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Songwriter



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Songwriter

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by Helen Hudson

- **All Along L.A.'s Hoot Circuit — Page 24**

There are some good clubs for you to display your wares in Los Angeles, and our dynamic duo spotlights them. First of a series.
by Pat & Pete Luboff

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CREATIVE COMMUNICATIONS



Lester Cohen

Musicians Make Better Lovers

The second Songwriter Expo drew 600 songsmiths to L.A.'s Immaculate Heart College August 19-20. Jackie DeShannon and Bruce Johnston (top) man NARAS' booth; Jobete staffers Pam Sawyer and Marilyn McLeod host a session on collaboration; a bumper sticker tells it like it is.



Congrats to our May cover boy, **Tony Macaulay** (*I Didn't Get to Sleep Last Night, Smile a Little Smile for Me*), who's been named "songwriter of the year" by the Songwriters' Guild of Great Britain. Other Ivor Novello award winners included the Bee Gees' *How Deep Is Your Love* ("best pop song," "best film song"), **Paul McCartney** and **Wings**' *Mull of Kintyre* ("best-selling 'A' side") — and *Don't Cry for Me Argentina*, the most decorated song of them all. The **Julie Covington**-sung tune, from the boffo London play, "Evita," won for "best song musically and lyrically," "international hit of the year" and "most performed work." Hmm, too bad the "Evita" LP, on which the song can be found, was a flop here after being released by MCA. "Evita," by the way, was written by **Tim Rice** and **Andrew Lloyd Webber**, of "Jesus Christ Superstar" fame.

BMI has issued a brochure listing the 302 BMI-licensed works that have attained 1,000,000 or more radio and TV performances (and that's at least 50,000 hours of playing time). **Paul McCartney** leads with 12 such tunes, followed by **John Lennon** with 11. **Norman Gimbel** (*Songwriter* interview, January, 1978) and **Paul Simon** followed, with nine and seven awards, respectively.

Songwriting's how-to man, **Buddy Kaye**, keeps his busy teaching schedule this month: Oct. 6 and 7, U.C. Santa Barbara (805-961-2173), Oct. 13 and 14, University of Utah, Salt Lake City (801-551-5589). Buddy also starts his UCLA classes Oct. 17 and 19 (213-825-9064) and Los Angeles Valley College class Oct. 21 (213-988-0308).

Like mother/father like son/daughter: Songwriting runs in not a few Nashville families. **Nancy Franklin**, out of BMI's offices there, reports that **Pam Tillis**, daughter of **Mel**, recently signed a writer agreement with BMI (see photo below). Other BMI writers include **Del Bryant** (son of



Peter Rosen

Songwriter Resources and Services' Fifth Festival of New Music drew more than 1,000 people to L.A.'s Barnsdall Park August 12. Peter Alsop (top) gives it his all, and the cast ends with a clapalong.

Felice and Beaudleaux), director of writer administration for BMI and writer of *Billy Crash Craddock's I Cheated on a Good Woman's Love*; Roger Sovine (son of Red), assistant vice president of BMI; Kim Riley (daughter of Jeannie C.), Garland Cochran (son of Hank), and Debbie Peters (daughter of Ben) . . . For the first time in its five-year history, the American Song Festival held second and third level judging of country songs in Nashville. Publishing companies represented in the judging included Welk Music Group, Peer/Southern, Pi-Gem/Chess, Cedarwood, Coal Miners, Famous Music, April/Blackwood, ATV, Acuff-Rose, Con Brio, House of Gold, Screen Gems/EMI, ABC, MCA, Sawgrass, Chappell, Tree, Warner Brothers, Buckhorn, and Shelby Singleton. The judges submitted 48 address request forms to contact writers of the songs they'd heard.



Pam Tillis signs a writer agreement with BMI, flanked by BMI Vice President Frances Preston, father Mel and BMI assistant vice president Roger Sovine.

'The Sound Of Music' needs the protection of AGAC.

RICHARD RODGERS



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Melody Lines

Schmo or No?

Dear Songwriter:

I had always had this fear of publishing my songs, of being ripped off by the publisher or record company. This fear has pretty much been set aside, thanks to the good advice and honest guidance that *Songwriter* has given me. But one fear still remains — the public. I am embarrassed as hell to let even my closest friends hear some of my songs.

Even as a child, prior to my music business ambitions I observed the cynicism of the general public. It used to amaze me that people would criticize songs and artists on a personal basis. Take Steve Miller. I've been into Miller for a long time. But, recently, in circles I've travelled in, he has been labeled as commercial, a riff stealer and, to quote an old phrase, b----- I can understand the criticism, but the attacks on his personal being are too much to handle. But that's the way people respond to music: the artist is a god, or no good.

I may be more sensitive, but I tend to think this sensitivity is shared by many artists and would-be artists. Who is to say what is good?

I've been writing songs for over five years now. I have enough good material to pass around that I could probably get some kind of contract going. But whenever anyone hears my songs, I cannot accept his/her word for it. Once a man in the music business commented on one of my songs, "Can't you tell it's good? Just listen; it's very obviously good." I know what sounds good to me, but that doesn't mean it's "good" or it will sell.

I have a good job making radio commercials; that and my fears of being disliked (my music is James Taylorish — quiet, shy and sensitive) keep me from trying to publish my songs. I know I will join the industry some day, but I think I'm going to use a fake name so that half the world loves Jonny Schmo and half the world hates Jonny Schmo,

and nobody's heard of Doug Newcombe. Jonny Schmo — it's a thought.

A friend just read through this letter and described my complaint as "ridiculous; you simply cannot separate the art from its impact." He also said he can't stand Steve Miller because his music is b----- OK. I think Miller's good, therefore he *must* be good, right? You're not going to challenge the word of Jonny Schmo, are you?

Doug Newcombe
New York, N.Y.

Of course not, Jonny . . . er Doug. When you said "I tend to think this sensitivity is shared by many artists," you said it all — almost.

Your mention of James Taylor reminded us of a conversation we had with ace session player David Lindley in 1976. David had just finished touring with James and he happened to have been with him when Taylor read an unfavorable review of his then-latest LP in Rolling Stone. The review, said David, left James irreconcilably crushed for the day.

Now here was a guy who you'd think would have become immune to knocks over the years. But no, James remains quiet, shy and sensitive — and he hurt. But he went out and put on a great show that night and has since enjoyed a resurgence in his career. He, of course, made a name for himself years back by grinning and bearing those chilly music biz waters — waters that turned out to be warm after all.

Hopefully, the water will be fine for you, too, someday.

A Disco Devotee

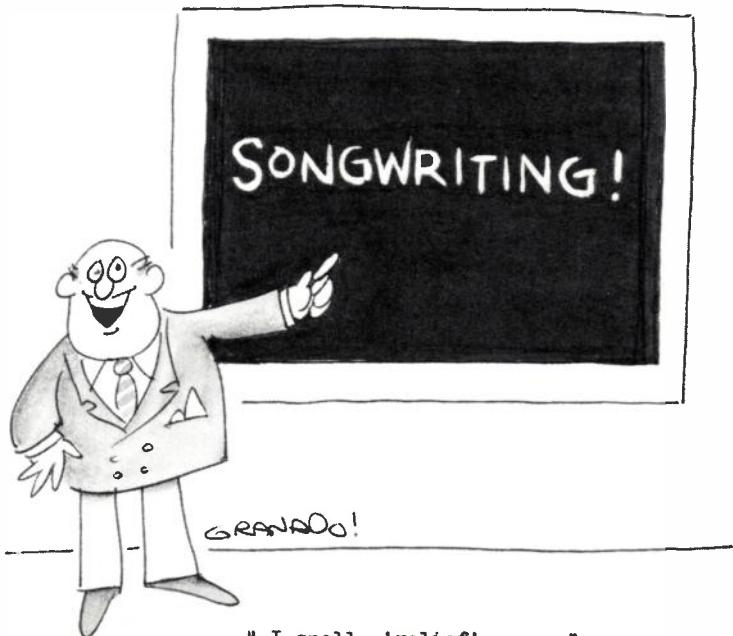
Dear Songwriter:

I have just completed a totally insane letter to you condemning your magazine. Then I realized that many of the things I was condemning have been changed in the last two issues. Keep up the good work.

But I'm still wondering why it seems your magazine avoids disco music (read urban/R&B)? Is it because you are Los Angeles-based with few "inner city"

Sharps and Flats

by Alex Granado



"I spell 'relief'"

Readers, "Melody Lines" is your column; we're interested in your comments, questions and successes. Address letters to: Melody Lines, *Songwriter*, P.O. Box 3510, Hollywood, Calif. 90028.

types on your staff or because you feel disco is just a combination of other types of music — or what?

Stephen H. Lancelot
Staten Island, N.Y.

We admit it, we haven't given disco its due. Judging by the results of our recent readership survey, which we'll be sharing with you next month, disco is a force we should — and will — be reckoning with. But for this issue, check Van The Hustle McCoy's quote on the future of disco in the "AGAC Askapro" column.

Q & A: Collaborations

Dear Sirs:

Thank you for a class magazine. You're the best thing to happen to songwriters since royalties.

Would you please discuss the legalities in regard to the lyricist/composer relationship once a lyric writer gives his creation to a melody writer to compose the music for it. I'm assuming there is no written agreement and the collaborators are personal friends who don't want to carry each other into court.

I'm especially interested in the following situations:

1) I've heard the song after completion and don't like the melody. I'd like to send the lyrics to another composer friend to give it a try.

2) I approved of the melody originally but we were able to get no action on it. Still believing in my lyrics and feeling we gave it our best shot, am I obligated to the original melody or can I let someone else attempt to write one, even if my friend disapproves?

3) In each of the above situations, if the song was published, would it lead to a different conclusion?

Johnny Chance Jones
Birmingham, Ala.

Good questions. As for "1" you're free to reject that melody and take your lyric elsewhere — as long as you stipulated in front to your friend that his melody would be subject to your approval. If you entered into a collaboration with a "let's write this song together" approach, there may be legal problems. On "2" we would ask you to ask yourself how you would feel if your melody writer turned on your lyric and sought out a new lyricist. Plainly, it's a sticky area. As for "3," once a publisher contracts for your song

he's the one who has the say so on changes in the melody or the lyrics.

Thanks to music business lawyer Kim Guggenheim, who helped us on these questions.

Q & A: Staff writers

Gentlemen:

After reading your June interview with Peter McCann, I have been obsessed with the idea of becoming a staff writer. What must I do?

Sharlet D. Moore
Morrison, Colo.

We read your letter to ABC Music Publishers President Jay Morgenstern, the man who hired McCann. His response: "We hear this question all the time. You put together a tape that's representable then 'A&R' it yourself. Try to get through to the professional managers at the top publishers. Here at ABC if we hear one or two songs we like, and we're successful in shopping them, then we'll make a staff deal."

Lyricists' Lament

Dear Songwriter:

I am 15 years old and I feel that I can write lyrics, but there's one problem — I don't know anybody who can put music to them. I play one instrument, the drums, but I can't write lyrics to them.

Billy Cable
Miami, Fla.

Billy, read on.

Dear Songwriter:

I have just recently subscribed to your wonderful magazine and I read every word of every article. But my problem is you don't have any articles about lyric writers who, like myself, live in a small country town where they are unable to get a composer to collaborate with. What can we do without fooling around with those song sharks who advertise?

Pat Nobles
Live Oak, Fla.

In your case, Pat, you might do well by responding to one of your fellow Songwriter subscribers who advertise for collaborators in our Classified Ads, or by taking out an ad yourself. To encourage all you potential collaborators we offer a 50 percent or so discount on "Partner Wanted" ads.

Since this question is asked frequently by people who live in fairly large cities as well (such as you, Billy), here are a couple more tips for you metropolitanites: 1) Check the local clubs. Maybe the piano player composes in his spare time or can turn you on to one of his musician friends who does. 2) Leave your card on the bulletin board in music stores, clubs — even supermarkets (composers have to grocery shop too). Remember, looking for a collaborator is kind of like looking for a husband or wife — you have to make yourself available!

Q & A: ASCAP/BMI teams

Gentlemen:

Regarding the full-page contest ads about "write a song with a pro — or with the pros" . . . what happens if a BMI writer (pro or yet unknown) wins and the pro writer at the other end belongs to ASCAP? Or, SESAC?

In short, does being a BMI member hurt your chances of winning considering that the pro at the other end who is to finish the song just happens to be ASCAP?

Hal Bentley
Rochester, N.Y.

No. In 1972, ASCAP and BMI agreed to permit collaborations between their writers. Check your recent record collection and you're sure to find examples.

continued on next page



Publisher/Editor: Len Latimer

Managing Editor: Rich Wiseman

Art Director: Bill Reid

Contributing Editors: Maggie Cavender, Al Kasha and Joel Hirschhorn, Helen King, Pat and Pete Luboff, Ladd McIntosh, Joe Reed

General Staff: Jean Latimer, Donna Towe

Melody Lines

continued

Publisher Raps

Dear Songwriter:

I have been a subscriber to *Songwriter* since its inception. I have enjoyed many of the special features for aspiring songwriters, but have found that it is too one-sided.

Not only have I tried to comply with all demands made by publishers, but in all cases have provided return postage. With no exception, the publishers have either not responded within a reasonable period of time, or have totally ignored by letters.

In several instances, tapes which were costly to produce have either been lost, stolen or never returned.

We are creative, hard-working individuals and deserve a fair shake in this highly competitive and closed market!

For once, I would like to hear from one publisher who really has a heart!

Kate U. Shiffer
Waldorf, Md.

Dear Songwriter:

Interesting letter by Margaret E. Miles in August's "Melody Lines." I have had a similar experience, but even more perplexing.

Last March, I wrote a preliminary letter to Rocky Mountain Productions in New York, asking permission to send a cassette and accompanying materials re one song I felt might be especially appropriate for Judy Collins. I enclosed a SAS-postcard for response.

The postcard, dated April 5, was returned with the following message: "Thank you for your very kind letter about Judy Collins and her music. We are glad to review copyrighted material as time permits. A piano/voice demo is quite all right — cassette is fine just so long as it is reasonably clear. Lyric or lead sheet must accompany all submissions and should contain copyright/publishing information. Send all material to attention of Ann Purtill. It may not get to Judy, but it will be listened to and returned."

I forwarded the materials and tried to be very careful to follow the instructions. In June, I made my first visit to New York, and while there, telephoned Rocky Mountain Productions to make sure they had received the materials. They had, and the young lady I talked to gave me both addresses (my home and business), just to make sure she was referring to the correct envelope. She explained that they just had not found the time to review the cassette, but intended to do so.

In early July, the envelope was returned, unopened, and marked:

"unsolicited material not accepted." I can only assume this was an honest mistake on the part of Rocky Mountain Productions.

However, I must say that I have found an untapped market of songwriters — all over the place — many with exceptional talent, who have simply given up, discouraged and disillusioned because of this type of incident. Writers are, after all, human beings, with the same feelings, sensitivities, and dreams possessed by artists (and anyone else). A tiny bit of personal attention, even in the face of a reject, is so greatly appreciated.

Vern Karcher
Stockton, Calif.

We read your letter to a staffer at Rocky Mountain Productions, who offered the following response, though she asked not to be identified: "I apologize to Mr. Karcher. He was not being strung along. The project Ann was working on was postponed, and Ann is no longer in the office. The producers working on current projects are accepting no material other than that submitted by publishers."

We wish Ann could have found the time to inform you of this development before her departure, Vern, because we heartily agree with the sentiments you expressed in your last paragraph.

Q & A: Wrong credit

Gentlemen:

This subscriber urgently needs an expert opinion!

- 1) A recording company used my copyrighted song in an album.
- 2) Another person was named as composer.
- 3) They now admit they were wrong, and that I am the composer.
- 4) They never checked to make certain that "their man" owned the copyrights, just "took his word."
- 5) They were notified before release and asked to change the label. Refused! They now claim that because their infringement was *unintentional*, they are not obligated to pay damages!

Opinion please. Will a judge be likely to uphold their claim?

H.M. Christopher
Honolulu, Hawaii

We're not sure what you mean by the word "damages"; if you mean royalties, then we would surely disagree with the record company's contention. To put it another way, if this firm refuses to pay you royalties for the inclusion of your song on the LP, you would seem to have grounds for which to launch a copyright infringement suit against the record company. However, if the company does

agree to pay you royalties, and your only bone with them is the erroneous credit, then you probably don't have a case. Yours is not the first case of erroneous credit, and it won't be the last — what the record company does monetarily is the key here.

This said, we're a bit baffled about the person who is credited as composer. You didn't tell us how he came to be familiar with your song etc. We suggest you discuss the situation fully with your lawyer (preferably one specializing in music business law) — to see what grounds for legal action you may have on that end.

Q & A: "Song agents"

Dear Sirs:

We are two young ambitious songwriters interested in obtaining an agent to hear and help promote our material. We would appreciate it if you could recommend one or two agents of reputable standing who we could contact.

Patty Daly and Mary Begley
Chester, N.Y.

There are no songwriter agents per se. Typically, a publisher is your agent; he's the one who will promote your songs to producers, performers and record company A&R men. Our advice for you, then, is to "shop" your tapes to reputable publishers, such as those listed in Songwriter's 1978 Music Directory.

Words of Love

Gentlemen:

As a new songwriter, I listened to and read everything I could regarding music and its publication. Rather than being helpful, I found most of the information to be quite negative and of no benefit whatsoever. I now receive *Songwriter* and have found it to be informative, helpful and inspiring. Thanks to your booklet entitled "How To Sell Your Songs," I was able to be prepared to see several publishers on a recent trip to Nashville. I found everyone polite and helpful and just wanted to say thanks for your help. It's a great magazine.

Doris M. Jochens
Franklin, Ill.

Dear Sirs,

Just a few days ago I happened into a small music store. I found a copy of your magazine while waiting for help from a salesman. Considering the amount of time you have to wait for help these days, I wound up reading most of the issue. The result? I'd like to subscribe.

Steve Wayne
N. Bergen, N.J.

P.S. Spent so much time reading the magazine, when the salesman got around to me, I forgot what I came in for!

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sellers. From the high performance GX-650D loaded with features, to the mid-priced GX-270D with automatic reverse playback, to the hottest-selling 4000DS Mk II. For multi-track recording, the Quadra-Sync® GX-630DSS is also available.

See your AKAI dealer today, because no matter which of the 11 AKAI decks you choose, you'll be getting the best there is into your system. As well as the best value for your money; something mummy always said to look for.

AKAI

You never heard it so good.



ART COLLECTORS:

For an 18" x 24" reproduction of this Charles Bragg etching suitable for framing, send \$2 to AKAI, Dept. SW, P.O. Box 6010, Compton, CA 90224, ATTN: Tut.

Beautiful, Hand Copied Lead Sheets . . . Only \$13⁰⁰

Use for showing or copyrighting your songs!

Our copyists make beautiful, precise, handcopied lead sheets for many of the major music publishers. And they can do the same for you. Simply send us a simple demo of your song (reel to reel, or cassette), with voice and either piano or guitar, and a lyric sheet, and we'll do the rest. If you have a chord sheet, that would be helpful, but isn't essential.

Specify names of writers, title of song, copyright notation, if any, i.e. © 1975 by John Doe), and any other information you want on the lead sheet. That's all we need to send you a master copy of your song. You can make your own copies from the master, or we'll make copies for you for 30 cents apiece. Include check or money order for \$13 per song payable to Music House.



Post Office Box 4577
No. Hollywood, Ca. 91607

NO. 10
"AMERICA,
THE BEAUTIFUL"
S. A.

Handwritten musical score for "BEAUTIFUL" by Samuel A. Ward. The score is in 8/4 time and includes lyrics for multiple voices. The lyrics are:

BEAU-TI-FUL FOR SPAC-10115 SKIES FOR A-
GRAIN FOR PUR-PLE MOON-TAN MAJ-ES-TIES A-
RUN A-MER-1-CI A-MER-1-CA THE FRUIT-ED
C C C C C C SHED HIS GRACE ON
TOD CROWD THY GOOD WITH BROTH-ER-HOOD FROM SEA
- C BEAU-TI-FUL FOR

A pen is shown pointing to the end of the score.

Who's Who

by Pat & Pete Luboff



TORONTO

Dave Charles, president
Academy of Country Music Entertainment — ACME
2 Bloor St. East, Suite 3000
Toronto, Ontario M4W 1A8
(416) 961-4860

Other Offices: Edmonton, Ottawa

Dave Charles was brought up on country music. As a 12-year-old in Hamilton, he remembers his father tuning in the WSM Grand Ole Opry. Dave became an avid record collector and his love of country music led him to a 15-year career in radio, highlighted by his stint as program director for CFGM, Canada's most-listened-to country station. It was through that job that Dave became a member of ACME. He was elected president of the organization a year ago.

ACME was founded in September, 1975, by Walt Grealis and Stan Kleas of RPM, the Canadian music industry trade publication. ACME is dedicated to the promotion of Canadian country music in Canada and around the world. Membership is open to anyone who is working in a professional capacity in Canadian country music. This includes employees of music publishers, record labels, radio stations and trade publications; and artists, musicians and songwriters. Members can obtain lists of other members' names and addresses. Some of the more famous members of ACME are Anne Murray, Gordon Lightfoot, the Good Brothers, Carroll Baker and Ray Griff.

Membership dues are \$20 per year. Anyone who is interested in joining ACME should write to Dave. He will send you a brochure containing information on the organization's objectives and purposes, and details of upcoming activities. Each year, ACME gives the Big Country Awards in conjunction with RPM. This year, Big Country week was held in Regina during the last week of September.

When Dave was elected president, his goals were 1) to increase membership, which he did from 247 to 630, and 2) to obtain funds to institute showcases of Canadian country's best artists, which he did by getting a nonprofit federal charter. The charter will enable ACME to apply for cultural grants to finance a

showcase to tour Canada's major fairs and expositions. The same showcase will tour the United States in 1980. Eventually, a European tour is planned.

Dave says, "Be enthusiastic about your work. Maintain a strong, positive attitude. Never give up and lose confidence about your own company. Get objective professional opinions from people who can help you improve your craft. Know your strengths and weaknesses. If you're better at lyrics or music, collaboration may be in order."



LOS ANGELES

Fred Bourgoise, vice president and general manager
Bug Music Group
Bug Eyes Music — BMI
Bug Juice Music — ASCAP
6777 Hollywood Blvd., Ninth Floor
Hollywood, CA 90028
(213) 466-4352

Fred Bourgoise began in the music business at the age of 11, keeping current singles in the racks at a record store in Detroit. By 1966, Fred was working for Mar-Ed Record Distributors. Later, he moved to Los Angeles, where he became a manager for Tower Records' Sunset store. In 1975, Fred ran Albert (*The Air That I Breathe*) Hammond songs for Landers-Roberts. The next year, he began working with his brother, Dan, who is now president of the Bug Music Group.

The Bug Music Group, formed in 1975, administers 44 publishing companies, including Asleep at the Wheel Music, with recent covers by Commander Cody and Leo Kottke; Del Shannon's Mole Hole Music; J.H. T-Bone Burnett and the Alpha Band's Surface Tension Music; and the publishing arms of Blind Pig, Rollin' Rock and Bomp Records. Del Shannon's catalog contains golden oldies *Hats Off To Larry*, *Little Town Flirt* and the perennially recorded *Runaway*, which will be sung by Al Pacino in his next movie, *Born On The Fourth Of July*. Del's song *I Go To Pieces* was recently recorded by Narvel Felts, Johnny Rivers and Colleen Peterson. T-Bone wrote three songs on Kris Kristofferson and Rita Coolidge's LP, *Natural Act*. Bug Music publishes the tunes on Iggy Pop's last album; *Cadillac Walk*, Mink DeVille's last single; and they just signed Epic recording artist John Hiatt. The Bug Music Group also does personal management for Shannon, and Ray Campi and his Rockabilly Rebels.

Fred says, "I'm looking for A-side hit singles. You have to pretend to be a little schizophrenic, make believe you're me listening to your song. I do something like that, because I'm in the same position when I pitch to an artist or manager or producer. Your songs have to have a good hook and a decent production. It has to catch my ear in the first 15 or 20 seconds. There can be no weak moments — there's no room, no time. It has to give the listener a chill, the goosebumps."

