Songwriter

December
1978
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Boudleaux & Felice Bryant: 200,000,000 Records Later

Chord Progressions:
The Making of a Melody

Open Mike U.S.A.
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The Most Common Mistakes Songwriters Make - 10 Publishers Speak Out!

ARP OMNI-2

"We're a rock and roll orchestra, and the Omni's horn, string, and polyphonic synthesizer are a big part of the Kansas sound."

Kerry Livgren/KANSAS

The big rocking sound of *Kansas* has moved millions with a mix of classical complexities and state-of-the-art sonics.

Songwriter, guitarist, and keyboardist Kerry Livgren has been with *Kansas* from the beginning. And he's always played Arp, starting with the famous String Ensemble and, currently, the Omni-2.

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Not your average rock and roll band, *Kansas'* instrumentation includes an electric violinist and two keyboardists. Steve Walsh, who plays organ, Arp Pro/DGX synthesizer, and... you guessed it... another Omni-2, holds down the bulk of the keyboard work while Livgren alternates between guitar and keyboards.

"You can imagine the sound of two Omni's going at once. It sounds like the Royal Philharmonic playing behind us. Steve uses the Omni for the orchestral passages and I use it for backup string lines. On a tune like 'Dust in the Wind' we get a really pretty violin section playing the string part, and it's actually a real violin and the Omni together."

Kansas recorded five albums before reaching multi-platinum status on "Leftoverture" and, most recently, "Point of Know Return." Years of recording and touring have given Kerry an appreciation of what makes a musical instrument special to a performer.

"Naturally, the sound is always first, and Arp delivers a clean, clear sound... often more acoustic than electronic in quality. I think the second thing would have to be good design, you know, so the controls are easy to locate and so that playing the instrument doesn't get in the way of creating music with the instrument. Arp really shines, there. And reliability is a constant concern, too. Kansas has a heavy touring schedule, and the equipment's got to perform consistently, night after night. If I had any major problems with the Omni, I wouldn't be playing it."

Thanks to professionals like Kerry Livgren, the Omni-2 is the world's most popular polyphonic keyboard, played by more professionals in more clubs and concert halls than any other synthesizer.

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ARP OMNI-2

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Larry Dunn/Earth, Wind & Fire • Allen Zavod/Jean Luc Ponty • Peter Brown • Bernie Worrell/Parliament

Songwriter

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Songwriter Interview: Boudleaux & Felice Bryant — Page 24

The writers of *Bye Bye Love* and *All I Have to Do Is Dream* sit for a rare in-depth interview. Plus: The Bryants talk to Rich Wiseman about craft, Phil Everly pays a personal tribute, and the Bryants open their notebooks to show you how their biggest hits looked "on the drawing board."

by Kelly Delaney

- **Mistakes Songwriters Make — Page 14**
  Ten top publishers talk about their pet peeves in this latest Pro Panel offering. **by Jill Williams**

- **The Making of a Melody — Page 16**
  A detailed look at the science — and art — of chord progressions. Edition No. 2 of the "Guitar Workshop."
  by Rob Sanford

- **Open Mike U.S.A. — Page 20**
  Your introduction to top hoot clubs in 10 metropolitan areas outside L.A. and New York. Last of a series.
  by Pat & Pete Luboff

- **Recording a Quality Demo — Page 36**
  Tips on making a professional recording, at home or in the studio. **by Bob Safir**

ELSEWHERE . . .

Cover photo by Mira Smith

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Melody Lines

Re Helen King

Dear *Songwriter:*

Helen King had a remarkable effect on everyone and everything she touched, as you stated in your very beautiful article (October). It's ironic that I learned of her death while leaning over Malvina Reynold's piano bench in Berkeley.

Malvina once told me that if I had something to say, to just go ahead and say it, and Helen, very naturally, encouraged me to say it in song.

Indirectly, if it weren't for a two and a half hour conversation I had with Helen at the offices of Songwriter Resources and Services one rainy day last February, I wouldn't be where I am right now, at Malvina's publishing company.

All of the people I flew down to see that day, "on business," were out to lunch, and their secretaries were not encouraging about their return. Needless to say, I was perplexed and depressed. Little did I know that the "Dick Clark Awards Show" was on that night and Helen and I had a good chuckle over being the only two people who weren't invited. She likened my lack of knowledge about the show to a rabbi who didn't know when Yom Kippur was. (She did have a way with words.)

Anyway, we eventually got around to talking politics and she brought up the Nestle Boycott. The what I said? The Nestle Boycott, they're killing babies. Here read about it, she replied, handing me a magazine reprint. "And write a song, for heaven's sake, you don't have anything better to do tonight, do you?"

To make a long story a little shorter, I did write a song, and not only was it eventually a finalist in the Festival of New Music, but I got to record it for public affairs use on a San Francisco AM radio station.

Since then, my musical involvement has increased, as has my gratitude towards Helen.

