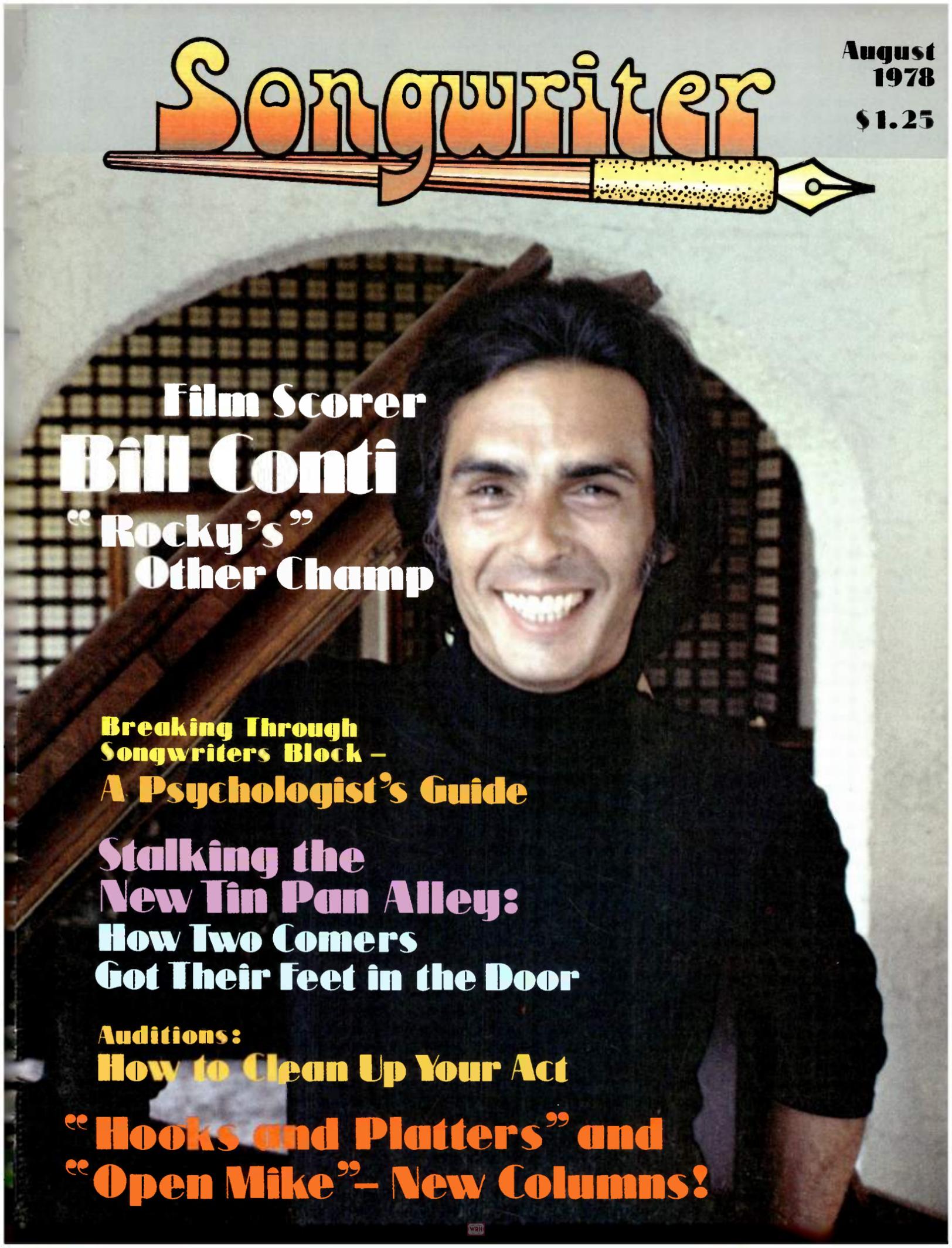


# Songwriter



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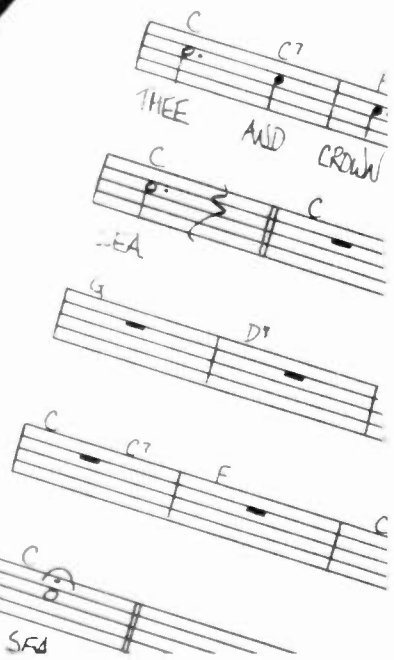
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Bill Conti



Tin Pan Alley



Songwriters Block

## • Songwriter

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"Killer" Conti takes off his gloves for a no-holds-barred look at the art and angst of film scoring.  
**by Rich Wiseman**

## • Stalking Tin Pan Alley — Page 18

Two promising songwriters talk about their struggle to reach first base.  
**by Jamie Anders and Allee Willis**

## • Overcoming Songwriters Block — Page 32

Tips from a psychologist specializing in creativity development.  
**by Chuck Loch**

## • How I Started a Showcase — Page 46

"Open Mike," our soapbox column, debuts with one reader's guide to putting on a hoot.  
**by Lou Stevens**

## • "Hits" That Never Left the Studio — Page 16

The waste of forgotten and half-finished tapes, left in a studio vault for "safekeeping," spark some observations.  
**by Leo de Gar Kulka**

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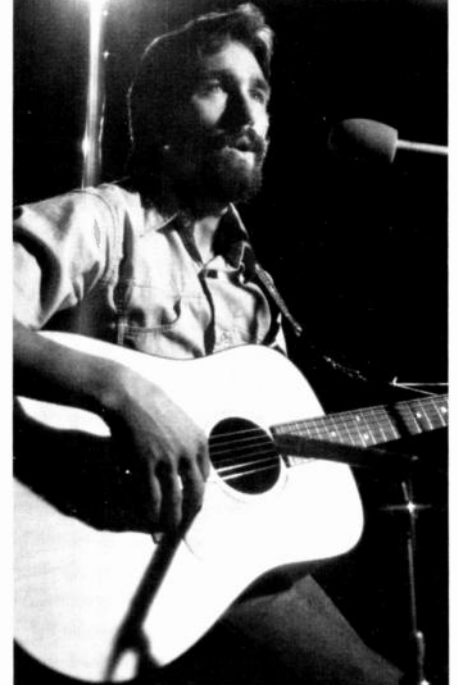
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## Free Verse



*Tanya Tucker, writer/singer of Save Me, theme song of the Save the Seals campaign (of which she's honorary national chairperson), pauses with other ocean-going friends at Marine World, in Redwood City, Calif.*

**Jerry Goldstein** is a rock producer/writer whose writing credits date back to the Angels' *My Boyfriend's Back*. Today he produces War. **Tanya Tucker** is — or was — primarily a country singer who sang about delta dawns.

Today, Goldstein produces Tucker, and Tanya is managed by Far Out Productions, which Goldstein runs with partner **Steve Gold**. "Tanya and her father, Bo, had been searching for a crossover producer," explained one Far Out official. "They had the realization that there is life after country."

There's plenty of life on Tanya's next album. Rockers include *Heartbreak Hotel* and **Buddy Holly's Not Fade Away** (for more on Holly, see "Hooks and Platters"). She also wails on *Angel From Montgomery*, written by **John Prine**, *Songwriter's* September interview subject.

As this is being written, 19-year-old Tucker is branching out even further — she's filming a made-for-TV movie for Motown Productions at Universal, for which she's written a song. She plays "an ingenue who steals the show." How's that for casting?

**EXPO UPDATE:** Just a reminder that Songwriter Expo II will take place August 19 and 20 at Hollywood's Immaculate Heart College, just a skip away from the Fern Dell area of Griffith Park. According to **John Braheny**, who, along with **Len Chandler**, are the principals in the sponsoring Alternative Chorus/Songwriters Showcase: "Many of last year's highlights will be repeated, such as in-person publisher song evaluations (bring one song per cassette for evaluation), workshops, seminars on marketing your songs, industry overviews, alternative incomes for writers, contract negotiations and other topics."

"There will be a new seminar on producing and marketing your own records, conducted by *Music Works* publisher **Diane Rapaport**. There will be classes in lyric writing, composition and performance. All the classes, seminars and workshops will be conducted by top music industry professionals."

Braheny added that the BMI-sponsored AC/SS is encouraging representatives from songwriter associations around the country to come to the expo and discuss "a coalition of those organizations for educational exchange."

Fee for the weekend, including a free songwriter resources guide, is \$20 at the event and \$17 if you preregister, *continued on page 10*

# Who's Who

by Pat and Pete Luboff



## CANADA

**Wayne Patton, director of publishing**  
**April Music (Canada) Ltd. (CAPAC)**  
**Blackwood Music (Canada) Ltd. (PRO-CAN)**  
**1121 Leslie St.**  
**Don Mills, Ontario M3C 2J9**  
**(416) 447-3311**

**April-Blackwood is a CBS Music Publishing company. Other CBS companies are CBS Radio and TV, CBS Records, Columbia Records, Epic Records and Portrait Records**

**Other Offices: Quebec; worldwide representation**

Wayne Patton began working in the music business 11 years ago in the warehouse at Capitol Records. In two years, he advanced to assistant to Paul White, director of A&R, a post Wayne occupied for four years. He moved to MCA Canada, where he was professional manager for two and a half years. Wayne has been director of publishing at April-Blackwood for two and a half years.

April-Blackwood Canadian writers include Fosterchild, a group from Calgary that's had two successful singles, *I Need Somebody Tonight* and *Until We Meet Again*; Zon on CBS, Mitchell Hellfield and his group Hellfield, ex-Lazarus member Billie Hughes; and French/Canadian band Harmonium, with over 200,000 records sold in Quebec alone.

The writers of *You Can't Dance*, Tim Ryan and Bob Yoeman from the group Jackson Hawke, have had their song covered by Rick Nelson and England Dan and John Ford Coley. April-Blackwood Canada also represents K.C. and the Sunshine Band's Sherlyn Music, the Mighty Three catalog, country greats Foster and Rice's songs, and Frank Music, which contains standards such as *Yellow Bird*.

Wayne gives credit to Luc Martel, who runs the Quebec office; Executive Vice President Jack Robertson, who helps in the direction of the company, and Vivian Hicks, who does the administrative work.

Because of the Canadian Content ruling, which states that 30% of the songs

*continued on page 12*

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Most likely you've heard about **Song Plugger**, the music publisher's tipsheet newsletter. It's the only "artist contact" newsletter of its kind . . . and it works! (Over 90% of our subscribers renew time after time.)

Every two weeks we contact the "soon to record" artists and producers in the recording industry and report to our subscribers 15 to 18 upcoming sessions. We tell you the artist, label, producer, contact address, song casting info, and studio schedule. Additionally, our "best chart shots" lists 15 to 20 current hit artists who record outside material. And again we report the producer and contact address.

From Glen Campbell to Linda Ronstadt . . . Johnny Mathis to Diana Ross . . . we report all the top artists . . . but the new, upcoming acts — recently signed — are our real specialty. They're the ones you don't usually hear about until they're on the charts. And each and every one of the acts we report needs songs.

**Song Plugger**, though, is only for the pros . . . it's not mass distributed by design. Our subscribers include MCA, UA Music, Chappell, Screen Gems, ABC/Dunhill, Columbia Records, etc., etc., etc. If you're a pro and wish to receive **Song Plugger** via first class mail every two weeks, simply fill out and mail the coupon below. (Because of the confidentiality of **Song Plugger**, we do not offer sample issues )

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## Melody Lines

### Abashed with Cash

Dear Songwriter:

Recently, I sent a cassette recording of one of my songs to Johnny Cash, c/o House of Cash, Inc. at the company's Hendersonville, Tenn., P.O. box. I especially wanted a review of the song by Mr. Cash since I believe this particular song to be in keeping with his singing style and lifestyle. I have read Mr. Cash's book, "Man in Black," and I was impressed by his spiritual recovery and his concern for others. It was my hope that sometime in the future my song would reach Mr. Cash. However, my package was returned unopened and stamped "unsolicited material, return to sender."

Disappointed, I called House of Cash to express my concern of this event and to find out why my cassette had been returned. I asked the person who answered the phone if I could speak to the

person in charge, and, after a few moments, she returned and asked what it was about. I made my mistake by telling her. She then decided to handle the call herself, saying they don't accept any recordings and automatically return them to sender. She told me (in my opinion very rudely) that Mr. Cash is far too busy to listen to any unsolicited songs and that it was on Mr. Cash's guidelines that they were following this procedure. When I suggested that surely as big a star as Mr. Cash is and as much money as he must have that he surely should have someone to review new material for him, she just laughed and stated that there was no one. She also told me that they are not a publisher and that since I lived in North Carolina to go to Arthur Smith in Charlotte, N.C. (I do not wish to do business with Arthur Smith.)

When I stated that I think this procedure is very bad for Mr. Cash's image

and that I may take this issue further, she laughed again and said she didn't care who I told about it or where I took this information, at which time she hung up.

Needless to say, I was both frustrated and furious with her attitude. I realize that there are many, many "trials and tribulations" in life and in the music business. I also realize that House of Cash, Inc. is only one concern and that my future as a songwriter does not rest with them. I wanted to tell you about this, however, since I may save someone else the time, effort, expense and emotion that I spent sending my work to House of Cash.

**Margaret E. Miles**  
Cary, N.C.

*We talked to Reba Hancock, general manager of House of Cash, who expressed concern about the rude handling*

### Sharps and Flats

by Alex Granado



"What's the matter? . . . Was it something I wrote?"

you allege, stating, *Songwriters are very important to us. We try to be especially tactful with new writers.*" She did confirm that most unsolicited tapes are returned unopened, because "We receive hundreds each week and we don't have the staff to review them all." However, she added she would accept phone calls and respond to query letters, "and if it's a song written just for John, I'll say 'Send it in — I'll listen.' " As for Arthur Smith in Charlotte, Ms. Hancock said his Clay Music administers both House of Cash and Song of Cash and her staff often refers tapes to him for evaluation. She summed up: "Far from discouraging writers, we'd like to encourage them!"

As for our two cents' worth, always call or write a publisher before you send in an unsolicited tape to make sure it will, indeed, be listened to. You save yourself time, money — and, yes, frustration.

## Q&A: Lead Sheets

Dear Songwriter:

I'd like you to suggest measures to effectively cut down the time and drudgery it takes to manufacture lead sheets. Tediously doing all the notes for an intricate jazzy piece drains energies I could be directing into creative output, and wastes time that could more profitably be spent in other activities.

**Matt Armstrong**  
Telluride, Co.

Many songwriters overdo their lead sheets, getting too intricate in specifying rhythmic patterns, etc. Your lead sheet need only be a guide. So keep it simple. A one-note treble clef melodic line with chord charts and lyrics will suffice.

For a professional, neat, attractive lead sheet, you might also consider hiring out a lead sheet copyist (\$10 to \$20 per composition), if you can spare the dough.

## Sky Is Falling Dept.

Dear Songwriter:

I subscribed to your magazine at the suggestion of a teacher (male) and am extremely disappointed in it. I am a woman trying to make it as a songwriter and as such I would like to relate to women who have made it — what they

had to go through, what they have to say as suggestions go — just, in general, lots more articles written by women songwriters. And if you could be so terribly revolutionary, a woman making one of your covers would be nice. Women do hold up half the sky, you know (or maybe you don't know).

**Amanda, an angry feminist**  
Los Angeles, Calif.

You'll want to check out our cover interviews with Cynthia Weil (and Barry Mann, August, 1976), Melissa Manchester (December, 1976), Carol Bayer Sager (May, 1977), Janis Ian (November, 1977) and — in this issue — the feature by Allee Willis, one of the industry's most promising writers.

## Q&A: Song Pacts

Dear Songwriter:

I have been performing my original music in clubs and concerts regionally for several years. Recently I was approached by a band that has secured a recording contract. They would like to put a few of my songs on their first album. I want to retain the rights to my songs but also want to keep the legal arrangements as simple as possible. Please give me examples of the agreements which should be drawn up between the group and myself.

**Skip Cramer**  
Lewistown, Penn.

You need not enter into any agreement with any recording artist. The only signing you have to do is with a publisher. And that publisher can be you. For everything you want to know about starting your own publishing company, refer to "How to Start Your Own Publishing Company" in the January, 1978, issue of Songwriter.

## From the Sidelines

Dear Mr. or Ms.:

I am trying out your magazine in my never-ending quest to "make it" in the muzik biz. When I say "make it," don't get me wrong — I am not some upstart singer/songwriter with half a month of voice lessons and half a life of longing for the limelight. I don't need to be a supernova. What I'd like is to earn my bread with what I love to do most — write music. I have been so close to

signing contracts with Columbia, have sat in the offices of the honchos (e.g. Phil Ramone, John Hammond Sr.). I have gotten rave reviews from these folks, but no green things.

Why? Musically speaking, there was no box that Phil Ramone could put me in . . . or any of the record companies. They loved the stuff, but how to market it? Does everyone want only to boogie from dawn till dusk? Must there always be a simple two-word answer for "What kind of stuff do you write?"

Where do poor talented folk like me turn to make a living in the music world? If it's not immediately a hit single or two and a half minutes long, or not simple enough harmonically or rhythmically, can it be that — even though there are many people who would give their ears to hear it — it is not a song? And, if I bleed, did they prick me?

Why not write some articles about the "outskirts" of the music biz. Where do I go? I hope your magazine pans out better than the first issue I received.

**Tobie Shapiro**  
Berkeley, Calif.

*Don't despair, Tobie! Though you haven't tried to describe the type of music you write, the facts that you've been "so close to signing contracts with Columbia" and have drawn "raves" from the likes of such tuned-in producers as Phil Ramone indicate to us your music couldn't be that far afield from what's*  
*continued on next page*



**Publisher/Editor:** Len Latimer

**Managing Editor:** Rich Wiseman

**Art Director:** Bill Reid

**Contributing Editors:** Maggie Cavender, Leo de Gar Kulka, Al Kasha and Joel Hirschhorn, Helen King, Pat and Pete Luboff, Ladd McIntosh, Charlie Monk, Joe Reed

**General Staff:** Jean Latimer, Donna Towe

**Advertising Representative:** Lowell Fox,  
16033 Ventura Blvd., Encino, Calif. 91436,  
(213) 990-2950

# Melody Lines

continued

selling today. So before you talk alternatives, ask yourself a hard question: how persistent have I really been in getting myself a record/publishing deal? If you're as intense and devoted to your music as you sound, why aren't you in Los Angeles or New York, where you could play the hoot circuits (developing a following is a good way to interest a record company) and plug your music in person to publishers, producers and record company A&R men? What you need to do, finally, is change your attitude. Take heart in the kind words that have been directed your way, use them as psychological fuel, and motor on with an "I'll show them" approach!

## Chuckle Corner



Dear Songwriter:

Enclosed is a bit of humor for you and all my friends who live music too. This is a small tribute for the chance we all have in the American Song Festival contest.

**Viola Lloyd Sloop**  
Miami, Fla.

Looks like Donna, our subscription person, handling the day's mail! By the way, since you mention the American Song Festival, let us clear up a misconception that exists among a few of our readers (judging by our mail): Songwriter, published by the Len Latimer Organization, has never been affiliated with ASF!

## 8 Q&A: "Who's Who"

Dear Songwriter:

Can you please tell me how long after a person appears in your "Who's Who" column will he still listen to that type of material?