"Abba amazes me constantly with their ability to write hit singles. Every song on their *Greatest Hits* album is a songwriter's dream. You should study those songs.

"Don't send any more than two or three songs. If you have one song that you're confident about, go with just that one. Always include a lyric sheet for each song and a self-addressed, stamped envelope if you want your tape back. I insist that songwriters use cassettes, they're so much easier to handle. They should be copies of good quality reel to reel demos.

"Be patient. I listen to all the tapes that come in, so please allow a reasonable amount of time. Every tape will get a response."



Cathy Schleussner, professional manager
Musicways, Inc. — BMI
Filmways Music Publishing, Inc. — ASCAP
1800 Century Park East, Suite 300
Los Angeles, CA 90067
(213) 552-1133

Also: Filmways, Inc., a multi-faceted corporation which includes Heatter-Quigley TV Productions; Filmways, TV distribution; Grosset & Dunlap, book publishers; Wally Heider and RCA/Filmways Recording Studios; and more.

Cathy Schleussner's first job after college was as Terri Fricon's assistant when Terri was running Schine Music. In 1975, Terri moved to the vice presidency of Filmways Music and Cathy left Schine to work in advertising. But the music business was in her blood, so when Terri asked her to become Filmways' professional manager in 1976, she gladly accepted.

Filmways Music was founded 20 years ago to handle background and theme music from the TV shows produced by Filmways, Inc. For the past

Who's Who

continued

three years, Terri and Cathy have been expanding the Filmways Music publishing activities into the contemporary record market. Dorothy Moore's Top 5 r&b and Top 30 national pop hit, *I Believe You*, written by Filmways staff writers Dick and Don Addrisi, was nominated for a Grammy (The Addrisi Brothers also wrote and recorded *Slow Dancin' Don't Turn Me On*). Filmways publishes recent r&b cuts by Gladys Knight, Bill Brandon on Prelude, and United Artists' Whitney Family.

In the country field, Filmways publishes Gary Harju's *Born Believer*, a hit for Jim Ed Brown and Helen Cornelius. Other Filmways songs have been cut by country artists Barbara Mandrell, Dave and Sugar, Ray Sanders, and two acts produced by Owen Bradley: Anita Ball and RCA artist Abby Marable.

Filmways staff writers number the Addrisi Brothers, Gene and Paul Nelson, Arista artist Austin Roberts, Dick and Sandy St. John, and Michael Dees.

Cathy says, "We're looking for just really good songs with singles potential, in pop, country, r&b or any crossover between those categories. I'm especially fond of a good lyric with something unusual to say or a new angle on an old theme. Send no more than three songs on reel to reel or cassette. Please put leaders between the songs on the reel to reel demos. Include lyric sheets and lead sheets, if you have them. And send a self-addressed, stamped envelope for the return of your tape.

"Listen to the radio. You should be aware of what type of things are being successful currently, and who the self-contained artists are. Know the market you can really pitch to — the artists on the top of the charts who do outside material.

Structure is important. Learn what makes a verse and what makes a chorus, so your structure will be clear.

"We need writers as much as they need a publisher. We want to find good songs. We never know where tomorrow's great songwriter is going to pop out from."

1300 Division St., Suite 201
Nashville, TN 37203
(615) 256-7543

Also: Mach I Recording Studio (32 track), and True Records

Paul Huffman started writing songs when he was 11. He wrote *I'll Be Your Bridge*, recorded by Tammy Wynette; *He Came Back*, a gospel song that's been recorded over 20 times; and others cut by country greats such as Charlie Pride and Moe Bandy. Beginning in 1958, Paul spent eight years working in all facets of radio, which culminated in his purchase of a radio station in 1966. Four years later, Paul moved to Nashville, set up publishing companies and did independent production. Paul was approached in January of 1978 by Clyde Brown, Jr., the owner of World Wide Music, to set up and run their publishing companies.

World Wide Music has been in operation for three years. They recently finished construction of a half-million dollar computerized recording studio, built and engineered by Jake Hottell, for the use of their artists. Last year, True Records released 12 singles and 10 of them charted. They included Dave Conway's *If You're Gonna Love You've Gotta Hurt*; Mondo Earwood's *I Love That Woman* and *Like the Devil Loves Sin*, co-written by Paul Huffman.

World Wide is also into personal management. Their current roster of artists includes Black Gold, Tom See, Bill Dees, Gloria Glore, Dave Conway, James (Spider) Rich, Donnie, and Claude King of Wolverton Mountain fame. They just recorded a gospel album of Dave Rich, the evangelist on the "Solid Rock" show. The single from the album is *King Jesus*.

Paul says, "I'm looking for material for our artists, as well as for artists outside our company. I believe a great song can be produced in any style. From my experience in radio, I know that if you don't have it in the first two lines of the song, you don't have nothing! If you can't get it past the program director, you won't get it played. You've got to lay the whole song out in the first two lines. You only have two minutes and 30 seconds, so you have to say it in the most dynamic way, with the fewest words possible.

"A song that's just been written is like a baby that's just been born. You can't lay it aside, you have to help it to crawl and then to walk. Work it like it's the only piece of material you're going to work on in your life. Write it, rewrite it, pick it to pieces. Be your own worst critic. If the song doesn't knock you out after you've sung it 20 times, it isn't worth it. It's all in the feeling. It's gotta be something you want to hear over and over again.

"The world can lose faith in you, but never lose faith in yourself. They'll chew you up and spit you out, but as long as you believe in yourself, you'll come out on top. Anyone can do it.

"I prefer 7½ ips reel to reel demos, but will also accept cassette and acetates. Please put leaders between the songs on your reel to reel demos and send no more than four songs. Include lyric sheets and a self-addressed, stamped envelope if you want your tape back."



MINNEAPOLIS

Keith Christianson, partner
Sanskrit Publishing Co. — ASCAP
Aslaug Publishing Co. — BMI
4120 Excelsior Blvd.
Minneapolis, MN 55416
(612) 920-9590

Other Office: Hollywood

Also: Projects IV, Inc. (Keith Christianson Management)

Keith Christianson was a musician, playing guitar and bass, when he got involved in booking artists in 1966. Three years later, he formed Projects IV, a management firm. Past clients include Mary McGregor and Gene Cotton. Keith's present clients are Chad Mitchell, Michael Johnson, Mark Henley, Ovation artist Mark Gaddis, and United Artists group Jericho Harp.

Keith and Michael Johnson are partners in Sanskrit publishing, which was founded in 1972. Michael's *Bluer Than Blue* on the EMI America label hit the charts this summer. Sanskrit publishes *Two In Love*, written by Mark Henley and released on Michael Johnson's album. Sanskrit also publishes the songs of Mark Gaddis and Tim Thomas, the writer member of Jericho Harp.

Keith is looking for sophisticated adult pop material for Chad Mitchell, Loggins and Messina-type duos, up pop performance songs for Jericho Harp, and, in general, any song that reeks of being a hit. Submit no more than five songs on cassette only with lyric sheets. Your tape will not be returned unless you include a self-addressed, stamped envelope.

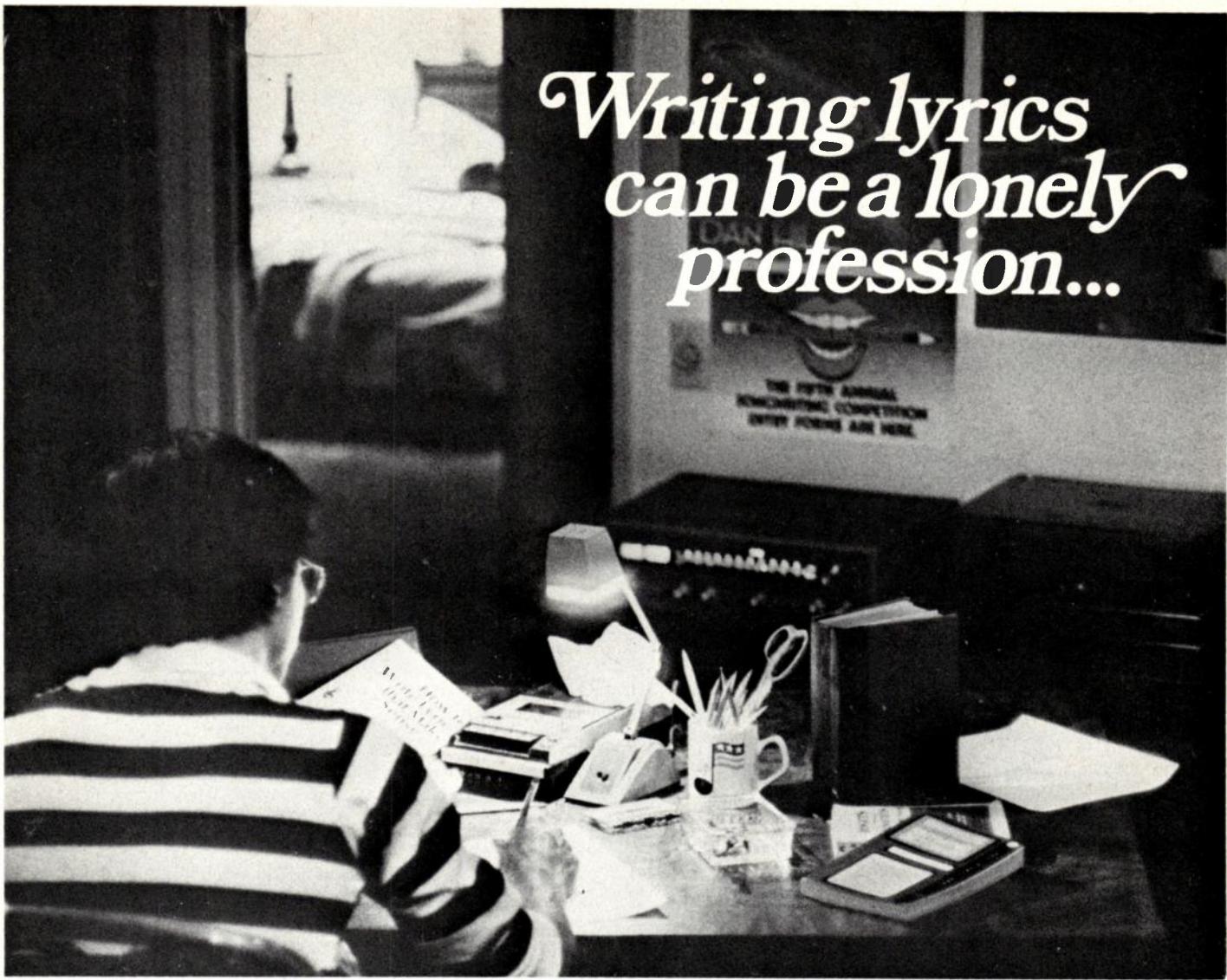
Keith says, "There's so little to talk about in songs these days besides being in love — no war, no great unrest. You have to try to find something people can identify with that's important to talk about, a subject that has meaning and yet is commercial. Keep trying."



NASHVILLE

Paul Huffman, executive vice president
World Wide Music, Inc.
Muhlenburg Music, Inc. — BMI
Wee-B Music, Inc. — ASCAP

Writing lyrics can be a lonely profession...



You know how hard it is for a lyricist to get a break . . . just getting a pro to read your lyrics is a hassle. Well, if you want to have your words read and judged by the "right" people, **LYRIC COMPETITION V** is designed just for you. There are over 650 cash prizes to be distributed, with more than \$20,000 in cash to be awarded to talented lyricists. And the Grand Prize Winner will receive a \$1,300.00 cash award, as well as a much-sought-after contract offer from **APRIL / BLACKWOOD MUSIC!** This contract offer includes the option of having one of April / Blackwood's composers writing an original melody to accompany your winning lyric.

April / Blackwood Music is one of the most prestigious music publishing firms in the world. Part of the CBS music family, which includes Columbia, Epic, and Portrait Records, April / Blackwood has an impressive roster of successful writers such as Billy Joel, Dave Mason, Foster and Rice, Lamont Dozier, and Melanie. They not only have offices in Los Angeles, New York and Nashville, but also in over 20 countries around the world.

LYRIC COMPETITION V — IT COULD BE THE BREAK YOU'VE BEEN LOOKING FOR!

Mail to:



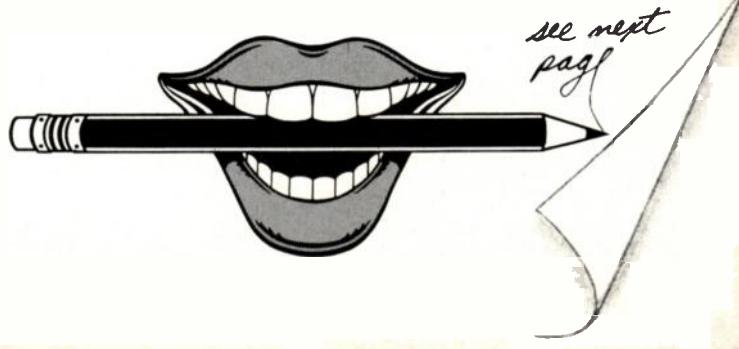
LYRIC COMPETITION V
The American Song Festival®
5900 Wilshire Blvd. West Pavilion
Los Angeles, CA 90036

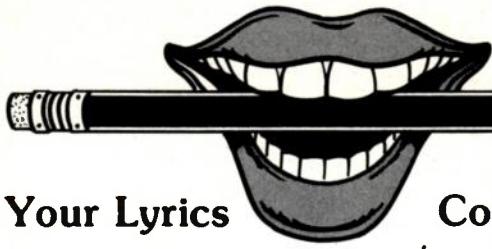
Phone (213) 937-7370

A presentation of Sterling Recreation Organization
© 1978 American Song Festival, Inc.

LYRIC COMPETITION V is sponsored by the American Song Festival who, in their first five years, has awarded the most cash ever in creative competitions . . . over HALF A MILLION DOLLARS. But even more important, they've provided the opportunity to deserving lyricists and composers to have their material discovered and recorded by some of the world's premier recording artists such as Barbra Streisand, Barry Manilow, Helen Reddy, José Feliciano, Hall & Oates, Tony Orlando, Ray Charles, Hank Williams, Jr., The Oak Ridge Boys, Johnny Mathis, and Bobby Goldsboro. In addition, entrants in our competitions have had their material signed to major music publishers, which include April / Blackwood, Chappell, Famous, Al Gallico, MCA, United Artists, and 20th Century.

So sharpen your pencils and find out how you can get your lyrics to these difficult-to-get-to people. To obtain all the information about **LYRIC COMPETITION V**, simply fill in the coupon and mail it to us today. We'll send you all the particulars on how to get closer to your dream with every word you write.





LYRIC COMPETITION V WRITE ON!

Your Lyrics Could Win You A Contract From Prestigious
APRIL/BLACKWOOD MUSIC

Lyric writing can be a lonely profession, but the fact is that music publishers are constantly looking for good lyricists. At the heart of a great song is a great lyric and publishers are constantly on the watch for people with this unique talent.

Some of the areas where good lyricists are most needed within the industry are:

- To collaborate with composers and musicians whose strength is writing melody, but whose story telling ability needs help.
- To provide lyrics for motion picture and television themes.
- To write the English lyrics for foreign language songs.
- Supply lyric "copy" and ideas for the lucrative area of radio and television commercials.
- To "punch-up" existing lyrics and ideas.
- Coordinate the efforts of teams of writers to perhaps inspire the one or two catchy lines that make an ordinary song a hit.

Publishers remark constantly that they have a difficult time finding talented lyricists, and talented lyricists remark constantly that they find it difficult to see these publishers. The answer to all that is Lyric Competition V. When you enter our competition, you can be sure that your lyrics will be read and judged by the right people . . . the people who can bring you lyrics to bloom . . . it's about time!

LYRIC CATEGORIES

You select the category in which you want your lyric to be judged.

1. Top 40 (Rock/Soul)	4. Folk
2. Country	5. Gospel/Inspirational
3. Easy Listening	

The Exciting LYRIC 5 OPEN — Lyrics from all of the other categories are welcome to compete and be judged on their own merit — not compared to others of the same genre. For example, if your entry is sacred in content, there is probably just one specific category in which it will fit. If you want an additional opportunity to win, the Lyric 5 Open is designed for all types of lyrics. (Remember, this is an additional category only, so be sure to choose a first category as well.)

THE PRIZES

The ASF Lyric Competition V will award over 1,650 prizes totalling more than \$20,000.00 in cash:

- The Grand Prize winner will receive a cash award totalling \$1,300.00, plus a publishing contract offer from the prestigious April/Blackwood Music, which will include the option of having one of their composers write an original melody to accompany the winning lyric.
- 6 Category Winners will receive \$300.00 each.
- 12 Semi-Finalists (2 in each category) will receive \$100.00 each.
- 650 Quarter-Finalists will receive \$25.00 each.
- 1,000 Honorable Mentions will each receive a beautiful scroll in recognition of their creative achievement.

HOW THE LYRICS ARE JUDGED

The criteria for judging is originality and lyrical content. All lyrics will be judged by experts chosen from the nation's leading music industry professionals. At the advanced levels of judging, these pros will work in panels to select the six best lyrics, one from each category. These six Category Winners will then be reviewed by another judging panel, who will

choose the Grand Prize Winning Lyric. This lyricist will receive an additional \$1,000.00 cash prize and will be offered a much-sought-after contract from April/Blackwood Music.

WHAT YOU GET WHEN YOU ENTER

Two Handbooks for the Lyricist

Both these handbooks are valuable guides for the lyricist on all phases of a lyricist's career. The combined information will give you such practical information as how to find a collaborator and how to market your lyrics, to professional tips on how to improve your craft. One is a revised version of the handbook authored by Tina Fisher Goldblatt, and the all-new handbook is written by Molly-Ann Leiken who is a professional lyricist and has been a judge in the American Song Festival Lyric Competitions. Molly-Ann covers in detail such topics as structure, rhyme, story line, characterization, hooks, and much more. These handbooks, which have a value of \$4.00 each are a must for all lyricists and are yours free when you enter Lyric Competition V.

Anthology of Winning Lyrics

After the competition is completed, you'll receive an anthology of the top winning lyrics. Included will be a complete winners' list; biographies of the category winners; and a listing of the competition's judges.

NOTE: Each entrant receives one of each of the above, regardless of the number of lyrics submitted.

ENTRY PROCEDURES

1. Type, write or print clearly one lyric per page.
2. Complete the attached entry form or a reasonable facsimile, paying particular attention to the following:
 - A. Write the title on your lyric.
 - B. Please do not write lyricist's name on lyric.
 - C. Lyric Categories — You must designate at least one category in which the lyric is to be judged. The fee for entering one lyric in one category is \$8.95. To enter your lyric in additional categories, so indicate on the entry form and enclose an additional \$4.95 for each added category.

The Lyric 5 Open is an additional category only. Any lyric from any of the other categories may be entered.

- **Remember:** The Judges' Decision Option and Lyric 5 Open, can only be selected as an extra category choice. You must designate your first category.

- D. If entering more than one lyric, obtain another entry form or produce a reasonable copy for each entry. Send your check or money order and entry form with each lyric to:

"LYRIC COMPETITION V"
The American Song Festival ®
P.O. Box 57
Hollywood, CA 90028

Please be sure your name and address are clearly printed on the outside of your entry envelope, since it will be copied from there onto a postcard with our acknowledgment of receipt (mailed within one week). **OCTOBER 31st IS THE ENTRY DEADLINE**. But we are accepting entries now. (It'll take awhile to process your entry. So the earlier you mail your lyric, the sooner you'll receive the two Lyricist Handbooks).

It is not necessary to copyright your lyric when entering the competition. A.S.F., Inc. acquires no copyright to your lyric. Your lyric is used only in conjunction with our competition.

OFFICIAL ENTRY FORM Deadline October 31, 1978 ©1978 ASF

WHAT A FANTASTIC WAY FOR A LYRICIST TO GET A START

And getting started is the hardest part of all. But the Grand Prize Winner of Lyric Competition V will receive a contract offer from April/Blackwood Music in addition to a cash award of \$1,300.00!

April/Blackwood Music is one of the most prestigious music publishing firms in the world, and is part of the CBS music family which includes Columbia, Epic and Portrait Records. They have an impressive roster of successful writers such as Billy Joel, Dave Mason, Laura Nyro, Foster and Rice, Al Kasha and Joel Hirschhorn, Lamont Dozier, Mike Post, and Melanie.

April/Blackwood has offices not only in Los Angeles, New York and Nashville, but also in more than twenty countries around the world.



april·blackwood music

What a fantastic way for a lyricist to get his career in high gear . . . having the option of one of April/Blackwood's composers writing an original melody to accompany the Grand Prize winning lyric plus a cash award of \$1,300.00.

With over 1,650 prizes to be awarded, plus the exposure your lyrics receive to the top music industry professionals, in addition to this magnificent Grand Prize, Lyric Competition V could be the break you've been looking for.

Rules and Regulations

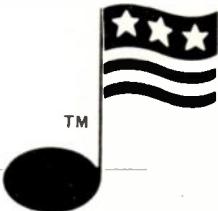
1. The competition is open to any person, except employees or agents of the American Song Festival, Inc. (A.S.F., Inc.) or their relatives.
2. Each entry shall be wholly original and shall not infringe any copyrights or any other rights of any third parties. Each entrant shall, by entering, indemnify and hold A.S.F., Inc. harmless from and against any claims inconsistent with the foregoing.
3. No lyric may be entered that has been recorded or printed and released or disseminated for commercial sale in any medium in the United States prior to December 31, 1978. All winners will be notified and all prizes will be awarded no later than January 31, 1979. Prizes will be paid to the lyricist named in the official entry form.
4. All lyrics remain the property of the entrant, and A.S.F., Inc. acquires no proprietary rights in such lyrics. A complete copy of all lyrics submitted as entries, therefore, should be kept by each entrant because the actual copies received by A.S.F., Inc. will not be returned and A.S.F., Inc. assumes no responsibility for loss of or damage to the copies submitted.
5. Each entry shall be judged on the basis of originality and lyrical content. All decisions of the judges shall be final and binding upon A.S.F., Inc. and all entrants.
6. Entries must be postmarked not later than October 31, 1978. A.S.F., Inc. reserves the right to extend this date in the event of interruption of postal services, national emergency, or act of God.
7. The entrant must designate at least one category in which he wants his lyric to compete. Any lyric may be entered in additional category competitions by so designating on the entry form and including an additional fee of \$4.95 for each additional category. Such additional category may be left to judges' choice by selecting the "Judges' Decision Option" which permits the judges to place the lyric in an additional category which in their opinion, it best fits.

8. An entry fee of \$8.95, and an accurately completed entry form and a page with only one lyric written on it shall be submitted for each entry. Any number of lyrics may be entered by an individual provided that each lyric is accompanied by a separate entry form and entry fee.
9. A.S.F., Inc. shall have the right to publish each winner's lyric, name and likeness in an anthology to be distributed to each entrant and others free of charge.
10. The entrant shall (or cause the copyright proprietor of the entry if different from the entrant to) permit A.S.F. Inc. to perform the entry in and as part of any A.S.F., Inc. awards ceremonies, to record the entry and to use the resulting recording for such promotional purposes as A.S.F., Inc. shall deem fit.
11. All lyrics must be in English.
12. Each entrant acknowledges that in the event he or she is the winner of a prize in this competition, ASF will have the right to publicize and print his or her name and likeness and the fact that he or she won a prize in the competition and all matters incidental thereto.

© 1978 American Song Festival, Inc. Telephone (213) 937-7370
5900 Wilshire Blvd., Los Angeles, CA 90036

Official Entry Form

ENTRIES MUST BE POSTMARKED
NO LATER THAN OCTOBER 31, 1978



Lyricist: _____
(Print Name)

Address: _____

City: _____ State: _____ Zip: _____

Country: _____

Phone: Home (_____) _____ Office (_____) _____
Area Code Area Code

Title of Lyric: _____

First Category: You must designate at least one category (Entry fee \$8.95)

Top 40 (Rock/Soul) Country Gospel/Inspirational
 Easy Listening Folk

Additional Categories: Often lyrics fit more than one category. You may have your lyric judged and compete in more than one category by checking the additional category/categories you desire. (Add \$4.95 for each additional category selected.)

