, BMI (United Artists)
3. E. Rabbitt E. Stevens D. Tyler	Hearts On Fire	Eddie Rabbitt	Briarpatch/Deb Dave, BMI (Elektra)
4. D. DeVaney	Somebody Loves You Honey	• Charley Pride	Music City, ASCAP (RCA)
5. M. Kosser C. Putnum	It Don't Feel Like Sinnin' To Me	• The Kendalls	Tree, BMI (Ovation)
6. D. Bryant	I Cheated On A Good Woman's Love	• Billy "Crash" Craddock	Onisown, BMI (Capitol)
7. B. McDill	We Believe In Happy Endings	• Johnny Rodriguez	Hall-Clement, BMI (Mercury)
8. Dolly Parton	It's All Wrong, But It's Alright/ Two Doors Down	Dolly Parton	Velvet, BMI (RCA)
9. A. Schroeder B. Haley	She Can Put Her Shoes Under My Bed (Anytime)	• Johnny Duncan	Dandy Ditts Unlimited, ASCAP/Super Songs Unlimited, BMI (Columbia)
10. B. Benjamin G. Weiss	I'll Never Be Free	• Jim Ed Brown/ Helen Cornelius	Music of the Times/ Valando, ASCAP(RCA)

Easy Listening Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. J. Mtume R. Lucas	The Closer I Get To You	• Roberta Flack with Donny Hathaway	Scarf/Ensign, BMI (Atlantic)
2. John Denver	It Amazes Me	John Denver	Cherry Lane, ASCAP (RCA)
3. J. Newton O. Young	Sweet Sweet Smile	• Carpenters	Sterling/Addison Street, ASCAP (A&M)
4. Barry Gibb Robin Gibb Maurice Gibb	If I Can't Have You	• Yvonne Elliman	Stigwood, BMI (Polydor)
5. Chuck Mangione	Feels So Good	Chuck Mangione	Gates, BMI (A&M)
6. Andrew Gold	Thank You For Being My Friend	Andrew Gold	Lucky/Special Songs, BMI (Asylum)
7. N. Kipner J. Vallins	Too Much, Too Little, Too Late	• Johnny Mathis with Deniece Williams	Homewood House, BMI (Columbia)
8. J. Comanor	We'll Never Have To Say Goodbye Again	England Dan & John Ford Coley	Dawnbreaker, BMI (Atlantic)
9. D. Martin C. Arnold J. Morrow	I Can't Smile Without You	• Barry Manilow	Dick James, BMI (Arista)
10. Allen Reynolds	Ready For The Times To Get Better	• Crystal Gayle	Aunt Poly's, BMI (United Artists)