**Joseph Smith**  
Brooklyn, N.Y.

It varies. One guideline we recommend: before submitting a tape to someone who was listed more than three months before, write ahead to make sure he or she is still at that company (remember, this business is a game of mus-

ical chairs in more ways than one) and b) it's still OK to send in unsolicited tapes.

## SESAC Correction

Dear Songwriter:

In your May issue, Richard Contri of New York City asked for an explanation concerning the differences between the Harry Fox Agency, BMI, ASCAP and SESAC. Your magazine's reply stated that "BMI, ASCAP and SESAC are strictly performance organizations." Not true. ASCAP and BMI do represent only performance rights. SESAC, on the other hand, in addition to performance rights, represents mechanical and synchronization rights.

**W. F. Myers**  
Vice President  
SESAC Inc.  
New York, N.Y.

## Q&A: Recording Rights

Dear Sir:

Would I lose the right to record a song of mine, if it were sold to a publisher who would normally have another artist record it?

**Wayne Lundell**  
Minneapolis, Minn.

No. According to the copyright law, a publisher has the right to grant or deny the licensing of a first recording of a particular song only. After that you — or anyone else — can record away.

## Success Stories

Dear Sirs:

I'm writing you because Songwriter is a major text in my songwriting class. Your basic rules of tenacity, fresh imagery, prosody are the best of guidelines, and we follow meticulously the techniques you teach every issue. Things really "paid off" when one of my students, Tom Detweiler, won an award in the American Song Festival for his song, *Sweet, Sweet Lies*.

Thanks for the incentive you give us all!

**Dr. Morris J. Lawrence, Jr.**  
Washtenaw Community College  
Ann Arbor, Mich.

Dear Sir:

Thought you might like to know how one of your charter subscribers has fared in the music business.

I have received an exclusive contract with Rick Hall's Fame Publishing Co. and have had the opportunity to work with such fine artists as Marie Osmond,

Mac Davis, Bobbie Gentry, Dobie Grey, Wilson Pickett and Mac McAnally.

I am currently in the process of setting up my own BMI publishing company. I have already got my own record company, Midnight Rose Records, off the ground with an April release.

I am not saying that I could not have done it without Songwriter, but I must admit it was a great source of inspiration.

**J.R. Barrett**  
Barrett Productions  
Tupelo, Miss.

## Dear Donna

If you've been a regular reader of Songwriter, you've probably been noticing changes in the magazine's appearance, content and staff box over the last few issues.

Since I'm one of the changes, let me introduce myself: I'm Rich Wiseman, Songwriter managing editor No. 2 and a former Rolling Stone music editor, Los Angeles Times copy editor and freelance writer.

In fits and jerks, I've also written songs and performed them along Los Angeles' hoot circuit and at Songwriters Resources and Services' song evaluation workshops (I'm an SRS member). So I bring to this job not only a fair degree of journalistic experience, but also a special interest in songwriting and a feeling of oneness with and empathy for the fledgling songwriter.

Early in our talks, Publisher/Editor Len Latimer and I agreed that Songwriter should never become stagnant, that it should reflect, inspire and challenge you, our reader. In keeping with that aim, we've already made several editorial changes, instituting "Melody Lines," our letters/Q and A column, in the last issue; and premiering two more columns in this issue.

"Open Mike" is our combination soapbox/beefbox/my turn column, featuring a different writer each issue. We solicit columns from anyone and everyone on any topic or experience that songwriters can relate to. Reader Lou Stevens' account of how he started a songwriters showcase makes for an ideal kickoff column.

"Hooks and Platters" is our review column. As this month's offering indicates, we'll be running not only album reviews, but also concert and occasional movie and stage reviews. Again, we want to hear from you! We'll pay \$20 per published concert review (300 words or so) and \$10 per LP review (150 words maximum).

Now ... back to plotting more surprises!

— Rich Wiseman



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The book for every songwriter!

# SUCCESSFUL SONGWRITING

by Carl E. Bolte, Jr.

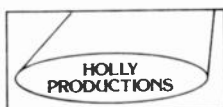
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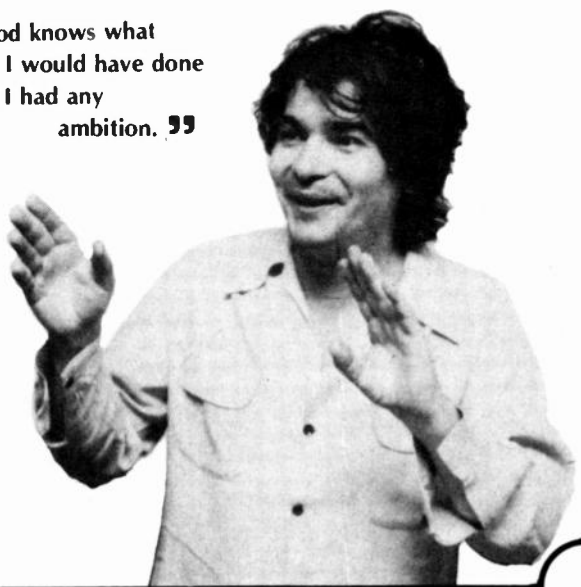
Next month in



## John Prine

Angel from Montgomery, Sam Stone,  
Donald and Lydia, Hello in There, Paradise

“ God knows what  
I would have done  
if I had any  
ambition. ”



10

### Free Verse

from page 4



Stevie Wonder was guest of honor at the Los Angeles Public Library June 19 for the opening of the Stevie Wonder exhibit. Stevie kicked off the exhibit (which ran through July 15 and featured publicity scrapbook entries, sheet music and various awards) with an impromptu rendition of You Are the Sunshine of My Life. That very sentiment was expressed – in Braille – on a plaque that ASCAP's John Mahan presented to Wonder (above).

sending your check or money order to AC/SS, 943 N. Palm, Los Angeles, CA 90069. For more information, call (213) 655-7780. Needless to say, Songwriter will be there!

^

Meanwhile, on the East Coast, Songwriter Seminars and Workshops is now accepting applications for its 11-session fall cycle, which will get underway in mid-September. The talent development firm, active in song and artist placement, provides craft-sharpening and music business know-how services to new and experienced songwriters and singer/songwriters desiring a record label affiliation. The company is headed by Ted Lehrman and Libby Bush. Vitals: 119 W. 57th St., New York, NY 10019, (212) 265-1853.

~

The most performed BMI song during 1977 was Allen Toussaint's *Southern Nights*. Toussaint and 139 other writers and 95 publishers recently received Citations of Achievement for the most performed songs in the BMI repertoire for 1977. Other top writer award winners, with two awards each, included Abba's Benny Andersson and Bjorn Ulvaeus, Stephen Bishop, Barry Manilow, Jimmy Buffett, Barry Mann, Christine McVie, Kenny Gamble and Leon Huff, Barry Gibb, Alice Cooper, Carole Bayer Sager and Norman Whitfield.

While on the subject of BMI, the performing rights group is offering "I Am Woman," a 56-page tribute to women in music, free upon request. Included in the special issue of BMI's magazine, *The Many Worlds of Music*, are biographies and pictures of more than 100 outstanding female songwriters. For a copy, write: Russell Sanjek, BMI, 40 W. 57th St., New York, NY 10019.

q

In this era of platinum-plus do you realize that there were only three 1977 RIAA-certified platinum singles (more than a million units)? *You Light Up My Life*, which has lit up writer Joe Brooks' wallet, led the way; to date, it's sold a whopping three million copies. Other qualifiers were Rose Royce's *Car Wash* and Heatwave's *Boogie Nights*.

^

Attention, songwriter groups: "Free Verse" wants to hear from you! Drop us a line at Songwriter and give us the pertinent details about your organization. In this column we'll spotlight you, recount your recent activities and plug your upcoming ones. Only thing we ask is that if you want us to publicize a specific meeting, showcase, etc., we need at least 50 days advance notice because of our printing schedule.

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## WHO'S WHO

from page 5

played on Canadian radio must be of Canadian origin, Wayne wants submissions from *Canadian writers only*. He's open to writers and writer/artists in any style except classical. Submissions should be on 7½ or 15 ips reel-to-reel tape or cassette with lyric sheets and a letter of explanation giving your background. Send no more than five songs and include a self-addressed, stamped envelope for the return of your tape.

Wayne says, "If I give a songwriter an opinion of his or her songs, it's my opinion, not the opinion of the company, or of all the publishers in Canada.

"A lot of writers don't have an idea of what's popular now. I can only sign a song that I can take with a clear conscience to a producer because it has a strong possibility of being recorded. This is a business like selling peanut butter to a grocery store. I've got to believe in what I'm selling.

"If I bring a song in to Anne Murray, for example, that doesn't fit her at all, she'll have reservations about me the next time I approach her.

"Only great songs get recorded today. It's hard to define what's great because sometimes that depends on the mood of the listener. It is great if it gets recorded and does well."



### NEW JERSEY

**Landy McNeal, vice president and professional manager Boca Music, Inc. (ASCAP) Raton Songs, Inc. (BMI) 532 Sylvan Ave. Englewood Cliffs, N.J. 07632 (201) 567-8100**

**Also: Landy McNeal is vice president and A&R director of H&L Records. H&L Sound Studios (24 tracks)**

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Landy McNeal has 12 years of varied experience in the music business. He began at Tough Records, a division of Chess; did independent production; wrote with Teddy Randazzo; was East Coast director of A&R for MGM; co-produced the Broadway cast album of *Grease* and produced four chart records with We the People. We interviewed him in the June, 1976, *Who's Who*, when he was the director of Chappell's Music Workshop in New York. Landy

moved to H&L in November of 1976.

H&L stands for Hugo Peretti and Luigi Creatore, co-presidents of the H&L companies, who have 30 years of music success to their credit. They helped start Roulette Records; wrote *The Lion Sleeps Tonight* and Elvis' smash *I Can't Help Falling In Love With You*; produced Perry Como, Sam Cooke, Della Reese, Jimmie Rogers, the Stylistics, the Softones, Van McCoy's *Hustle*, and the Grammy-winning "Bubbling Brown Sugar" album, among many others. Hugo and Luigi bought the 10-year-old Avco label at the end of 1976, changed the name to H&L Records and began to expand, signing more than a dozen new acts and charting five times.

Landy produced Milt Matthews' album. "Trust Me," the first single from the album charted, and the second single, *Stop That Train*, has just been released. Landy produced Sandy Mercer's album, "Hey Love Come and Get It," which contains the double-sided disco hit *You Are My Love/Play With Me*. Landy also produced the Softones "Brand New Day" album, with the single *That's What Love Can Do*.

Other recent H&L products include albums by Patti Rice, Zafra, Ingram, and Sassafras; and singles by Timothy Wilson (*Keep It Up*) and Maxwell Romer on the Honey label (*You Light Up My Life, I Still Believe*).

Landy is looking for professional writers in R&B, pop Top 40, jazz, soul, R&B pop crossover and band material a la Earth, Wind and Fire, Chicago, Bee Gees. Submit two or three songs on 7½ ips reel-to-reel tape only with leaders between the songs and lyric and/or lead sheets. Submissions not fitting this description will not be reviewed. Include a self-addressed, stamped envelope or your tape will not be returned.

"H&L is looking to grow," says Landy. "We're handling excellent product and we promote it and get it played. If the right act or right song comes along, there's a horizon here for them.

"Pay attention to the radio. Listen to the format. Love songs are most important and very melodic songs with very strong hooks are successful. Don't let pride get in your way if you get a chance to get professional feedback. Listen and try to readjust. Keep going back with tapes.

"You've gotta recognize your weak points. If you're not a strong lyric writer, team up with one. Don't let your ego hold you back. The end result is what's important, selling a hit song. We all gotta be commercial, have to sell records.

"Analyze record companies to find out where their individual strong points are. That way, you'll know best where to send your product.

*continued on page 35*

# Crossing Country Roads

There are many writers around who focus entirely on the Top 100 charts, whose minds draw a sharp division between pop and country music. Consciously or unconsciously they declare the country field to be off limits. This is an old-fashioned attitude at a time when titles on one chart so often turn up on the other, when the two markets are mingling more and more freely.

Country music has always made a showing in pop circles. In the 50s, Ray Price had a country hit with Harlan Howard's *Heartaches by the Number* and Guy Mitchell gave it pop exposure. Eddy Arnold had success with *Anytime*, and Eddie Fisher popularized it on Top 40 radio stations. The difference now is that the *original* artist is crossing over with his own version.

One reason for this is that country records are being produced with a more "pop" sound. More than ever, the rough edges are smoothed out, the twang minimized, strings added. These ever-growing production changes account for some of country music's pop acceptance, but not all.

Traditionally, pop music has been escapist in its lyrical content. Where country songs dealt squarely with the sometimes grim realities of drinking, cheating, hard times, broken homes and prison, pop music was catering to the wish fulfillments of its audience, promising happy endings and pedestallizing its heroines. Maybe people weren't ready for the unsweetened directness of country lyrics, but they are now. A good example is the recent crossover smash, *Take Your Job and Shove It*. Nothing sugarcoated there, just the kind of anger that millions of workers relate to, people who have a demanding boss or labor for a minimal salary.

At one time, rightly or wrongly, pop

writers had the feeling that country music was exclusively a Nashville province, and that they were considered too square or city to qualify. With the acceleration of the crossover tendency, this is no longer true. Such pop luminaries as Barry Mann and Cynthia Weil wrote for Dolly Parton and had a smash with *Here You Come Again*. Eddy Arnold had a hit with *Country Lovin'* and the writers were a pop team, Alan Bernstein and Richie Adams. *She Can Put Her Shoes under My Bed Anytime* was written by Aaron Schroeder and Bob Halley. #1 with a *Heartache* was co-authored by Neil Sedaka and Howard Greenfield.

Names like Waylon Jennings, Ronnie Milsap and Freddie Fender recently appeared with red bullets on the Top 100. Here are only some of the titles that inhabited a high perch on one chart and then moved to another: *Sweet Music Man*, *How Can I Leave You Again*, *Don't It Make My Brown Eyes Blue*, *Blue Bayou*, *We're All Alone*, *I Honestly Love You*, *What a Difference You Made in My Life*, *Two Doors Down*, and *It's a Heartache*.

For those of you songwriters who have automatically declined to tackle this area, it's time to realize what a source of creativity you're cutting yourself off from. It will help you to expand, because it will force you to examine the human condition from a different vantage point. It will also help to improve certain deficiencies. If, for example, you're too apt to produce lyrics that are generalities, attempting country material may be a way of altering that pattern because you'll be literally forced into specifics. It's not enough to say, "I love you, I want you." Jesse Winchester's *Mississippi, You're On My Mind*

begins: "I think I see a wagon-rutted road/With the weeds growing tall between the tracks." Loretta Lynn's *Coal Miner's Daughter* doesn't glamorize its subject: "My daddy worked all night in the Van Lear Coal Mine / All day long in the field hoeing corn." The images are graphic, vivid, as in Dolly Parton's *In the Good Old Days (When Times Were Bad)*: "I've seen daddy's hands break open and bleed."

If you get into country music, you'll be exposed to a kind of reality and honesty that can only improve your work. Let's say you have an inclination to be glib and overly slick, to settle for the show-off phrase rather than digging a little deeper for the soulful one. A country classic like *I'm So Lonesome I Could Cry*, for example, is a reproach to that sort of self-indulgence: "Hear that lonesome whipporwill / He sounds too blue to fly / The midnight train is whining low / I'm so lonesome I could cry." Yet the writing is never bland; the pictures are haunting but simple too, and totally in character.

If you suspect that you have a flair for storytelling which seems confined by pop music restrictions, the country area may be just the place to test it out. Country songs are often mini-movies; they may be dealing with a momentary crisis, but somehow the person's overall background, attitudes, frustrations and living conditions are woven into the tapestry. The characters are so alive you can touch them.

The current crossover trend will continue and increase, guaranteeing a vast and eager audience for your work. Beyond this glittering commercial prospect, the creation of the music itself offers tremendous challenge and satisfaction.



SRS <sup>®</sup> Forum

# The Art of Auditions ... How to Clean Up Your Act

by Gelsa Paladino

Inevitably we each face a panel of judges at some point in our lives, whether on a job interview, at the Department of Motor Vehicles, at school — or on stage at a club. We each get criticized and tested. What you must remember about this "game" is that you play judge at times too! So why not enjoy the game . . . and the roles. Examine the following ideas and audition yourself: see if you would hire you!

First off, before you get on a stage, make sure it's the right one for you. In a nightclub or lounge, for example, the buyer is probably looking for Top 40. Given the room, he may want "flash"

(matching costumes for the band, for example) or dinner background music. The folk club buyer, on the other hand, is more likely to want a variety of Top 40 and original music — or just your self-penned pearls. So case out a place before you play it.

Now comes the fun part — preparing your act! The standard audition comprises four to five songs, though it's wise to have an extra couple rehearsed in case the buyer wants an "encore." Choose an opening song that sets a good energy level for you, gives a good introduction to who you are — and gets the nerves out! Your second song should

ease the pace a little, but not squash it. The third might be a tearjerker or production ballad that shows off your ability to be dramatic and "heavy." Then sing a rock tune or sing-along type song to lift the mood immediately, and close with a strong song that leaves the listener with a message and/or a good feeling. Rehearse until you are totally comfortable. Being well prepared will automatically make you feel more confident.

On the night of your audition, look neat and choose clothing that suits the feeling and personality you're trying to get across. Remember, you are seen before you're heard! Also, your current photos and resume should be in keeping with that image. If you don't have photos or a resume and are serious about "making it," make the investment. When you audition live, it's a good idea to present a "press package" to the buyer. This package might also include reviews or news clippings, a demo tape and a business card.

Once you arrive at the club (early, to give yourself time to set up and tune your instruments), check in with your contact — whose name you should know. If you shake hands with him or her, *shake hands!* No one likes a limp fish. And — no excuses (i.e. "my bass player couldn't make it," "I have a cold"). Excuses are a turn-off, a giveaway you're not a pro.

Once on that stage, remember one thing — you are selling yourself! That buyer is judging your talent, personality and professionalism. So make your presence known with eye contact, gestures, a smile and brief statements between songs about yourself.

Afterwards, check back with your contact. Usually an instant decision is not made. Offer to call in a few days — be persistent but not insistent. It's also important to be enthusiastic and positive. It's contagious!

One more thing to remember: *communication* is what performing is all about, and communicating professionally and confidently takes practice!

*Editor's note: Singer/songwriter/recording artist Gelsa Paladino leads Songwriters Resources and Services' performance workshop.*



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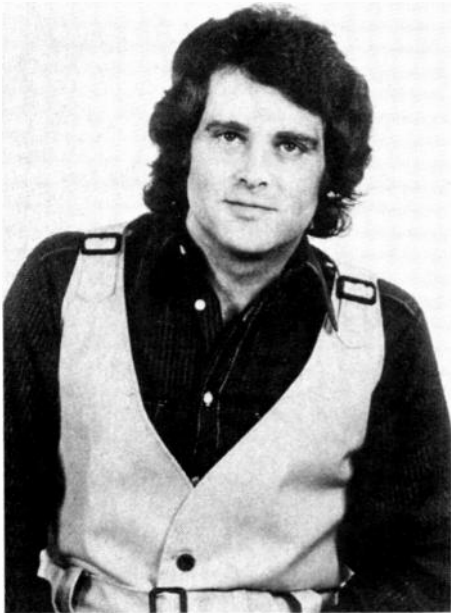
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## From Rotten Apples to Icing on the Cake: Recipe for Success



by Ron Hellard

This is the first writing, other than songwriting, I've done since those dreaded book reports in high school. And there I had the aid of my trusty "Classic Comics" outlines. Remember Classic Comics — all the great novels in comic book form? You could read the comic in 15 minutes, make your book report from that and send off for a whoopie cushion at the same time. Since there are no comic books on songwriting I must rely on my own experiences.