Top 40 (Rock/Soul) Country Gospel/Inspirational
 Easy Listening Folk
 The Lyric 5 Open
 Judges' Decision Option (The judges will place your lyrics in an additional category which, in their opinion, it best fits.)

ENTRY FEE:
FIRST CATEGORY \$8.95
EXTRA CATEGORY OR
JUDGES' DECISION OPTION 4.95 X _____ \$ _____

TOTAL FEE ENCLOSED \$ _____

Did you collaborate in the writing of this lyric? Yes _____ No _____

Collaborators' Names: _____

Address: _____

City: _____ State: _____ Zip: _____

I hereby certify that I have read and agree to be bound by the rules and regulations of the Lyric Competition V which are incorporated herein by reference and that the information contained in the entry form is true and accurate.

SIGNED: _____ DATE: _____

SEPARATE ENTRY FORM NEEDED FOR EACH LYRIC

Send entry to: "LYRIC COMPETITION V"
THE AMERICAN SONG FESTIVAL
P.O. Box 57
Hollywood, CA 90028

© 1978 ASF

The Digital Revolution

Why Studio and — Someday — Home Sound May Never Be the Same

by Arne Frager

There is a revolution taking place in the recording industry which will change the sound and the operation of the recording studio and ultimately the consumer stereo system: digital audio. Before we describe the changes, a brief discussion of the differences between an audio signal and a digital signal is necessary.

Today's modern 24-track recording studio uses analog recorders to store and playback a continuous audio signal. (Figure 1.) The new digital tape recorders and signal-processing devices must first convert the continuous audio signal to a series of numbers by "digitizing" the signal. This is done by an analog to digital converter (A-D) which electronically samples the sound signal voltage at a high speed (typically 50 kHz for audio) and converts each sampled voltage to a binary number (typically 16 bits for high grade audio). Figure 2. The digital recorder or signal-processing device then uses modern digital techniques to store and manipulate this "data word" before returning it to

the form of a continuous audio signal by running the output through a digital to analog (D-A) converter.

Although digital recorders are just now being introduced to the professional market by such companies as 3M, Mitsubishi, Soundstream, JVC and Technics, their superior reproduction of sound means that the digital multitrack recording technique can offer the very high fidelity of the direct-to-disk recording, but maintain the overdub and mixdown advantages of today's systems. The 3M Digital Audio Mastering System records 32 audio channels on one-inch digital tape with incredibly fast frequency response (20Hz-18kHz within ± 0.3 db), signal-to-noise ratio of >90 db, and no measurable wow or flutter. How much does this superior performance cost? About \$150,000 for the new 3M system (compared to \$40,000 for the 3M79 24-track analog recorder). However, it is available on a lease-only basis to select customers with first deliveries this year.

One of the eventual results of the digital recording revolution will be the ob-

solescence of the Dolby and DBX noise reduction systems. These systems have found widespread use in the recording industry because they improve the signal-to-noise performance of today's analog recorders by a sophisticated signal-processing technique. The digital recorders do not require noise reduction since they store binary numbers on tape and the recording process introduces no noise into the signal.

There are two disadvantages of digital recording of audio: price and the inability to edit tape. Although price slashing is inevitable as manufacturers develop their systems and as competing systems become available, the editing problem is not as easily overcome. There is no direct correlation between the position of data on tape and the chronological position of the music, which makes editing the tape impossible without further computer processing of the data on tape. This drawback is the most significant one keeping the digital revolution from an immediate takeover of the modern studio control room.

There are many other important areas of today's recording studio which are rapidly changing due to digital circuits and microprocessors. These include recording consoles which utilize extensive logic switching and microprocessors to provide automation of final mixdown (Harrison, MCI, API, and Neve are just a few of the manufacturers), and auto locators to control the tape recorders with built-in microprocessors to remember where a take, song verse or chorus begins, to facilitate overdubbing.

Signal-processing devices such as time delay (Digital Delay Lines [DDLs]) are the main units for this application) harmonizers, flanging, and echo/reverb chambers are utilizing digital techniques to provide more flexibility and quieter sound processing.

A number of recording facilities are using a central microprocessor in the control room to remember not only control data (such as for automation of mixdown) but housekeeping data as well, such as which take on a master reel is to be used, track-mapping (what instrument is on what track), which of several automated mixes to be used in which section of a song, etc.

In my next column, I will continue to discuss the digital revolution with respect to these other areas of the control room (console automation, signal processing), with examples of current systems in popular use. I will also discuss the possible ramifications of this revolution on the modern studio, and consumer stereo system of the future.

Editor's note: Arne Frager is chief engineer at Spectrum Studios in Venice, Calif.

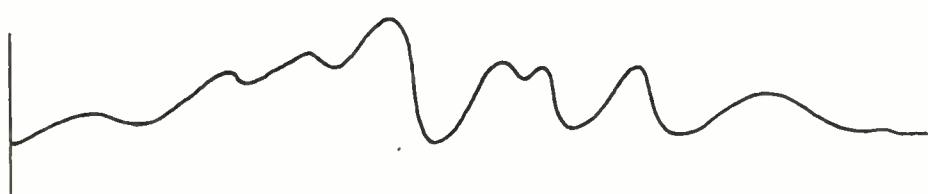


Figure 1: Continuous Audio Signal

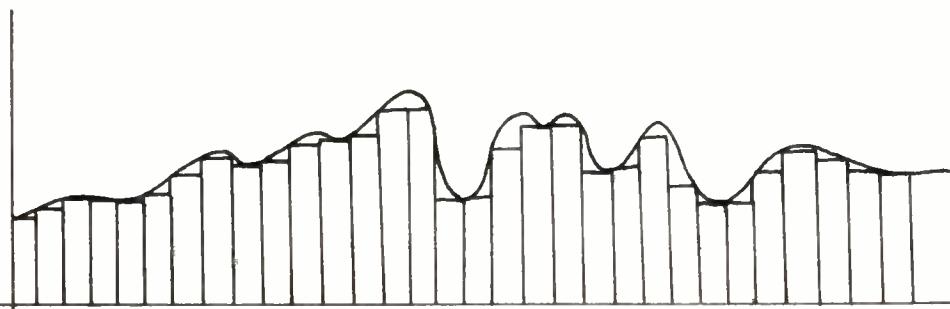


Figure 2: Digitized Audio Signal (A/D Converter Output)

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Legacy of the 60s' Songwriter

In the 60s, there existed what journalists now refer to as "The Brill Building Generation," a group of songwriters based in New York who produced thousands of hits. Articles today generally satirize composers of this group as frantic workaholics, locked in cubicles and pitted competitively against each other by hard-driving publishers to turn out the greatest volume.

In truth, much of the competition was artistically healthy, and some of the finest commercial writers in history emerged from this period. They were able to triumph because of the experience they got in meeting deadlines. They had no time to pause and probe their psyches. Like the trained newspaperman, they had to get out the copy, to deliver. They were required to write for a widely varying group of artists, and this enforced eclecticism sharpened their skill. To fulfill these requirements, the New York songwriter of the 60s had to be aware and organized. Many of the methods he used to accomplish his goals are still valuable today, and are worth re-examining.

Keeping a title book was one widely-utilized device. We, in common with others of that era, recognized the importance of titles when composing on a volume basis, and everything was put into our book, from lines we heard in movies or on TV, to ideas we encountered in novels. If somebody passed an interesting remark in the course of daily conversation, and it seemed like a good springboard for a song, we made note of it. Words from a magazine article, a political speech, from the comic strips of the Sunday papers or the classified section were pencilled in and often used later in song form.

Back then, every Monday was a fresh signal to find out, via publishers, which artists were coming up for dates. But research didn't stop there. All of us inspected the Top 100 and observed which hit records had peaked and were beginning their descent, because that meant that the artists would soon be needing a followup. We took a look at the "Bubbling Under" and "Looking Ahead" sections, because those offered indications of which performers were about to break through and become a power on the national record scene.

A way of gauging public taste was to keep alert to current beats. Songwriters of the 60s, if questioned today, will admit that they generally wrote their new tunes to the rhythms of the period. If bossa novas were happening, bossa novas became their priority. This isn't much different from the composers who concentrate heavily on disco in the 70s.

Beyond that, attention was paid to popular chord progressions. Writers would play them down from sheet music. Sometimes they absorbed groups of progressions, assimilating them and then waiting for their own creative variation to surface; other times they selected specific progressions and wrote melodies over them.

Listening to the radio constantly was a must. No freelance writer worth his salt was ignorant of the Top 10, or the Top 100, for that matter. He or she was armed with information about every record that had a bullet, lost a bullet or gained a bullet back. They also knew which records were holding on to a bullet precariously, and would most likely lose it in the week to come.

In our own case, we had WABC and WMCA buzzing like a third voice in the background, at home or in the car, even when we were having a social conversation entirely unrelated to music.

The approach to demos was somewhat different then. Very often demos of the period featured vocals that resembled, or completely imitated, the artist. In our own case, we did demos containing Anthony Newley and Elvis Presly impersonations, and the songs were recorded. Some composers feel that this is too "right on," that the artist may be turned off by such literal imitation, but we've found that a great many are pleased and can visualize the material more clearly when they hear their own voices as part of it.

Then, as now, buying the albums of performers was an effective way of grasping their whole image. Singles have always represented only one aspect, albeit a key one, and learning all the facets of the artist gives the writer more musical and lyrical perspective in writing for him.

Image is a word that held tremendous importance. Songwriters knew that some singers (Elvis) were aggressive, others (Johnny Mathis) shy and vulner-

able, still others (Connie Francis) perpetually brokenhearted, and a knowledge of these details gave them a broader base to build on.

Examining the above, you can still see how practical and viable it is. A title book is excellent reference, and even if you don't use any of the titles you see, they'll spark your mind to think of 100 others. Learning all the commercial progressions will encourage your mind to blend them, to mix them a little differently, retaining the commerciality but incorporating your own personal vision.

Available artists still have individual styles and personal preferences as to beats, tunes and subject matter, and you'll gain acceptance from them much faster if you know what those preferences are. In comparing the 60s to the present, it's still equally important to keep abreast of changing trends and listen to the radio whenever possible. Today there's FM as well as Top 40, but the principle is the same.

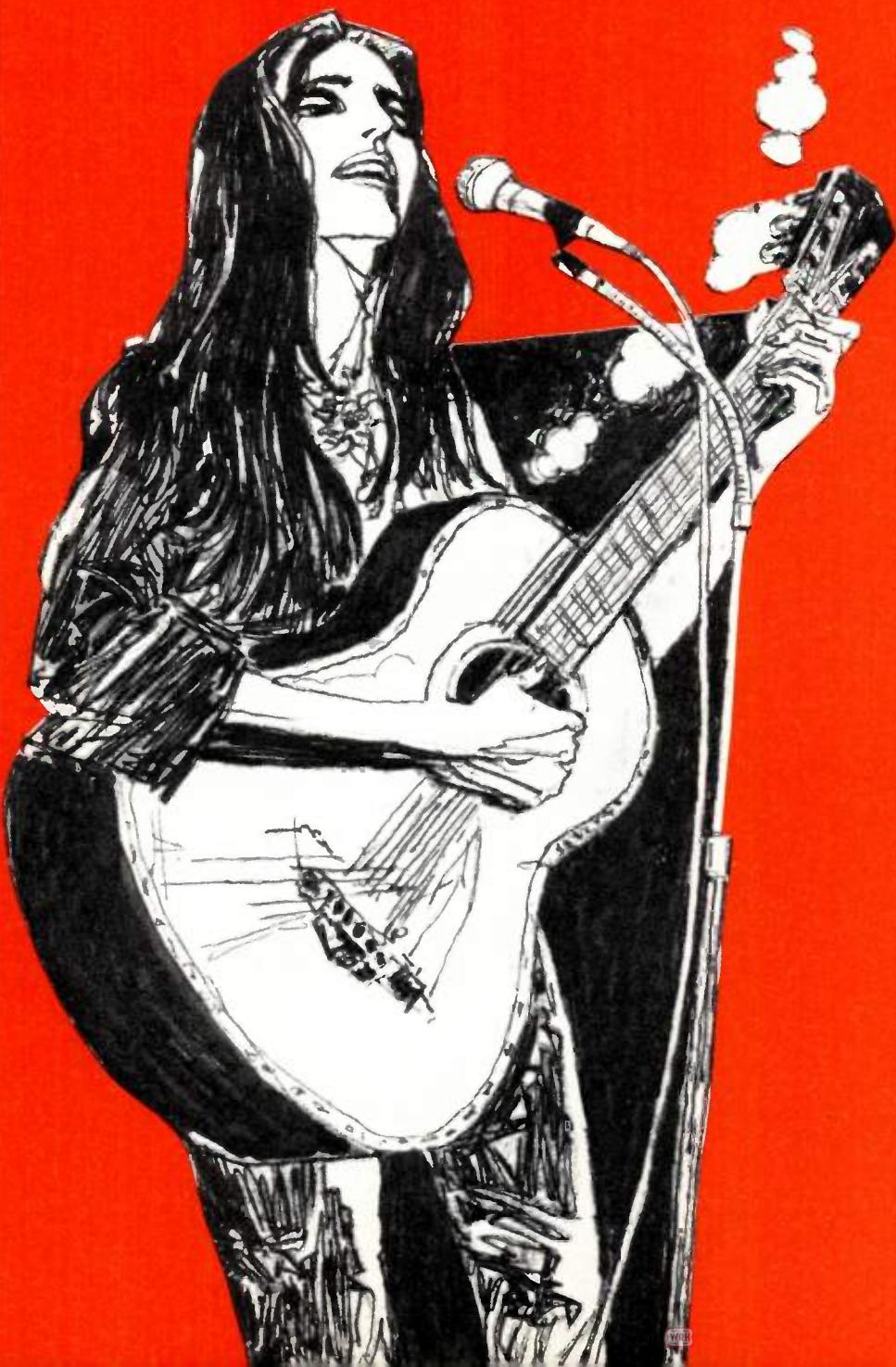
The freelance writer of 1978 has fewer outlets to choose from than his 60s counterpart, but there are still a multitude of artists who are receptive to freelance work, who don't write their own material. These outlets are steadily increasing, and are indicated by asterisks on *Songwriter's* monthly charts.

The difference between the generations is largely a matter of terms. A certain self-conscious artiness crept into rock, along with its undeniable growth and variety, and it became unfashionable to speak of bald practicalities out loud. You might still apply them, but it wasn't "in" to say so.

We offer in evidence Goffin and King, Mann and Weil, Sedaka and Greenfield, Leiber and Stoller, Greenwich and Barry, Bob Gaudio and Bob Crewe, Luther Dixon, Neil Diamond, Don Covay, Jack Keller, Wes Farrell and Carole Bayer Sager. A disciplined, organized approach to songwriting does not rule out creativity and inspiration, but clear-eyed realism is essential, particularly for the freelance writer if he wants to meet the demands of the market. Realism was the secret of the Brill Building generation, and will remain the key secret of this generation and all the others to follow.

Getting Your Act Together

A Songwriter Special Report



Thirty years ago, some 90 percent of the songs on the hit parade were not written by the singer(s).

Today, of course, it's a new song game. Just check Songwriter's charts for proof that the majority of singles and groups are singing their own tunes.

Now if you're a songwriter who can't carry a tune and who'd rather sit in a dentist chair than on a stage anyway, don't fret. After all, in 1950, the record business wasn't the \$3 billion-plus industry it is today. More songs are being recorded than ever before, and there's no stopping singer/songwriters like Linda Ronstadt from rising to the top.

Still, it's a fact that, if you perform your songs, publishers these days are likelier to be a bit more interested in you. It's a matter of dollars and sense, as the publisher stands to reap 10 recordings at one time if you score a record deal. It's not surprising to find many publishers, in fact, who will try to make that record deal for you.

It's our hope that this special Songwriter report on performing will be a positive step towards that goal of all singer-songwriters as well.

On the following pages we'll take you on a tour of Los Angeles' "hoot circuit." Many top singer-songwriters got their performing chops together at the clubs we've listed, and — once you think you have yours together — one of these clubs might be the perfect place for you to showcase your talent in front of your invited record company and publisher guests. (In upcoming issues we'll spotlight the New York hoot circuit and top talent showcases elsewhere around the country.)

One artist who's grown a great deal by trooping along L.A.'s circuit is Helen Hudson. On the verge of that coveted record contract as of this writing, Helen recounts her experiences and offers her own recipe for getting that foot in the door. Uplifting reading!

Bol Stane, the highly respected founder of Pasadena's Ice House, hired Helen — not to mention then-unknowns Stephen Bishop and the Association. He doesn't mince words in his "Open Mike" column, but he does make mincemeat out of those performers who won't "sell." Blunt, constructive reading!

We wouldn't consider a report on getting your act together complete without a) a look at the men and women at record companies who sign talent and b) a look at the fundamentals of voice. Terry Atkinson, who introduces you to a batch of artists and repertoire people; and voice teacher Maurine Summers Gordon, who introduces you to your own pipes, fill out the bill.

"It all starts with a song," Maggie Cavender of the Nashville Songwriters Assn. likes to say. True. But if you're a songwriter — especially if you're a singer-songwriter — you know it doesn't have to end there!

— Rich Wiseman



LEIGHTON WONG

How I Got My Foot on the Stage

by Helen Hudson

The phone was ringing. I jumped out of the shower, pulled on my Levi's, threw a towel over my head, and ran for it.

"Helen Hudson?" the voice inquired. "This is the Roxy calling. We were wondering if you're free next week, on the third, to open for the Earl Scruggs Revue."

"The third?" I said nonchalantly. "Let me check my calendar." (Check my calendar? What was I saying? This was the Roxy calling me. *The Roxy!!!*)

"Why, yes, I had something scheduled, but it will be no problem to cancel it. I'd love to play there on the third."

"Fine," the woman answered. "I'll call you back later to confirm the details."

I replaced the receiver and calmly turned around. Then, as excitement swept over me in waves, I screamed "Yaaahooo!" I tried to shake it off and regain control of myself — after all, in only an hour I was to perform at Pasadena's Ice House.

I pulled on my coat and slipped into my shoes. With purse and guitar in one hand, I combed out my wet hair with the other as I rushed out the door.

Halfway to the car I felt a draft, looked down, and realized — nonchalant star that I am — I'd forgotten to put on my blouse!

But after all, it had been a bit of a shock. Just two years earlier I was standing in line in front of the Troubadour waiting to audition for the Monday night talent night.

I came to Los Angeles knowing no one and having never even performed before in public. Talk about being a "closet" musician — I had been teaching English at Orme High School in Mayer, Arizona. I loved my classes, but the dust, 110-degree heat and the late nights spent grading papers had worn me down. It was time for a change.

But it wasn't out of the clear blue that I decided to move to Hollywood and get into "showbiz." The decision had actually been some 15 years in the making, dating back to my appearance, at 10, as Helen Keller in a college production of "The Miracle Worker."

I still remember that night vividly: as I came to the curtain to take my bows I heard the applause increase. People were standing, and someone gave me a dozen red roses. Somewhere between all the excitement and curtain calls, I felt like I really belonged on stage. No other experience in my life (and that includes skydiving!) had thrilled me so much.

Not that my first performance in L.A. — at the famous Troubadour Monday night hoot — was a particularly thrilling experience. After waiting outside the box office that rainy afternoon for five hours to insure my place on the bill, and after dealing with a mean bout of nerves by doing pushups in the bathroom (It's better than Valium and

Stage

builds your biceps), I took the stage — tentatively.

I tested the microphone by blowing into it (a definite faux pas), hit my guitar against the mike stand all through the set, forgot verses, forgot chords, and forgot how to sing.

Optimist that I am, I still sat by the phone the next day waiting for my "discoverer" to call. When the phone didn't ring I decided I was going to have to discover who was going to have to discover me. I bought *Variety*, *Hollywood Reporter*, *Drama-Logue*, et al., and clipped the entertainment sections of local newspapers. I looked up all of the clubs, club managers, audition nights, talent contests, and started compiling lists. I began reading "This Business of Music," subscribed to *Songwriter* and joined Songwriters Resources and Services. I also attended music classes, seminars and conventions. And I auditioned. And auditioned.

And auditioned. Sunday nights I went



to local and professional talent.

Sometimes it was hard to keep a positive attitude. Especially those nights when I waited five hours to play two songs and the manager put me on at 2 a.m. to play one drunk who's already asleep; or the sets I've played when other performers tuned their guitars right through my act; or the nights when they put me on to play and left the jukebox going at the same time; or the times when both microphones short out; or when they put me on stage with no microphones at all; or when I've just played an original song and someone requested "James Taylor or something by Joni Mitchell."

At one traumatic audition, held at Hollywood's USO club, I arrived to find a crowd of more than 1,000 people lined up around the block. There were old men with accordions, children in ballet skirts and tap shoes, housewives in curlers, belly dancers, clowns, guitar players, and more guitar players.

In fact, there were four girls with guitars who auditioned right ahead of me. When my turn came I saw one judge turn to the other and ask, "What have we got next, Joe?" Joe turned around, saw me standing there with my guitar, too, and said, "Oh. Just one more guitar." Little does he realize what he inspired:

Just One More Guitar

A kaleidoscope crowd made a colorful line
Today between Sunset & Vine
Where young would-be stars
Played songs on guitars
And castanet dancers kept time.
A little girl shuffled in tiny tap shoes
An old man was singing the blues
And all of them came
To win fortune and fame
And none of them thought they would lose.

Chorus

"Well you're one more guitar in the line,"
The man said.
"Just one more guitar. Move along."
I was one more guitar in that long lonely line
But the only one singing this song.

Hundreds auditioned their talent for free
Hoping to be on TV
A new talent scout
Had drawn them all out
The beggar, the blackface, and me.
We all had a minute and some maybe two
To show what it was we could do
And the judges kept track
Of act after act
And they stopped us before we were through.

Chorus

They called us by number. I was eighty-four
Outside stood nine hundred more.
I mounted the stage
And I look through the cage
That the others had stood in before.
The judges all faced me. Each one in a chair

I wondered just why I was there
And I couldn't tell
If I'd even done well
By then it was too late to care.

Chorus

Words & music by Helen Hudson. © 1977 Helen Hudson.

Then there were auditioners who never even looked at me. They were always writing something down, talking to their secretaries, eating sandwiches, reading books, whistling, listening to the radio, or looking out the window; and before I'd even finish they'd say "That was nice. Thank you very much. Good-bye."

At first I was hurt, then angered, and eventually I became a little numb. But I have grown to understand their indifference. I'm glad at least I always sang my own songs. How many times could you stand to hear *Feelings* sung flat before you stopped listening?

As I auditioned I pursued a publishing deal and management. There were more lessons to learn.

I played songs day after day to publishers who were supposed to have "good ears." I received reactions ranging from "You're the next Carole King," to "I don't hear a hit honey." No two people had the same opinion of anything. The truth is that, beyond the hype, money, promotion, production, and politics, the magic of what makes a song successful is still an enigma. No one has yet been able to "clone" a hit.

In fact, one publisher listened to the first verse of one of my songs called *Just Let Go*, and stopped me before I'd even gotten to the chorus. "People just can't relate to that," he told me. "It's too esoteric." That song has won me more than \$1,000 in prize money as well as a part on a CBS music special. Audiences love it.