Songwriter Top 40

Songwriter	Title	Artist	Producer	Publisher, Licensee, Label
1. Barry Gibb Robin Gibb Maurice Gibb	If I Can't Have You	• Yvonne Elliman	Freddie Perren	Stigwood/Unichappell BMI (RSO)
2. K. Llugen	Dust In The Wind	Kansas	Jeff Glixman	Don Kirshner, BMI (Kirshner)
3. Ray Parker, Jr.	Jack & Jill	Raydio	Ray Parker, Jr.	Rayola, ASCAP (Arista)
4. J. Comanor	We'll Never Have To Say Goodbye	England Dan & John Ford Coley	Kyle Lehning	Dawnbreaker, BMI (Big Tree)
5. J. Mtume R. Lucas	The Closer I Get To You	• Roberta Flack	Rubina Fluke, Joe Ferla, Eugene McDaniels	Scarf/Ensign, BMI (Atlantic)
6. Charles Jackson & Marvin Yancy	Our Love	Natalie Cole	Charles Jackson & Marvin Yancy for Jay's Enterprises	Chappell, ASCAP (Capitol)
7. Jay Ferguson	Thunder Island	Jay Ferguson	Bill Szymczyk	Painless, ASCAP (Asylum)
8. D. Martin C. Arnold J. Morrow	Can't Smile Without You	• Barry Manilow	Ron Dante Barry Manilow	Dick James, BMI (Arista)
9. Barry Gibb Robin Gibb Maurice Gibb	Night Fever	Bee Gees	Barry, Robin, Maurice Gibb Karl Richardson, Alby Galuten	Stigwood/Unichappell BMI (RSO)
10. Barry Gibb Robin Gibb Maurice Gibb	Stayin' Alive	Bee Gees	Bee Gees, Karl Richardson, Alby Galuten for Karlby Productions	Stigwood/Unichappell BMI (RSO)
11. Eric Clapton M. Levy	Lay Down Sally	Eric Clapton	Glyn Johns	Stigwood, BMI (RSO)
12. Bob Welch	Ebony Eyes	Bob Welch	John Carter	Glenwood/Cigar, ASCAP (Capitol)
13. Jackson Browne	Runnin' On Empty	Jackson Browne	Jackson Browne	Swallow Tail, ASCAP (Asylum)
14. R. Temperton	Always & Forever	Heatwave	Barry Blue	Almo/Rondor, ASCAP (Epic)
15. David Gates	Goodbye Girl	David Gates	David Gates	WB/Kipahulu, ASCAP (Elektra)
16. N. Whitley, Warner Tamerlane/ May 12th/ Duchness	Which Way Is Up	Stargard	Mark Davis	Warner Bros., ASCAP (MCA)
17. George Clinton B. Womell W. Collins	Flashlight	Parliament	George Clinton	Rick's Malibiz, BMI (Casablanca)
18. Jeff Lynne	Sweet Talking Woman	Electric Light Orchestra	Jeff Lynne	Unar/Jet, BMI (United Artists)
19. R. Goodrund	Before My Heart Finds Out	• Gene Cotton	Steven A. Gibson	Sailmaker/Chappell, ASCAP (Ariola)
20. Von Gray Sherman Marshall	Lady Love	• Lou Rawls	Sherman Marshall Von Gray Jack Faith	Mighty Three, BMI (Philadelphia Int'l)
21. Andrew Gold	Thank You For Being A Friend	Andrew Gold	Andrew Gold Brock Walsh	Lucky/Special, BMI (Asylum)
22. J. Barish	Count On Me	Jefferson Starship	Larry Cox Jefferson Starship	Diamond Back/Bright Moments, BMI (RCA)
23. Chuck Mangione	Feels So Good	Chuck Mangione	Chuck Mangione	Gates, BMI (A&M)
24. Gordon Lightfoot	The Circle Is Small	Gordon Lightfoot	Lenny Waronker, Gordon Lightfoot	Moose Music, CAPAC (Warner Bros.)
25. K. C. Finch	Boogie Shoes	K. C. & The Sunshine Band	K. C. & Finch	Sherlyn, BMI (TK)
26. Buddy Buie Nix Daughtry	Imaginary Lover	Atlanta Rhythm Section	Buddy Buie	Low-Sal, BMI (Polydor)
27. L. Green R. Kersey	Disco Inferno	Trammps	Baker, Harris & Young	Six Strings/Golden Fleece, BMI (Atlantic)
28. T. Shaw	Fooling Yourself	Styx	Styx	Almo/Stygan, ASCAP (A&M)
29. S. Pippin L. Keith	This Time I'm In It For Love	• Player	Dennis Lambert, Brian Potter	House of Gold/Windchime, BMI (RSO)
30. Maurice White E. del Barrio A. White	Fantasy	Earth, Wind & Fire	Maurice White	Sagfire, BMI (Columbia)
31. Eddie Money	Baby Hold On	Eddie Money	Bruce Botnick	Grajonca, BMI (Columbia)
32. M. Haskett	I'm Gonna Take Care of Everything	Rubicon	Richard Podolor	Fox Fanfare/No Cibur, BMI (20th Century)
33. Barry Gibb Robin Gibb Maurice Gibb	More Than A Woman	• Tavares	Freddie Perren	Stigwood/Unichappell, BMI (Capitol)
34. Dolly Parton	Two Doors Down	Dolly Parton	Gary Klein	Velvet Apple, BMI (RCA)
35. J. Newton O. Young	Sweet, Sweet Smile	• Carpenters	Richard Carpenter	Sterling/Addison, ASCAP (A&M)
36. A. Frehley S. Delaney	Rocket Ride	Kiss	Kiss Eddie Kramer	Kick-A-Rock/Rock Steady (Casablanca)
37. A. Scott T. Griffen	Love Is Like Oxygen	• Sweet	Sweet	Sweet/Warner Bros., ASCAP (Capitol)
38. K. Peterson	Your Love Is So Good For Me	• Diana Ross	Richard Perry	Porchester/Seitu, BMI (Motown)
39. B. Mann C. Well J. Lehrer M. Stroller	On Broadway	• George Benson	Tommy L. Puma	Screen Gems/EMI, BMI (Warner Bros.)
40. John Farrar	You're The One That I Want	• John Travolta & Olivia Newton-John	John Farrar	Stigwood/Buffalo Ensign, BMI (RSO)

NSA from page 8

our time and the most fantastic producer I have ever heard.

So, Connie, thank you for that day years ago, and for the advice. It certainly has changed my life . . . and thank you, readers, for your time. Songwriters . . . hang in there!

Dewayne Orender

About Dewayne Orender

Many strange roads led Dewayne Orender to his real, but repressed wish, songwriter/entertainer career . . . and Nashville. The young, goodlooking Orender is a native of Granite City, Illinois, and finished high school there, adding two years of college work in St. Louis in PRE-MED!

The opportunity came to sing, and the "never to be a doctor" joined the gospel group, "The Spirituals", travelling with this group for over a year. At this time, back in Granite City, Dewayne became a haberdasher, operating his own shop . . . successfully . . . for a while. Orender was attempting to escape. The compulsion to move into music . . . But the inner compulsion reigned and about four years ago he hit Nashville with courage, grit, and determination.