As a nightclub singer in Lexington, Ky., I grew tired of glamour, fame, and fortune (almost four grand a year). I had played all the major bowling alleys in town and decided to strike out for new horizons. I chose Nashville because it was the closest entertainment capitol . . . and because the checks from home would reach me fast.

I thought I knew how to write songs when I came to Nashville and I was right. . . . I thought I knew. As I look back on my early songs I find a few good apples in an otherwise rotten barrel. The early works for the most part do not compare with my writing today. I can't help but believe this is the case with most writers. You have to go to school.

In my case, "school" was Gary S.

Paxton, a man with 15 years of songwriting experience at the time of our meeting. Gary saw promise in my writing and showed me the "tricks of the trade."

If I have any advice to pass along to budding writers it would be this: Seek out a Gary S. Paxton to critique your writing. Be brutally honest with yourself about your work. "That's good enough" doesn't cut it in commercial writing. There are thousands of professional writers competing for a place on the charts and they aren't writing just "good enough" tunes. They are applying all their knowledge and skill, plus their own basic instinct for what works and what doesn't. They are giving their best and they are your competition.

Be sure you have a finished product before you proceed. Ask yourself: Is the melody really there? Do the lyrics flow? Have I used trite words or phrases that could be improved? Am I using "get-by" lines for lack of the right word or phrase? Have I clearly stated my thoughts so the listener can understand? Does a bird dog fly? These questions — and honest answers — will only help you grow.

Once having written your "all-time standard" you are ready to proceed to a publisher. Should you find a less than enthusiastic response to your song, don't be disappointed. Stories abound regarding publishers who turned down tunes that later became hits. At times it seems certain publishers don't like anything. If Steven Collins Foster were alive today and walked into an office on Music Row with a 7½ reel-to-reel of *Beautiful Dreamer*, I can visualize a publisher slapping it on his tape recorder, listening for 30 seconds, shutting it off, and snapping, "That's a piece of crap, Steve. What have you got up-tempo?"

However, if enough publishers reject your tune, maybe it's time to go back to the drawing board. Maybe? Nobody knows for sure if a song is a hit. Everybody's guessing. The difference being these folks are making educated guesses based on an insight into the business. An insight the new writer has not yet acquired. If the publisher is reputable, and successful, the new

writer would do well to consider his comments. I am speaking of reputable publishing firms.

Without a doubt you can find "someone" willing to publish your tune for you. Why not? All it will cost him is a piece of paper and the song is his till Miami freezes over. Ask the publisher for a year's contract on your tune, at which time, if the song has not been commercially recorded, ownership reverts back to you. Most publishers, if they have faith in the song, will agree to this rather than pass up what they consider a possible hit. It's a fair arrangement. Don't sign away your work for the sake of being a published writer. It means naught.

After finishing a workable publishing deal, you're home free. Right? Wrong! Then the nail-biting begins. Check the odds . . . thousands and thousands of writers, each with a pocket full of songs, all trying to get into the Top 10. Let's suppose your publisher gets your song recorded. . . . Consider, does the artist do it justice? Is the production in keeping with the mood of the material? Will it be released or will it mildew on the shelf? Will it be an album cut . . . a "B" side or the coveted "A" side? If it is an "A" side will the record label promote it? Does the label have the distribution to handle a hit should it occur? Will the disc jockeys play it? Will enough radio stations program it to get it on the charts? Here's a biggy. . . . Will the people buy it? If so, will enough people buy it to push it up the charts? If so, how high? Will it keep its bullet next week? Maybe it will wilt and die at # 73. If all these factors work for you, plus a million other variables, click . . . you've got a hit! Easy, huh?

But the rewards of a score are worth the hassles. Songwriting for the most part is recreation, fun. I would do it even without the possibility of recognition and big bucks. I love it. When you do have a success, the recognition and bread are just icing on an already delicious cake. The completion of a fine tune is a reward in itself. If you don't buy that, then maybe you shouldn't be writing.

As for me, I'll keep writing as long as I can keep myself in Big Macs and felt tip pens. And you hang in there too. Remember, there's plenty of room at the top . . . unless, of course, they start cloning Shel Silverstein.

*Memo from Maggie: Since Ron Hellard came to Nashville in 1971, he's had more than 100 covers on his compositions. Roy Clark recorded his Honeymoon Feeling, and The Great Divide, Melba Montgomery sang his Don't Let The Good Times Fool You right up the charts, and Connie Cato hit No. 1 with Hellard's Super Skirt. Ron's music can also be heard on the pilot show for a new fall series on NBC, "Legs."*

# The "Hits" That Never Left the Studio. Why?

by Leo de Gar Kulka

The other day I asked my assistant to help file away some master and work tapes which had accumulated on the shelves in my office.

A little while later he reported that he would have a difficult time doing so, because there was no more room in the tape vault! This seemed impossible, since we had sent back several boxes full of tapes to past customers just a short while before. But, sure enough, every available inch of storage space was taken.

So we had to perform the arduous task of going through the boxes of tapes and deciding which to keep, which to return, and which to destroy (if we do not receive specific instructions we destroy tapes after four years).

This "house-cleaning" leads me to remind studio customers that studios store tapes strictly as a matter of convenience. The studio has absolutely no claim on them — except in the matter of an unpaid bill.

If you are letting your tapes sit in some studio vault, blithely thinking they're guaranteed safe, you've misguided yourself. Most studios accept no liability whatsoever for the loss or damage of a master.

Leaving a tape for a long period of time may also alienate you from a studio. Studios are often approached by people who request a particular master tape recorded years earlier, alleging some sort of involvement in the recording. It then becomes the most unpleasant task of the studio management to check the files to see who actually paid for the session and if the person asking for the copy actually has a right to it. "Playing judge" becomes even more difficult when the person whose name is on that file card has moved and left no forwarding address. A harried studio staffer could not be blamed for an attitude, of "If he doesn't care about his tape, why should I?"

Therefore, my advice is to take your master tapes and outtakes with you after each session. Store them at home in a relatively cool place like a closet, where the temperature is reasonably constant, and away from any magnetic objects — which will erase whatever is recorded. (I suggest further that the tape be rolled at playing speed to a supply reel, which will result in even tension and smooth tape, which will help to prevent print-through.)

If you have a great quantity of tapes precluding home storage, consider a storage company. Have a talk with your insurance broker to see if you can insure the content of the tape, rather than the raw tape value (Kodak set a precedent in film insurance not too long ago).

Back to my house-cleaning for a last observation. As I handled each tape, memories of the sweat and hopes of the participants flashed through my mind. Suddenly, I became aware of a particular plight of most of these tapes — they represented unfinished products!

Why? Not because the songs were bad, not because the recordings were bad, not because the singers couldn't sing, but, in 99 cases out of 100, because the producers ran out of money!

Nobody, it seems, had taken the trouble at the start, to sit down with paper and pencil and draw up a budget that would cover the recording of the basic tracks on up to the "sweetening session."

(Some other stories I could tell would make tragic-comedies. In some cases, for example, the producers had no agreement signed with the artists, who upon hearing their first playback in the studio, magically envisioned themselves transformed into superstars and made impossible demands of the poor producers!)

Advance planning is crucial.



A message from Mr. Leo de Gar Kulka, President and Dean:

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## The Highs and Lows of a Well-Voiced Chord

by Ladd McIntosh

In my last three articles I discussed different types of chord voicings: *close*, *open*, *root position* and *incomplete*; intervals (spacing) between adjacent chord tones; the importance of the bass note agreeing with the chord symbol; and the possibility of omitting the bass note in the voicing altogether. We also touched on placement of extensions (ninths, elevenths and thirteenth) within the voicing. In this concluding article on voicings we will look at the reasonable range in which we may place our well-voiced chord(s); that is to say, how "high" and how "low" a particular (or even peculiar) voicing may sound useful.

If you have digested the last three articles thoroughly (and are now regurgitating little bits and pieces of paper) you now possess a good understanding of how, where and when to voice a chord, or series of chords. Still, you must exercise caution. Care must be taken so that your voicings are neither too high nor low. Voicings placed too high have a tendency towards shrillness while those placed too low sound "muddy." While these two extremes are

sometimes desirable in orchestral composition, they can only get in the way of a good, commercial, potential hit.

### Low Interval Limits

*Low interval limits* is a term that applies to the bottom two notes of the voicings. It simply puts a limitation on how low we may comfortably use a particular interval. (If you feel rebellious today and don't wish to observe low interval limits, then you might as well stop reading right now — you obviously enjoy muddy music.) But if you're open-minded, read on . . . and learn.

Please look at Ex. 1. These limits are arbitrary and may be stretched (with care). The open notes are *always* good. The solid note heads should be used with some caution. The figures above each interval are abbreviations: *m* for *minor*, *M* for *major*, and *+A* for *augmented*. For instance, *m2* is a *minor second*.

Using the given intervals, we have placed typical (but well-voiced) voicings on top of each interval except the octave (Ex. 2). You may use any of the given voicings ascending chromatically up to

an octave above and even higher at your discretion.

### Upper Interval Limits

In Ex. 3 we show *upper interval limits*. (Again, these are arbitrary, but quite practical.) It's interesting to note that while *low* interval limits usually apply to the bottom two voices, *upper* limits may often apply to *inner* voices — except in the case of the larger intervals (perfect fifths and bigger).

In Ex. 4 we have given some typical voicings observing upper interval limits. These may be played by either the piano, sections of flutes, trumpets or violins, or a section of mixed woodwinds (flutes, clarinets and oboes). The solid note heads indicate the specific intervals already given.

If you voice above these upper limits your voicings will have a decided tendency to lose their clarity and sound like just so much pleasant tinkling. Also, not that many instruments can play that high in a group. Flutes and mixed woodwinds and violins are about it. If you voice trumpets as a section much higher than the examples given, all you will get is a shrieking, indiscernible mass of high brass! The last three are less common — but practical — but only for mixed sections; trumpets should never be spread out as a section over much more than a tenth. We have indicated some possible ways of orchestrating these "wide-open" voicings.

Remember, these low and upper limits are arbitrary. In the final analysis, you must always consider the situation, use your common sense, and then act accordingly.

*Editor's note: Ladd McIntosh is a Los Angeles based freelance composer and arranger.*

**EX. 1**

**EX. 2**

**EX. 3**

**EX. 4**

The last three are less common — but practical.

**Jamie Anders and Allee Willis ...**

# On the Road to Tin Pan



**"I'm excited about his prospects. Jamie Anders is writing fantastic material. Everybody has his time and, after working with Jamie the last three years, I feel that now is his time."**

*—Roger Gordon, vice president and West Coast general manager, Uni-chappell Music*

*Editor's note: Every month, in our Songwriter interview, we spotlight a top, chart-proven talent. We'll continue to do so, but we also intend to direct our attention to the people who are still climbing those rungs. There are a million stories in Tin Pan City and we think the strivers' tales are among the most insightful and inspirational.*

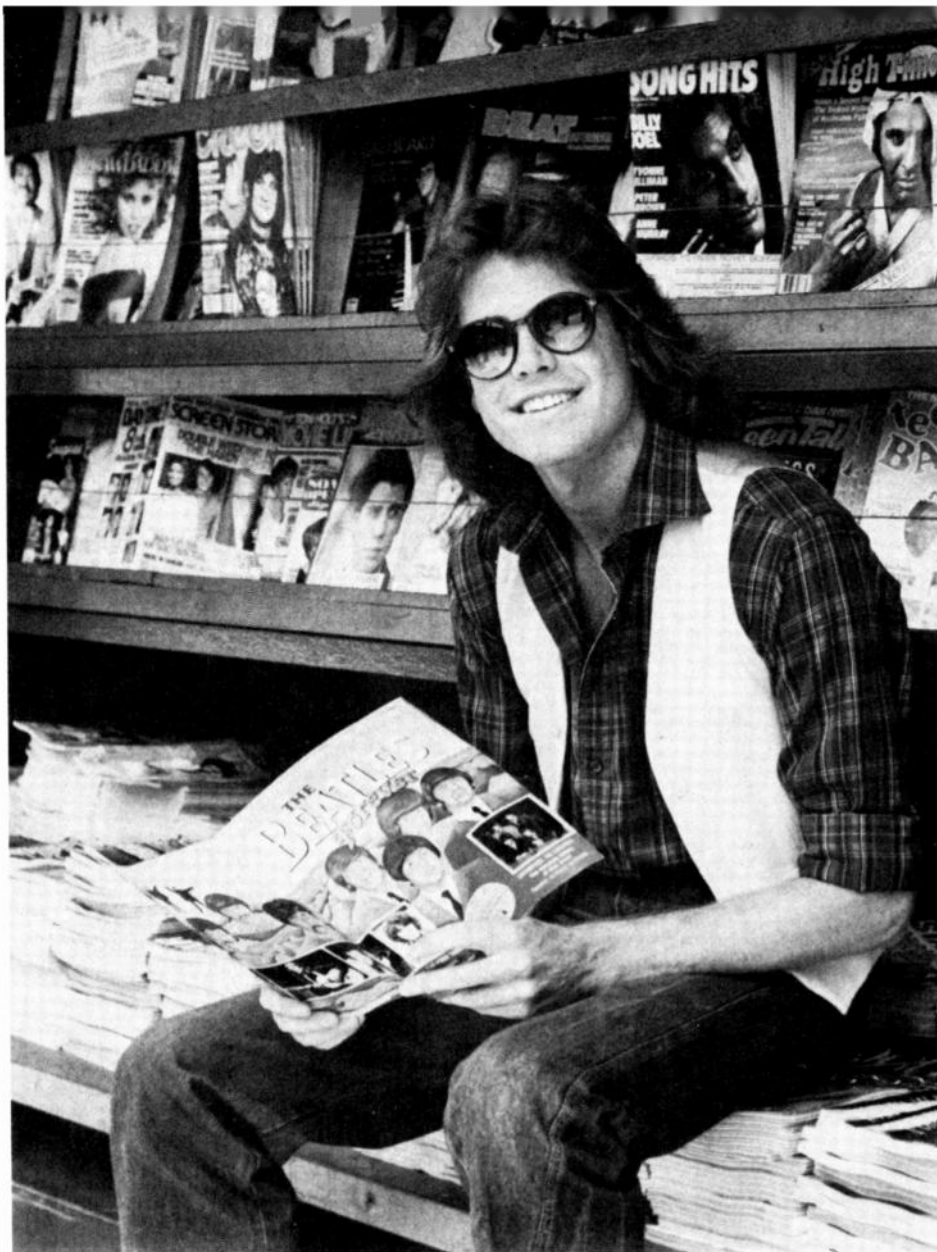
*Certainly, Jamie Anders' and Allee Willis' are. Two writers with their feet in the doors at major publishers (Anders staff writes at Chappell, Willis at Almo/Irving) and songs — finally — in the hands of major artists. Two writers who know the exhilaration of success ... but who still recall so vividly the mad scramble on the streets.*

*We interrupted 26-year-old Jamie and 30-year-old Allee from their steady climb up those rungs. We asked them to write about where they are now and where they want to be someday. Their longings — and lumps. Their stories follow.*



# Gold

Photos by Richard DiLello



## “Believing Is Everything”

by Jamie Anders

My dad was the mayor of Long Lake, Minn., the little town where I grew up. He was also the town dentist, fire chief, Boy Scout leader and organist in the little Lutheran basement church we devout Norwegian-Americans attended early each Sunday. He kept a good lawn, or rather my brothers and I did. At least my brothers did. I was often allowed to practice the piano in lieu of yardwork.

Because I played the piano at an early age I enjoyed a privileged status of sorts in school as well as in the family. I found out early that being a musician brought lavish praise for seemingly effortless acts of piano playing and the inward sense of belonging in front of that piano. Later in life, it became singing in front of a microphone and feeling at home on a stage, any stage.

As a kid I was familiar with most of my dad's books, mainly because the piano was in his study and much of the time I was supposed to be practicing, my eyes were wandering idly over the titles on the shelves. There were many how-to books from his generation: *Think and Grow Rich*, Dale Carnegie success books. Dad read them and tried hard to impart their meaning to me and my brothers. He gleaned the notion that if you believed in yourself you could achieve anything. I absorbed the idea as I practiced my scales and tried my hands at Beethoven and Bach, later singing along with the Beatles, Peter, Paul and Mary, and the Mamas and the Papas on my Westinghouse portable stereo.

I tested it when I wrote my first song at age 21, and now I am carrying it

## Tin Pan Alley

further than my father could foresee, for I am a songwriter and a singer, and for singer/songwriters, believing in yourself is everything. My father had no idea what he was gearing me for. The life I had chosen was one where there is little preparation except the school of hard knocks.

◇

In some office sits a poet,  
and he trembles as he sings,  
and he asks some guy to circulate his  
soul around.

— For the Roses © 1972 Joni Mitchell

The Brill Building in New York has its California counterpart, the United California Bank highrise on Sunset and Vine. Taking an elevator ride there might mean rubbing shoulders with a Gerry Goffin, a Harry Nilsson, or a Cynthia Weil. You might meet a friend, another songwriter on his way up to Snuff's or Screen Gems or Chappell to play songs, with guitar and tape in hand. An uncultivated musicians' chic pervades the prefab office atmosphere.

Three and a half years ago, I entered the new Tin Pan Alley, and became a part of it. I took an apartment in the basement of an old house up in Laurel Canyon for a \$100 a month. The lady upstairs had a piano I could practice and write on. I met a guitar player and we started writing songs together. It seems to me a typical beginning.

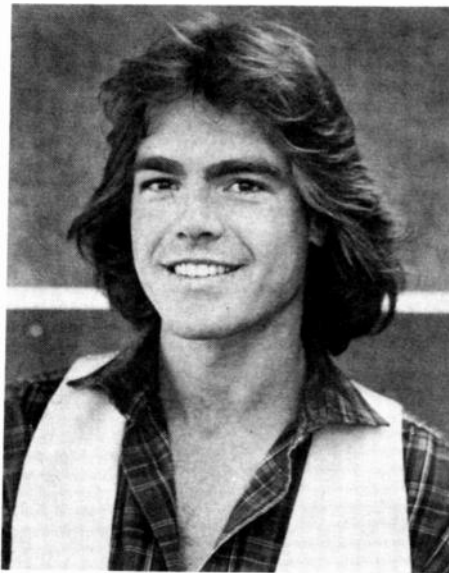
I hustled appointments every morning on the telephone and waited impatiently for return calls. My friend and I wrote so many songs a week I knew we had to be at least the most prolific songwriters around. We wrote songs over coffee at seedy diners at 3 a.m. We wrote songs on Mt. Olympus at 9 a.m. after a jog to the top of the hill. We got better. We slowed down. We replaced quantity with quality, and published five songs in as many months. The nominal advances from those songs were the first dollars and cents I had seen as income from my chosen profession and I was proud, very proud. In fact a Grammy would have made me little prouder. I knew we were doing something right.

It wasn't long before my co-writer joined a group, and I was writing on my own. Before long I had placed songs with many publishers and hoped for the Streisand and Garfunkel covers, the Diana Ross single, or the title cut on a new artist's debut album. As a published writer I was but a fragment of the music business. But, in my own mind, I was a young Gershwin, a Cole Porter, a Bacharach and David, all rolled into one.

I was learning. One day I set up something with one of the publishers in town, who would see me off the street. He

liked a song. It wasn't quite there yet but he liked it. What? Change it? Reluctantly, grudgingly, guardedly, I agreed. In agreeing I had entered into a new phase. I was about to cooperate with a publisher who wanted to help mold my song. "Don't be afraid," I coaxed myself. "It is still me and my song."