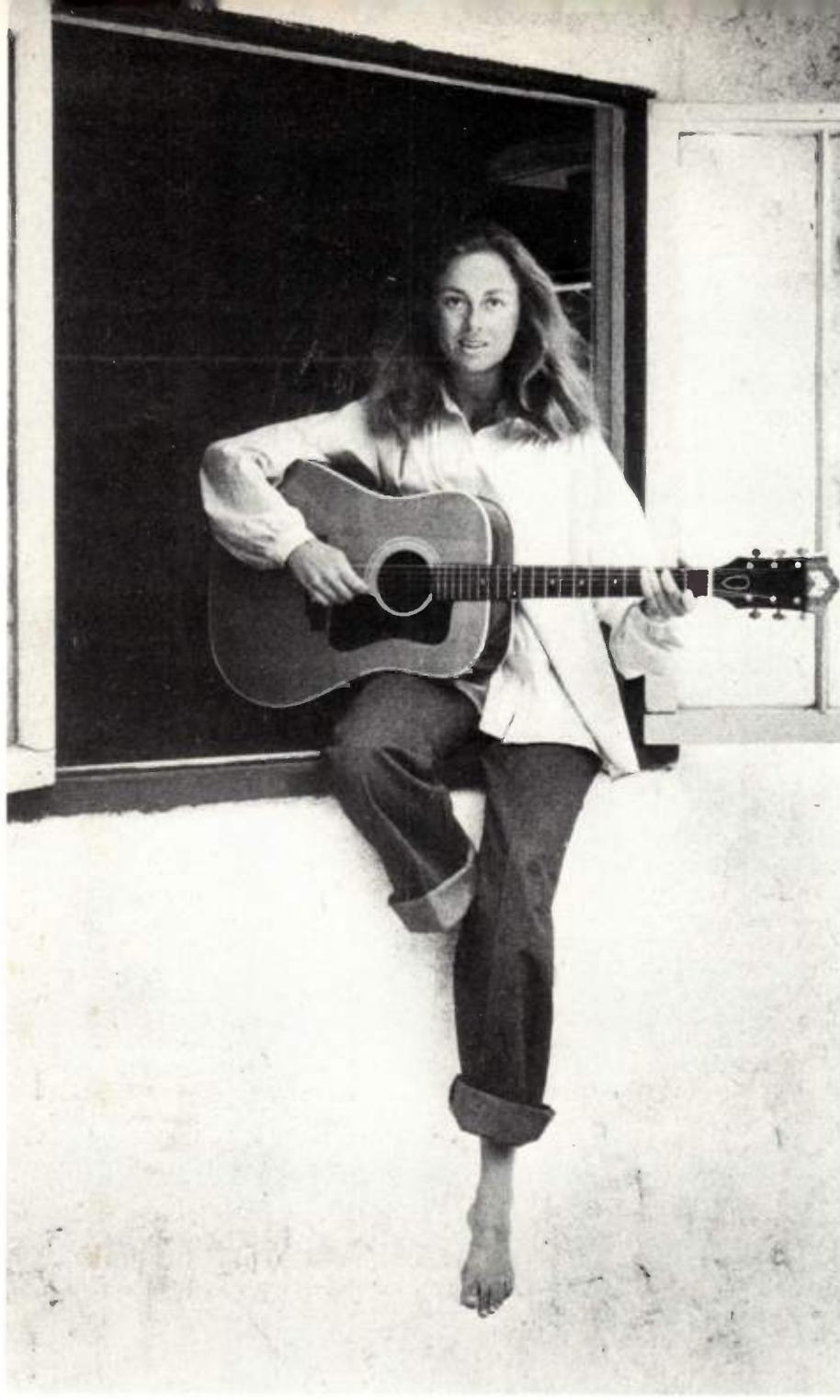
As for my quest for a manager, those early meetings with managers who'd been recommended or whose names I'd gleaned from the trades make for great comedy script material.

One told me I was "dynamite" and he could make me a star because his brother had a cousin who was the best friend of a guy who worked in the mailroom at Warner Brothers. Another wanted to join up with me and form a duo. And another, quite well known, said, "You're real cute, honey, but if you dyed your hair and wore some falsies, and put on a little make-up, I could bill you as a Dolly Parton kind of act."

Let's face it. Some people are so jaded they wouldn't know jade if they saw it.

Still, you shouldn't think of managers, publishers and other industry people as "The Enemy." We are all in this together; one doesn't exist without the other. At first it's hard for both sides to be natural and honest with each

22 either to the Ice House (it was a full year after my first audition there before Bob Stane booked me) or McCabe's (where I recently performed with John Stewart). Mondays I tried the Troubadour; Tuesdays I entered various song contests in local bars and saloons; Wednesdays I attended the Alternative Chorus/Songwriters Showcase at the Improvisation; Thursdays I entered the Palomino's talent contest (which I won 11 times; the prize money paid many a month's rent); Fridays I made appointments with publishers to show my songs; Saturdays I visited clubs to listen



Helen, at home in Topanga Canyon

other. They are afraid to show interest in you in case you don't make it, and afraid not to in case you do. So for awhile you meet with what some people in the business refer to as "happy talk" (a lot of words and promises that go nowhere and say nothing).

The moral of all this? Be patient. You don't have to stand on your head to try and get their attention (although I admit I did once, at a "Laugh-In" audition to startle a distracted producer!). Just be yourself. If wearing chicken feathers and painting your skin with purple polka dots is for you, then by all

means do it; but if it's not, don't let someone talk you into it.

In time — if you have something that people need and want to hear — they'll come to you. The hard part is waiting. You can't force things to happen any sooner than they should, but you should be persistent. The Chinese have a saying, "Pursuing the road one never arrives."

In "pursuing the road" I don't suggest that you put your "art on the line," any more than I would recommend giving a two-year-old child his hat and coat and sending him out to look for work. Few

people have the "package" together when they first start. He takes time to get used to the lights, the microphone, and having people look at you. But don't wait until you're perfect to start, or you may never start.

Buy yourself time by taking a steady job. Before I started getting regular bookings recently, I manned the counter in a guitar store, taught music, worked as a singing waitress, sung on demos and modeled.

Giving yourself time, however, means neither setting a time limit nor giving yourself forever. There is a balance between the two which only you can define for yourself. If Beethoven had said, "If I don't finish the Ninth by dinnertime, I'm giving up!" the world would have been minus a great work. Yet, if you've been performing for a couple of years and are still playing "hoot nights," I would begin to ask myself serious questions, such as, why do I perform? Does it make me happy? Do other people enjoy me on stage? Why do I write? What do I have to say that hasn't been said before? What do I have to offer that is special?

I constantly meet songwriters who have been here years waiting for "the big break." And they're miserable and bitter. My attitude is that if you're in a profession where you're seeing no success and you're really not happy, move on to something else. No one forces us to carry our instruments around and knock on doors. We are here because we have chosen to be. The day I step on to a stage or walk into an audition and don't really want to be there, I'll go back to the classroom, or try something new.

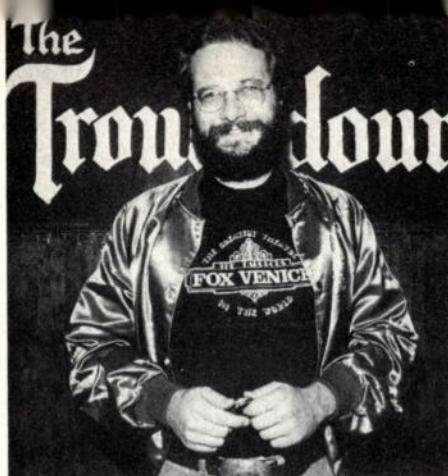
And remember: no one performance, one review, one song, or one person is ever going to make or break you as an artist. Sure, some groups have "made it" with a hit single, but if there is nothing to back it up, they fade out as fast as they flashed in.

As for me, I think only God knows what the future holds. I want to record albums, sing for millions of people all over the world, work in film and television, encourage people to take care of their bodies and love who they are, have a big garden, raise some goats, and run in a marathon.

23
Life is too short to wait for "someday" to pursue what really makes you happy. So here is to you, following your own dreams:

You'll never fly a kite
Until you run it in the wind
You'll never reach the end
Until you learn how to begin
So throw aside the things
These people are all telling you
And follow your dreams
Until they follow you!

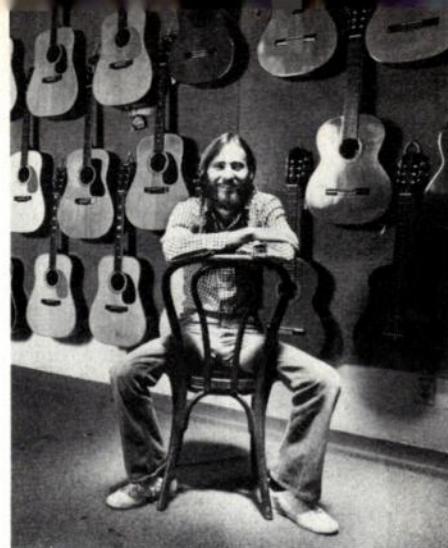
Follow Your Dreams, words and music by Helen Hudson. © 1977 Helen Hudson.



The Troubadour's Matt Kramer



AC/SS' John Braheny and Len Chandler



McCabe's' Gary Mandell

Part 1: Los Angeles

Home, Home on the Stage

Where the Mikes Are Open and the Singer/Songwriters Play

by Pat and Pete Luboff

Befitting a city that is fast becoming the place to be for singer/songwriter hopefuls, Los Angeles boasts a good-sized hoot circuit. It winds from tiny clubs and handful-sized audiences to sprawling fun houses like the Palomino in North Hollywood.

Recently, we made a tour of the L.A. spots that offer songwriters that important commodity — an open mike. We were especially impressed by The Alternative Chorus/Songwriters Showcase, the Troubadour (even with its noisy crowd) and McCabe's Guitar Shop — with the Bla Bla Cafe in Studio City running close behind. The other clubs/showcases constitute "the best of the rest."

Alternative Chorus Songwriters Showcase

Since August, 1971, when they founded the BMI-sponsored Alternative Chorus/Songwriters Showcase, John Braheny and Len Chandler have been putting on a weekly showcase that is a songwriter's dream. "It's not important how professional the performance is," John said. "Our focus is on the song. Audiences may be used to seeing excellent performers and we have to get them to change their attitudes, so their heads are not being influenced by the performance, but by the material. We make an announcement to the audience before the first writer steps up to the stage that although some of our writers are seasoned performers, for others this may be their

first experience in front of an audience. Since industry people do attend regularly, the person beside you may be a publisher or record company representative. This may be a songwriter's big opportunity. So, if you can hear yourself talking, you're talking too loud. The result is a very attentive, supportive audience."

It all starts with an audition of what you feel are your strongest songs, artistically and commercially. You can mail a six-song tape with lyric sheets (and a self-addressed, stamped envelope for its return), or you can do it live at the ACSS Palm Avenue offices. The live audition is a half hour or six songs long, whichever comes first. Tape auditions may be faster, since your "place in line" is established by the date your tape is received, while you may have to wait three months for a live audition date.

You will be notified by mail if you are chosen for the showcase, at which time you will be told which songs you should perform. Another notice will inform you of the date of your showcase (expect a six-month wait from audition to stage). There are two-song and four-song sets for songwriters and 30-minute band sets. Because of logistics, all bands — performing original material only — must audition on tape.

The showcase is held every Wednesday at the Improvisation, 8162 Melrose Ave., West Hollywood. The evening begins at 7:30 with the Hang Out Session, where an industry figure is interviewed. A mike

is set up in the audience for questions.

After the Hang Out, the showcase begins. Everyone in the audience is supplied with a feedback sheet, which lists the songwriters and their songs and invites the audience to score the songs in three categories: words, music and commerciality. There's space for comments and suggestions. These sheets are collected and made available to the writers for a month after the performance.

The Improvisation holds 200 people, and it's near capacity each week. The stage is elevated and lit and the sound system is mixed for balance. There's a \$2 admission charge for nonperformers. Food and drinks are served.

The Alternative Chorus/Songwriters Showcase, 943 Palm Ave., West Hollywood, Calif. 90069, 655-7780.

The Troubadour

This is where many a superstar got his/her start. In the good old days, the Troub's Monday night hoot was the showcase in town. These days, talent scouts don't exactly pour into the club on Mondays although Alan Solomon, the quick-witted and entertaining showcase emcee, says, "If invited, industry people are more likely to come see you here than they are at some little club in Encino."

Matt Kramer, concert producer and personal manager, has been putting the

Troubadour Monday night hoots together since 1974. "I look for innovation of concept combined with a foundation of good musical understanding," said Kramer. "I don't go for performers who are either too slick or not good enough to be understood. I want the rare performers who are at ease on the stage without being too polished, who can entertain and communicate. Ideally, they have a sense of owning the stage while they acknowledge that the audience gives them the right to be there."

There are three ways to get on this hoot. The first is through people at your record label or personal manager, if you're lucky enough to be that far along. Matt is aware of some people with whom he works regularly, and those people are given priority.

The second is to send a tape of original material which displays 15 minutes of your "unique virtuosity and personality." It can be cassette or reel to reel, with leaders between the songs if possible. Include a self-addressed, stamped envelope for the return of the tape.

The third way is to be the first or second in line when Matt opens the doors to signups at 6 p.m. each Monday. To do that you may have to camp on the step all day, or at least from 3 p.m. The first two go on that same night in the first two slots, 8:30 and 8:45, when the audience is just coming in.

Sets for singles are 15 minutes long, bands get 20 minutes, and the midnight act can be twice as long as that. Ten to 14 acts are showcased, so the evening ends at 1 or 2 a.m.

The room holds 300 people. There's a piano, sound engineer and light person. If you sell tickets, there is a possibility of being hired for other nights.

Admission for the hoot audience is \$2 and there is no minimum. Food and drinks are served, but no menu is offered unless asked for. The result is a lot of drinking and little or no eating. Add to that many comings and goings in the audience and a policy of putting on acts that sell tickets and you may wind up with a loud crowd of intoxicated persons who have little interest in hearing anyone but the act they came to see.

Although the audience may not sit in silent attention, some nights are better than others. We asked Gary Larkin after he came off the stage what it was like up there. Said Gary, who does a different hoot every night of the week: "I could see everybody and hear them all talking. But you have to be ready for that. Audiences are audiences, they don't want to listen unless you're a star. You've got to grab them by the crotch when you get on. This is still the place to be, the place to play."

The Troubadour, 9081 Santa Monica Blvd., Los Angeles, Calif. 90069, 276-6168.

McCabe's Guitar Shop

McCabe's is a music school, a retail store specializing in stringed acoustical instruments, and a concert hall. Since January of 1977, Gary Mandell has been running a Variety Night Showcase on the third Sunday of each month in the concert hall, which holds 160 persons. This is a true concert setting. The 10' x 15' stage is lit, the audience is in darkness and no food or drinks are served. Audience admission is \$2, and you can expect at least 80 attentive adults to attend.

All the people who work to make Variety Night happen are performers themselves, so they understand and are sympathetic to your needs. Mellow music is McCabe's style; concert performers have included Jackson Browne, Doc Watson, Merle Travis and Linda Ronstadt.

Signup time for Variety Night starts at 6 p.m. the day of the show, and people line up earlier. Performers are put on stage in the same order as they sign up. There is room upstairs for rehearsing. The show starts at 8 and each person is allowed 12 minutes to set up and perform. Three tunes is the usual. 12 to 15 people go on and the show ends at 11:30.

The sound is mixed from a booth where recording equipment is available for those who want their performance taped. The tape may be purchased for \$7.50. There are eight mikes and a piano.

Gary is a guitar teacher at McCabe's. He is also an arranger and composer who writes and produces radio commercials. "The quality of performers on Variety Night is very high," he said. "They're often people on the McCabe's mailing list or students at our school. Those who are exceptional may be chosen to play the annual Variety Show, an all-day event which was held this year in July at Lincoln Park in Santa Monica."

McCabe's also holds a Talent Showcase for more experienced acts, usually on the first Sunday of the month. Concert director Nancy Covey puts them together when she feels she has the right acts. Audition is by cassette tape. Call Nancy at 828-8037 for further details.

McCabe's Guitar Shop, 3101 Pico Blvd., Santa Monica, Calif., 828-4497.

Blind Pig
6531 Santa Monica Blvd.
Hollywood, Calif. 90038
462-9869

The Blind Pig serves light dinners, beer and wine. Seats 50 (but holds 80).

There's a \$1 entrance charge seven nights a week. Lights, PA, and soon a piano. Bill Novotny holds auditions on Wednesdays between 7 and 8:30 p.m., and wants original singer/songwriters, jazz, comics. Be ready with 30 minutes of material and call for an appointment. If Bill likes you, he hires you for an evening; door is split among performers. Mondays and Tuesdays are jazz nights and sit-in musicians are welcome.

Hollywood Canteen
7304 Melrose Ave.
L.A., Calif. 90046
931-1066

Drinks are served in a bar adjacent to the theater room, which holds 50 people. There is no cover and no minimum. Signups between 7 and 8 p.m. on Wednesdays. The showcase/audition starts at 8:30. Fifteen-minute sets in order of signups. There are four mikes, a piano, PA mixer and spotlights. Ellard, the owner for 17 months, prefers original material, singles or small groups, and he hires from the audition for other nights, on which a \$2 cover is charged and split with the performers, who do 45-minute sets.

The Bla Bla Cafe
12446 Ventura Blvd.
Studio City, Calif. 91604
769-7874

The Bla Bla opened at its new location in January. Full meals are served in two comfortably appointed rooms, one for talking and the other for entertainment (where politeness is encouraged). The entertainment room seats 70 people, has a nine-channel low impedance PA system and lighting effects booth. They supply four mikes and a piano.

Solos and duos may call after 10:30 a.m. Sunday to make appointments for live showcase/auditions held that day from noon to 5 p.m. Sandy will also book exact dates and times for the auditions as far as six weeks in advance, so you can invite industry people to come see you. There are 20-minute sets. Groups must call Sunday to make advance appointments for 25-minute sets. No tapes, please. The auditions are open to an audience, which pays \$1 cover and \$1 minimum. Audience sizes vary, but are usually small.

Sandy hires from the Sunday auditions for a Tuesday night showcase, when sets are 35 minutes for singles and duos and 40 minutes for groups. On Tuesday, there is a \$2.50 entertainment charge and \$1.50 minimum for nonperformers. Sandy splits the entertainment

Hoot

charge with the performers. Do not call on Tuesday.

Sandy is a singer/songwriter who has been running the Bla Bla showcase over five years. "Everything I do is a reverse reaction to my own showcasing experience elsewhere. I want to see it done the way I would want it myself. I never cut set time short, I give exact performance times, I run on schedule, and I see that the mikes are placed right. I want the material and the performer to be the same person, so the picture is complete. Whether I am moved or not moved has nothing to do with how polished the performer is. I look for some spark of creativity, something different. I'll always take creativity without polish over polish without creativity."

The Ice House
24 N. Mentor Ave.
Pasadena, Calif. 91106
681-9942

If it weren't for the current flux — Bob Stane is in the midst of selling the Ice House as of this writing — we'd be listing this Pasadena fixture near the top of our list. During Stane's reign (he founded the club in 1961), the Ice House's Sunday night hoot was a must for performer hopefuls, as one-time hooters The Association, Lily Tomlin and Stephen Bishop will attest. Stane personally conducted the hoots from the sound/light room, and, for the asking, recorded sets on the house tape recorder and dished out valuable criticism. We only hope that new owners Bob Fisher, Jan Maxwell Smith and Marc Weingarten will care just as much for the fledgling performer as Bob did. One encouraging note: Stane told us the Sunday night hoot (beginning at approximately 10:30, after the regular show) will be retained. We advise you to call for particulars. For Bob Stane's parting shots, we advise you check the nearby "Open Mike" column.

Research Experience Theater
6419 Hollywood Blvd.
L.A., Calif. 90028
469-8185

This is a market research center hired by advertising agencies, TV networks, record companies, etc. to find out what the public thinks. They have two theaters, one seats 20, the other 70. There are two mikes, one piano and a PA system in each theater. They don't sell anything and they don't charge admission. They open their stages to local talents on Fridays and Saturdays. To perform, call Jim or Molly for an appointment, or send tape, bio and press

kit with a self-addressed, stamped envelope. Any kind of material from singles to bands to variety acts. To see the show, audience members must call on Thursday or Friday for reservations for that week's show. Shows start at 8:30 and 10:30 p.m.

Starwood
8151 Santa Monica Blvd.
L.A., Calif. 90046
656-2200

The Starwood has three rooms: a large disco, a lounge and the Rock Room. David Knight is looking for original rock and roll, r&b and jazz bands that are already playing around town and have followings for his Sunday night showcase in the Rock Room. The bands are paid minimally and given comp tickets. If they bring in a lot of people, they are paid extra. The Starwood has PA, mikes, a sound man and lighting person, but no piano. There is a \$2 admission and a two-drink minimum. Food also served. Send pictures, bios and tapes to Knight. You may call during the day to invite him to your band's next gig, but do not drop by.

Natural Fudge Company
5224 Fountain Ave.
L.A., Calif. 90029
661-0511

This is a good vegetarian restaurant that seats 70 people and has a piano and two mikes on a raised 8' x 8' stage in one brightly lit room. Showcase auditions are on Monday and Thursday nights starting at 8:30 p.m. Sign up after 8 for a 10-minute set. Comedian Joey Long runs the show and hires for other nights, when the performers are paid in meals. He wants songwriters, comics, dancers, any kind of entertainment: "We have a regular neighborhood audience and need new talent all the time." A good place to break in your act.

Relic House
7140 Reseda Blvd.
Reseda, Calif. 91335
881-9888

The Relic House is a "concert saloon and eating palace," with antiques, a sawdust floor and a casual atmosphere. Seats 100 people; food and drinks. Showcase night is the last Monday of each month at 8 p.m. The Relic wants "entertainers" — it's not enough to be a good songwriter. Original material in any style preferred. The owners, Alan and Nancy York, ask you to send cassette tapes and bio information with a self-addressed, stamped envelope for return of the material. They're willing to

scout you where you're working. Call them and give particulars.

Sterling Inn
5371 Topanga Canyon Blvd.
Woodland Hills, Calif. 91364
887-0660

The Sterling Inn is a restaurant that seats 150, with a lounge that seats 50. There's a small stage in the lounge with PA and piano. On Monday nights, Mondo, the manager, auditions talent for performances on the other nights. Singles and soft rock/MOR only. It helps if you play Top 40; only some of the people hired strictly original material. Call Mondo from 6 p.m. to 2 a.m., to set up a 20-30 minute audition/showcase.

Expect the Unexpected at the 'Pal's' Talent Contest

A trip along L.A.'s hoot circuit would not be complete without a stop at the Palomino's Thursday night talent contest. North Hollywood's contribution to the wildness of the West is voted the No. 1 country music nightclub in the country year in and year out by the Country Music Assn. Roger Miller, Merle Haggard, Johnny Cash, Kenny Rogers and Linda Ronstadt have played the Pal, and so can you. "You don't have to be country," owner Tommy Thomas said. "We've had all kinds of acts here — from rock to Lawrence Welk."

The Palomino seats 400 inside and 300 on the patio outside. Food and drinks are served. On talent contest night, when most of the inside seats are filled, there's a \$1 admission charge. Contestants sign up between 7:30 and 8 p.m. and indicate at that time whether or not they want to use the five-piece house band to back them up.

The contest has been emceed by KGBS radio personality Bob Morgan for two years. The show starts at 9 p.m. and the order of the 45 (maximum) performers is picked at random. People who play with band back-up perform first; after the band takes its break those who choose to perform on their own take the stage until 2 a.m.

At the end of the night, the performers — who vary from Gong Show material to opera buffs — are brought on stage. Judge Thomas and two members of the audience judge the applause. First place winner receives \$100, runnerup, \$50. First prize winners are barred from winning the contest again for four weeks.

The Palomino, 6907 Lankershim Blvd., N. Hollywood, Calif. 91605, 765-9256.



How Not to Get the Hook!

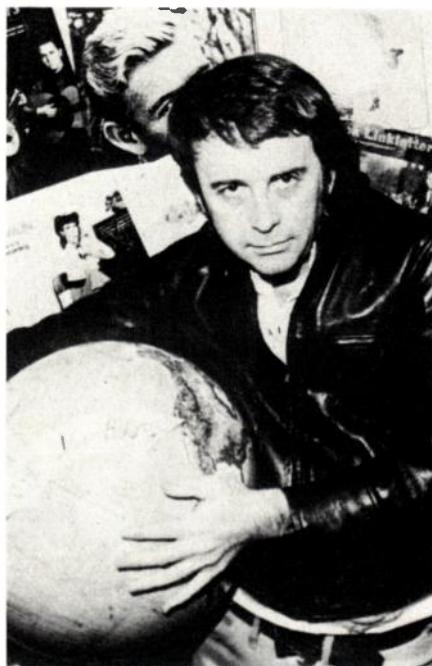
— A Club Owner's Parting Shots

by Bob Stane

Performer/songwriters must realize that they are selling a product. Too many write and sing to their own self-indulgent egos and then wonder why they can't sell their wares. Many are not even aware of the fact that a song does not sell just because it gets written or the songwriter likes it.