For the songwriter, Dewayne, it has been a good few years. His songs have been recorded by Don Gibson, Connie Smith, Faron Young, Moe Bandy, Jean Shepard, Helen Cornelius, and the Country Music Association's top duo of 1977, Helen Cornelius and Jim Ed Brown. He credits much of his success to Connie Smith and Danny Davis, of Nashville Brass fame . . . and to conviction . . . that he is doing what is meant for him to do.

Dewayne is professional manager of Acoustic Music, the Danny Davis publishing wing; is picking and singing nights and week-ends; and, is writing. He has a new label and a new single.

NSAI hails its member Dewayne Orender . . . businessman, recording artist entertainer . . . but SONGWRITER, above all.

Maggie Cavender



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Songwriter Q&A

Q I am an amateur songwriter, but am extremely serious about it. This is what I want to do. This is how I want to make a living, I'm sure of it, but I have these questions:

- 1) Since I am scared to death of singing, how do I get other recording artists to look at my songs?
- 2) In or when recording, how important is it to be able to read music? I understand the Bee Gees cannot.
- 3) Is it possible to have a steady job writing songs?
- 4) What kind of jobs are available in recording studios?
- 5) Where I am right now (Oregon), there is practically nothing happening musically. Should I move down south (L.A., S.F., etc.)?
- 6) What is the difference between an agent and a manager?

Wendy Kneetz
Medford, OR

A 1) *Almost certainly you know someone who can sing well enough to sing on the demos you need to make to show to other artists.*

2) The ability to read music is not obligatory in recording at all. As you say, the Bee Gees cannot read. John Lennon doesn't even know what the chords are called - he plays by feel and what sounds right.

3) Yes, if you're good. Ask Paul Williams, ask Alan O'Day, ask Carol Bayer Sager. They make a decent living as songwriters.

4) Contact the University of Sound Arts, 6671 Sunset Blvd., Suite #1508, Hollywood, CA 90028. (213) 467-5256. They are into training and locating recording studio personnel.

5) You should definitely move to where you can expose your talents to as many people in the music business as possible.

6) An agent gets you bookings and a manager guides your overall career.

Q I would like to know what protection is afforded by a Copyright Registration. It seems to have practically no status if a composition is published and that registration has to then be done all over again. So

what is the use of it in the first place? Also, will you please define what is meant by the term "record label"? And what is meant by the expressions "R&B" music and "MOR" music?

**A. C. Hettman
Pasadena, CA**

A If you register your song with a reputable copyright registration organization such as SRS (Songwriters Registration Service), you are protecting your songs every bit as legally and completely as you would if you registered with the Copyright Office in Washington, D.C. The main advantage of going through an SRS is one of economy - SRS is a considerably cheaper way to go than paying the Copyright Office a fee of \$10 per song registered. Check it out with your local SRS office at 6381 Hollywood Blvd., Suite #503, Hollywood, CA 90028. Phone: (213) 463-7178.

The term "record label" means record company. "R&B" stands for Rhythm & Blues, and "MOR" means Middle Of The Road (Easy Listening). In your city, R&B is played on radio station KDAY, and you'll find lots of good MOR music on KNX-FM.

Q In the January '78 issue of *Songwriter*, there was an Allan McDougall article titled "How To Start Your Own Publishing Company." In that article, one line stated, "Now you should consider affiliating with the Harry Fox Agency who, for a fee of 3%, will keep track of your sales and collect the mechanicals for you." Could you please explain the difference between the Harry Fox Agency, as compared to BMI, ASCAP or SESAC? I always thought that BMI, ASCAP and SESAC kept track of record sales and mechanicals.

Richard Contri
New York, NY

A *BMI, ASCAP and SESAC are strictly "performance" organizations, and as such, only collect royalties for you when your song is broadcast. The Harry Fox Agency collects royalties on "mechanical reproductions" of your song, i.e. on records, tapes, etc. which contain your composition.*

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"AMERICA, THE BEAUTIFUL"

SAMUEL A. WARD

Hand copied lead sheet for "AMERICA, THE BEAUTIFUL" by SAMUEL A. WARD. The sheet includes musical notation on a staff, lyrics, and a signature. A pen is shown pointing to the lyrics.

THE LYRICS:

BEAU-TI-FUL FOR SPAC-IOUS SKIES FOR A WAVES OF
GRAIN FOR PUR-PLE MOON-TAN MAJ-ESTIES A THE FRUIT-ED
PLAN A-MER-I-CA A-MER-I-CA SHED HIS GRACE ON
THEE AND CROWN THY GOOD WITH BROTH-ER-HOOD FROM

Hand copied lead sheet for "AMERICA, THE BEAUTIFUL" showing musical notation and lyrics.

THE LYRICS:

THEE AND CROWN
SEA
G
D
C
C
F
C
C
F

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