The next week I went back. The hook was right, the second verse was stronger, a bridge was added. He loved it. He wanted a girl to demo it. It was just a piano/vocal, but I was in the studio. On a Thursday morning at A&M, in one of the demo studios there squeezed between the soundstage and another studio big enough for the New York Philharmonic, we made a record. There, in that little studio, for the first time in my life, I heard another voice raised in song — my song. She was singing it and I was hearing it over huge JBLs blasting in my face, and it



was like cool water in a desert. I belonged. I had hitchhiked there that morning, I was on unemployment from last year's work on an oil rig in Wyoming, but I belonged.

Often I had asked myself what was this strange, tenuous relationship between my talent and the insecurity I felt about it . . . the basis of so much impatience, self doubt, and, often, despair. I didn't know how it worked but when I heard that girl sing my song I knew the function the relationship served. Striving for something, reaching for it against all odds, and having it come back to oneself in the form of a golden voice texturing your words and coloring your music — the songwriter reaps a wonderful harvest. Would I enjoy this heightened sense of accomplishment without the struggle? I think never.

As songwriters, we all take great risks for a chance at success. We move to Los Angeles, we eye those tall gleaming buildings near Sunset and Vine, and somehow we know that there, in

the new Tin Pan Alley, we must begin. We are lost . . . we write about it. Through interminable days, weeks and months of wanting, striving, improving, learning, we come closer and closer to the reality of the dreams we cling to. And we break through. We insist on it. We demand it of the industry after it has demanded perfection, uniqueness and quality from us.

Since that first day in that tiny studio with a publisher and a demo singer, I have been across the hall performing on the soundstage, and recording in that studio that seemed so large to me. I have had the incomparable joy of having my songs recorded by the likes of Dionne Warwick and Jack Jones. I have seen my name on a few albums as writer and singer. I've heard my own voice and a song or two of mine on the radio.

And this year, at last, I am on the staff of a publishing company as a songwriter. It's a gig I can live on, have freedom with, and work within the structures of. That company is housed — where else — in the UCB building at Sunset and Vine.

I sometimes walk up the hill near where I live and look out at those skyscrapers that grow like a clump of tall trees in a city otherwise foliated with the brush and tumbleweed of a bygone movie era, and I marvel that my songs are there on tape, on acetate, in printed lead sheets. I muse on the fact that Roger Gordon, my publisher, is the son of songwriter Mac Gordon, whose reputation in the Tin Pan Alley of yesterday was attained by such great songs as *Chattanooga Choo Choo*, *At Last*, and *Mam'selle*. I thrive on the notion that I could be the Mac Gordon of the 80s. We all dream such dreams, feel the same confidence, the same self doubt, and the same jubilation when we succeed on any level in the business we are all a part of, whether as unpublished newcomers, writers just beginning to establish a track record, or as seasoned professionals with hits to spare. Through talent, songwriting skill, singlemindedness, the ability to cope with setbacks, and our own faltering, fragile, yet undying faith in ourselves, we survive.

I talk to my dad now and then. I tell him about the music business and my life as a singer/songwriter. I find myself making it all sound so effortless. I don't go into much detail. I lose him so quickly. The vocabulary of the music business is alien to him, as it was to me when I first arrived here. I talk about my manager Jon Feltheimer, or a producer "cutting" my material, or about "shopping a record deal." But I'd sooner talk to him about the heavy snows back there, or my sister's wedding, or a current girlfriend. He gave me tools. What I am doing with them and how I strug-

gle to realize my goals he'll never know. I doubt that anyone other than a songwriter would ever understand what it's like to panhandle a song, to face rejection, to keep going until it finally all falls together. Not many people put so much on the line or risk so much for a stable future, a future that often seems so distant and beyond reach. But it's there. I know it.

My father's books have followed me. Under new hardbounds and paperbacks, new titles, still the same assurances. *Your Erroneous Zones*, *Passages*, *Risking*, books which try to tell how to cope with life, to live successfully, books which will follow generation after generation saying surprisingly similar things, only slightly modified by the tone of the times.

But for now there are no children here to impart wisdom to. For now there is just my piano and the songs I write on it, along with the dreams and the determination. But in Tin Pan Alley, the new Tin Pan Alley, there need be little more.

## WHERE AM I RUNNING TO

**Words and music  
by Jamie Anders**

Where am I running to  
Why do I have to go so fast  
Take off the things that are drivin' me  
And lay beside you at last  
How do you know what's inside of me  
Have I shown so much so fast  
Holding on with your tender touch  
You don't need a firmer grasp

When we love I can feel your pain  
You want my restless soul  
Like a summer with lots of rain  
Or a moon that is full and low

What am I looking for  
In this crusade I'm on  
Empty pots of rainbow gold  
That you cast yourself upon  
You make it seem so cold  
With your warm body next to mine  
You ease my heavy load  
If only for a time

When we love I can feel your pain . . .

Where am I running to  
Only my silence knows  
And it speaks softly to you  
When I hold you close  
You move me with understanding  
When your lips press close to mine  
You feel the strange vibration  
Of hearts that beat in time

When we love I can feel your pain  
You want my restless soul  
Like a summer with lots of rain  
Or a moon that is full and low

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**"I was immediately impressed by her unique writing style. Allee Willis has already proven to be an immensely successful writer, and in the years to come, she is going to establish herself as a great."**

—Chuck Kaye, president of Almo/Irving Music Publishing

## A "Childstar" Grows Up

**by Allee Willis**

I had always been a writer, graduating with a degree in journalism from the University of Wisconsin. But I had early on relegated writing songs to a major fantasy. After all, I didn't play an instrument, and I had this little voice that sounded like a cross between Eddie Kendricks and Edith Piaf after a large lunch.

Still I was tremendously interested in records (a Motown fanatic, I had every record they'd pressed dating back to the Supremes' *Buttered Popcorn*), and, in 1969, I moved to New York and got a job as a secretary in the advertising department at Columbia Records. After two months I became a copywriter, and for the next five and a half years wrote ads, radio commercials and liner notes for Streisand, Sly and the Family Stone, Laura Nyro, Boz Scaggs, Blood, Sweat and Tears, Johnny Mathis and 200 other acts.

But it was never enough. I couldn't shake the craving to create music myself. But I had no idea of where to begin.

I bought a piano, but I didn't have the patience for lessons. Then one day, *Alone Again, Naturally* came on the radio.

I had been a Gilbert O'Sullivan fanatic since *Nothing Rhymed*, about a year before, but I had thought this man would never have a hit because he was so strange. *Alone Again, Naturally* destroyed me — it was the kind of song I would have written if I could.

All of a sudden I found myself writing lyrics to that melody. But, still intimidated by not knowing how to play the piano, I called a friend of mine, Bobby Lippman, a frustrated writer who was working in the garment district. He switched around the chords to *Never Can Say Goodbye* and I played around with the melody. Between the two songs, we came up with our first, *Ain't No Man Worth It*. It's on my 1974 Epic LP, "Childstar," and is out now as a single by Formerly the Harlettes, Bette Midler's backing group.

Bobby and I wrote for a couple of

## Tin Pan Alley

months, but he didn't have the time to devote to it that I did. My impatience forced me into writing the music myself. I taught myself the basic chords and made up the rest, thus developing a style that still permeates my songs.

Because writing was such a personal experience, it never occurred to me that I could write for anyone else but myself. My "Childstar" album got good reviews, I made *Esquire's* Heavy 100, and *Playboy* chose me as one of the six most accomplished female musicians in rock music — a feat, since my fingers couldn't hit more than four notes at a time. So I thought, "OK, I'm a star! Everyone will buy this album and Barbara Streisand will record my songs tomorrow." But all that happened was that my label dropped me, I stopped touring and no one but obscure cabaret singers sang my songs.

One day my friend Sharon Redd (one of the Harlettes) had a background session for Bonnie Raitt. I snuck in thinking I could hustle some songs, but, as it happened, Bonnie already had my album and loved me. I was in shock and instantly became the Bonnie Raitt fan for life. That night I called David Lasley, a Raitt fanatic and someone I currently write with, and by the next morning we had written *Got You On My Mind*, which went on her "Streetlights" album, and *I Fell Out Of The Magnolias*.

Neither David nor I had ever been prolific writers, but the time pressure taught us an invaluable lesson. I had stacks of discarded lyrics that we pored over, cutting out and pasting together everything we liked. We put melodies to them, added a few lines, and came up with two of our most potent songs. I'm never impressed by writers who brag about having 750 songs. To me, that means they have no discipline, so everything they write becomes a "song." I never throw anything I write away, but I certainly don't leave anything "as is," unless I think it's great. I have files of scribbled-on matchbooks and food stamps that I know will become inspirational at some point.

From the time "Childstar" was released until this resurgence of mine, I had four years of the dregs. I managed to keep a reputation for quality writing among other writers and artists, but the business didn't want to hear from me. In addition to Bonnie, I had songs recorded by Carol Douglass, the Brecker Brothers and Brenda and the Tabulations, but I had to do the amazing hustle every time. For every song out, there were 20 tries in the can. And let's not discuss royalties lost in the mail, etc.

One of my first experiences in tailor-

ing material for specific artists came in writing original lyrics to European hits. American publishers bought the musical rights, but the lyrics usually translated into, "I looked into your eyes, the sky cried tears, but your sister was Czechoslovakian." One melody had been picked by Tony Orlando and Dawn. I wrote some lyrics with Bruce Roberts that they loved about a whore who met this wonderful man and reformed. But Bruce and I were intensely bored and changed it so that the whore ends up being the man's mother, who he thought had died when he was born. The publisher begged us to change the lyrics back, but instead we added original music and changed the title and hook to *Eddie, OEDdie* (as in Oedipus). Bruce and I usually write compulsively sensitive lyrics and have a slew of records coming out, but I think *Eddie* is one of the most obvious hits we have.

The last three years I lived in New York I worked as a hatcheck girl at Catch A Rising Star — a club where a different act comes on stage every 10 minutes — and hung posters for Reno Sweeney's, the city's most prominent cabaret. Both jobs put breadsticks on the table and humility in my heart. The first few months at Catch, no one knew who I was. While my songs were on the



jukebox, I got coats jammed in my face and quarters tossed on my little tray. "Childstar" was a standard there, as it was an excellent stage piece, dealing with fantasies of being Natalie Wood's best friend, running around with Sandra Dee and dancing on Bandstand. I was traumatized every time I heard it during this, my period of ultimate shame and degradation. It was like my life story was being filmed — with "Childstar" as background music.

I spent the last five months in New York on the floor of a friend's apartment. Once the electricity was shut off I left. I piled all my belongings into a drive-away Cadillac limousine and came to California, spending the first year and a half breaking all the contracts and rape clauses I had spent the last few years getting into. I earned

money by writing special material for cabaret singers who did covers of hit songs, old show tunes or obscure album cuts. The bulk of them had no noticeable emotional conscience, and the songs I wrote reflected it.

(There was one great exception. One day, I sat and talked to Lesley Ann Warren for eight hours and wrote *Little Girls*, based on her experiences. She never recorded it because her acting career took off, but now it's the next Patti LaBelle single. I never met Patti, but she heard the demo and called me. I died because she's idol-time for me and she told me I was an idol of hers, be-



cause my songs made her cry. Touching someone like that is what songwriting is all about for me.)

Meanwhile, a publishing contract was becoming imperative, as the rent had to be paid. I went to a few companies who said they'd handle me if I got another album deal, because no one could do my songs but me. The ridiculous part was that five of the seven songs I played them had already been recorded by other artists.

I finally went to Almo/Irving Music, figuring that if they said the same thing, I'd tell them to walk next door to A&M and get a deal for me. But Chuck Kaye liked the right songs for the right reasons. It was the first time I ever felt comfortable with the president of a publishing company's tastes.

I got my first record there within a couple of days, *Love Me Again*, co-written with David Lasley, the title tune of the new Rita Coolidge album and her upcoming single. Since then, I've had songs recorded by Debby Boone (her current chart single, *God Knows*, co-written by Frannie Golde and Peter Noone), Patti LaBelle, Shaun Cassidy, Maxine Nightengale, Kiki Dee, Booker T., Herbie Hancock, Pockets, Jennifer

Warnes, Linda Lewis and Valerie Carter.

The easiest way for me to write now is to enter each situation like a computer, knowing what the song must accomplish for the specific artist I have in mind. When I don't write by myself, I look for writers who come from the same emotional place I do. Right now, my co-writers include David Lasley, Bruce Roberts, Peter Allen, Frannie Golde, Carol Connors and Verdine White of Earth, Wind & Fire. I've also started writing for TV and films, which I love because you just look at the picture and put what you see into words. I recently wrote a theme for a cartoon show and am working with Karen Black on songs for several of her upcoming films.

My songs chronicle my life. My "Childstar" period was Allee Willis coming to terms with Allee Willis. Most of the songs written during my four-year "Titanic period" concerned my dealings with other people, in mostly aborted relationships. At least, however, I was coming out of my emotional shell and dealing with someone other than myself. Then, once my karma decided to brush itself off, my songs became more positive.

Now, I fall in love and live happily ever after.

## CHILDSTAR

### Words and music by Allee Willis

Standing in line for the big shot  
trying to get her autograph  
with all the other kids in line  
who had her look down pat.  
Big ruby lips that sang their way to fame.  
Had to sell her soul to buy herself a  
name.

Kissed so many cheeks, she couldn't  
have cared.

Did she know I was a Childstar?  
Did she know that I went very far?  
Did she know I was a Childstar?  
Ah Ah  
Ooh Ooh

I was Darla of Rascals' fame.  
I was Patricia to some Auntie Mame.  
I tapped around on a plastic heart.  
Beat Ol' Miss Rogers out of every part.  
My best friend was Natalie Wood.  
Ah Ah  
Ooh Ooh

Sinking a hook on the main drag  
trying to get a fish to bite,  
watching all the other girls as they do  
things right.

Big ruby lips that pucker by demand.  
Arms stretch around the world to hug a  
man.  
Catch so many fish they couldn't have  
cared.

Did they know I was a Childstar?  
Did they know that I went very far?  
Did they know I was a Childstar?  
Ah Ah  
Ooh Ooh

I danced on Bandstand before my teens.  
I won Academy Awards for my better  
scenes.  
Was Miss America for sexy legs.  
I sat on a throne and watched the cool  
kids beg.  
I ran around with Sandra Dee.  
Ah Ah  
Ooh Ooh

Ah Ah  
Doody-Doo  
Did you know I was a Childstar?

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by Rich Wiseman

# Bill Conti

## He Put the Musical Punch in "Rocky" and "F.I.S.T."

Ten years ago, in harder times, film scorer Bill Conti and wife Shelby slept on loose window shutters on a Rome sidewalk while they looked for a cheap apartment. Today, they sleep more comfortably – on a queen-sized bed with Italian hand-carved posts – in the airy \$300,000 L.A. house "that 'Rocky' bought." There's not a shutter in sight.

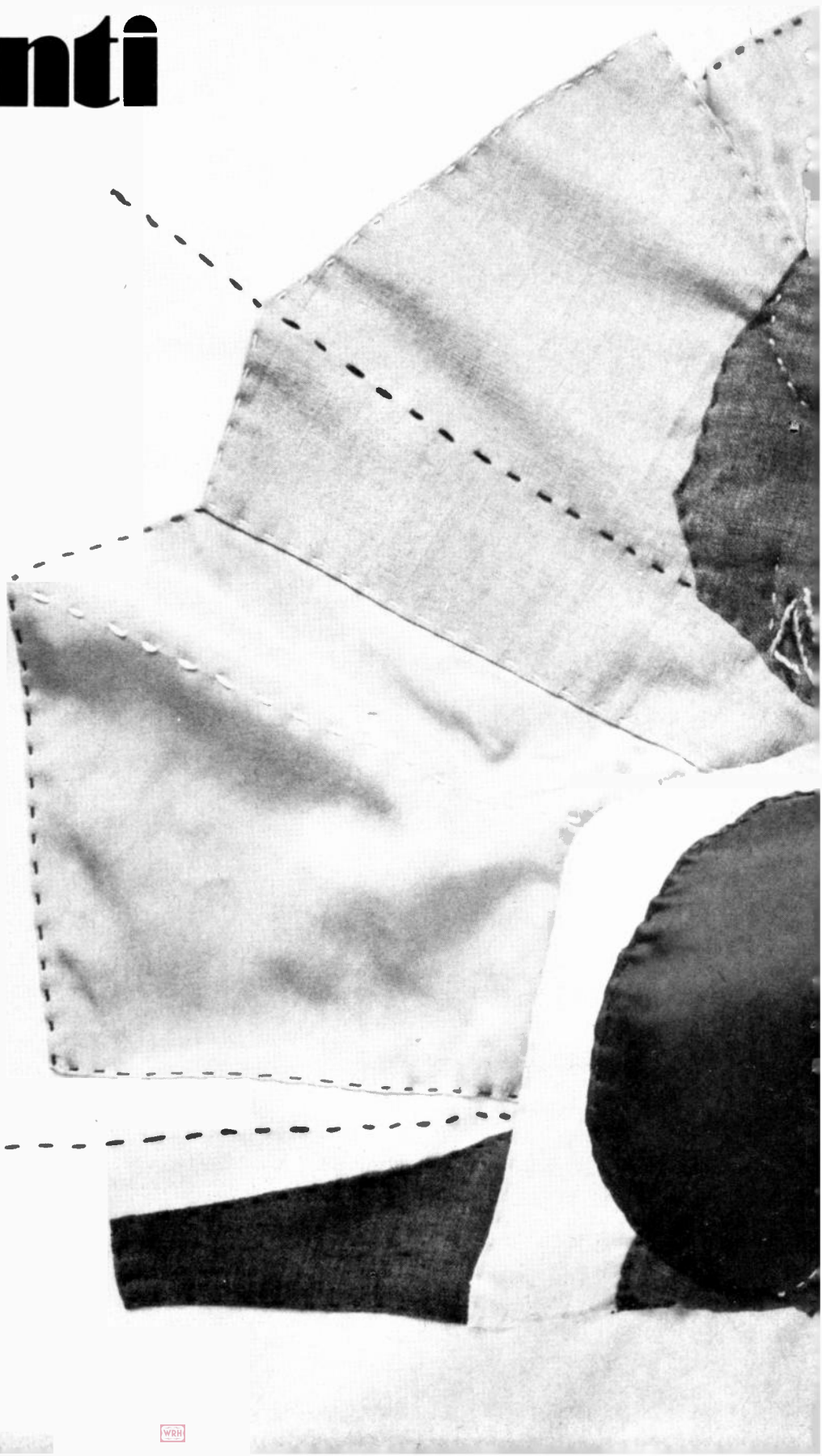
Conti, 35, the man who scored platinum with his 'Rocky' soundtrack album and No. 1 single, Gonna Fly Now, is, by his own estimation, "very hot" these days: "I'm coming off a big high, and I'm doing as much as I want to."