I experienced, on every Sunday showcase at the Ice House, the classic newcomer sitting on the stool, singing a tuneless and uninteresting lyric into his belly button. That kind of "artist" makes no attempt to involve the listener either in his stage show or in his lyric, establish eye contact or establish a common lyric interest. One thing I could always count on, the boring person just spoken of had not stayed on or gotten back early enough to have observed the professional acts performing before their shows. Nor had he observed any shows around town to see who is getting paid for what services. The last thing he ever wants to see is how good his competition is, favoring burying his head and hoping the great god of show business will convert the heathens to the worship of his songs.

The budding professional, however, will have surveyed the field, decided to put some honest time and trouble in for his share of the "fame and fortune," and will approach the battlefield complete with good, clear and interesting publicity photos, a one-page biographical write-up on himself, his music and showmanship in good working order, and the confidence to make eye contact with his audiences. With the realization that he is literally asking for fame and a million dollars he has the common sense to know he is going to have to work for it. He knows he is a songwriter/performer and not a magician. Professionals work to succeed at their trades. The acts who have made the grade using the Ice House as a platform — people such as Rod McKuen, Seals & Crofts, England Dan & John Ford Coley, Cheech & Chong, Stephen Bishop, Steve Martin, Lily Tomlin, Pat Paulsen, Jennifer, Mason Williams, etc. — have shown a willingness to observe,



learn and pay the price necessary to get the pay.

Each and every one of the above stars sold himself/herself to his/her audiences. Each one elicited encores, each left his/her listeners with the feeling that they, the paying public, had gotten more than their money's worth and that they had just experienced a true event. Most of those stars had spent several years of concentrated work perfecting their visual and verbal acts.

In the several years of concentrated work that may lay ahead of you, I recommend you . . .

- Take lots of notes. During the interminable coffee conversations the pen and paper come into play as witty remarks are passed or interesting concepts developed. These gems so carelessly thrown about become the keystones of hit songs and clever patter between songs on stage. It makes no difference if the remarks don't come from the writer's own mouth as long as they aren't stolen from someone already performing them on stage.

However you develop it, patter between songs is important. It tends to relax the audience and humanize the act while giving the listener several things to remember about the act.

- Keep your act clean. Don't do or say anything you couldn't perform on television. No obscenities. Don't ever try for a cheap laugh or give anyone a chance not to hire you.

- Perform your guts out — even if there are only three people in the audience. One of them might be a record producer who can use you or your songs. The other two just might be TV talent scouts. This situation has actually happened at the Ice House.

- Record every one of your performances and most of your rehearsals. Ask yourself if you would pay to hear you perform, after listening to your tape.

- Plug yourself. Don't think you need an agent to get jobs. Until you are making waves, no agent will want you. When you become a commodity, agents will come out of the woodwork wanting to make you a star. If you make calls and do your share, you will get work. At the Ice House I dealt almost exclusively with the artist.

Have good publicity pictures taken. Make them humorous or interesting. Stay out of the brush — you are the center of interest, not the trees. Pictures should be vertical, with light, uncluttered backgrounds — worthy of being printed in a newspaper.

Print a one page bio on yourself and make it interesting and/or funny too, so a newspaper reviewer can build a story out of it about you. Newspapers can make you a star.

- Finally, be alert and friendly and willing to talk with everyone — you'll enjoy your life a lot more. And . . . you never know who you may be talking to.

Editor's note: After 21 years in the club business, Bob Stane recently sold his famed Pasadena music/comedy showcase, the Ice House. After a "few months of traveling around the East Coast," the 43-year-old Stane plans to turn to documentary film making.

A&R: Where the

by Terry Atkinson

The pots of gold at the end of songwriters' rainbows lie in various people's laps — publishers, performers and so on. But for that particularly ambitious species known as the singer/songwriter, it's the record company A&R departments that hold the key to fortune and fame.

A&R — it's almost always called that now, instead of what it stands for: Artists and Repertoire. Up until the mid-60s, the function of the "A&R man" (make that "A&R person" now, since the fortunate and plenteous invasion of women into the profession) was to match those two components, i.e. to find material for singers to sing and for instrumentalists and bands to play. That's seldom the case anymore.

Most artists primarily perform their own material these days, and even those who don't — the Helen Reddys and Barbra Streisands — generally choose songs themselves. If they're advised by anyone concerning material, it's more likely to be a producer or manager than an A&R person.

But don't get the idea that this swing toward a reign of singer/songwriters has left no place for A&R people. It's just changed the essential nature of what they do, which — if you're an aspiring, extremely talented composer/performer — is to find you.

That last statement shouldn't get your hopes up too high. For it's time for the hard, sad truth: A&R people generally listen to most of the demonstration tapes that are sent or brought into them — and that's a lot of tapes (Warner Brothers alone gets 500-600 a month). Yet of all these, almost none are signed. "But," you object, "I see new artists coming out with albums all the time." Yes, but do you have what *they* have? I don't mean just talent, but *connections*.

That old cynical statement, it's not what you know but who you know, isn't exactly what applies here, but it's something quite close to it: it's not *only* how good your music is, but *how many people* and *what people* you've turned onto it.

And that means *before* you approach the A&R department.



Here's why: most of the artists signed by record companies to those coveted contracts are to some extent or another sought after; they are usually the result of some tip or recommendation — by a manager, a producer, an attorney, another artist (usually but not always on the A&R person's label) or someone who

has access to the A&R person's ear and heart.

This seems cruel, but let's allow a couple of A&R chiefs to explain why it's so.

Denny Rosencrantz, MCA's (and formerly Mercury's) West Coast A&R manager: "If a performer has something

Record Company Beat Goes On

going for him, we'll usually hear about it from someone we know before the performer comes to us. There's usually *some* connection." For example: "When we signed the Quick and the Runaways while I was at Mercury, that was about as 'street' as you get. I saw the Quick at some guy's garage at 10 one night. I saw the Runaways when there were only three girls in the band. But in both cases, *someone* I knew tipped me off — someone said, 'Hey, you gotta check out this group.' "

That covers one side of a modern "street A&R" person's job — checking out live performances. Capitol's John Carter is even more emphatic about the more common part of A&R days and nights — unsolicited demo tapes: "I can't think of anyone signed lately who just sent in a raw tape without some kind of support," says that company's national director of artist acquisition. "Even with most 'unsolicited' tapes, someone — if only the studio where the recording was done — puts someone else in touch."

But other A&R people report that there's always *some* chance, even for the totally unknown artist. The Doobie Brothers were signed to Warner Brothers on the basis of a mailed-in tape. More recently, Van Halen was contracted to the same company after company Chairman Mo Ostin and Vice President/Executive Producer Ted Templeman saw them perform at the Whisky.

Longtime talent scout and present Shelter Records President Denny Cornell has been responsible for several happy endings to struggling songwriter/performer stories. Among this Britisher's finds — all from submitted demos or live auditions — have been Procol Harum, The Move, Dwight Twilley and Tom Petty. And one other....

"The weirdest tape I ever received," he remembers, "was this . . . well, it was overdubbed so many times on poor equipment that it was little more than a thudding noise. I couldn't tell much about the musicians from that mess, but the song seemed to have a certain ap-

peal, so I asked the boys to come in and re-record it. The musicians laid down the basic tracks and then the singer walked up to the mike to do the vocal. It didn't take many lines into the song before I realized I'd lucked into finding the greatest singer I'd ever heard . . . Joe Cocker."

But enough of these blissful exceptions to the rule. We don't want to give you the idea it happens that way very often. Because A&R people approach "street tapes" with a somewhat fearful and calloused ear — and for good reason:

"Let's face it — many street tapes are just *dreadful*," groans Roberta Petersen, Warner Brothers' music evaluator. "A lot of them don't have any accompaniment. Some of the people just whistle. Some can't even do that in tune. Others have no idea what a song is. But they're usually so sincere you can't laugh at them."

Elektra/Asylum's Laura Plotkin looks similarly upon the situation. "The weird things are kind of funny — but sad, too. The most hopeless artists generally either copy somebody successful note for note, or else it's serious poetry that's not really a song. Then there's the real strange ones — pop songs sung as Indian chants, people telling the story of their life, the whole gamut."

When Plotkin began working at E/A four years ago, "about a third of everything that came in was imitations of either Jackson Browne or the Eagles." Fortunately, she adds, her company's increased diversity has resulted in a wider spectrum of submissions.

Sometimes the demos follow trends — not always explicable ones. Capitol's John Carter: "For a while — just before the punk explosion — every tape sounded like Yes meets Frank Zappa." Warner's Peterson: "Randy Newman's *Short People* attracted a whole bunch of 'Tall People' songs." In a related way, Petersen finds that "the real weakies keep sending in terrible songs about whatever's in the headlines at the time — Patty Hearst, Son of Sam, etc."

Many acts try gimmicks and ploys — to little avail. A Los Angeles group

called the Rats released a boxful of rats loose at Capitol once. "They got plenty of attention," recalls Carter, "but they didn't get signed." The Rats nor the rats. Someone once brought a tape in to Plotkin dressed in a gorilla suit. "He jumped around a while and then left. His antics were better than his music, unfortunately." At least he didn't try to ape Jackson Browne.

The grim reality of all this is that street tapes seldom result in contracts. Dean Chamberlain, who helps Petersen at WB, gives an indication of how rarely unsolicited demos turn into vinyl. He's been coming into Warners twice a week for the last three-and-a-half years, picking up about 40 street tapes each time. The result: "Not one of the acts I've recommended has been signed. Some were very good, but even the best of them weren't *exceptional*, not like the office things we get (the ones that come to the A&R people's attention through tips, etc.). I look for some sort of strong personality or . . . heart showing through — and most street tapes just don't have that."

Chamberlain sticks encouraging notes on the most promising demos when he returns them. If he's a little more sympathetic than most of his colleagues, there's a good reason. He's a musician himself (guitarist), and once handed his boss a tape of his group. It turned out to be a TKO, and it let him know just how others feel lying on the mat.

He took the disappointment philosophically, though. "We were good," he says, "but not good enough." And that sums up the quality of most aspiring composer/performers who submit their work to Chamberlain and others in A&R. Yet it explains why people flock to record stores in the hundreds of thousands to buy the work of those few who are good enough — and why, if you think you are among those rare and special artists, you must keep on trying despite the odds.

Editor's note: Terry Atkinson is an L.A.-based freelance writer, specializing in the music scene.

And, No, "Gong, Gong, Gon Are You Singi



by Maurine Summers Gordon

30

Who knows better than a songwriter the song that sings from his heart and mind! And it is perfectly natural that it should sing on out through his body — a marvelous musical instrument.

Singing is a natural function of your mind and body. If you're not enjoying it, you can easily learn to do so. With just a little understanding of voice production and the elements of music, you can let yourself sing freely.

"Let" and "free" are words that I use a lot in teaching. You can understand why when you look at a picture of the

human anatomy and see how voice is produced. In the simplest of definitions, voice is the result of exhaled air passing through the vocal cords, where it is set into vibrations as it passes into the head to be resonated into sounds, which are turned into voice by the articulation of the throat, mouth, tongue and lips. Yes, there is a difference between singing and speaking voice. Maximum use of each area of voice production is needed to sustain the prolonged and wider range of pitches for singing. When you sing well, you can speak well. This benefits you as a singer, actor and

songwriter — sensitive to vocal rhythm and pitch.

Voice, as a result of exhaled breath, begins with inhaled breath — "inspired" breath — for communicating a specific thought/feeling. So the bottom line of the singing process is to purposefully breathe and sing a meaningful phrase, breathe and sing a phrase, etc. You learn to do this better and better with progressive vocal exercises and songs.

My first voice student was an example of why many people think that they can't sing ("I know, because everyone tells me so. And, yet. . . ."). Well, "and yet" she cared enough to find out why. She sang a phrase for me — tense and rigid — the way some performers are, when they aren't sure of themselves. Her breathing was shallow and irregular, and her jaw and throat were nearly paralyzed shut. She changed to breathing deeply, fully — opened her throat and dropped her jaw, as at the start of a yawn. Then her instrument was able to function, to express the love and beauty that she radiated from within.

It is generally agreed that good breathing is the basis of good singing (and good health). To see and feel how well you already breathe naturally (not habitually, which is often inhibited), lie flat on your back. Just let your abdomen and the muscles about your waist swell and subside; the ancient Greeks called them "The Magic Circle" about the waist. These are abdominal (from the ribs to the pelvis) and intercostal (between the ribs) muscles. They help the diaphragm (large, dome-shaped, involuntary muscle) as it moves to fill and empty the lungs.

You can practice full, deep breathing anytime. It's relaxing before sleeping and invigorating other times. Many health advocates, religious groups and great singers recommend nasal breathing: letting the air pass through the nose, which is designed to clean and warm it, protecting your vocal cords, throat and lungs. Caruso, Tetrazzini, Manuel Garcia, Pauline Garcia-Viardot and others used it to achieve the ulti-

g, Gah" Is Not Baby Talk! ng Properly?

mate in breath control. Whether you let the air pass through your nose and/or mouth, remember that they are for breathing through, not with. Listen to yourself and other singers for distracting sucking noises of inhalation.

When you breathe deeply, yawn or swallow, your larynx (Adam's Apple, voice box) relaxes in your throat. It wasn't until about 1855 that vocal cords were first seen, with the laryngoscope (dental mirror), invented by the singer Manuel Garcia. They are involuntary: controlled by the mind, guided by the ear. The lip-like membranes classify the human as a reed instrument. Their size determines range; generally, short cords produce higher tones than the long ones (soprano through bass). For low pitches, they vibrate very slowly, in an open position which narrows as the frequencies increase. A singer exercises a full range like a dancer stretches, limbers and strengthens. Some can produce very wide ranges. The Vox Humana group has recorded (Folkways) voices producing nearly the range of the piano. Several of my present students can sing six octaves of notes staccato. Such a range is not necessary for a professional singer. Pop style singers use about one and

a half octaves; musical comedy and opera singers need two to three and a half.

Most musical comedy roles are written for the two octaves of G below middle C up to the G below high C; such songs are good for voice training. But if a composer wants the average person to sing his songs, he should write easy intervals for them (*You Light Up My Life*). The gorgeous intervals of Michel Legrand (*Where's the Love*) are too wide for even a lot of professional singers. Such singers can compensate by singing them with alternate notes that harmonize.

feels he can sing. Well, anyone can learn to sing on key. One doesn't need "positive" pitch, like Marni Nixon — one of the few who can sing atonal music well. While our diatonic major scales may suggest tones of even intervals, like those of inches on a ruler, they are not of equal vibrational distance. One can sense this when he starts to sing them, one at a time. Singing them as a phrase reveals that they are related to each other in a harmonic system of "relative" pitch — a large "family of overtones," which can combine harmoniously. The "immediate family" of each key is called the "root chord": in the key of C, the notes are C, G, E. And anyone can start to learn to sing on key with an octave arpeggio sung down these notes: C, G, E, C (*do-sol-me-do*) — learning rhythm, pitch and harmony, all with the same phrase.

Singers practice to develop all four characteristics of a musical tone: pitch, length, quality and quantity. Classical singers work for years to increase the vibrations and resonances, in the upper front of the head: "maximum tone with minimum breath." But this style sounds unnatural for pop singers. Anyway, our language sounds strange unless a little air pops through with the consonants and vowels.

These are delightfully formed from colorful tones, with the tongue acting as chief sculptor. (Some composers, like Scriabin, perceive tones as color and synchronize them.) The tongue rests on the floor of the mouth, with the tip resting against the back of the lower teeth. This allows open areas for vibrations and resonances and for easy and concise movement. An agile tongue can eliminate excessive lip, jaw and throat movements, which distort beautiful tones and clear diction.

A songwriter can benefit from learning which sounds are the easiest for a singer to sustain. A singer can often improve a song by just going through the lyrics and underlining the five pure vowel sounds: *ah, ay, ee, oh, oo* — and underlining *m, n* and *ng*.

Generally, words with diphthongs



Both range and quality of tones determine the voice classification — usually a blend, like lyric/coloratura or bass/baritone. Don't try to fit yours into a category too soon. Develop your own unique ones, to find the style that best suits you. You can enjoy singing in several styles, like Beverly Sills. This great singer exemplifies how an artist is a "sum total," not just a voice. And even she has to take time to correct vocal imperfections — like poor pitch, singing flat or off key.

The ability to reproduce the particular pitches of our tonal system is largely responsible for whether or not someone



sound best when the first sound is prolonged longest: *day-ee, goh-oo*. Classical singers who "sing on the vowels" can overdo a good thing, neglecting the consonants. Likewise, pop singers, overemphasizing the humming consonants, like *m, n, ng, l*. They can be enunciated better when you know how they're primarily formed.

The majority of the consonants can be divided most simply into these groups: labials (lips) *M, B, P*; labial-dentals (lips-teeth) *F, V*; linguals-dentals (tongue tip to the back of the upper teeth) *L, N, D, T, Rrrrr*; palatine (middle and back of tongue drops from hard palate) *K, G, Ng*; sibilants (tongue tip relaxed against lower teeth, drop jaw to end excess hissing) *S, Z*. Vibrations tend to focus where the sounds are basically formed. So a singer cultivates a sonorous, uniform quality and amplifies them by using the curving hard palate as the focal area for the wide spectrum of tones, focusing them upward. This is sometimes called "voice placement" or "singing in the mask." A singer uses these bonal areas as an acoustical guide for amplification, combining his unique inner acoustics with diverse outer ones. Hard surfaces reflect and amplify sounds; soft ones absorb them. Listening, watching and feeling, the ears, eyes and body sensations become efficient guides.

Trust and use yours. When you practice, use a cassette recorder. Stand away from the mike, singing fully. Practice as though you have an audience. Watch yourself in a mirror. See and hear how a little smile can change and brighten your voice. Feel your body functioning fully; nasal, deep-full rhythmic breathing, open throat, relaxed jaw, limber tongue; feel and hear the vibrations radiating through the upper front of your head. It takes time to coordinate well. You're developing your concentration and imagination, too.

A song should sing out from your heart, through your voice and whole being — your eyes as expressive as your voice. Stand or sit with a tall, nonrigid posture. If you're playing a piano or guitar, check that your rib-cage is not cramping your lungs — and that just your eyes glance down, not your whole head, to guide your hands. Get comfortable and take plenty of time to breathe.

To exercise your voice is crucially important: when you can form vowels and consonants lightly and concisely, then you don't distort your tones. Most voice exercises are sung with the aid of a piano, repeating the phrases up and down the keys. After a singer is sure of the pitches, it's better to practice away from one, not relying on it. If you don't have one, practice the phrases on single

notes that sound lovely. Practice in your car if you haven't a practice place where you can sing loudly.

Play with the lovely five pure vowels: *Ah-ay-ee-oh-oo*. Breathe and sing each one in an expressive word, separately. *Ah! Gay! Free! Go! True!* Sing them again, crescendo-decrescendo (increase and decrease loudness). This is sometimes called "spinning a tone." Add them to the various consonants: *Mah, may, mee, moh, moo*, etc., using *B, P, F, V, L, N, D, T, Rrrr, K, G, Ng, S, Z*. Say, then sing each set as a phrase, on one or more notes. Check for concise consonants and pure vowels — through *Zah, zay, zee, zoh, zoo*.

Starting on a note that is comfortable, sing these syllables down a root chord octave arpeggio: *Mah, mee, mah, mah*. Repeat it up and down the keys, listening for humming *Ms*, unifying the vibrations of *M, ah* and *ee*. Next, use the arpeggio for *Gah, lee, gah, lah*, leaving



your jaw relaxed down (never rigid), so the tongue lightly forms all of the sounds, using the hard palate as a "forming-sounding board." Increase your range and volume whenever you can. Use the arpeggio for *Gong, gong, gong*; let the *ng* vibrate. Then, *Groh, lah, lah, lah*, with a limber tongue tip, uniform quality of vibrations, and happy sounds.

To keep your jaw supple, bounce it up and down as if it has little springs at the sides. Let it fall freely to form the *Y* sounds in *Yoh, yah, yah, yah*, down the arpeggio. Explosive *Y* and *H* sounds are used a lot for stage projection, but they shouldn't be forced with violent abdominal thrusts. This can result in nodes. Focus activity in your head rather than at your abdominal muscles. Protect your throat with nasal breathing and other helpful habits. You might like to sip water or a warm drink before singing. One of my students said that she

avoided a "Las Vegas throat" this way. When you need to, gargle with a mild solution of one tsp. salt and one tsp. baking soda to one cup of warm water.

Back, now, to the arpeggio, ascending and descending, with some familiar sounds: (up) *Gong, gong, gong, gah* (down), *ah, ah, ah!*; then *Groh — ah!* Keep the *oh* sound pure by not moving your lips to form an *oh-oo*; a rolling *Rrrr* will help to focus it upward and exercise the tongue tip. (Listen for the beautiful arpeggio intervals in songs like *Just The Way You Are* and *Sometimes When We Touch*.)

Scales develop breathing, even tones and flexibility. They're easy when you let the rhythm propel them like a train of tones. Use five-note scales (diatonic major) in a phrase of four, accenting the low and high pitches: *Kee, Ay, Oh, Ah*, each vowel sung up and down as a five-note scale.

Sing ah! makes a cheerful ascending major scale and increases head vibrations. On the first note, drop your jaw to form the sound of *See*; lightly raise your tongue for the *ng*, and keep it there for the humming sound, descending the scale to an *ah!* (last note).

An octave interval can be sung with or without an adorning "portamento" (sliding from one tone to another). Sung without it, it helps to develop exact pitches and uniform quality of tones for wide intervals. Sing an interval using *Tohnoh-oh-ah*. Breathe your throat open, relax your jaw down, feel your tongue tip nimbly form the consonants, which help to focus the vowels forward. *Oh* and *ah* have a tendency to focus too far back. As you breathe, make ample room in the pharyngeal area for the higher pitches, checking that your tongue tip stays supple forward ("enough room for an orange," some singers say). The top *oh* seems to float up through your head. Repeat the exercise, singing the top tone "crescendo-decrescendo." Vary it, using an ascending arpeggio or scale. Start making up your own exercises!

This ascending and descending octave scale sounds like *Free you, ay! — Free-oo-ay!* Your jaw falls freely for the *free*. Leave it there as you sing the *ee* up to the warm sounding *oo* and back down to the *ay* (*ay* becomes a diphthong, *ay-ee*, if your tongue or jaw moves upward). Sing it out to a *you* in your friendly imaginary audience.

Staccato exercises are excellent for refining pitch and extending range. The sounds are like bright little diamonds as compared to pearly legato tones. The short, detached pitches are clearly heard, and little pressure is needed to sustain them in the high range. They liven the lower range, which tends to sound dark and dull, with their "pinging" palate quality. All coloratura exer-

cises are best sung in a youthful, playful manner. "Coloratura" means both a style and a soprano classification ("a light soprano of high range, trained to use rapid scales, arpeggios, trills, etc."). Such exercises are good for all styles of singing, for the agility to embellish all kinds of songs.

In the phrase *Keeeah — ah*, sing the first note as *Keeeah* and the other staccato notes like little laughing *ahs*. Minimize the *h* sound before the *ah*, but don't tighten up doing so, or articulate them in your throat. Sing the phrases in octave arpeggios and scales. Then sing the octave twice with one phrase. Later, increase the phrases to two octaves. In time, you'll be able to sing these two octave phrases twice.

Success breeds success — progress from what you do well. Study with a good teacher if you can. Use your good old-fashioned common sense to find one. You'll find teachers whose methods run the gamut from pseudo-science through unnatural-natural to evanescent "belcanto." Don't be blinded by credentials and titles; many take credit for talent that was trained elsewhere. Fortunately, even mediocre ones can sometimes provide the space and atmosphere for a student to just feel confident enough to function freely.