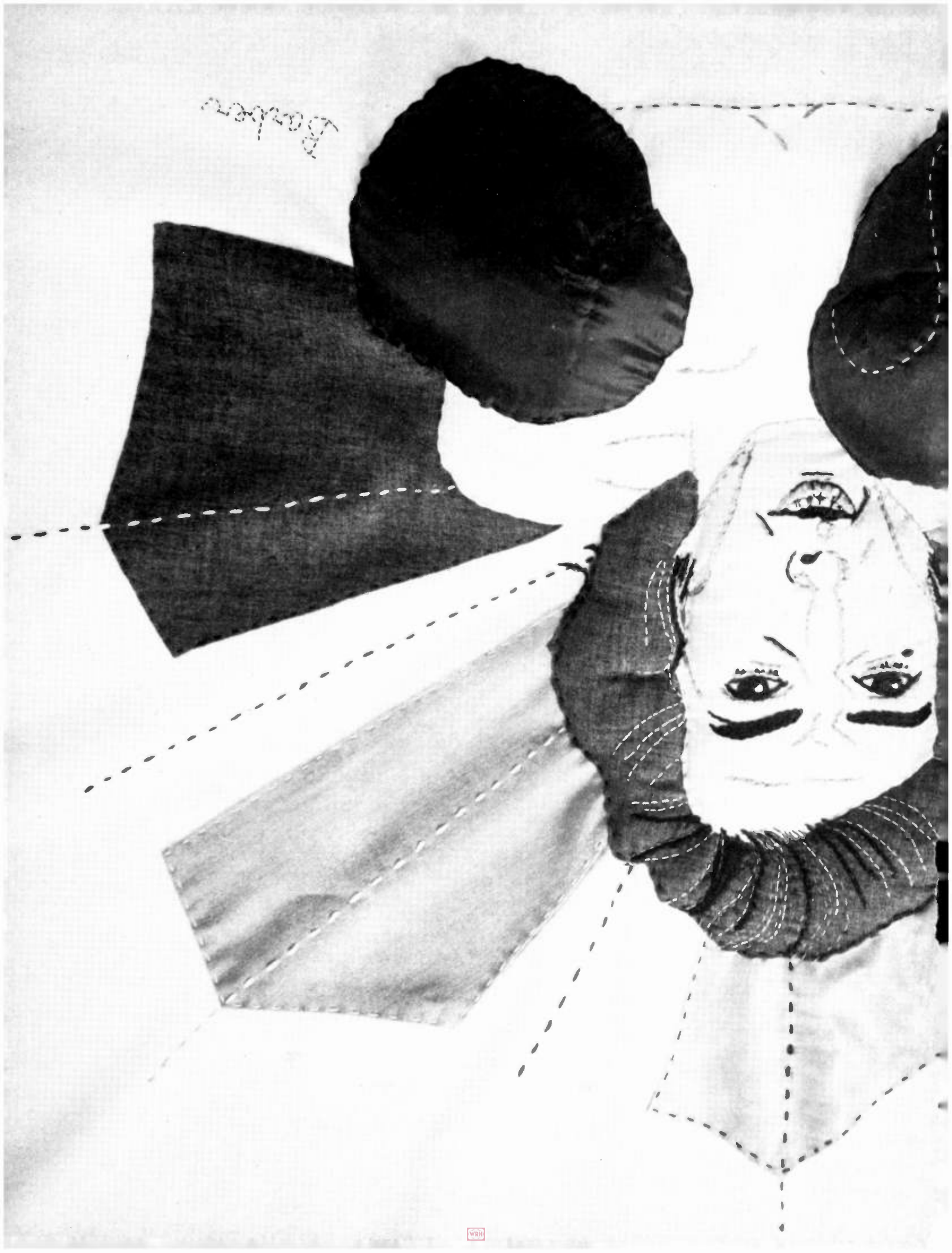
And that's a lot. As "F.I.S.T.," his second collaboration with "Rocky" star/screenwriter Sylvester Stallone, plays to good reviews and audiences around the country, Conti is writing music to Dino di Laurentis' remake of "Hurricane." He's also set to compose "Paradise Alley" – another Stallone flick – and a handful of other motion pictures by the end of this year. Then, farther down the line, there's the matter of that solo album ("My bag as much as 'F.I.S.T.'") and "Rocky II." About his arrival into main event music-making, Bill Conti could only sigh: "This is all I've ever waited for."

Conti was born in Providence, R.I., son of club/concert pianist Bill Conti Sr. His dad plopped Bill in front of the keyboard at 7, and, six years later, after the family moved to Miami, Conti played his first gig – as a substitute for dad in a local jazz club.

Saloon playing was to occupy Conti's nights for the next 15 years as Bill attended Louisiana State University – on a bassoon scholarship ("the easiest one to get – I learned to play in three months") – and Juilliard, where he received a master's in composition; and, later, as he searched for his niche in Rome.

Why Rome? "I followed one of my teachers. But I never intended to come back. The worst thing that can happen to





Robert

**“I’m a piecer-together guy,  
I might write the end first.”**



Photos by Loretta Ayeroff

## Bill Conti

a student is to graduate into the real world."

Having spent all their money on the one-way plane tickets, Conti and wife Shelby (who he'd met at LSU) soon got a taste of the real world, Roman style, as Bill took a piano-playing job – at \$5 a night.

Within a year it was \$100 a night for Conti's jazz trio, who became the toast of Rome's jet set. But the extra lira didn't bring fulfillment: "It all welled up inside of me, the feeling that I didn't know who I was. I decided I hated playing in the saloon, where they still wanted to hear Melancholy Baby. My two daughters were born already in Rome, right? And this is the end of my life."

Not quite. Conti quit the job, but not before having an encounter that would change his life. "On one of the last nights, an Englishman walks in: 'I'm a film editor.' I said, 'Oh. I do music for the movies' – lie – and he says he's going to Spain to do a picture. I said, 'Well, give me a call if you need somebody to do the music.' Sure enough, he calls two weeks later. I fly to Madrid. 'How do you do it? I usually do it like this' – I don't know what I'm talking about. So he helps me."

The film was "Candidate for a Killing." Soon, Conti was making his own killing on the European music front, scoring films, arranging records and conducting at various music festivals.

It was at the 1971 Venice Song Festival, in fact, that Conti made his U.S. film connection, with director Paul Mazursky. Conti ended up composing the music to Mazursky's "Blume in Love" in 1972, and, at his suggestion, returning to America, where, in 1975, he established himself as a comer by scoring Mazursky's "Harry and Tonto."

Several projects further down the line, Conti met up with another comer – Sylvester Stallone. At the time, "Rocky" was nearing completion, minus a score. Stallone's report of their encounter is printed on the inner sleeve of the "Rocky" soundtrack LP:

"I think I nodded . . . as I inspected Mr. Bill Conti. He was young. Thin. Acutely intense . . .

"When I wrote the script for 'Rocky,' I wanted passion music . . . a symphony of powerful men . . . I only wished the music could come from inside me, but I was born with ears of stone.

"Bill Conti shook everyone's hand and walked to the door. . . . Three weeks later, Bill Conti walked in . . . with music under his arm. The music began. I was sweating. I am impossible to satisfy, I thought. I was cheering!!!"

Publisher/editor Len Latimer and I thought it fitting to begin by discussing

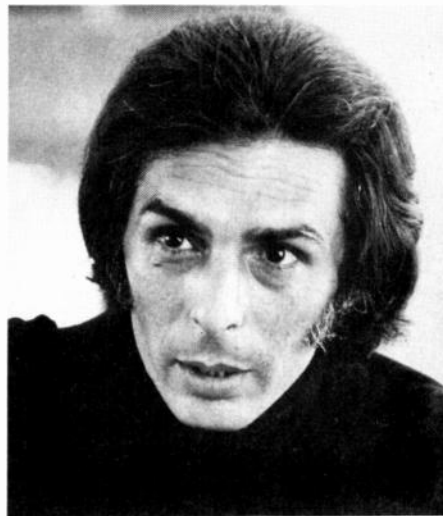
the film project that has made a champ out of the outspoken, high-energy and funny Bill Conti.

**When you walked into the project, "Rocky" was a sleeper. Did you think it was going to have the success it's had?**

No, I didn't know. No one knew. We worked on the project like everyone in this town is working on a project, giving 100%.

**"Rocky" might be a good case study of how you work. OK, you met with Stallone. What happened then?**

You must remember that the composer talks with the director, not the script writer and certainly not the actor. That Sly was around in postproduction



**If a director says to me, "Can you make it sound like Mozart or Michele Le Grand?" I say yes. I write music. Any kind you want.**

is to his credit — he was very concerned about the music. But it was director John Avildson who I worked with. He invited me to his house. He played slow motion footage of the fight. And he put the *Heroica Symphony* of Beethoven behind it. He said, "That's what I hear." But with my budget I didn't hear quite that many guys. Also, I said, "Hey, it's Philadelphia, '76, I don't buy Beethoven. I'll give you baroque. It's cheaper."

**Your budget must have been of the shoestring variety.**

\$25,000, and it was a package deal. I picked up the musicians' fees, the studio, everything. But, then again, the

whole score to "Rocky" went down in three hours, so I made some money.

**Three hours!**

I wanted to make money. I could have spent it all. I could have taken great pains and many hours, but I'm fast. I know how to get in the studio and make music.

**OK, speedy, back to the case study.**

So John and I start talking. I do a temp track with the piano. I bring it in; "Do you like it?" "I love it, I hate it. We've got to change this." We began working in that kind of way.

Certain things were cut to the music because at one point the producer said, "I don't want to see 15 rounds of a heavyweight fight: montage!" And then John and I discussed where the montage could be and how long, arbitrarily, we should make it. Knowing the footage — I saw some of the film — I prepared all those moments. I said, "Well, when he comes out for the third I'll make the noise in the orchestra like the bell, then I'll give you some 'I'll knock him down and he's going to get up again' music. I'll just write an opera, and you put the film to it."

**Sounds backwards. Don't film scorers usually work with a Movieola, editing their music to fit a given scene?**

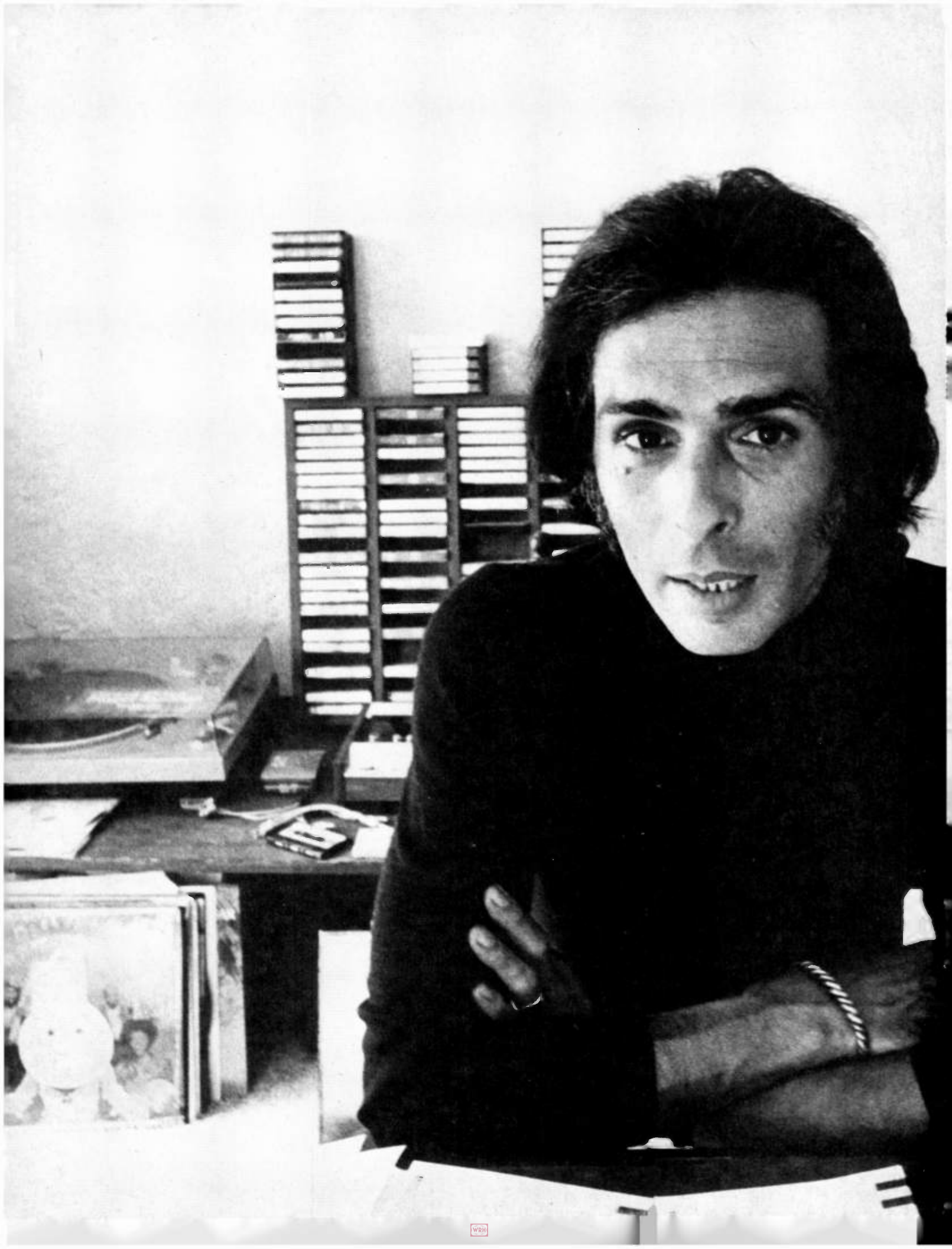
Yes, that's right, but that's not the way we did it this time. Three sequences — training montage, the fight, and the end of the movie — were cut to the music. Film scoring can be a collaborative art form.

**Talk about the writing of *Gonna Fly Now*.**

You mean the training montage. I wrote it so long, then I went, "Boy, I'd like to use some more footage; 'Remember when he was running?'" So I went home and made it a little longer. "Boy, maybe we could do those one-arm push-ups. I really want to get the stuff on the stairs, maybe have him run up the stairs in slow motion. John, it's getting long." So I'd go home and write some more. In other words, I didn't sit down and write it all the way through. I wrote a bit of it, John said "Give me more." Errrrgh! Errrrgh! Finally, it got puffed out to the length it is now.

**Those heralding trumpets at the beginning . . . loved it.**

Kind of bold. Gladiatorial without a doubt. I'm afraid there's no subtlety in



**I'm afraid there's  
no subtlety  
in the music to  
"Rocky." We  
thought people  
might laugh.**

the music. It's two guys going to fight. No one will care, but the fight is a fugue. There's a theme for Apollo, one for Rocky. It's done in a grand way.

Actually, we thought people might laugh . . . I'm telling you, no one knew what we had. I looked at John and John looked at me and said, "Hey, we're telling a simple story, but we believe it's really important. Go for it."

**And you got it — the No. 1 spot on *Billboard's* chart. Rocky didn't do as well with Apollo.**

If the people are with you, you can do anything. And if they're not, they'd say, "Oh, God, what is this, 'Hercules Meets the Gladiators'?"

**"F.I.S.T.," like "Rocky," is a "symphony of powerful men." Did**

**you strive to produce another Herculean score?**

Well, "F.I.S.T." is a period picture, 1938, the 40s. The music had to sound like that period. Norman Jewison, who directed it, said he wanted a score "like Max Steiner would have done it — old time," meaning classical orchestra, big orchestra, pretty theme but not weak. Noble, masculine.

Remember, when a director says, "I want it to sound like this," he's the boss. A film composer must have a command of that particular style. You get that from studying the masters. So if a director says to me, "Can you make it sound like Mozart . . . or Michele LeGrand, I say yes. I'm a composer in the baroque sense.

Some people don't understand this. When my wife went to the bank one

*Conti stands in front of his platinum harvest from "Rocky."*



## Bill Conti

day, she heard someone say, "Oh, I saw 'Unmarried Woman,' and it wasn't written by Bill Conti." She was waiting to hear the trumpets. But I can't bring all that fanfare to "Unmarried Woman." A film composer must serve the film every time.

Another thing: if the director takes my music out of the movie or doesn't play it loud enough — blah, blah, blah, all those words — it has no meaning to me. I make the music the best that I can and I really get off at that. The only day I live for is the day when I stand before the orchestra and hear the music.

**On "F.I.S.T.," did you have the same daily give-and-take with Jewison that you enjoyed with Avildson?**

Well, the film was cut in London. So because he was out of the country, it made it a little bit more difficult to be as close as I wanted.

I did go to London a couple of times. I came back with a videocassette of it, so I worked from that.

**Is that the way you like to work, with a videocassette at home?**

Yeah, today that's the way most guys do it.

**We have a feeling — what with the use of the London Symphony — your budget this time was not of the shoestring variety.**

I'll tell you this, my fee was more than my total budget for "Rocky." But, hey, we don't go big amounts in this end of the business.

**You have a lot of TV credits. How's the pay in comparison?**

For the Movie of the Week, \$5,000, \$6,000. And we're talking feature! That's not a lot of loot.

30 But there are ways. A theme song, for a series, you know, is worth more than the whole score.

**How long do you spend on a score? Was "F.I.S.T." another one of those three-hour wonders?**

No, no, no, no. It varies. Three, four weeks.

You see, there's this whole part before you actually sit down and compose. For example, I've seen "Paradise Alley" 10 times, and it's not even a fine cut yet. I won't begin writing it until Sly says, "Now, this is the way the film goes." By

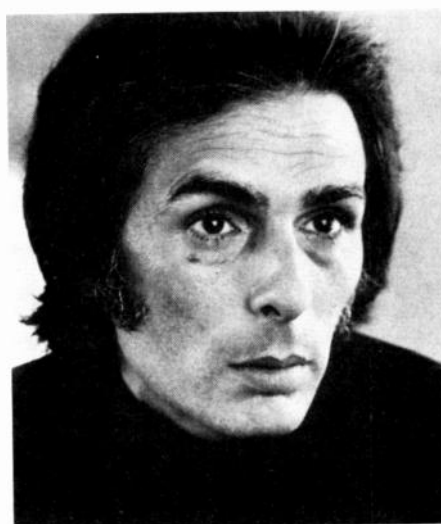
then I will have seen "Paradise Alley" 20 times. I will *know* "Paradise Alley."

**Are you always "on"? Are you thinking music when you're in the shower, or do you have to be sitting in front of a keyboard?**

My mind's going all the time. I don't need a keyboard. Take "Paradise Alley." I drive back from a screening one day. I go, "Hmmm," I get a thought, and I store it away.

**Do you hear melodies first, chord progressions?**

A bunch of changes might happen that I like, so I put a melody to them. Or I might get a melodic thing, a hook, and start filling around it. I'm a piecer-



**You can't talk to me in Kansas and say I'm going to write film music. For what? "Deep Plow"?**

together guy. I don't write from beginning to end. I might write the end first.

**Are you compulsive, keeping crazy hours?**

I'm a deadline guy. I had a prerecord session for "Hurricane," the di Laurentis film, last night at 7. I began writing at 5:30. But it's jive to say that I wrote the stuff in an hour and a half. I knew in my head what I wanted and all I had to do was write it down. It's so boring to sit down and write, boring as tears. But I had to do it, and I did it. At 7, I had two more bars to finish.

**Do you ever sit down to write — and nothing comes?**

Oh no, that's why I'm a pro. That's why the electrician who can write the greatest song and be on the hit parade

isn't in the same place that I am. I'm in a technical area for which I have trained. That training means that if the muse isn't there I will still write music. Any kind you want.

**Your mortgage must be an inspiration.**

That too! But I love music. I'm not in it for the money. I've never done anything else. I'm living in this house because I get a little hit. If I can't afford it next year, it goes away. I just do music. And I still drive a Corvair.

**Say someone has the classical training. What does it take to make it as a film scorer?**

Persistence. If it's your trip to say, "I need a lucky break to become a star, to get a better job," then you're in trouble, man. You'd be in trouble if you came and swept the pool. It doesn't happen like that. You can sit in Iowa and write the greatest music in the world, and no one will care that you're better than Beethoven. Beethoven was a hustler, a hustler. You've got to be too.

Pick any profession. Of the people who make it, the common denominator is not talent. It can't be. Otherwise, everyone who made it would be talented, and that's not true. The common denominator is persistence.

I'm a killer. I'm an Aries killer. Time has no meaning. If you think you're getting old when you're 28, 35 or 45, you're in trouble. The guy who makes it when he's 50 gets the same rush as the kid who comes out with a song at 18 years old and is on top of the world.

I get tapes: "Does my daughter have any talent?" Talent — who cares? Does she want to do it? Talent's important, but the biggy is that you gotta want it. You'll never talk to anyone who's made it who has a different rap.

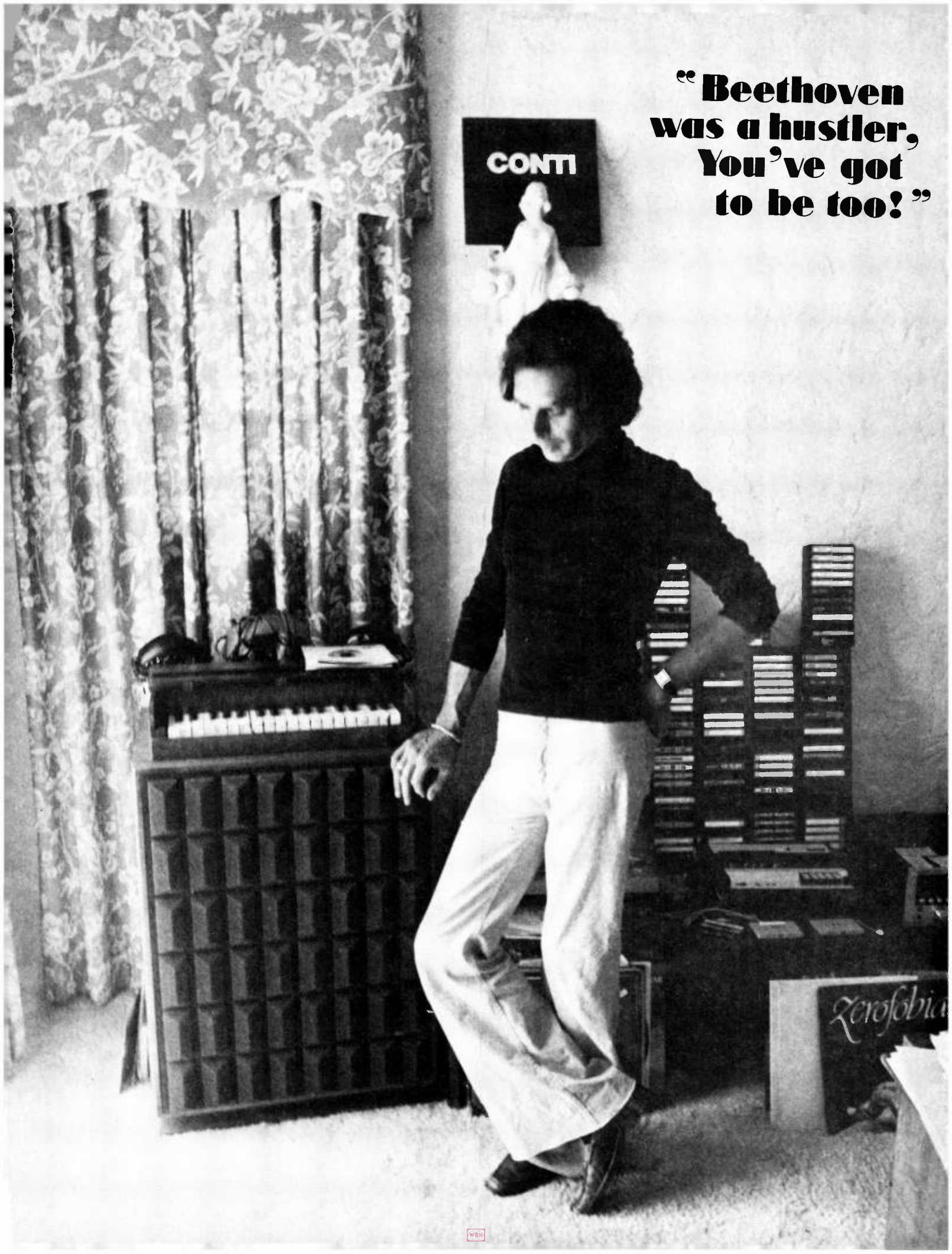
**Besides persistence, there's the matter of being in the right place, i.e. Los Angeles.**

Right. You can't be in Rome. Or New York. This is where they make films. You can't talk to me in Kansas and say I'm going to write film music. For what? "Deep Plow"?

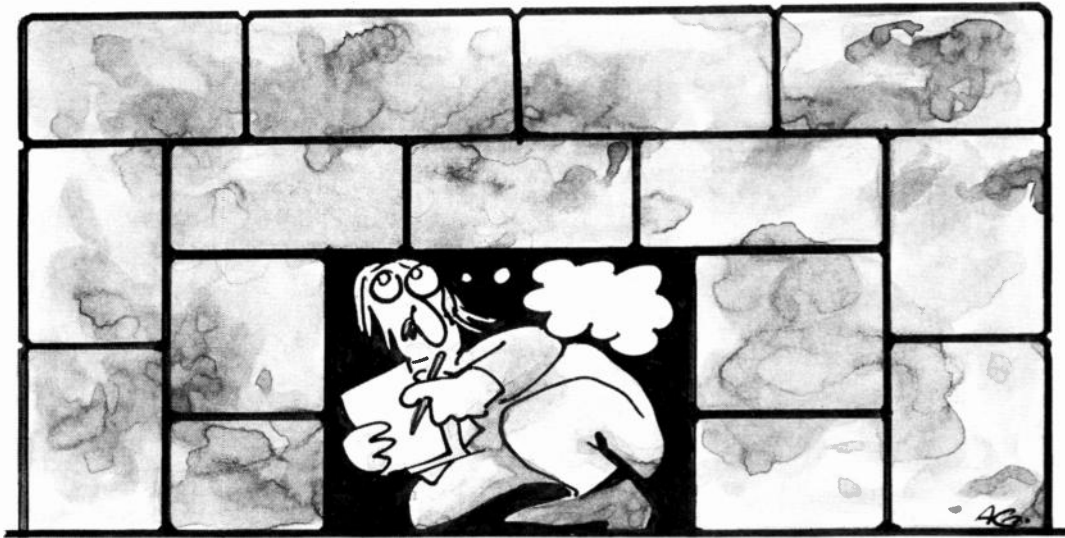
**Of the people who've made it in film scoring, who do you admire?**

Johnny Williams blows me away. Lalo Schiffrin is always into something new. Henry Mancini, a man who has worked on more pictures than I can imagine. Just go down the list. They're all good, they really are. For me to even be approaching their circle is an honor that you can't imagine.

**"Beethoven  
was a hustler,  
You've got  
to be too!"**



# Breaking Through Songwriters Block—



## A Psychologist's Guide

by **Chuck Loch**

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Let me introduce myself. I'm a psychologist specializing in helping people develop their creativity. Since 1974 I've worked with artists, writers, musicians, design engineers and even advertising executives. Here's how I do it.

Most clients come to me because they have developed a block. Something has stopped them from being as creative as they have been in the past and they want me to help them become creative again.

### The Four Common Blocks to Creativity

Their blocks are usually in one of four areas: 1) They are turning out a lot of

stale material. They can't seem to recapture that fresh outlook they brought to their media in the past. 2) They aren't able to reenter the artistic coma in which they used to spend so much time. Back in those good old days ideas used to effortlessly spring fully grown from their mind. 3) They have a great deal of trouble getting down to doing their creative task. At the least excuse, they'll put it off until tomorrow. 4) Finally, there is the group who have none of the other problems, who turn out a great deal of inspired work that they think is very creative. The only trouble is no one else does. Their work is continually criticized or rejected.

In my work I relate the problems of each type of client to what is known

about the processes of the brain during creativity. Then, I choose psychological techniques to facilitate the part of the process that seems to be stuck in each client. To show you what I mean, let's look at four hypothetical songwriters that have one of these common problems.

### Creativity Gone Stale

Larry, a composer, hasn't come close to writing a new melody in three months. All he can do is write trite phrases that everyone's heard before. What's worse, that's all he can hear in his own head. And the harder he tries, the more familiar everything sounds. He feels he's locked into a vicious cycle

and wants to break out. Here's what we do.

At our first meeting, I ask Larry to try some sensory awareness exercises. He seems to be so locked in on trying to write new sounds, that he is limiting his own new experiences, the raw material from which he should be able to draw for new creations. We begin by my explaining the activities and even doing them myself to show him what I mean. Then, he receives a practice sheet which explains the exercises and contains a schedule for him to complete as he does the exercises each day. The exercises begin by making him more aware of all his senses. He is given assignments to taste new food, tape record new sounds, feel new textures, and see new sights every day. As the weeks go by, the exercises gradually focus on his sense of hearing, and how to hear ordinary, everyday sounds in new ways. For example, one exercise that I gave Larry was very similar to "the Game" described in Tom Tryon's book *The Other*. It is also very similar to a set of activities performed in Sylva Mind Control classes for expanding one's awareness of the world by experiencing parts of it from new and unique viewpoints. Larry is asked to see the world through the eyes of people he wishes to write for. He is asked to imagine himself inside the young girl that he sees walking down Main Street with her lover, so obviously in love. He must concentrate on what it feels like to be her. As she eats the ice cream cone she is holding what does she taste and smell? As she gazes up at her lover's face, what does she see? What does it feel like to hold hands with him and lean on his shoulder? What rhythms does she hear as they walk, slowly at first, then picking up tempo as she races him across the street? What melodies are in her heart and welling up on her tongue as she just walks and talks with him secure in his love?

How many songs have come from songwriters observing other people and being able to imagine themselves see-



ing, hearing and feeling what those other people are experiencing. Close your eyes for a moment and imagine *The Girl From Ipanema* walking by to the melody of the Stan Getz classic. Or, see Sonny and Cher holding on to each other and ambling down the street to the strains of *I Got You Babe*.

### Lack of Creative Inspiration

Cindy, a lyricist, has a different problem. She used to be inspired all the time. She would get flashes of intuition



at the oddest times and would drop everything to sit down and write an entire poem complete with rhyme in the space of 10 to 15 minutes. Now, she has noticed these moments of inspiration are further and further apart. As a matter of fact, she hasn't had one in over a month and a half and doesn't know what to do.

The first thing I do in a counseling session is help her relax and imagine herself back in the past experiencing former artistic comas. I ask her to tell me what time of day each was, where she is at, what she had just been doing, what's around her, what did she eat or drink recently and who is she with or who had she just been with. I am trying to find patterns of stimuli or behavior in her lifestyle associated with her moments of inspiration. Once I find them, treatment is to have her recreate those patterns to see if inspiration will reoccur.

The time of day at which she used to become inspired is very important because it gives a clue as to when her natural brain rhythms associated with creativity most often occur. People are most often creative just after they get up in the morning or just before they go to bed at night. This is because their brain rhythms are slower at these times. Slower brain rhythms allow the right side of the brain, the right cerebral hemisphere, to do most of the processing of information. It is this side of the brain that allows information from many sources to be combined simul-

taneously in new ways. The result of this new combination of information is a creative thought or an inspiration.

Obviously, then, the first thing for Cindy to do is take her time while getting up or going to bed and try to lightly think about writing more often during these times.

There are also certain relaxation exercises that can help her slow down her brain waves at other times of the day when she has some time to create. Being in the right surroundings, with the right people and eating and drinking the right foods and beverages will also help her by signalling to her that it's all right to become inspired. Psychologists call this phenomenon discriminative stimulus control. It's almost like providing a lifestyle security blanket which makes her feel safe and secure enough to create. If she can increase the time she spends under the conditions which have facilitated her creativity in the past, she is more likely to be creative again.

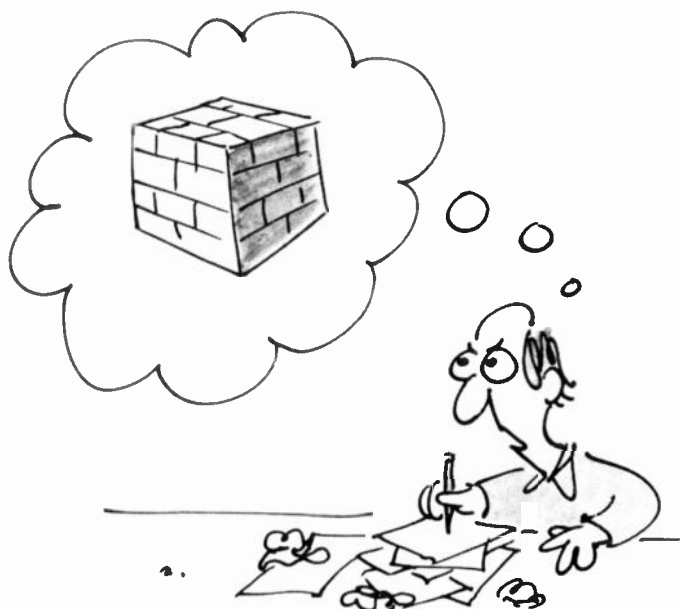
How many songwriters have become inspired enough to write a song while showering, shaving or dressing, or while sipping a warm glass of milk, a hot toddy or undressing for bed? The song *Day Dream Believer* by the Monkees describes feelings unfolding in front of a morning mirror. Does the song mirror its creation?



### Creative Procrastination or Fear of Being Able to Create Again

Jerome feels he has a problem far worse than any of my other clients. He can't even bring himself to place a pen on paper. Something is always coming up. He needs to modify his behavior by a process of successive approximation that will help him spend more time each day in songwriting.

The first step in changing his be-



## Songwriter's Block

havior is to find out just how much time he is now spending with his guitar and tape recorder. He is asked to keep records of this time for one week. His average time per day is calculated from these records. This becomes his base rate with which he is comfortable.

To increase his time from the base rate of five minutes per day, I take advantage of the slow brain rhythms he is likely to have first thing in the morning. I have him set his alarm five minutes early the first day. Immediately on arising, before he does anything else (except perhaps visit the john), he is to turn on his tape recorder and pick up his guitar and play whatever comes into his head for five minutes. Afterwards, he is not to listen to the tape. The next day he arises 10 minutes early and plays and records for 10 minutes. Each day thereafter for one week he successively increases the time by five minutes. Then at the end of the week, he can play the entire tape and hear his improvement.

The following week, in addition to the morning sessions I give Jerome some relaxation instructions which he can use in the middle of the day whenever it is convenient for him and we record a new base rate of time spent in songwriting. The week after that, we begin to increase the new base rate by five minute intervals per day until Jerome can sit

down and work on songs for up to an hour or more at any time he chooses, as long as he meets a daily goal he sets for himself.

We've all heard lyricists and composers on the pages of *Songwriter* say that songwriting is hard work and takes discipline. They're right, of course! I've developed methods to help people learn the discipline if they want to write badly enough.

### Delusions of Creativity — Problems of Quality

Toni comes to me very sad. She feels so out of step with what publishers want. She has submitted song after song after song. She doesn't have any trouble writing. And, she has high hopes for each song she writes. She thinks every one will be a hit. So far, however, no publisher has bought a single song.

I start with Toni by asking her what types of songs she likes, to bring me in a few albums by other artists that she really admires. We listen to the cuts that she is most attracted to and analyze them. What beat or tempo do they have, fast disco, or slow ballad? What can she identify about the melody or words that makes it a hit? We make a list of the word phrases, metaphors and similes that set these songs apart from others. Then, we compare her work to these notes of what works on the albums of

others. We also examine these "tricks of the trade" to find those she feels comfortable with. Finally, we explore how she can fit the ones she feels most comfortable with into her unique style.

She may not know her style or be able to recognize it. In this case, we look long and hard at her work trying to recognize common patterns or threads that run through it from song to song. Does she write about similar themes? Unrequited love? The death of a feeling person? Or, the heat of passion? How could she say these things better, yes, even in a more commercial way, borrowing from what she's learned from analyzing the work of others she likes, while still feeling good about her own work? This is the question she answers in our final sessions.

All songwriters borrow a little bit from the works of others they've heard. This is a natural, unconscious learning process.

### A Creativity Development Program

Many artists who come to me do not have one clearly identifiable block like Larry, Cindy, Jerome or Toni but have a combination of problems. I also see a number of people who have never thought of themselves as being creative but who want to be. For these clients I have developed a complete creativity development program which combines all of the techniques I've described so far. In my article next month, I will describe this program to you.

\* \* \*

*Editor's note: Chuck Loch is presently vice president of research and development for Prep, Inc. of Trenton, N.J., where he has conducted attitude change research for the Maryland State Department of Education and developed an occupational training system for "special needs" students and adults. He also writes songs.*



Illustrations by Alex Granado

## Who's Who from page 12



### NEW YORK

**Julie Lipsius, vice president and general manager**  
**Roadshow Music Group**  
**Desert Rain Music Ltd. (ASCAP)**  
**Desert Moon Songs Ltd. (BMI)**  
**850 7th Ave.**  
**New York, N.Y. 10019**  
**(212) 765-8840**

**Other office: Los Angeles**

**Also: Roadshow Records**

Julie Lipsius was studying in France and decided she wanted to stay there. She went to work in Paris as a temporary clerk, typing filing cards for a music publisher; went on to be a secretary for WEA; transferred to an assistant's position at the newly formed Warner Brothers France office and worked her way up to general manager there. After seven years in the music business in France, Julie returned to the United States and began working for Roadshow in the summer of 1977.

Roadshow is owned by Fred Frank and Sid Maurer. Fred was in promotion at Epic when Donovan was in his heyday and Sid was Donovan's manager. The Donovan connection brought them together and the first record their company produced in 1974, *Do It Till You're Satisfied*, by the B.T. Express, put Roadshow on the map.

Roadshow still produces B.T. Express, and their roster has expanded to include United Artists' Brass Construction (co-produced with Jeff Lane), Eon on Ariola and these artists on Roadshow Records: Morning Noon and Night, Mark Radice of Aerosmith, the Winners, Canadian group Vehicle, and Enchantment, the group that had an R&B No. 1 hit with *It's You That I Need*.

Roadshow also has an expanding roster of gospel artists such as Shirley Caesar and the Roadshow-Hob line of songs with recordings by the Mighty Clouds of Joy and the Rev. James Cleveland. Roadshow does a lot of disco production, too.

All of Roadshow's artists are open to outside material and the publishing company seeks songs for placement with artists on other labels. Julie is looking for pop material and modern gospel songs with universal appeal. Their new artist, Billy Kirkland, will be recording soon and needs pop material. Julie also is interested in new pop

singer/songwriters. Material should be submitted on 7½ ips reel-to-reel tape or cassette with lyric sheets. Send no more than three songs and include a self-addressed, stamped envelope or your tape will not be returned.

Julie advises, "Remain tenacious. Don't be discouraged when your music doesn't suit the particular company you submit it to. Different companies are looking for different things, so a rejection doesn't mean your song is bad, just that it can't be used by that company."



### LOS ANGELES

**R. Dean Taylor, president**  
**Hot Egg Music (BMI)**  
**Ragamuffin Music (PRO-CAN)**  
**6515 Sunset Blvd. Suite 309**  
**Hollywood, CA 90028**  
**(213) 464-9903**

**Also: RDT Production, Jane Records and Autumn Records**

**Other office: Biloxi, Miss.**

Canadian-born R. Dean Taylor started singing at country & western shows in Toronto at age 12. Hooked on the music business, he went to Detroit and was soon signed by Brian Holland of the famous Holland/Dozier/Holland producing team at Motown. Dean wrote and produced *Love Child* and *I'm Living In Shame*, recorded by the Supremes; and wrote *I'll Turn To Stone* and *I'm In A Different World* for the Four Tops, *Just Look What You've Done* for Brenda Holloway, and *All I Need* for the Temptations. His crowning Motown achievement was writing, producing, arranging and singing his million-seller *Indiana Wants Me*, making him the first white artist at Motown to chart No. 1.