Singing songs as well as you can will help you. There are many things to consider when preparing one for a performance. Does a given song suit your voice and personality? Is it fitting for the occasion and medium? Some sound good with a piano accompaniment (musical comedy); others with a guitar (folk, country/western); others need the multiple sounds of a special group. Some are meant to be sung from a stage; others with a soft mike technique, etc. Clear your head of another singer's sounds, which you might unconsciously imitate, and replace them with your uniquely beautiful sounds, by singing the song through, first, with a full, pure *Ah!*

Speak the lyrics, like an actor telling a story, stressing the key words in expressive phrases. Vary any repeated phrases and/or music. Do the lyrics tell a story, paint a picture, set a mood? Does the music support them or overwhelm them? Study the printed page — the rhythm, melody, accompaniment, composer's guidance (tempo, dynamics). Be sure of the melody notes before you change them to better suit you. Be totally subjective about how you feel and totally objective about expressing it.

And . . . sing what you know better than anyone else — your own songs!

* * *

Editor's note: Maurine Gordon, a former singer/actress on radio, television and the stage, has been teaching voice for 17 years. She lives in Santa Monica, Calif.

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Leo Sayer: His Endless Flight Leaves Stormy Weather



by Rich Wiseman

About a month before I knew I'd be writing about him, I observed Leo Sayer in Los Angeles' Farmers Market — in the pet store, of all places. I had just failed miserably in getting Joe the mynah bird to talk when Leo popped in with his wife Jan. As I watched from the door, he made a beeline for Joe. There for a few minutes they stood beak to beak, Joe and 5'4" Leo, who, with his Afro and blue jogging suit, looked like a dressed-up puppy himself. In no time at all, the rubbery-faced Sayer — who used to dress onstage like a clown — had Joe reciting his vocabulary. It was a tip-of-the-iceberg look at the electricity of Leo Sayer.

Leo is still crackling when publisher/editor Len Latimer and I catch up with him in July at Beverly Hills' L'Ermitage Hotel, during a break in his summer tour. It is hard not to like Leo immediately. He bustles with positive energy, talks animatedly and has the refreshing tendency — rare among performers — to prick his own balloon as often as he blows it up. As a reporter, it's doubly hard not to like Leo, because he's what we reporters call a "good quote." Those good quotes come fast and furiously as Leo takes on producer Richard Perry, pooh-poohs his own recent songwriting and promises new directions.

Ah, but before we get to the bombshells, let's hit the bio. Gerald Hugh Sayer was born May 21, 1948, in the fishing village of Shoreham-by-Sea, England. Eldest son of an engineer at the local hospital, he grew up singing in the local Catholic church as a prodigy of Father McHale, "who taught me voice projection. If I owe anything to any single person, it would be him."

His early career directions, though, were art and poetry. He went so far with the former as to attend art school; as for poetry, he developed his chops at home — in the bathroom: "I'd sit on the toilet and just write and write. My parents would knock on the door at midnight: 'Are you coming to bed?' And I'd keep writing."

Leo wound up at an ad agency in London, where music first became a motivating factor in his life. Bob Dylan's especially: "His music was like reading Jack Kerouac and going on the road." For someone whose secret desire was to be a hobo, that was powerful testimony. Sayer learned to play harmonica, dove into the music of the men who'd influenced Dylan — legends like Robert Johnson, Woody Guthrie and Blind Willy Johnson — and took to hanging out nightly in London's folk and blues clubs.

But the strain of his day and night lives proved too much: at 19, he suffered a nervous breakdown. "It just all fell apart," he told one interviewer. "One day

I found I couldn't draw anymore. Must have hit a nerve."

Back in Shoreham-by-Sea, Leo pieced his life back together by piecing together his bathroom poetry — into songs. "That was really the big break for me, becoming a lyricist," he recalled. "I realized that the reason that none of my poems were actually getting published was because they were songs. To me, poetry is in the eyes, it's a visual; but my 'poetry' sounded musical."

Sayer and a composer friend formed a group called Patches. Patches caught the ear of drummer-turned talent agent David Courtney, who, in turn, turned one-time pop singer Adam Faith onto Patches' star, Leo. Faith became Leo's manager, and Courtney his song collaborator.

With the release of *Silverbird*, his debut album, *Melody Maker* hailed



Sayer as "The Star of '74"; in the United States, meantime, *Three Dog Night* had a No. 1 hit with its cover of Leo's *The Show Must Go On*.

It wasn't until the next year, with the release of the Dylanish *Long Tall Glasses*, off Sayer's *"Just a Boy"* LP that Leo became a name in the United States.

Since then it's been down and up, up and away, and down again for Leo Sayer. He split with Courtney, took on composer Frank Farrell for the dark, poor-selling *"Another Year"* LP, then split with Farrell, and England, to come to Los Angeles to team up with producer Perry.

It seemed a marriage made in pop heaven. Their first effort, the platinum-selling *"Endless Flight,"* yielded three Top Ten hits: *You Make Me Feel Like Dancing* (written by Sayer and Vini Poncia), *How Much Love* (Sayer/Barry Mann) and *When I Need You* (Albert Hammond and Carol Bayer Sager).

But Sayer's flight was cut short; the

follow-up LP, the moodier *"Thunder in My Heart,"* didn't sell well. Then, Sayer's latest album, simply titled *"Leo Sayer,"* was several months late getting out of the starting blocks; it was reportedly held back by Warner Bros. until a mutually acceptable song lineup could be worked out.

But as the sun also rises, so does Sayer. The LP, which marks his final collaboration with Perry (more on that upcoming!), sounds like a winner. Potential singles abound, such as the countryish *Stormy Weather*, cowritten by Leo and Tom Snow, which is "so different from anything I've recorded before." Other standouts on this folkish LP include *Dancing the Night Away*, co-written by Amazing Rhythm Ace Russell Smith; *I Can't Stop Loving You* (Though I Try); and *Boudleaux and Felice Bryant's Raining in My Heart*.

Yet, unlike 99 out of 100 artists with a new album out, Leo does not seem particularly interested in plugging *"Leo Sayer,"* as we get down to brass tacks in his hotel room. In fact, he fairly brushes past a question about the LP to get to an album that's obviously a lot closer to his heart — the long-forgotten and mostly overlooked *"Another Year."*

Another Year is my favorite album. Of all the songs I've written, the songs on that one are my favorite songs, lyric-wise anyway. The album was a little bit personal, you know.

Can you point to a lyric in that LP and say that's the best I've done?

I particularly like *Bedsitter Land*. I used to live in a bedsitter, a tiny room where there's only room for the bed. In that song, I managed to really put over the loneliness of that kind of existence. Paranoia as well.

Those feelings really come to life on that album.

The album was really a celebration of bad things. Like in *Bedsitter Land*: "I've slept in the gutter on a summer's day/I've bummed cigarettes in the night cafes/I've joined the breadline/Believe I've got a deadline."

It's interesting that you consider *Another Year* your favorite album. Here's an album that ...

... wasn't a commercial success. But in England it was a huge success.

Any song in particular?

Moonlighting. Jonathan King (English rock entrepreneur) called it the best English song written in the last 10 years. He said it should be a model for all songwriters, which was fabulous.

The song is all English street talk. Many songwriters get into a romanti-

Leo Sayer

cism that isn't real for me, you know? I love to throw in lines that don't rhyme, that break the rules.

Point out an example in *Moonlighting*.

"She gives him French kisses/He gives her French cigarettes/They sit at the same table every time/The lights are low/But their eyes shine/Just digging the music from those sweet soul bands. . . ." You know, it's more like prose, and I've always tried to do that. Richard Perry would never accept lyrics like that.

There's a story that when you came out to Los Angeles to work with Richard you had an album's worth of songs written — all of which he rejected.

That's right. That whole album was almost punkish. There's one song called *Headlines*, which is all about the day my parents discovered that I was in the headlines, and they're phoning me and telling me to keep my head screwed on, to remember I'm a Sayer. There's another song called *Ghosts*, all about the people in the world who knew you when — and they all come back to haunt you.

Speaking of paranoia!

Then there's a song that came to me after reading a strange story in *Police Gazette*; it's called *The Dynamo*. It's all about a guy who had the power to blow holes in walls. He hid his whole self in one hole in the wall and ended up in jail, where he tried to blow a hole in the wall there. But he couldn't do it because he really wasn't any good. An unusual song.

Are these songs ever going to see the light of record?

Oh yeah, oh yeah. They're going to come out.

You talk affectionately of them. So, how do you react when a Richard Perry says they're unacceptable?

Well, you know, I've learned a lot of patience in this business. I've learned that, sometimes, creative satisfaction doesn't walk hand in hand with commercial success. Take a good friend of mine, Danny O'Keefe, who is, to my mind, the most marvelous lyricist in the business. I mean, "Magdelena, your love is like a razor/My heart is just the scar/Magdelena, nothing like a saint you are." You know, the most beautiful, incredible, intense kind of lyrics. The man really is a poet. But then you think

of where he's gotten commercially. Where is he?

I sense a bit of the rebel in you. Was your training of the conformist variety . . . i.e., did you study rhyming patterns, meter?

No, no. I've always tried to go against the rules. Rules drive me around the pole. I could never get on with Cole Porter.

But the songs you've been writing and singing in recent years aren't rule breakers.

Quite honestly, in the last three albums I've made, including the latest one, my lyrics have suffered because of Richard Perry. I'm never going to work with him again, and I'm quite pleased that the whole thing is finished. I had a hell of a trouble on this album in keeping my lyrics in there. And I've found that to get the success that I've had with songs like *You Make Me Feel Like Dancing*, I've had to prostitute a lot of my lyrics. Although, a part of me — the take the money and run part — kind of enjoys doing that, the part of me that is the lyricist is screaming in my ear all the time: "Don't do it!"

You see, Richard Perry loved to sit down and write the songs with me. He nearly always tried to turn the songs



into a wider kind of acceptance. But he could have gotten on with the kind of things that are more natural to me. I love to talk as people talk. To me, a song is conversation. It's a conversation with music. I admire Bruce Springsteen because he talks. His lyrics flow. Paul Simon has the same quality. Bob Dylan has the same quality. That kind of songwriter is my favorite.

I'm reaching to get back to that kind of writing myself. I may do a live album next which would give me a bit more time . . .

To get your act together.

Yeah. I'm thinking of a big reconstruction in my career to include a little of something that has been left out.

What do you say to those songwriters out there who believe the only way to learn the craft is to study the Barry Manns?

Don't get me wrong, I learned so much from my working with Barry. He doesn't represent the only route, though. There's nothing wrong with being a poet. I would say to nearly every lyricist, be a poet rather than a lyricist. That way, you're dealing in a labor of love rather than in a labor of what line fits what meter. The flow of what sings well is what speaks well. So many people think, "Oh, well, it's got to

be able to sing well." But phonetics are a natural gift; if you don't have that gift you can't write a song anyway. Bob Dylan had the greatest gift of phonetics that any writer has ever had. And that's the balance of the sound of words.

A good lyric that is written with phonetics in mind should be so intoxicating that you don't even hear it. And that's why I'm not into those lyrics. I want people to listen to my words. I'd rather that my lyrics land like an absolute sore thumb.

Aren't you contradicting yourself a bit now?

Kind of. After you've gone, I'll probably think of lots of examples of what I mean. Take the old blues songs, where there's a magic sort of flow with the words, and then, all of a sudden, you get a stab in the back, which is so marvelous!

Ah, so you like a combination. Take 'em for a little ride, then give 'em a punch?

Right. There's plenty of songs like that, you know. Lynyrd Skynyrd's *Sweet Home Alabama* is a great song. It's not perfectly written in the Brill Building style, it's plain talk. We should be writing songs like, "Hello, how are you?" "I had a good time to-

day." "Oh, jolly good." It should be as easy, as natural as that.

It's art vs. commerciality. What happens if you write that way and you don't get to put out records?

Like a Rolling Stone was a big hit: "Once upon a time, dressed so fine / Threw the bums a dime in your prime / Didn't you." What a great lyric. It wasn't commercial at all, was it?

Oh yes it was!

But it was, exactly. So you say, what's commercial and what's not commercial? I don't think you know until you experiment.

What I'm getting at, you're not against "commercialism."

Oh no, no. There's plenty of commercial songs out now that have that sort of certain lyrical magic in them.

For example.

The Gerry Rafferty song, *Baker Street*. Now there's an example of plain talk. It has pictures. It has a story. I love songs that have a story. Whenever I listen to it I can see all that guy's frustration in trying to make it in the music business. It's a very frustrated, really aggressive song. He's not writing about them, he's writing about him, and it



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comes over. *Moonlighting* was all about me. I wasn't writing about the couple that was running away to get married, I was writing about me trying to get out of what I was doing. Good songs are double-edged, there's real emotion in them. There's no emotion in *You Light Up My Life*.

Leo holds up the lyric sheet to "Another Year." I would love this piece of paper to stand up by itself. I look at the lyrics I've written with Richard Perry, and they look like b - - - - -.

Hold on to My Love doesn't mean anything: "Hello Western Union/Won't you listen to me man?/Had no time to say goodbye/So take this telegram." I don't understand how I actually came to

YOU MAKE ME FEEL LIKE DANCING

You've got a cute way of talkin'
You've got the better of me
Just snap your fingers and I'm walking
Like a dog hangin' on your lead
I'm in a spin you know
Shaking on a string you know

Chorus:
You make me feel like dancing
I wanna dance the night away
You make me feel like dancing
I'm gonna dance the night away
You make me feel like dancing
I feel like dancing, dancing
Dance the night away
I feel like dancing, dancing, ah

Quarter to four in the mornin'
I ain't feelin' tired, no, no, no
Just hold me tight and leave on the light
'Cause I don't want to go home
You put a spell on me
Right where you want me to be

Chorus:
Doo doo doo doo doot doo doot
Doo doo doo doo doot doo doot
(Repeat 3 times)

You take me higher
I wanna catch a firefly

Chorus:
Dance the night away
I feel like dancing, dancing
Dance the night away
I feel like dancing, dancing, ah

You really stripped me of passion
I can't get off of the floor
I'll take perpetual motion
Ya gotta give me some more
Ya gotta give me some more
And if you'll let me stay
We'll dance our lives away

You make me feel like dancing
I wanna dance my life away
You make me feel like dancing
I wanna dance my life away

write that song. But you'll have to excuse me — I'm terribly self-critical.

How do you feel about *You Make Me Feel Like Dancing*?

I was pleased with that one, actually. There was a line in there, "I'm in a spin, shaking on a string." I fought like mad for "shaking on a string," because Perry said, "What does it mean?" It doesn't really mean anything, it's quite unrealistic — but I thought it was a very descriptive line.

That song came together in the studio. The bass player, Willie Weeks, was playing dum, dum, dum, and I was singing, da, da, da on the top — my falsetto's gone today — and Richard just banged on the tape. The next thing we knew Richard was going mad and saying, "Oh this is a No. 1 record, this is : No. 1 record!"

With that tune, the rhythm came first, then the melody, then the lyrics. I imagine many times the lyrics come first to you.

I have one song here, *The Last Gig of Johnny B. Goode*, that was written during a gig. I wrote it on stage.

A great place to write!

I could picture that song from that situation better than any other. *The Show Must Go On* was written onstage as well. It was written during a gig when I was being pelted with tomatoes and bottles.

The Last Gig of Johnny B. Goode doesn't rhyme, but it works: "Ladies and gentlemen/Will you welcome for the last time/A man who if he could help it/Would not be here tonight/A man who has nothing left to prove/Bye bye Johnny B. Goode." I think that's one of my best songs. It's got a sense of humor as well. That's the other thing that Richard kind of like squashed out of me, my sense of humor, and I'm dying to put it back in the songs.

Are you going to continue writing with the circle of songwriters that Perry introduced you to?

I think so, actually. One of the great things that came out of the platinum album is my relationship with the likes of Tom Snow and Johnny Vastano.

You and Snow wrote a lot of tunes together on the last two LPs, including the countryish *Stormy Weather* on your latest album.

Stormy Weather came out by me playing Tom two Tim Hardin songs, *Don't Make Promises* and *Reason to Believe*. I told him I'd love to write a song like those. *Stormy Weather* was almost like a return to the first kind of music I ever listened to.

Tom Snow is an interesting writer because he can write in so many different

styles. *Don't Look Away*, for example, is a rocker; we wrote it for "Thunder" originally, but it was a bit too rock and roll.

How did you handle the traffic of four or five different collaborators?

Oh, it's great. I've written with a lot of musicians as well. Willy (Weeks) used to come down to the house and jam. I've tried to write with Lee Ritenour. Lee's a whole different sort of music, dance thing, you know? I wrote *The Ballad of Frankie Lee*, off the new LP, with Ray Parker, the guy behind Raydio.

Working with Albert Hammond was marvelous. It was really easy, I mean.



We wrote *Easy to Love* in five minutes. In fact, we called it *Easy to Love* because it was so easy to write! Albert is like me — he's verbal diarrhea.

Talk a little about Carol Bayer Sager, who co-wrote *When I Need You* with Albert.

Carol is more schooled; I'm a lot looser. Although she's great. If you want to find the right word, Carol can find the right word like this (*Leo snaps his fingers*). I have to search for days.

I always like to stay with the first idea I've got. Maybe that's why my songs are so crazy. I hate rewriting things. I love spontaneous things.

There's a famous blues guitarist, Booker T. Washington, better known as Booker White, who writes what he calls "sky songs." His theory is that they fall out of the sky and into his head and on to the paper. That, to me, is the most marvelous description. I once also read a description by another writer that I carry around with me: the song goes from your heart to your pen, and it must not go anywhere near your head,



because if it goes anywhere near your head, then it becomes a construction. But if it goes from your heart to your pen, then it becomes a feeling. I don't even remember who said it.

Claim it, Leo!

Well, I almost have. Emotions and direct talk are so important. That's why I don't write 100 songs a week any more, because 100 songs go into one song now for me.

That's interesting, because that leads right into the next question.

How prolific am I?

I notice there are only four songs co-written by you on *Leo Sayer*. It's your lowest number so far. You co-wrote seven on *Thunder in My Heart*.

Well, I have to admit, my songwriting has been put off by the situation I was in.

Did you have a three-album deal with Perry; is that why you worked together so long?

It went from one to one to one. We nearly didn't go back for this album, but we decided to in the end.

And yet I would say, that of all the producers in the world, I would list Richard Perry and Peter Asher tied for first. I've been speaking as a songwriter today. As a songwriter, working with Richard is very frustrating.

I don't want to be a "professional" songwriter. I'd rather be a gifted amateur — just some guy from Shoreham-by-Sea who became the village idiot in the pub, and became a successful songwriter. I mean, *The Show Must Go On* was a fluke. I put a lot of effort into it, but the fact that it was a No. 1 hit was a fluke because I loved it, you know?

It's fabulous to do something blindly and have it become a whole big com-

mercial item. That's the magic of successful creativity. Alfred Eisenstaedt goes out and takes a picture of the Manhattan skyline and it becomes world-famous. Bob Dylan was mad about the world political situation, so he wrote *Masters of War*. Robert Johnson was two-timing his woman, and his woman was two-timing him, so he wrote *Love in Vain*. Leo Sayer was on stage being pelted by oranges, and he wrote *The Show Must Go On*. That's what it's all about.

I don't think I've lost any hunger in six years of working in this business. I still want to be a rock star, and I'm still not a rock star, you know? And yet I am a rock star. It's like a Catch 22 situation. None of it is going on, really.

Wife Jan, sitting quietly in the room, is moved to speak up: Then how come we have to get up at 5:30 on Saturday morning? *Laughter.*

That's true. That's what I haven't quite worked out yet.

That's another thing about me. I don't think about what I say. It comes straight from the top.

Jan, honing her needle: It shows.

I admit it, I am a whole piece of contradictions. But I think those kind of qualities make art. Look at most great artists, great painters, and great writers; they really couldn't handle their own lives. Look at Judy Garland and the mess her life was in. Look at Edith Piaf, Charlie Parker and his heroin addiction.

Now I'm not to the point where I'm a heroin addict — I don't even drink very much. I want to catch all the movies. I like to be super aware, like I am right now — because I'm hungry!

Well, Leo, before you're excused for dinner you have to answer one more question. Are you disappointed that no one else of note besides Three Dog Night has covered a song of yours?

It's one of the biggest frustrations in my life. I wish I could find out why. Maybe nobody understands them. Richard says that. He told me: "Don't write songs because nobody understands them. Record other people's, write in other people's styles."

You're seeing a frustrated songwriter at this minute, a songwriter who's been held down for the last two and a half years. I was chafing at the bit to dig myself out, and I don't even have a song in my head at the minute. I don't even know where I'm going to start. I'm not even inspired to write any lyrics at the minute.

But I know the songs will come. I'm still getting over all this manipulation

that's been going on of me as a songwriter.

The future now looks very bright. Very soon, I'm going to find myself walking along the street, running into Van Cleef & Arpels — or K-Mart — and suddenly feel a whole brace of songs coming on. And I'll start writing them down like mad.

MOONLIGHTING

He sees her at the same time every night
At the Mexican discotheque
She gives him French kisses
He gives her French cigarettes
They sit at the same table every time
The lights are low
But their eyes shine
Just digging the music from those sweet soul bands

She keeps him outta fights
Holds on to his hands
He whispers slowly "Tonight's the night"
Months of planning so it's gotta be right
Under the table her bag is bursting at the seams
She made sure to bring everything

Moonlighting
They're leaving everything
Moonlighting
They're losing all their friends
Moonlighting
It's the only way
It's frightening
But it means they'll stay
Together
They're gonna make it together

His blue Morris van is parked in an alley
Just by Montague Street
His friend Eddie he did the respray
So he couldn't drive it all last week
And it cost most of the money that he had saved up
To pay Eddie's receipt
But he figures it's worth it 'cos the disguise is a must
When they go missing they're gonna look for the van first
She whispers slowly, "It'll be alright"
I took some cash from my building society
And my monthly cheque came in just right
If only they knew they were giving it away

9:15 Monday morning at the printing works
The boss notices someone's not clocked in
And the Water Department of the Council offices has a message
That Mrs. Park's daughter is missing
Meanwhile the Carlisle turnoff of the M6 motorway
Drinking cold black coffee, eating hot cup cakes
She stares at him with his beard unshaved
Wonders at his powers of staying awake
He whispers slowly, "You did just fine"
They shared the driving all through the night
She laughs, "My mother will have lost her mind"
We're only ten miles to Gretna
They're three hundred behind

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More on Scales and Triads

by Ladd McIntosh

In our last article we began a discussion of scales. We mentioned many kinds of scales: modes, minors, symmetrical, "blues," pentatonic and major. We showed you one way to construct your own scale and also briefly discussed the drawbacks of doing this. We also defined *tetrachords* and showed how to construct major scales out of these "building blocks."

As a songwriter, *it is imperative that you know all your major scales.* ("Just cool it a moment, babies, and hip yourselves to the following licks," said the voice of Lord Buckley as his restless spirit floated briefly through this article):

1. Scales are the source of notes used in melody writing.
2. All chords are constructed of scale tones placed on top of notes of a shared scale.
3. A knowledge of scales is an essential tool of the improviser.
4. Chords that share the same scale are usually grouped together to create tonalities.

5. A working knowledge of scales is fundamental to transposition — the ability to change a piece of music from one key to another . . . without making mistakes.

Indeed, a songwriter who does not know his scales is like a carpenter who doesn't know his woods; a plumber ignorant of his own plumbing; a fisherman who doesn't know his worms; a juggler without his balls; a bag without its pipes.

The message should be loud and clear: If you don't know your scales (especially major and minor) you're wasting time — your own.

40 Scales are so easy to learn! Another wonderful thing about them is that with them, you can better understand where chords and chord progressions come from and how they're used.

Chords are built in thirds which are diatonically stacked on top of notes of any given scale (Ex. 1). These chords are numbered in turn to more easily identify them. Roman numerals are used (Ex. 2). Thus a chord built on the first degree of a major scale becomes the I chord while that built on the sixth degree is the VI chord.

If we are building only triads we will find a certain similarity of chord types. In Ex. 3 we've constructed triads on top of each of the seven notes of a C major scale. (Notice that we have built our chords in thirds using *only* the notes of the given scale.) Because these chords all share the same scale they are said to be *diatonic*.

We have numbered all seven chords.

We now observe that the three triads built on I, IV and V *share identical interval construction*. That is, each consists of a *major third* interval between the bottom two notes; on top of this we find a *minor third* interval between the second and third notes. This type of triad is *always* called a *major triad*. (Exs. 4 and 5).

Now, look at triads II, III and VI. These consist of minor thirds on the bottom and major thirds on top! Or, a reversing of the order for major triad, if you will. Because the minor third is on the bottom, this chord is *always* called a *minor triad*. (Exs. 6 and 7).

We now have only one triad left: VII. It's not major and it's not minor. It's constructed of two minor third intervals stacked one upon the other. This type is *always* called a *diminished triad* (Ex. 8).

Now we know that in a major tonality,

or "key," we have the following:

1. Major triads — I, IV, V
2. Minor triads — II, III, VI
3. Diminished triad — VII

This is true in *all major keys*.

So, in the key of D major . . . the D, G and A triads are all major; while those built on E, F#, and B are minor. The C# triad is diminished (Ex. 9). In the key of F major, F, B-flat and C are all major; G, A and D are minor and E is diminished (Ex. 10).

It is advisable at this point to write out all 12 major scales and to construct and number each of the seven triads found in each key. Better still, commit them to memory and play them on the piano and/or guitar. Even if you are the most rudimentary piano player, you should be able to pick out simple chords and sound them on the piano. The more you do this the less enigmatic these simple, harmonic building blocks will seem.

There is something else you may want to do. If there are three different major triads in each key, it's only logical that *each* of the 12 different major triads exists in three different major keys! An F major triad is not only the I of F major, it's also the IV of C major and the V of B-flat major (Ex. 11).

The same is true for the 12 minor triads. Each is found in *three* different keys as a II, a III and VI. F minor triad is the II of E-flat major, the III of D-flat major and the VI of A-flat major (Ex. 12).

It is very much worth your while to make up a list of the 12 major and minor triads and to show how each functions in the three different keys to which it belongs.

Some types of music use triadic harmony much more than others. Classical music uses it extensively. So, too, does folk, gospel, very early jazz and most rock of the 50s and early 60s. Country and western has until recently been triadic in nature.

Most of today's music, Broadway show tunes, standards and a large body of jazz is made up of four-part chords as the basic harmonic unit.

We will discuss diatonic four-part chords in the major tonality in our next article.

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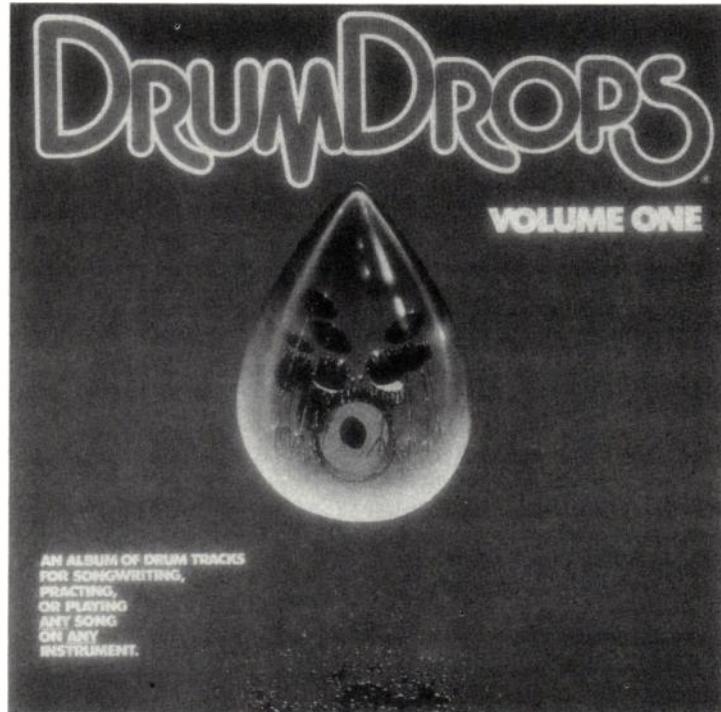
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Van McCoy and Charley Kipps Preach What They Practice: The Hustle

Manager/producer/songwriter Charlie Kipps and producer/songwriter/recording artist Van McCoy are co-owners of McCoy-Kipps Productions. They've written for and produced the likes of Gladys Knight & The Pips, David Ruffin, Melba Moore, Faith, Hope & Charity — and Van McCoy. In fact, Van's Grammy-award-winning, sextuple platinum single, *The Hustle*, released in 1972, ranks as one of the decade's top 45s.

The pair met in 1972. Manager Kipps, a Virginia native working out of Washington, D.C., needed someone to produce his group, the Presidents. That someone turned out to be Washington-born McCoy, who had already written and/or produced for the likes of Aretha Franklin, Roberta Flack, Tom Jones, Barbara Lewis and Peaches and Herb. Their first collaboration was the Presidents' R&B/pop hit, 5-10-15-20-25-30 Years of Love. Shortly thereafter, Charlie and Van formed their company.

In recent years, Charlie, 30, wrote David Ruffin's hit, Walk Away From Love; these days he's "almost 100% involved with production. It just has much too large a scope to be dabbled in." Van, 30, served as musical director of Mae West's recent film, "Sextette," and is keeping his own recording career alive on MCA Records.

McCoy and Kipps were guests of the American Guild of Authors/Composers, at the organization's weekly Askapro session in its New York office (40 W. 57th St., 10019, (212) 757-8833). An edited transcript of their session, presided over by AGAC Executive Vice President Sheila Davis, follows.

Charlie: If I were a writer at this point trying to break in, I would think it's almost imperative to be a writer/producer, a writer/artist, or a writer/publisher and really try to hustle your own thing. To be just a writer is almost like playing roulette. The advantage of being a writer/artist or a writer/producer is that you can do your own material. And you're continually getting a track



McCoy



Kipps

record as a writer. To be just a writer and convince the publisher to get cover records for you is very difficult.

Van: The market dictates. What is happening in the market? You have self-contained groups who are doing their own material. So all those doors that were open when artists used to be produced by producers who canvassed the record companies are not open today.

Charlie: Who brings a song in can make a difference. A lot of good songs that get presented by someone who is a virtual unknown will get the reaction, "Well, sorry." But if a known artist/writer or publisher brings the song in, the reaction may be totally different. A lot of the record business is like "The

Emperor's New Clothes." If you take 10 albums, for example, and assume for argument's sake that they're all equally good, then the one that the record company feels is a hit — and promotes — will be the hit. But that doesn't mean that the other nine albums were inferior records. The record business is a cross between actual talent and promotion.

As far as getting your song heard, I think publishers more than producers are still the most successful avenue of approach. If I were listening to an unsolicited song, I would probably prefer to hear piano-vocal — the simplest demo is the best. If you try to make a demo too elaborate — for example, if you have a drum in there — the guy may say, well, it doesn't strike me. But if you have just piano/vocal or guitar/vocal, he's got to listen to the song.

Van: A home cassette is fine. I don't know of anyone who doesn't have a cassette machine in his office now. A cassette is enough and a simple tape is enough. I wouldn't spend money on demos, but I constantly encounter people who do.

If the song isn't there usually no matter what you do to it, you can't make it sound any better. If you're playing it for someone who has the right ears, they can tell a good song. You can't compete with a \$25,000 effort say, which is what it normally costs to do a four-song singles date. So forget even trying.

If you believe in your songs, you should storm the doors. It takes a little time but there are publishers like Screen Gems, Chappell Music, like Warner Brothers, who can do a job for you, once you get in the door and have one or two songs that they do and do well. Then the doors are wide open — not only at that publisher, but at other publishers.

Writer: Is your door open to unsolicited material?

Charlie: Our door is open, but not to unsolicited material. There's a very

good reason. When you open your door to unsolicited stuff, you somehow bring out the worst in some people. I mean, just trying to be polite and sending letters saying, "The song is a very good song, however we cannot use it at this time," we'll get calls a day later: "What about now?"

Van: It's also dangerous. Someone sent me a title that I had worked on for three months and was in the process of recording, and I was accused of stealing the title. So if you accept unsolicited material you open yourself for criticism or charges of plagiarizing.

Sheila: Where do you get your material then?

Charlie: Van and I maintain a relationship with all top publishers. We deal with Warner Brothers, Chappell, Blackwood, E.B. Marx Music, Screen Gems, etc. And I'll listen to most of the material they send. Publishers are aware of who we're cutting and they're also aware of the type of material that we write so they try not to duplicate.

Writer: What's the key to writing a hit song?

Van: The key is simplicity. I went through my period of strange chord changes. I wrote a song for Gladys Knight and the Pips called *Giving Up*. Everyone said it's too classical, it's got too many funny changes in it, and it was probably because of Gladys' performance that it was a hit. But I was off into a creative trip; the song was not as commercial as it could have been.

But today it's simplicity. You want a melody that someone can hear one time and start humming. And don't be afraid to be monotonous. Monotony is very healthy in commercial music. In many cases this monotony is hypnotic.

Charlie: I see AM top 40 radio changing to survive since FM came along and opened up an entire new market. So now, even though what Van says is basically true, there are still opportunities to expand. There's almost nothing that you can't do, although you are safer with a very repetitive theme. So that's what most publishers, most record companies, most artists are looking for.

Still, almost any type of song can become a hit.

Writer: Put on your producing hats now. I assume you've been in both types of production deals, in which a label approaches you to produce somebody already on that label and in which you have an art-

ist that you would like to present to that label. What are the disadvantages and advantages of each approach?

Charlie: Probably the biggest disadvantage of going in with an artist of your own is having to create excitement at the record company. The biggest advantage of bringing in your own artist is that once the artist is successful, you will have a lot bigger financial return and possibly a lot more satisfaction.

The advantage to a record company calling and requesting that we produce somebody on the label is that they're already excited — maybe the A&R person who signed the act has something to prove. Usually they'll call with someone who has relative name value as well — like a Melba Moore, Gladys Knight and David Ruffin. In each case we had a much better chance at a successful record than had we gone in with a new artist, what with radio stations cutting play lists down and barely adding anything.

Still, if you have a bit of a track record, it's relatively easy working a record deal for an artist you've produced. Many large record companies still go the volume route — like throwing darts against the wall. If they put 30 records out and one actually does make it, it'll pay for the other 29.

Writer: Contract-wise, how does it work once a label wants to sign an artist you've produced?

Charlie: We like the artist to sign directly with the label and we sign a co-terminus agreement to produce the artist. That way the record company accounts directly to the artist. Many production companies have an opposite view, preferring to sign up with the label themselves so that everything goes through the production company. That's fine, except that it requires a lot more accounting. Our view is that we are in production, not accounting.

Van: We're in the business as producers not only to make money but also to help the artists grow. So if they're signed directly to the company and they feel they are ready to step out on their own, it's a much easier process for them to take over the whole production.

Writer: All this said, would you recommend that an artist angle for a record deal via a producer rather than approach a label directly?

Charlie: Years ago, many record companies had a lot of staff producers. To-

day, the staff producer is almost nonexistent. So almost all product and every artist is generated by independent production help. And almost all artists are brought to the label by a producer or the manager.

Here's a question that should be right up your alley, Van: How do you view disco music today, and what do you think of its future?

Van: We have to look at disco as a different avenue of exposure for young writers and artists rather than to look at it from a paranoid standpoint, i.e. here's something that's going to destroy soul music or jazz. I don't consider it a bastardization if a jazz artist infuses his music with what is currently happening today. I regard disco as a current trend that's been very healthy for the business, one that's helped employment and Big Brother.

But where disco's going is up to you, all the creative minds — and the disc jockeys in the discotheques, who have total control over what they play.

Sheila: When you produce a disco record do you aim for the discotheques or AM radio?

Van: I don't purposely go in to cut a disco record. Most of the things that we write and produce are geared for all markets. I like to think of us as middle of the road more so than leaning heavily on the R&B side or the pop side.

Thank God that we can do this, that the lines of demarcation are disappearing between what is considered black music and what is considered pop music. "Pop" music is, of course, anything that is "popular," whether it's black, white or green. Once we get rid of those lines of demarcation for good, and judge every record on its own merits, we'll be much better off.

Writer: Any final words of advice for us songwriters?

Van: I'd keep abreast of all the seminars and workshops in your area.

You have to do your homework. I think there's a certain amount of dues that everybody has to pay, and it's healthy. It's like pruning — it's good for your growth. It's good to be criticized. I can't begin to tell you the times that I was criticized. I used to walk in offices when I was peddling songs and almost cringed at the thought of someone criticizing me. And in many cases the criticism wasn't helpful.

But in many cases it was.

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Songwriter Charts

• indicates those artists who record songs by other writers

Soul Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. J. Osborne J.L. McChee	Holding On	L.T.D.	Almo/McRouscod, ASCAP/Irving, McDonshov, BMI (A&M)
2. J. Lennon P. McCartney	Got To Get You Into My Life	Earth, Wind & Fire	Maclen, BMI (Columbia)
3. N. Whittle	What You Waitin' For	Stargard	Warner-Tamerlane/ May 12th, BMI (MCA)
4. C. Driggs I. Ledesma	Get Off	Foxy	Sherlyn/Lindsay Anne, BMI (TK)
5. M. White A. McKay	Smile	●Emotions	Saggyfire, BMI (Columbia)
6. S.L.A. McCrory	You	McCrays	Island, BMI (Portrait)
7. M. Henderson	Take Me I'm Yours	Michael Henderson	Electrocord, ASCAP (Arista)
8. S. Washington M. Adams D. Webster A. Arrington M. Hicks	Stellar Funk	Slave	Spurtree/Cotillion, BMI (Atlantic)
9. D.J. Rogers	Love Brought Me Back	D.J. Rogers	Circle R, ASCAP (Columbia)
10. B. Weinstein B. Hart	First Impressions	●Stylistics	Teddy Randazzo, BMI (Mercury)

Country Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. W. Jennings	I've Always Been Crazy	●Waylon Jennings	Waylon Jennings, BMI (RCA)
2. B. Sherrill S. Davis G. Sutton	Hello Mexico (And Adios Baby To You)	Johnny Duncan	Algee/Flagship, BMI (Columbia)
3. B. Braddock	Womanhood	●Tammy Wynette	Tree, BMI (Epic)
4. K. Reid	Who Am I To Say	●Staller Bros.	Cowboy, BMI (Mercury)
5. K. O'Dell	Let's Shake Hands And Come Out Lovin'	Kenny O'Dell	Hungry Mountain, BMI (Phonodisc)
6. I. Berlin	Blue Skies	Willie Nelson	Irving Berlin, ASCAP (Columbia)
7. R. Reno	Boogie Grass Band	●Conway Twitty	Bucksnot, BMI (MCA)
8. S. Clark C. Carter	Easy From Now On	●Emmylou Harris	Song of Cash, ASCAP (Warner Bros.)
9. M. Haggard	It's Been A Great Afternoon	Merle Haggard	Shadetree, BMI (MCA)
10. R. Bowling	57 Chevrolet	Bilie Jo Spears	ATV, BMI (United Artists)

Easy Listening Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. Vanda & Young	Love Is In The Air	John Paul Young	Edward B. Marks, BMI (Atlantic)
2. B. Bryant	Devoted To You	Carly Simon	House of Bryant, BMI (Elektra)
3. A. J. Lerner F. Loewe	Almost Like Being In Love	●Michael Johnson	United Artists, ASCAP (EMI-America)
4. B. Joel	She's Always A Woman	Billy Joel	Joelsongs, BMI (Columbia)
5. Howard Greenfield Neil Sedaka	You Never Done It	●Captain & Tennille	Neil Sedaka, BMI (A&M)
6. G. Rafferty	Like That Right Down The Line	Gerry Rafferty	The Hudson Bay, BMI (United Artists)
7. J. Jacobs W. Casey	Summer Nights	●John Travolta & Olivia Newton-John	Edwin H. Morris, ASCAP (RSO)
8. B. Gibb	An Everlasting Love	Andy Gibb	Stigwood/Unichappell, BMI (RSO)
9. C. Rea	Fool If You Think It's Over	Chris Rea	Magnet/Sole Selling Agent/Interworld, ASCAP (United Artists)
10. L. Richie	Three Times A Lady	Commodores	Jobete/Commodores, ASCAP (Motown)



Songwriter Top 40

Songwriter	Title	Artist	Producer	Publisher, Licensee, Label
1. J. Farrar	Hopelessly Devoted To You	●Olivia Newton-John	John Farrar	Stigwood/Unichappell/ John Farrar/Ensign, BMI (RSO)
2. J. Lennon P. McCartney	Got To Get You Into My Life	Earth, Wind & Fire	Maurice White	Maclen, BMI (Columbia)
3. M. Chapman N. Chinn	Kiss You All Over	Exile	Mike Chapman	Chinnichap/Careers, BMI (Warner Bros.)
4. B. Gibb	An Everlasting Love	Andy Gibb	Barry Gibb Alby Galuten Karl Richardson	Stigwood/Unichappell, BMI (RSO)
5. J. Johnson T. Kibble	Boogie Oogie	A Taste Of Honey	Fonce Mizell	Conducive/On Time, BMI (Capitol)
6. J.H. Fitch R. Cross	Shame	Evelyn "Champagne" King	T. Life	Dunbar/Mills, BMI (RCA)
7. C. Rea	Fool If You Think It's Over	Chris Rea	Gus Dudgeon	Magnet/Sole Selling/ Interworld, BMI (United Artists)
8. J. Jacobs W. Casey	Summer Nights	●John Travolta & Olivia Newton-John	Louis St. Louis	Edwin H. Morris, ASCAP (RSO)
9. Vanda & Young	Love Is In The Air	John Paul Young	Vanda & Young	Edward B. Marks, BMI (Atlantic)
10. B. Seger	Hollywood Nights	Bob Seger	& Punch	Gear, ASCAP (Capitol)
11. Gilder/ McCollouct	Hot Child In The City	Nick Gilder	Mike Chapman	Beechwood, BMI (Chrysalis)
12. T. Scholz	Don't Look Back	Boston	Tom Scholz	Pure, ASCAP (Epic)
13. L. Richie	Three Times A Lady	Commodores	James Carmichael	Jobete/Commodores, ASCAP (Motown)
14. G. Goble	Reminiscing	Little River Band	Commodores John Boylan Little River Band	Screen Gems-EMI, BMI (Capitol)
15. B. Gibb	Grease	●Frankie Valli	Barry Gibb Alby Galuten Karl Richardson	Stigwood, BMI (RSO)
16. K. Loggins M. Manchester	Whenever I Call You "Friend"	Kenny Loggins	Bob James	Milk Money, ASCAP Rumanian Pickelworks, BMI (Columbia)
17. J. Lennon P. McCartney	Oh Darlin'	Robin Gibb	George Martin	Maclen, BMI (RSO)
18. R. James	You And I	Rick James	Rick James Art Stewart	Stone Diamond, BMI (Motown)
19. G. Rafferty	Right Down The Line	Gerry Rafferty	Hugh Murphy	Hudson Bay, BMI (United Artists)
20. J. Steinman	Paradise By Dashboard Lights	Meat Loaf	Gerry Rafferty Todd Rundgren	Edward B. Marks/ Neverland/Peg, BMI (Epic)
21. Jagger/ Richards	Miss You	Rolling Stones	The Glimmer Twins	Colgems-BMI, ASCAP (Atlantic)
22. C. Berry	Back In The U.S.A.	●Linda Ronstadt	Peter Asher	Arc, BMI (Asylum)
23. B. Joel	She's Always A Woman	Billy Joel	Phil Ramone	Joelsongs, BMI (Columbia)
24. N. Ashford V. Simpson	You're All I Need To Get By	●Johnny Mathis	Jack Gold	Jobete, ASCAP (Columbia)
25. K. Gamble L. Huff	Close The Door	Teddy Pendergrass	Gamble & Huff	Mighty Three, BMI (CBS)
26. E. Money	Two Tickets To Paradise	Eddie Money	Bruce Botnick	Grajonica, BMI (Columbia)
27. R.D. Davies	Rock & Roll Fantasy	Kinks	Ray Davies	Dauray, BMI (Arista)
28. J. Lennon P. McCartney	Come Together	Aerosmith	Jack Douglas Aerosmith	Maclen, BMI (Columbia)
29. J. Lodge	Steppin' In A Slide Zone	Moody Blues	Tony Clarke	Johnsons, ASCAP (London)
30. R. Cook B. Woods	Talking In Your Sleep	●Crystal Gayle	Allen Reynolds	Roger/Cook/Chriswood, BMI (United Artists)
31. L. Gramm M. Jones	Hot Blooded	Foreigner	Keith Olsen Mick Jones	Somerset Songs/ Evansongs/WB, ASCAP (Atlantic)
32. R. Goodrum	You Needed Me	●Anne Murray	Jim Ed Norman	Chappell/Ironside, ASCAP (Capitol)
33. R. Ocasek	Just What I Needed	Cars	Roy Thomas Baker N.L.	Lido, BMI (Elektra)
34. C. Driggs I. Ledesma	Get Off	Foxy		Sherlyn/Lindsay-anne, BMI (TK)
35. C. Mason, Broughton	5-7-0-5	City Boy	Robert John Lange	Zomb'a/City Boy/ Chappell, ASCAP (Mercury)
36. D. Hill	All I See Is Your Face	Dan Hill	Matthew McCauley Fred Mollin Sylvester Levay	Welbeck, ASCAP (20th Century)
37. M. Jackson D. Jackson	Blame It On The Boogie	Mick Jackson		Global, ASCAP (Atlantic)
38. W. Becker D. Fagen	Josie	Steely Dan	Gary Katz	ABC/Dunhill, BMI (ABC)
39. P. Townsend	Who Are You	Who	Glyn Johns Jon Astley Brent Maher Steve Gibson	Bel Pie/Towser Tunes, BMI (MCA) United Artists, ASCAP (EMI America)
40. A. J. Lerner F. Loewe	Almost Like Being In Love	●Michael Johnson		

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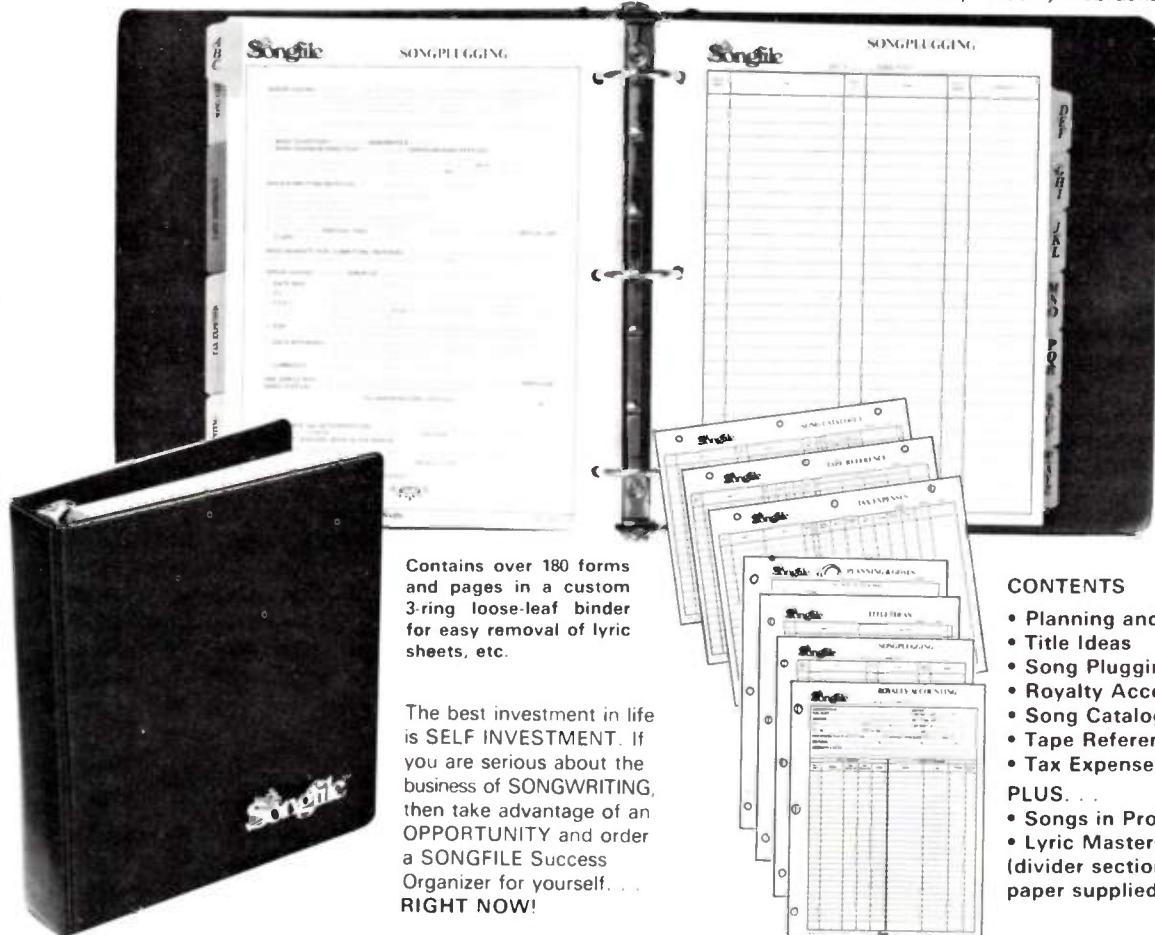
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Relieving Music Row's "Cold" With Some Hot Advice

by Tony Twist

I remember the first time I walked into the office of Maggie Cavender, executive director of the Nashville Songwriters Assn. and the lady responsible for filling this column each month. It was a cold day in February, 1969. I was a lean and hungry fellow who on this particular day was just about ready to throw in the towel. I couldn't attribute the chilly Nashville climate to the weather alone! "Those dummies" didn't even listen to my songs.