In 1972, after 10 years with Motown, Dean formed his own RDT Productions, Jane Records and Autumn Records, and Hot Egg and Ragamuffin Music companies. Dean cut and released 11 singles in his own studio last year. His own records of *Walking in The Sun*, *We'll Show Them All* and *Let's Talk It Over*, have been successful in Canada. He is actively getting covers on the songs his companies publish. Dean has produced for Pye Records, Chrysalis, Polydor, CTI and A&M Records, and is producing his own album. At the beginning of this year, he wrote and produced the soundtrack for Lone Star Pictures' "King Of The Hill," to be released this summer.

Dean is looking for singer/songwriters, songwriters, and Top 40 pop,

country pop and bubblegum material. For ease of handling, Dean asks that you send no more than three songs on reel to reel 7½ ips tape on reels no smaller than five inches, with leaders between the songs. Enclose lyric sheets. Because so many tapes are submitted, you must follow these instructions or your tape will not be reviewed. Include a self-addressed, stamped envelope, or your tape will not be returned.

Dean sounds off, "A lot of songwriting friends come in to use my studio practically bleeding all over the floor, and it really bugs me. The head of a big publishing company doesn't have time to see all the writers off the street, so they hire two or three people to screen material. It offends me that they're often not qualified for the job. They have no track record and couldn't hear a hit if it flew up their pants. They tell you to leave your tape and then send it back with a form letter, or maybe you're a country writer and they tell you to write R&B and your songs get worse. This discourages new writers, and so many of the people they see at publishing companies are like that. They have no power and have to send everything upstairs where the real decisions are made, and it's like musical chairs how often they lose their jobs. These are the people who scramble songwriters' minds and leave them with bitter opinions of the business.

"There are people out there who are good, who have experience and who care. Find out who they are. Don't let the others discourage you and rip your creativity apart. Don't let them kill you when they say 'no'."



**John Mahan, West Coast regional director**  
**American Society of Composers, Authors and Publishers**  
**6430 Sunset Blvd.**  
**Hollywood, CA 90028**  
**(213) 466-7681**

**Other membership offices: New York, Nashville and London**

John Mahan has an extensive background in practically all phases of the music business. He worked in radio for 16 years in the Philadelphia area, announcing, producing and programming. He was head of East Coast sales for Epic Records and moved to the West Coast to open its offices there. After serving as sales manager for MGM Records, John went into independent pro-

*continued on page 45*

# Changes in AGAC's New Publishing Contract Outlined

by Alvin Deutsch

Since 1948 the American Guild of Authors/Composers has published and disseminated a music publishing contract often heralded as the best songwriters' contract in the business. That contract reflected both the copyright law and the business of music as it existed in 1948. Its many provisions, such as detailed accounting, arbitration of disputes, sheet music royalty adjustment to reflect increased selling prices, and the obligation to secure the writer's permission when granting certain exclusive uses, found their way into other music publishing contracts.

However, too often, key provisions of

the AGAC contract were criticized as being "outdated." In response, AGAC has often been heard to say: If the publisher's obligation to secure a recording; to permit a writer to examine the publisher's books and records to enable a writer to secure revestiture of copyright upon the publisher's default; and, above all, to return to the writer worldwide rights at the conclusion of the first term of copyright are "outdated," then AGAC stands accused.

With the enactment of the new copyright law, AGAC believed it imperative that it review its contract to see what changes in the law and in the music

business warranted revision. AGAC's Contract Committee in Los Angeles and New York labored many months in reviewing the 1948 contract to effect those changes. One of their initial decisions was to retain as much of the original contract as possible and merely change those provisions demanded by the enactment of the new copyright law and the music business.

After their task was done, the Contract Committee first prepared a "marked-up" version of the final contract which was mailed to more than 300 members of the music industry. This version contained not only the new contract language but the existing provisions that were being retained and those that were to be eliminated.

During the same week that the copyright law went into effect, AGAC's 1948 final contract was on the market. Here are the major changes, complete with corresponding excerpts from the contract:

## 1. Term of Contract

The new copyright law provides that the period a publisher can exercise control over a song is 40 years from the date of contract or 35 years from date of publication, whichever is shorter. Under Paragraph 1 of the 1978 contract, a writer is in a position to negotiate a *shorter term*, by inserting a fewer number of years in the space provided.

1. The Writer hereby assigns, transfers and delivers to the Publisher a certain heretofore unpublished original musical composition written and/or composed by the above-named Writer now entitled ..... (hereinafter referred to as "the composition"), including the title, words and music thereof, and the right to secure copyright therein throughout the entire world, and to have and to hold the said copyright and all

## Bob Dylan supports AGAC

American Guild of Authors & Composers  
40 West 57th St., N.Y.C. 10019  
6430 Sunset Blvd., Hollywood, Cal 90028



Please send information about AGAC.

Name

Address

City

State

Zip

in connection with the composition, the Publisher shall be entitled to share therein. A bulk or other said bulk or block license. A bulk or other foreign, whereby rights are granted in the extent that the Publisher and Writer agree thereto, it is agreed that no licenses for the use of the composition by means of recording, or for which licenses were not granted, shall not, without the written consent of the composition, or (ii) for the execution of time, or for any territory, other than the representation of the composition in position in synchronization with sound composition or a quotation or excerptation. If, however, the Publisher shall telegram, specifying the price or other compensation, including the price or other compensation, the Publisher may grant thereto, the Publisher may grant consent of the Writer. Such notice shall be signed or at the address or address any portion of the receipts which received directly from the license receipt thereof by the Publisher, ownership of said trust fund by the Publisher agrees that it will not issue any Writer does not participate.

On all regular piano copies, orchestrations, band or other arrangements and other reproductions of the composition or parts thereof, in whatever form, include or cause to be included, in addition to the copyright notice, the name of the similar requirement in every license or authorization issued by it with respect to the composition.

rights of whatsoever nature thereunder existing, for (not more than 40) years from the date of this contract or 35 years from the date of the first release of a commercial sound recording of the composition, whichever term ends earlier, unless this contract is sooner terminated in accordance with the provisions hereof.

## 2. Royalties

The only change from the prior contract is in the sheet music royalties which are now based on a percentage of the wholesale selling price.

4. In consideration of this contract, the Publisher agrees to pay the Writer as follows:
- \$..... as an advance against royalties, ...
  - In respect of regular piano copies sold and paid for in the United States and Canada, the following royalties per copy:
    - .....% (in no case, however, less than 10%) of the wholesale selling price of the first 200,000 copies or less; plus
    - .....% (in no case, however, less than 12%) of the wholesale selling price of copies in excess of 200,000 and not exceeding 500,000; plus
    - .....% (in no case, however, less than 15%) of the wholesale selling price of copies in excess of 500,000.

## 3. Release of a Commercial Sound Recording

This is a major change from AGAC's prior contract. Under the 1978 contract, the publisher must cause a commercial sound recording to be released within the period negotiated but in *no event more than 12 months* from the contract date. If the publisher is not successful in securing a recording, it must pay the writer not less than \$250 as a bonus if it wishes to secure an additional period to cause such commercial sound recording to be released. *This period cannot exceed six months.*

If, by the expiration of the applicable time period, a commercial sound recording has not been released, then the contract automatically terminates.

6. (a) (i) The Publisher shall, within (insert period not exceeding 12 months) months from the date of this contract (the "initial period"), cause a commercial sound recording of the composition to be made and released in the customary form and through the customary commercial channels. If at the end of such initial period a sound recording has not been made and released, as above provided, then, subject to the provisions of the next succeeding subdivision, this contract shall terminate.

(ii) If, prior to the expiration of the initial period, Publisher pays the Writer the sum of \$..... (insert amount to be not less than \$250) (which shall not be charged against or recoupable out of any advances, royalties or other monies theretofor paid, then due, or which thereafter may become due the Writer from the Publisher pursuant to this contract or otherwise), Publisher shall have an additional ..... (insert period not exceeding six months) months (the "additional period") commencing with the end of the initial period, within which to cause such commercial sound recording to be made and released as provided in subdivision (i) above. If at the end of the additional period a commercial sound recording has not been made and released, as above provided, then this contract shall terminate.

## 4. Piano Copies, Arrangements and Lead Sheets

Paragraph 6(c) of the 1978 contract gives the writer the option to require the publisher to either print and offer for sale regular piano copies of the musical composition or to make a piano arrangement or lead sheet, and provide the writer with copies of same.

6. (c) The Publisher shall (select i or ii)
- within 30 days after the initial release of a commercial sound recording of the composition, make, publish and offer for sale regular piano copies of the composition in the form and through the channels customarily employed by it for that purpose;
  - within 30 days after execution of this contract

make a piano arrangement or lead sheet of the composition and furnish six copies thereof to the Writer.

## 5. Derivative Works

The contract protects the writer against the publisher continuing to control derivative works after termination of the contract.

13. No derivative work prepared under authority of Publisher during the term of this contract may be utilized by Publisher or any other party after termination or expiration of this contract.

## 6. Arbitration

Provisions for arbitration have been simplified. The arbitration will be held in accordance with the rules of the American Arbitration Assn.

17. Any and all differences, disputes or controversies arising out of or in connection with this contract shall be submitted to arbitration before a sole arbitrator under the then prevailing rules of the American Arbitration Association. The location of the arbitration shall be New York, New York, if the Writer on the date of execution of this contract resides East of the Mississippi River, or Los Angeles, California, if the Writer on the date of execution of this contract resides West of the Mississippi River. The parties hereby individually and jointly agree to abide by and perform any award rendered in such arbitration. Judgment upon any such award rendered may be entered in any court having jurisdiction thereof.

## 7. No Countersignature

No longer will it be necessary to send the AGAC Contract to AGAC for countersignature. However, as the contract indicates on the top of its first page and below the signature line, if any changes are made the writer should consult with AGAC.

*Editor's note: Alvin Deutsch is a New York attorney and counsel to the American Guild of Authors and Composers.*

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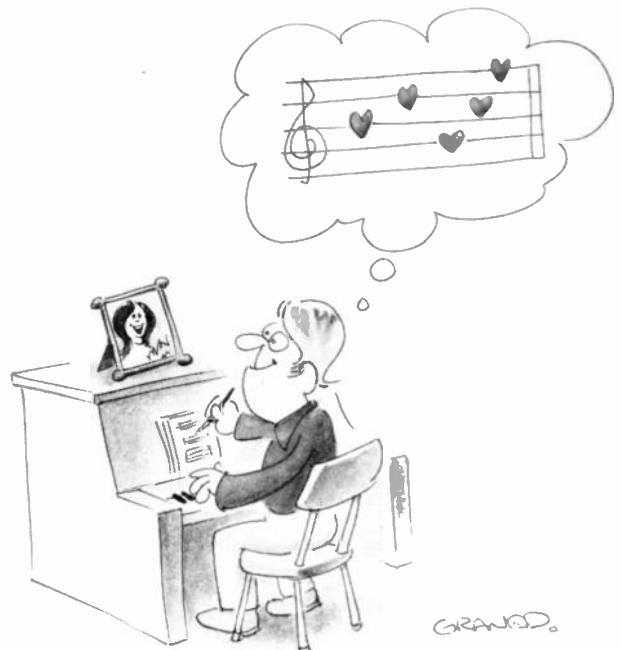
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## Dylan Pleases, Teases and Turns his Songs Inside Out



Los Angeles Times Photo

**Bob Dylan**  
Universal Amphitheater  
Los Angeles  
June 2, 1978

"He not busy being born is busy dying." Bob Dylan first sang those words,

out of *It's Alright Ma*, in 1965. Judging by the show he put on at the Universal Amphitheater — a show he'll be taking around the country this fall — he's not getting any older.

I first heard Dylan in 1963, when I recoiled to the sound of him whining his way through *Blowin' in the Wind* on the radio. I learned to live with and even love that bizarre voice as I followed Dylan through his folksy, surreal rock poet, country gentlemen and Rolling Thunder gypsy phases. Though my passion for his music has had its ebbs and flows, he's always kept my interest. That's the highest compliment I can give an artist.

At the Amphitheater, Dylan unveiled phase five: rock showman. Supported by three backup singers and an eight-piece band that mixed R&B, jazz, mainstream rock and disco (you heard me) flavors, Dylan put on a thoroughly entertaining 26-song, two-hour-plus show that mixed old song and new and had the crowd cheering throughout.

When I say entertaining I mean that in the conventional sense. There, for all 5,200 people to see, was Dylan, sans guitar, cavorting around the stage with mike in hand, vamping out the words to *Ballad of a Thin Man*; Dylan actually

talking to the audience between songs (after *Shelter from the Storm* and *Love Minus Zero — No Limit*, for example: "Those two songs are the story of my life"); Dylan even *shaking hands*, Gatling-gun fashion, with front-row fans after the encore, *The Times They Are a Changin'*. After seeing Dylan barely acknowledge audiences, the contrast was electrifying.

I was better prepared for the changes in Dylan's music. I've never heard Dylan sing the same song the same way twice, and he didn't bring any carbon copies with him this time. *Tangled Up in Blue* and *I Want You* were virtually unrecognizable, performed slow and jazzy, and featuring some great sax work by ace session player Steve Douglas. *Mr. Tambourine Man*, with Douglas on piccolo, and *I Don't Believe You*, featuring nice mandolin work by David Mansfield, were sped up, with the latter taking on a discoish punch. Though to my ears Dylan has sometimes failed in turning his songs inside out, I admire his "nothing is really sacred" approach towards his music. There's a message in that for any songwriter.

Other notes: the overall sound was more teasing than intimidating, in contrast to Dylan's music with The Band, circa 1974. Happily, Dylan's voice was a few notches more varied and sensitive than his Band bellow. Even the order of Dylan's songs reflected his warmer, more open stage stance. Instead of ending with his old standby, the taunting *Like a Rolling Stone*, Dylan closed with the softly moving *Forever Young*.

Which brings us back to that line about he not busy being born. . . .

— **Rich Wiseman**

### Deck the Stores With Tracks of Holly: It's Re-Release Time



**20 Golden Greats**  
Buddy Holly/The Crickets  
MCA Records

**Soundtrack**  
The Buddy Holly Story  
Epic Records

"Buddy Holly lives" all right (to quote the graffiti on the cover of the MCA album), and 1978 should be his biggest year yet. The trailblazing rock and roller, who died in a plane crash in 1959 at the age of 22, is now being feted with "The Buddy Holly Story," a well-reviewed Columbia Pictures release; the movie's soundtrack LP; and the MCA greatest hits release. This, after Linda Ronstadt struck gold with a Holly tune — *It's So Easy* — for the second time (*That'll Be the Day* was the first).

Obviously, *It's So Easy* for MCA to repackage Holly — Decca, a subsidiary, released the two-record set, "Buddy Holly: A Rock & Roll Collection," several years back. Fourteen of the "Greats," in fact, are found on the "Collection" LP. I could *Rave On* about this exploitation, but what should we expect of a parent company that bites off as much as the public will chew (I'm referring to "Jaws 2").

Still, I have nothing but *Words of*

*Love* for the songs, on whatever reissue they appear. Talk about hooks — *Oh Boy!* — Buddy wouldn't have needed that underwater power line to attract Jaws 2, he could have dangled one of his lead sheets. Twenty years after they were written, the songs, with the Crickets' sparse yet punchy backing, still stand as models of crispness, economy and tastefulness. They're great fun too.

But a Buddy Holly listening experience always brings out mixed emotions in me. I hear the songs, revel in the clean production and Holly's quirky yet warm voice and I can't help but wonder how rock music today would have been different if Buddy Holly hadn't decided to take that plane into a blinding Iowa snowstorm. His talent will *Not Fade Away*.

Gary Busey, who portrays Holly in the movie, does him justice on record. A Texan like Holly, Busey grew up idolizing his subject. But while Busey brilliantly captures Holly's vocal flavor, in-

cluding Holly's hiccupy bursts, he doesn't ape Holly's versions of the songs. There's a freshness and feeling in his delivery, stemming, apparently, from years of living those songs himself.

Still, if it's a matter of choosing between one LP or the other, start with the real thing. Then, a visit to your local movie theater to catch "The Buddy Holly Story" won't be far behind.

—R.W.

## Quick Picks



**Rita Coolidge**  
*Love Me Again*  
A&M Records

It's great that Rita's broken out of shadows of her own to establish herself as one of pop/rock's top female vocalists. Great for her and great for songwriters, since she doesn't write! Good collection of tunes, including the title song, co-written by one of our authors this issue, Allee Willis. Only wish that Rita would have sung two more new ones in the place of *Bye Bye Love* and *You're So Fine* — the remake derby is glutted enough!

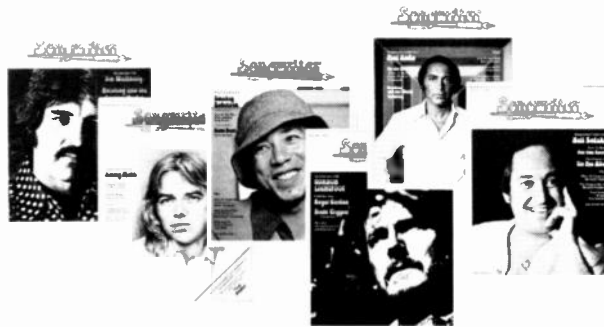
**Andy Gibb**  
*Shadow Dancing*  
RSO Records

The album's aptly named, as Gibb dances in his brothers' pop/disco shadows all LP long. The sparkling title tune and No. 1 hit is an Andy/Barry Gibb collaboration, while all five tunes on the low-key/lower interest second side are penned by Andy alone.

**Bonnie Tyler**  
*It's a Heartache*  
RCA Records

The title tune is destined to be one of the year's blockbuster singles. The songwriting/producing team of Ronnie Scott and Steve Wolfe wrote it, along with five other cuts. Bonnie also acquits herself well on Stevie Wonder's *Living for the City* and Goffin/King's *Natural Woman*. Some tunes lag, though, giving a heavyish feel to the LP. — R.W.

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**They're Available. Below Is A Brief Description Of Issues You Might Have Missed And A Coupon From Which You Can Order Your Back Copies.**

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Dec/75 — Alan O'Day, Alternative Chorus, Songwriter's Showcase, Copyright Revision Bill.

Jan/76 — Gordon Lightfoot, Publisher Rap, Steve Cropper.

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Mar/76 — Jimmy Webb, Karen Hodge, How to get a good mix.

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# Songwriter

● indicates those artists who record songs by other writers

## Country Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. J. Bettis R. C. Bannon	Only One Love In My Life	● Ronnie Milsap	WB Sweet Harmony ASCAP/Tamela BMI (RCA)
2. K. Rogers S. Glassmeyer	Love Or Something Like It	● Kenny Rogers	M-3 Cherry Lane ASCAP (United Artists)
3. B. Cannon G. Dunlap	I Believe In You	● Mel Tillis	Sabal ASCAP Sawgrass BMI (MCA)
4. H. Bynum D. Kirby	There Ain't No Good Chain Gang Tonight	● Johnny Cash ● Waylon Jennings	Tree BMI (Columbia)
5. R. Vari Hoy D. Cook		● Barbara Mandrell	Tree BMI Cross Keys ASCAP (ABC)
6. D. Addrisi D. Addrisi	Never My Love	● Vern Gosdin	Warner-Tamela BMI (Elektra)
7. C. Putnam S. Throckmorton	When Can We Do This Again	● T. G. Sheppard	Tree BMI (Warner/Curb)
8. A. Ray J. Raymond	You Don't Love Me Anymore	● Eddie Rabbitt	Briarpatch/Deb Dave BMI (Elektra)
9. L. Kingston J. Rushing	Pittsburgh Stealers	● The Kendalls	Hall Clement BMI (Ovation)
10. T. Seals E. Setser	Weekend Friend	● Coni Hunley	Down In Dixie Irving BMI (Warner Bros.)