After I quit crying and complaining, I got a hot cup of coffee stuck in my hand and a hot piece of advice stuck in my ear. Miss Maggie, in her charmin' Southern style, said, "Songwriters are talented, creative, and know their craft. . . . Successful songwriters are, in addition, determined and persistent!" The message was clear . . . shaddup cryin' and keep on pitchin' or go back to Tulsa!

On that one of many trips to Nashville, I accepted a kind offer of hospitality from two good friends, Charlie and Hazel Daniels. Charlie and I had become friends in the early 60s in Tulsa. He and his band, The Jaguars, played in a club called The Fondalite while I was working a few blocks away at the old Studio Club. We had followed each other around the club circuit all over the country.

As I drove back toward their home in Donelson that evening, I answered back Maggie in my mind: "Yeah, but I've already used up at least half my determination, three-fourths of my persistence, and all of my money and it ain't gettin' me anywhere!"

At the supper table that night I was still feeling pretty discouraged. Between bites of Hazel's good home cookin' I asked Charlie if he thought this "success" was really to be had or if we were only kidding ourselves. He said, "Wal, I'll tell ya Tony, there's only one thing this ol' boy knows for sure, and that is the only sure-fire way to fail is to quit tryin' . . . and I damn sure ain't gonna do that!" His personal philosophy is now music history.

My daddy once told me that success, like beauty, is in the eye (or ear) of the beholder. It is also true that it must be native to the individual . . . like a fingerprint! Charlie Daniels' music, particularly to anyone who knows him at all, is part and parcel of the man, recognizably his as far as the ear can hear it. It is the end result of years of hard work and talent. I can hear his Carolina childhood, his rock and roll bandstand days, the influence of time spent in El Paso, and most of all the high-flying spirit of a man who loves good music . . . any kind of good music! It takes courage to innovate or be unique, but if all music were written, played or sung in the same bag, how much poorer the world would be. All the how-to books in the world won't write that hit song the world is waiting for. They will give inspiration, guidance, and a successful person's inside knowledge of the music business, but the application of talent must be individual. It may take some of us longer to get there and sometimes we get "lost" than other folks, but as long as you have a destination in mind and the grit to keep moving you will get closer every day.

Memo from Maggie:

Tony Twist has been working clubs and singing his own compositions since he was 14. He and friend Charlie Daniels have written and performed together for years.

Placing your songs is a tough business!

It takes a great deal of talent to create a good and saleable song. But then your job is only half done and problems arise. What do you do with it? Who do you sell it to? Who's a good publisher? What about independent producers? What kind of songs do they want and, more importantly, will they listen?

These questions become obstacles which the songwriter must overcome if he is to become successful. **Tunesmith** helps you solve these problems. **Tunesmith** is a monthly newsletter that brings you honest, accurate, up-to-date leads of legitimate producers, artists, and publishers needing good songs. Besides giving you important contacts and their hard to find addresses, we also give you background information on the person, the kind of songs they need, tips on submitting your songs, and a monthly analysis of the trends and styles being set on the nation's top charts.

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

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Jane Oliver at The Greek: Some Enchanted Evening



Jane Oliver
The Greek Theatre
August 16, 1978

Jane Oliver
Stay the Night
Columbia Records

"Keep your eyes on Jane; she just may be the next superstar female pop singer." That's how I started my review of Oliver's third LP, "Stay the Night," for the last issue.

My praise had to wait an issue; the review was bumped for space reasons. In the interim I had the chance to see her perform live for the first time.

Now I'm an insufferable Oliver touter. See her live and you won't be able to keep your eyes off this Brooklyn-born bundle of positive energy.

Outdoors in a beautiful setting with a full moon, Jane Oliver, with her songs about enchanted evenings, making memories and riding carousels, is in her element. Her show is an exhortation to get your life together, to make today count. Heady stuff!

Supported by a 13-piece orchestra and three backup singers, Oliver sang for two hours-plus, exhausting her repertoire. "Sing happy birthday, we don't care," one member of the audience shouted before her third encore.

I heard touches of Streisand, Garland

and Ronnie Spector. Oliver can caress a lyric — and she can belt one. Especially memorable tunes: Sedaka/Greenfield's *The Big Parade*, a new rocker called *Vagabond*, and the standard that's becoming her signature song, *Some Enchanted Evening* (prompting a standing ovation from the adoring crowd).

Now to the rest of that overdue record review: "Stay the Night" is a quietish LP. Maybe too quiet after witnessing how well she rocks. But the performances are there. *He's So Fine*, a song I had apprehensions about because of its predictability as cover fodder, comes through like a charm, performed dreamily. She does just as well with Sedaka/Cody's *Solitaire*.

— Rich Wiseman

Gato Barbieri
Tropico
A&M Records

The two strongest cuts on this, Gato's third A&M LP, are the seductive sax player's own jazz cum Latin compositions. *She Is Michele* is subdued and sensuous, *Evil Eyes* is aggressive and sparkling. Best of the rest is *Latin Lady*, featuring some hot leads by Carlos Santana.

However, Gato's playing elsewhere on this album is like a beautiful flower lost amidst the clutter of excessive sweetening and poor arrangements. Particularly forgettable numbers are *Where Is the Love*, handled in blasé fashion, and an overinstrumented version of Ravel's *Bolero*, which sounds as if Gato got lost in his Tropico jungle.

— Tom Sanfilip

David Gates
Goodbye Girl
Elektra Records

David Gates has always been much more than a crust of Bread creatively, and there are tracks on this album that prove it. But, overall, the LP may disappoint staunch followers of *Songwriter*.

er's May, 1976, cover-man for a couple of reasons.

First, six of the 12 cuts were on Gates' previous two LPs. Of the remaining six, only five are really "new" because of the heavy airplay the title track has received. And only one of these — *Overnight Sensation* — approaches the level of songwriting excellence for which Gates is known and admired. *Took The Last Train* and *Drifter* are well-assembled yet lack the artistic unity and emotional accessibility of *Part-Time Love*, *Clouds Suite* and *Never Let Her Go* — three of the re-released songs on this album. And *He Don't Know How To Love You* is the most disappointing song one could expect from a man who penned such Bread classics as *If*, *Aubrey* and *Make It With You* — it's banal, both lyrically and musically.

This said, there is perhaps no finer example of simplicity and excellence in songwriting than *Ann*, a tune David wrote for his daughter.

Unfortunately, it, too, is a re-release.

— Joel R. Cooper

Laura Nyro
Nested
Columbia Records

Laura Nyro was barely out of her teens when she wrote her series of hits in the early 70s. *Sweet Blindness*, *And When I Die*, and *Stoney End* reflected her youthful freshness and enthusiasm. Her new album, "Nested," presents Nyro today: matured but still a romantic.

As both a writer and performer Nyro has always been highly personal. Her earliest lyrics dealt with the traumas of love and growing up in powerful, often frightening terms. Nyro as a singer could be equally as intense, wailing her words over a stark piano accompaniment. "I got fury in my soul," she sang in *Save the Country*, and you believed her.

There's none of this hysteria on the soft R&B/pop of "Nested." At 31, Nyro sounds much more at peace with herself — even though she muses in *The Sweet Sky*: "I'm still mixed up like a teenager." *My Innocence* poetically deals with death and lost love. There is a feeling of self-discovery in *The Nest*, a song about her coming motherhood. Her vocals are as expressive as ever. Few singers are as versatile and as convincing.

Laura Nyro, a little older and wiser now, remains a vital, honest voice in pop music.

— Barry Alfonzo



Anne Murray
Let's Keep It That Way
Capitol Records

With this album, Murray departs from the slick pop feel of her last LP, "Keeping In Touch," and again assumes her previous sophisticated country sound. This Jim Ed Norman-produced LP contains her country hit, *You Needed Me*, and an excellent cover of *You're A Part of Me* by Kim Carnes, whose own version with Gene Cotton fared well on the charts.

The drawback to this particular effort is the proliferation of remakes: *Walk Right Back*, *Hold Me Tight*, and *Tennessee Waltz*. Anne's renderings of these past hits are not inferior; they merely lack the sparkle and fresh point of view needed to make an oldie interesting again.

— Lisa Wilkinson



The Jingle Jungle



*"When you say big bucks,
 you've said it all."*



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Do Something with those Late Night Ideas

The First Annual Songwriter International Contest

Finally, an alternative for serious songwriters!

In today's intensely competitive music industry, the routes to a songwriting career are few and uncertain. If a songwriter, however talented, lacks strong personal connections or proper exposure for his or her talents, it's easy to get lost in the crowd. Years of paying dues—playing in clubs, writing for friends, knocking on doors—may or may not pay off in an eventual recording contract.

The Songwriter International Contest was established to create a new avenue by which talented songwriters can break into the music business. By providing songwriters with the opportunity to have their work performed by major artists on stage for a live audience, the Songwriter International Contest allows you to make an impact on the industry. Radio, television, and press promotions for winning songs will reinforce that impact. And our judges' **personal evaluations of your songs** can prove an invaluable resource in refining your craft as a songwriter.

OUR JUDGES AND YOUR SONGS

The judges for the Songwriter International Contest aren't just "in" the music business—They are seasoned, successful professionals with the talent and the integrity to provide critically important **personal** feedback on your songs. (Songwriter International's judges will **never** employ computerized form letters for song critiques). Their proven abilities and experience have given them a thorough

understanding of both the commercial and the artistic imperatives of today's music markets.

They have built careers on it.

Every song submitted to the First Annual Songwriter International Contest will be listened to in its entirety by at least two of our judges, and every song will receive its **own individual evaluation**.

THE CATEGORIES

Songwriters entering the First Annual Songwriter International Contest will have the opportunity to compete in one or more of the following five categories:

1. Popular
2. Rock
3. Rhythm and Blues
4. Country
5. Spiritual

Because many songs today qualify as "crossover" or "fusion" compositions by incorporating elements from more than one of these musical traditions (e.g., spiritual and R & B, country-rock, jazz-rock, easy listening "pop" rock, etc.), Songwriter International contestants may elect to enter their songs in more than one category. If you prefer to have our judges determine the additional category for your song, simply check the box marked "JUDGES CATEGORY OPTION" on the attached entry blank. (SEE "How To Enter," below).

PRIZES

The 100 **Semi-finalists** in the First Annual Songwriter International Contest will receive one year subscriptions to

Songwriter Magazine and a copy of "The Songwriter's Handbook" in addition to detailed individual evaluations of their work.

The 10 Finalists (one amateur and one professional in each category) will receive either a musical instrument or a cassette recorder as well as \$500.00 cash. All Finalists will be invited to Las Vegas as guests of Songwriter International to participate in the performance and awards ceremony.

The 2 Winners (one professional and one amateur) will be invited to Las Vegas as guests of Songwriter International to perform or to hear their songs performed by name artists for a live audience on a major concert stage. Each winner will also receive a cash prize of \$1000.00 and the opportunity to record a professional quality tape of his or her song with the assistance of an experienced producer.

HOW TO ENTER

1. Record your song on a cassette. (one song per cassette only).

You need not perform the music yourself, as entries will be judged on the basis of the quality and originality of the song's composition and lyrics, not orchestration or performance per se. In general, the arrangement should consist of no more than a single voice and one or two instruments.

Do not submit sheet music, 8-track cartridges or records. Songs recorded on reel-to-reel tape must be accompanied by an additional \$1.00 "Tape Transfer" fee, or they will be regarded as invalid entries.

Please make sure that:

1. There is only one song per cassette

2. The song title—and only the song title—is printed legibly on the cassette label.

3. The cassette is rewound to the beginning of your song before being mailed.

2. Fill out the attached entry blank legibly and completely.

Print or type when possible.

A separate entry blank, entry fee and cassette must be submitted with every song you enter. Additional entry blanks may be obtained by writing to Songwriter International, P.O. Box 5500, Las Vegas, Nevada 89102. (Xeroxed copies and signed, typewritten facsimiles are also acceptable).

If you wish to enter a single song in more than one song writing category, simply check the appropriate boxes under Additional Categories or the Judges' Category Option and enclose the correct additional fees.

FEES

The entree fee for a single song is \$11.45. Each additional song by the same contestant must be separately entered and accompanied by its own \$11.45 entry fee.

Supplementary fees are \$4.50 for each Additional Category, \$6.00 for the Judges' Category Option, and \$1.00 for the Tape Transfer Service for songs submitted on reel-to-reel tape.

Free Additional Entry For Early Registration

Because of the large number of entries received by Songwriter International, it is to your advantage to submit your songs early for fullest possible consideration.

Songwriter International P.O. Box 5500, Las Vegas, Nevada 89102



Official Entry Blank

All entries must be postmarked no later than December 10, 1978.
All winners and judges will be announced in Songwriter Magazine April, 1979.

Total Fee Enclosed _____

Title of Song: _____

Songwriters Name:

First

Middle

Last

Address: _____

City

State

Zip

Telephone:

/

Area Code

Collaborator

Amateur Professional Judges' Category Option (\$6.00 fee)

Tape Transfer Service (\$1.00)

Primary Song Category (fee: \$11.45)

- Popular
- Rock
- Rhythm and Blues
- Country
- Spiritual

Additional Categories (\$4.50 per category)

- Popular
- Rock
- Rhythm and Blues
- Country
- Spiritual

I have read and agree to follow the Entry Procedures, Rules and Regulations of **SONGWRITER INTERNATIONAL**. The information supplied in this entry form is true and accurate.

Mail to: **Songwriter International, P.O. Box 5500, Las Vegas, Nevada 89102**
© 1978 Songwriter International

(Signed) _____

Date _____

Helen King

(1907-1978)

She was a rebel.

At age 18, she did what very few women did in 1925 — she left home. Not only did she leave home, she left the city, Brooklyn, she'd been raised in, and traveled to Palestine to work on a kibbutz. She later worked as a secretary at the U.S. Consulate in Beirut.

At age 55, 20 years after she had relocated to Los Angeles and started a stenographic service, she was told she was suffering from a blood disease that would prove fatal in two weeks' time unless she began cortisone treatments. Her response was to spurn the heavy duty drug, open the throttle and take on an *additional* duty, that as the West Coast liaison for the American Guild of Authors/Composers. She beat the disease.

At age 67, despite little support, physical or mental, she started the Song Registration Service because her work at AGAC had convinced her fledgling songwriters needed services that were not being offered anywhere.

At age 71, after guiding SRS to non-profit status, a name change to Songwriters Resources and Services, the establishment of a university's worth of functions that the name implies, and, indeed, its role today as a valuable friend of the songwriter . . . Helen King died.

Helen's death, on August 26, had been expected. She had been struck again by the blood disease. And in May, her doctors had confirmed the worst — she had contracted terminal cancer.

But as inevitable as Helen's death was, so was her battle. From her home, this petite woman with the crunching handshake continued to work and plan. There was that children's music program she had been trying to sell a local radio station on, those dreams of an alternative music workshop and a Bread and Roses-like singer/songwriter caravan for Southern California. In fact, when we last talked, on August 16, it had been almost business as usual, Helen telling me she had found a guest



Peter Rosen

writer to fill this long-running column, a column that she, a *Songwriter* contributing editor, had often filled with her own insightful, caring prose. "She was a working woman," her daughter, Toni, 36, explained. "That was her power."

And her glory was her humanity, zeal and utter selflessness. "There's not another group like SRS," she told me in February, "only because we are operating without any thought of 'will this pay off.' We see a need, and, no matter what it takes, we meet it."

Those needs often fell into the area of "alternatives," one of Helen's favorite words. She was not optimistic about bridging the "huge gulf" between the songwriter and the publishing/recording conglomerate, explaining, "One's concern is creative, the other's is an investment that has to reap profits." She championed a taking-it-to-the-people approach to music: "People out there are hungry for music and they're not

getting it," she said with fire in her eyes one day. "There's no ethnic music, no children's music. If you want to sell a million, your music has to be plasticized. And that's a basic contradiction. Music should be one to one, not one to a million." She delighted in tweaking the industry's nose in the many seminars and workshops she participated in on nights and on weekends.

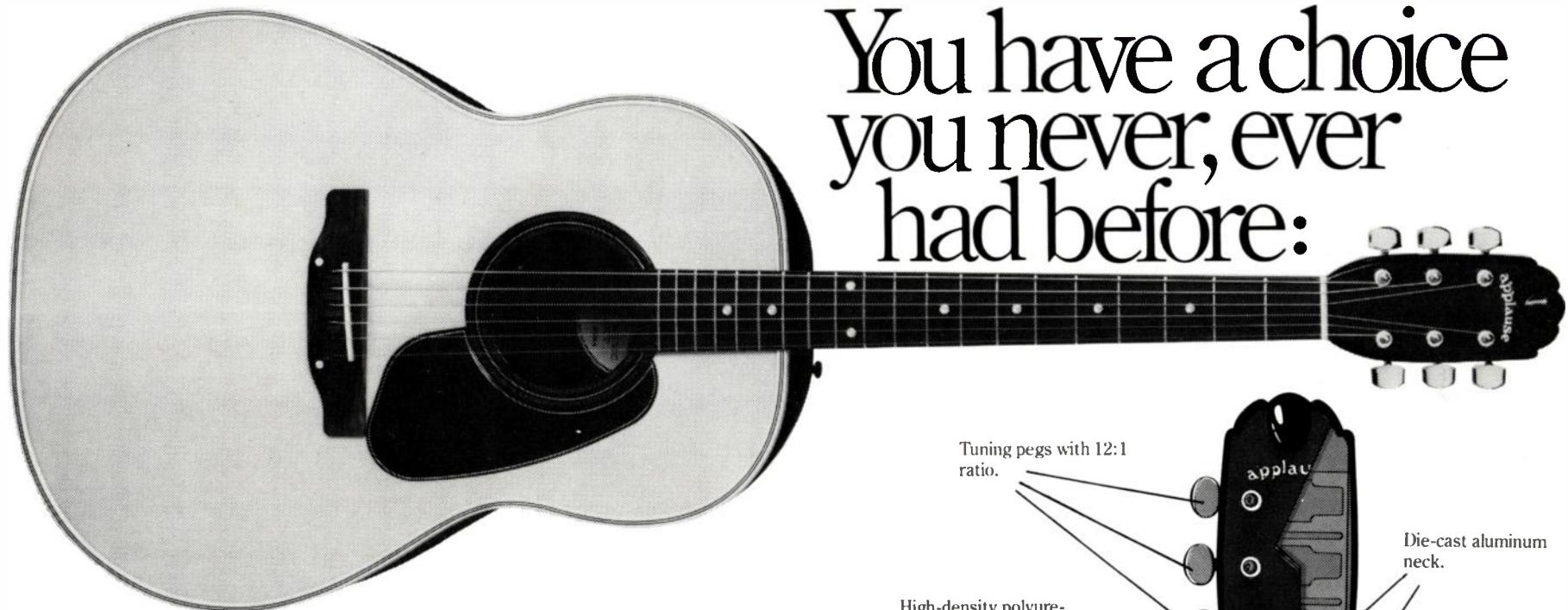
"It's very hard to find someone to connect the arenas of dreams/altruism and the 'hard realities,'" Peter Yarrow, a member of SRS' Board of Directors and a close friend of Helen's, told me a while back. "Helen is unique in that sense, because she has those sensitivities and that awareness, but she is also able to understand that you start with pebbles to build enormous and effective efforts."

When she died, Helen had amassed some mound of pebbles with SRS — though she never even allowed herself a salary (she lived on her Social Security benefits). Today, SRS is 2,000 members strong, twice the figure of a year ago. Songwriters are joining at the rate of 120 per month, and registering their songs at the rate of 30 a day. The SRS "songbank" today holds an estimated 250,000 protected tunes.

There's more: SRS' Comprehensive Employment Training Act grant has been extended a year, allowing SRS the chance to stage shows and workshops for underprivileged children throughout the city. The present SRS leadership, an eight-member board of directors — recently expanded from three — is aiming, too, to implement that alternative music workshop and that children's radio program that Helen was working on.

This good news about SRS' robust health and plans eases the pain of Helen's death. As does the knowledge that this beautiful woman, an inspiration to us all, was living, growing and caring until the end.

— Rich Wiseman
August 28



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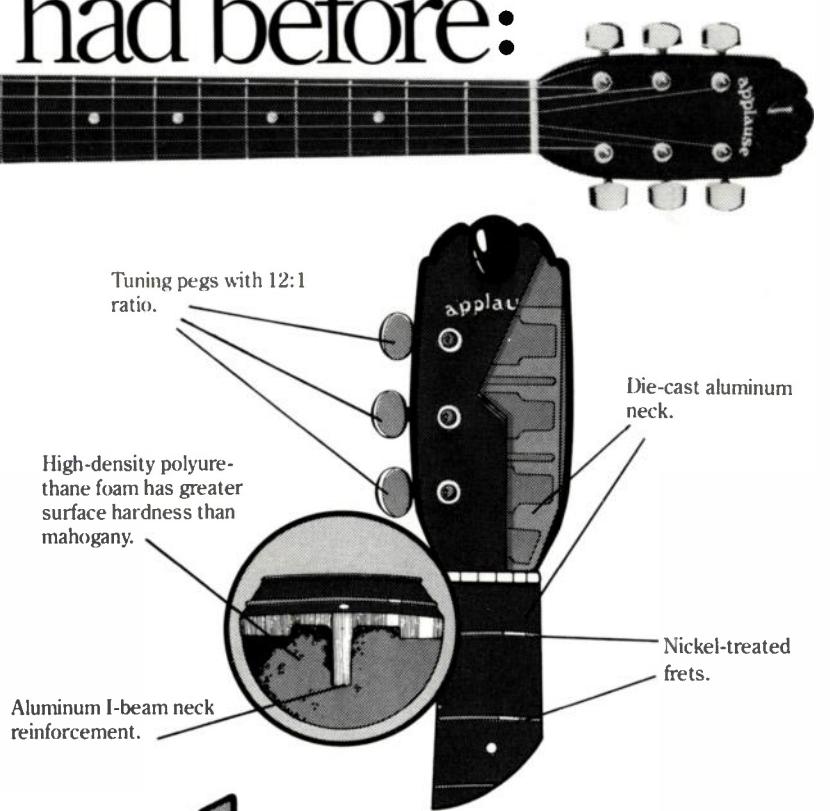
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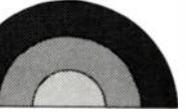
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