## Soul Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Q. Jones N. Ashford V. Simpson E. Gale S. Gadd R. Tee R. MacDonald	Stuff Like That	Quincy Jones	Yellow Brick Nick-O-Vol ASCAP (A&M)
2. R. James	You And I	Rick James	Jobete ASCAP (Gordy)
3. K. Gamble L. Huff	Close The Door	● Teddy Pendergrass	Mighty Three BMI (Philadelphia International)
4. J. H. Fitch R. Cross	Shame	Evelyn Champagne King	Dunbar Mills & Mills BMI (RCA)
5. J. Johnson P. Kibbie	Boogie Oogie Oogie	A Taste of Honey	Conductive On Time BMI (Capitol)
6. P. Jabara	Last Dance	● Donna Summer	Primus/Olga BMI (Casablanca)
7. G. Askey	Runaway Love	Linda Clifford	Andrask/Gemigo BMI (Curtom)
8. D. Ervin K. Pierce	Love To See You Smile	● Bobby Bland	Alvert BMI (ABC)
9. G. Clinton W. Collins	Funkentelchy	Parliament	Rick's Malibu BMI (Casablanca)
10. J. Shamwell	Can't Give Up A Good Thing	Soul Children	Groovesville BMI (Casablanca)

## Easy Listening Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. D. Wolfert S. Nelson	Songbird	● Barbra Streisand	Songs of Manhattan Island/Diana BMI Intersong USA ASCAP (Columbia)
2. J. Brooks	If Ever I See You Again	● Roberta Flack	Big Hill ASCAP (Atlantic)
3. B. Andersson B. Ulvaeus	Take A Chance On Me	Abba	Artwork ASCAP Polar AB (Atlantic)
4. D. McKenna B. Silva	My Angel Baby	Toby Beau	Texon/Bomass BMI (RCA)
5. B. Manilow B. Sussman J. Feldman	Copacabana	Barry Manilow	Kamakazi BMI (Arista)
6. R. Cook B. Woods	Talking In Your Sleep	● Crystal Gayle	Roger Cook/Chriswood BMI (United Artists)
7. K. Carnes	You're A Part Of Me	Gene Cotton with Kim Carnes	Browns Shoes Chappell ASCAP (Ariola)
8. J. Beckenstein	Shaker Song	Spyro Gyra	Harlem/Crosseyed Bear BMI (Amherst)
9. R. Goodrum	Bluer Than Blue	Michael Johnson	Springcreek/Let There Be ASCAP (EMI America)
10. T. Snow	You	● Rita Coolidge	Beechwood/Snow BMI (A&M)

## Songwriter Top 40

Songwriter	Title	Artist	Producer	Publisher, Licensee, Label
1. K. Gamble L. Huff	Use Ta Be My Girl	● O'Jays	K. Gamble L. Huff	Mighty Three BMI (Philadelphia International)
2. B. Seger	Still The Same	Bob Seger	Bob Seger & Punch	Gear ASCAP (Capitol)
3. B. Andersson B. Ulvaeus	Take A Chance On Me	Abba	Benny Andersson Bjorn Ulvaeus	Artwork ASCAP Polar AB (Atlantic)
4. B. Gibb R. Gibb M. Gibb A. Gibb	Shadow Dancing	Andy Gibb	Barry Gibb Karl Richardson Albhy Galuten	Stigwood/Unichappell BMI (RSO)
5. G. Rafferty	Baker Street	Gerry Rafferty	Hugh Murphy Gerry Rafferty	Hurdon Bay BMI (United Artists)
6. M. Jagger K. Richards	Miss You	Rolling Stones	Glimmer Twins	Colgems BMI ASCAP (Atlantic)
7. P. Jabara	Last Dance	● Donna Summer	Giorgio Moroder	Primus Artists Olga BMI (Casablanca)
8. E. Clapton	Wonderful Tonight	Eric Clapton	Glyn Johns	Stigwood BMI (RSO)
9. A. Costandinos	Thank God It's Friday	Love and Kisses	Alec R. Costandinos	Cafe Americana O.P. Fefee ASCAP (Casablanca)
10. R. Goodrum	Bluer Than Blue	Michael Johnson	Brent Maher Steve Gibson	Springcreek/Let There Be ASCAP (EMI America)
11. B. Gibb	Grease	● Frankie Valli	B. Gibb Albhy Galuten Karl Richardson	Stigwood BMI (RSO)
12. J. Walsh	Life's Been Good	Joe Walsh	Bill Szymczyk	Wow and Flutter ASCAP (Asylum)
13. D. Bryant A. Peebles B. Miller	I Can't Stand The Rain	Eruption	Frank Farian	Burlington BMI (Andia/Hansa)
14. R. Temperton	The Groove Line	Heatwave	Barry Blue	Aimo/Tincabell ASCAP (Epic)
15. P. Brown R. Rans	Dance With Me	Peter Brown	Cory Wade	Sherlyn/Delebe BMI (Drive)
16. B. Joel	Only The Good Die Young	Billy Joel	Phil Ramone	Jeezongs BMI (Columbia)
17. Dewey, Grunt	Runaway	Jefferson Starship	Larry Cox & Jefferson Starship	Diamondback BMI (RCA)
18. C. Lerios D. Jenkins	Love Will Find A Way	Pablo Cruise	Bill Schnee	Irving Pablo Cruise BMI (A&M)
19. J. Brooks	If Ever I See You Again	● Roberta Flack	Joe Brooks	Big Hill ASCAP (Atlantic)
20. W. Becker D. Fagen	FM	Steely Dan	Not Listed	Fekless/Jump Tunes/Dutchess BMI (MCA)
21. M. Gordon H. Warren	Chattanooga Choo Choo	Tuxedo Junction	W. Michael Lewis Laurin Rinder	Leo Fest ASCAP (Butterfly)
22. Scott & Wolfe	It's A Heartache	● Bonnie Tyler	David Mackay Scott & Wolfe	Ti-Gem BMI (RCA)
23. J. Farrar	You're The One That I Want	● John Travolta & Olivia Newton John	John Farrar	Stigwood/Buffalo Ensign BMI (RSO)
24. A. Scott T. Griffen	Love Is Like Oxygen	Sweet	Sweet	Sweet Warner Bros ASCAP (Capitol)
25. C. Simon M. McDonald	You Belong To Me	Carly Simon	Art Mardin	Snug East ASCAP (Elektra)
26. L. Gramm M. Jones	Hot Blooded	Foreigner	Keith Olsen Mick Jones	Somerset Songs Evansongs WB ASCAP (Atlantic)
27. L. Richie	Three Times A Lady	Commodores	James Carmichael Commodores	Jobete/Commodores ASCAP (Motown)
28. D. Wolfert S. Nelson	Songbird	Barbra Streisand	Gary Klein	Songs of Manhattan Island/Diana BMI Intersong USA ASCAP (Columbia)
29. T. Rundgren	Can We Still Be Friends	Todd Rundgren	Todd Rundgren	Earnmark BMI (Warner Bros.)
30. M. Williams	Stay	Jackson Browne	Jackson Browne	Chero BMI (Asylum)
31. G. Goffin C. King	Will You Still Love Me Tomorrow	Dave Mason	Alan MacMillan	Screen Gems-EMI BMI (Columbia)
32. Farian, Reyam Dowe, MacNaughton Sire/Hansa	Rivers of Babylon	Bone M	Frank Farian	Farmakuerlag GmbH Blue Mountain ASCAP (Warner Bros.)
33. K. Rogers S. Glassmeyer	Love Or Something Like It	● Kenny Rogers	Larry Butler	M-3 Cherry Lane ASCAP (United Artists)
34. P. McCartney	I've Had Enough	Wings	Paul McCartney	MPLA TV BMI (Capitol)
35. Q. Jones N. Ashford V. Simpson E. Gale S. Gadd, R. Tee R. MacDonald	Stuff Like That	Quincy Jones	Quincy Jones	Yellow Brick Road Nick-O-Vol ASCAP (A&M)
36. N. Kipner J. Vallins	Too Much, Too Little, Too Late	● Johnny Mathis & Deniece Williams	Jack Gold	Homewood House BMI (Columbia)
37. W. Egan L. Buckingham R. Dashut	Magnet And Steel	Walter Egan	Walter Egan Lindsay Buckingham Richard Dashut	Melody/Delux/Swell Sounds/Sedak ASCAP (Columbia)
38. B. Welch J. Henning	Hot Love Cold World	Bob Welch	Carter	Glenwood Cigar ASCAP (Capitol)
39. D. McKenna B. Silva	My Angel Baby	Toby Beau	Sean Delaney	Texon/Bomass BMI (RCA)
40. B. Manilow B. Sussman J. Feldman	Copacabana	Barry Manilow	Ron Dante Barry Manilow	Kamakazi BMI (Arista)

## Who's Who from page 35

duction and publishing. That experience led to his next career phase, publishing. He opened the Sunbury Dunbar West Coast office, was general professional manager for Lawrence Welk's publishing firm, helped set up Playboy Records and Music and was professional manager for April-Blackwood Music for four and a half years. John became ASCAP's West Coast head in May of 1977.

John says, "I felt my varied background would serve me well at ASCAP: knowing how music is used at the broadcast level, having worked in promotion and sales, and, finally, with writer artists and writers in publishing, the creative beginning of it all. I've always felt that it all starts with the song."

"I was brought in to revitalize the West Coast office. One of the main things I saw was a need for increased public relations, for educating people to the ASCAP story — how the organization functions, how we service our members, how we pay, etc. After the first year, thanks to hard work by an excellent team of membership representatives, we've greatly improved the picture. We've tried to make ASCAP much more visible and competitive at all levels, to attract as many new writers as possible. We're working very heavily at the TV and screen composers level and being very active in getting out to build sound relationships with publishers, managers, business managers and attorneys. We're making certain that the ASCAP West Coast team is as visible as possible at nightclubs, showcases and with public speaking at colleges."

Please do *not* send tapes to John Mahan. If you want more information about ASCAP, call or write the membership office nearest you.

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# How I Started My Own Songwriters Showcase

by Lou Stevens

Most new songwriters need to reach out to people and get instant reactions and satisfactions. After your family and friends have heard all your material what's next? An established showcase club might seem the next logical step, but, most of the time, the atmosphere at these clubs is not conducive to good performer/audience rapport. And, anyway, showcase clubs are only found in large cities.

Facing these problems myself (I live in Rocky Point, Long Island, N.Y.), I came up with an alternative several years ago — I started my own showcase.

You can too. You'll have to become part MC, part entrepreneur, part business person and part songwriter. The experience you'll gain will give you a well-rounded look at the entertainment field — from a front-row seat.

Step by step, here's how my first showcase came together.

First, of course, I had to find a suitable location. I didn't want just any place but one that was theatrically set up and featured a room separate from the bar. When I found the right place, the Quiet Village in Levittown, L.I., I called fellow songwriters and asked if they would be interested in performing one night. They anxiously agreed. I then grasped for a name for the showcase and came up with the "Knew People's Concert" — "Knew" because it hinted at something that was more than just an ordinary talent night, a place where others and myself knew we'd feel comfortable.

I then approached the club owner and made my pitch. I offered a full-night's entertainment for free on Mondays. I would bring in my own PA system and set up a portable light (which I purchased for \$5 at the local photo shop). He would be guaranteed bar business on an off night — when he needed it — and all he had to do was furnish the bartender, waitress and, of course, the



room. Then I showed him posters I had a friend draw up advertising the "Knew People's Concert" at the Quiet Village. It was an offer the owner couldn't refuse. The first concert was set for two Mondays in the future.

Next, I got the word out about the showcase. I called the local papers, mentioning the show was open to the public and that anyone was welcome to participate. The editors seemed happy to put something other than the mention of a bridge club meeting in their events columns, and I was glad to get the free publicity. Also, I distributed the posters to such strategic spots as the local music store, record shops, head shops and clothing stores.

Soon, people were talking. Some positively, reaffirming my faith in the project, and some who said I would never get the project off the ground and I was "nuts" for trying (you'll run into those people in whatever you do). Then, I went back to the club owner and explained that I was advertising his club all over town and would he consider including the "Knew People's Concert" in his own advertising. He agreed.

Opening night was upon me and to be perfectly honest I felt like it was Broadway and not Suffolk County. I arrived at the club two hours early, set up the PA system and lights, and conducted a soundcheck. With the help of my wife and some friends we moved the tables around the stage, covering the

dance floor, and positioned the chairs so that they faced the stage. This accomplished the intimacy that is so necessary to any performer in a club situation. Then I put a dollar's worth of quarters in the jukebox and chose the songs I felt would create the environment I was trying to communicate.

Next, I borrowed an idea from the New York City showcases and started a list. At the top, I asked the performer to be prepared to go on when the person directly ahead of him on the list was introduced. Then I numbered the sheet from 1 to 20, wrote my name, address and phone number and asked the others to do the same. This accomplished a mailing list for future events.

As the 9:30 starting time neared, people began arriving. My wife showed the audience members to the tables and I welcomed the musicians (about 20!).

Promptly at 9:30, the lights went up (I turned them on). And I stood there in front of friends, friends of friends and others who had seen the posters or the ads. After a few words of welcome, I sat down and played a few of my tunes. When I received the applause at the end of the songs, I really felt that my work had paid off. It was a great feeling to sit there in front of some beautiful people, play my songs and hear them respond.

I introduced the next performer, and you know what? The feeling carried over. He felt great too.

We all had finally found a place to perform our songs. The "Knew People's Concert" was a success in every sense of the word.

*Editor's note: Singer/songwriter/studio musician Lou Stevens still hosts the "Knew People's Concert," which after a one-year run at the Quiet Village and a two-year run at the Crow's Nest in Ridge, is now staged once every two months at the Center of Attention in Rocky Point.*

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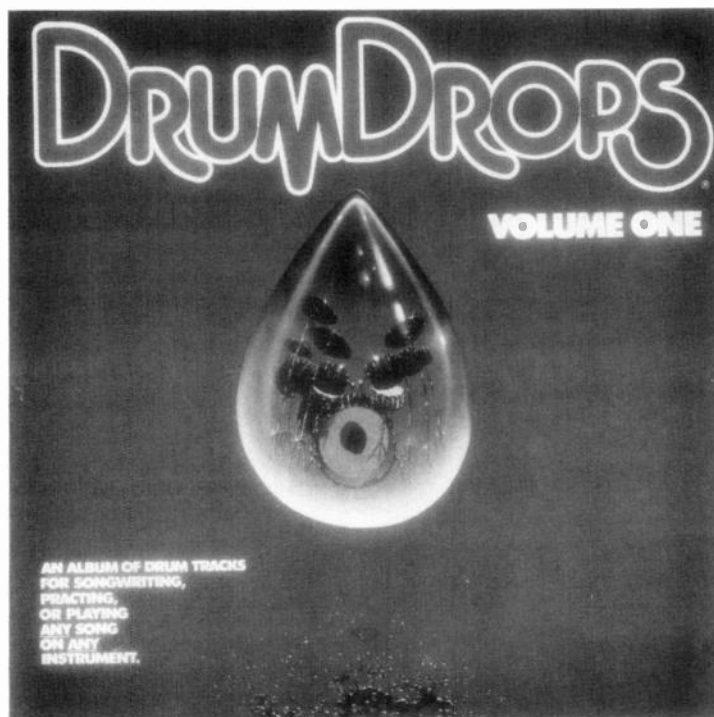
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# Chick Corea. His Rhodes helps him discover more new worlds than Columbus.

**Chick, when did you first Play a Rhodes?**

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

**Didn't like it?**

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

**Bach? The Rhodes?**

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

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

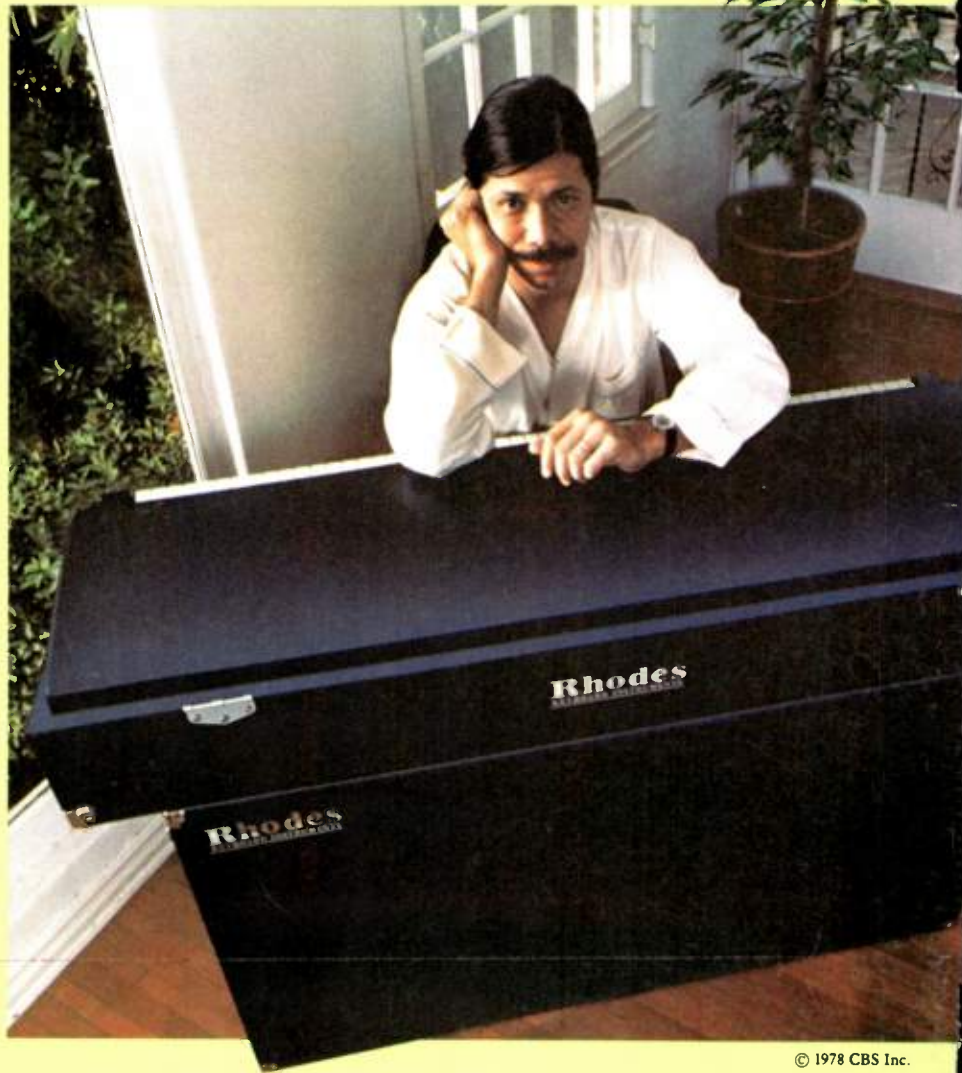
Not really. You can't get into any branch of music without knowing the basics. I've also been influenced by Ellington, Miles, Coltrane, Charlie Parker. They were fundamental musicians, too.

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

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

**And the Rhodes?**

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



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