When Malvina passed away, I was asked to be one of the staff coordinators for her memorial concert, representing the local Boycott group which received a fourth of the concert's proceeds. One of the producers for the show (Gary Purnell) was also producing Peter Yarrow's Festival For the Future at the Hollywood Bowl that weekend, and he asked me to be assistant stage manager for the event. Things haven't stopped "happening" for me since.

I mention these things only to demonstrate that Helen King gave me that nudge to put my music where my conscience was, which quite literally, changed my life.

Writing for profit is a necessity as a songwriter, but every now and then you have to take your music and get involved with your community and the people that live there and leave the publishers and the SASEs behind.

The world needs to sing to relieve its tension and its anxiety. Plus, music is an entertaining way to inform people of contemporary issues, something Malvina certainly proved.

I think Helen hit the nail on the head when she said, "You don't have anything better to do tonight, do you?"

Bruce W. Davis
Schroder Music Co.
Berkeley, Calif.

Q & A: *Fees*

Dear *Songwriter:*

I auditioned for a company called Autumn Hill Productions from Hendersonville, Tenn. The president of the company is Jim Voytek and his vice president is Linden Hepler, who has his office in Bloomington, Ind.

They called me and said they would like to see me for a personal interview. I went down to Bloomington, only to find that I need $2,200 to record two songs. The songs are to be chosen by Mr. Voytek and sent to me to learn. They were to be recorded in House of Cash, but since Johnny Cash closed it, they want to record them at RCA in Nashville.

After the recording, they said they'll send demos to all the publishers and will try to place me with a record company. They offer eight percent of wholesale price, which is about four cents per record, if I'm picked up by a publisher. Their contract is for six months, with their option of resigning me for another six months.

Should I go through with it or just save my money?

William Stephens
Neville Island, Pa.

Save your money.

Sharps and Flats

by Alex Granado

"Well, the fact of the matter is I can't find any other ways to showcase my stuff!"

Our Turn

Remember, readers, "Melody Lines" is your column. We're interested in your questions, comments and successes. Write us!

Also . . . if you've ever desired to stand on a soapbox, now's your chance with "Open Mike." If you have something provocative to say about the art/business of songwriting . . . or if you've had a useful experience you'd like to share with your fellow songwriters, why not put it on paper (1,500 words maximum) and send it in.

Letters and "Open Mike" column submissions should be sent to *Songwriter*, P.O. Box 3510, Hollywood, Calif. 90028. Please specify "Melody Lines" or "Open Mike" on the envelope.

Gentlemen:

I am a pianist and I have written a suite of music that I want to get published. The music is on the order of the *Theme From Love Story*. Of course, if I could find some company that would take over this music, publish and promote it, that would be great. However, I don't expect to be that lucky, so I am looking for a company that will publish my music for a fee. Money is no object.

Edwin M. Murphey, Jr.
Macon, Miss.

Money is no object, but successful publication is. Generally, you will find that publishers who charge fees are interested in the fees and not in exploiting the songs. So we're not about to suggest any to you!

Your best bet is to have a lyricist collaborate on your song(s) (a suite is very hard to market), have demos made, and submit them to the major publishers. Just as publishers dislike receiving a lyric with no music, so do they shun instrumentals.

Meet Me in St. Louie

Dear *Songwriter*:

In practically every issue of *Songwriter* I've read, and I read them religiously, someone has said "move to Los Angeles, New York, or Nashville to get to the right people." That's a lot easier than it sounds. Some of us are stuck, at least for awhile, where we are, because of responsibility or some other reason. Just because we are stuck does not mean we're not serious about songwriting. I continue to submit material, but by mail only. However, I feel I am missing out on a lot . . . i.e. songwriting workshops, music gossip, and just plain meeting those right people.

I have met some songwriters here that more or less have the same problem I do. I was hoping that you could give some helpful hints on how we could organize our own workshop and perhaps put St. Louis on the charts.

John Nolan
St. Louis, Mo.

Do we have some articles for you! In our next issue, the presidents of the Songwriters Assn. of Philadelphia and the Arizona Songwriters Assn. will tackle the topic, "How We Started a Songwriters' Group." But in the meantime . . . you've taken a valuable first step by getting to know your fellow songwriters. Starting a workshop group is as simple as getting on the phone and inviting a few of them over on a Saturday afternoon for a song swap.

Q & A: *'Sound sheets'*

Dear *Songwriter:*

As a songwriter who is actively hustling, I have encountered two costs that are driving me up the wall — the price of tape and the price of postage. In an effort to reduce these costs, I have contacted some firms that manufacture what they call "sound sheets" — thin, flexible plastic records that one often finds in industry magazines and the like. How would publishers/record companies feel about getting such a "sound sheet" in the mail instead of a tape? Any advice on postage?

Matt Riedel
Fontana, Calif.

We advise against "sound sheets" because publishers are geared to listen to tapes — and because you'd probably wind up spending a great deal more money. In fact, your "limited edition" costs would probably be prohibitive.

Re postage: you may mail your demo tapes fourth class. This class, created by Congress for all manuscripts, allows you to mail your demos at 48 cents for the first pound, 18 cents for each additional pound up to seven, and 11 cents per after that. Be sure to mark the envelope "Special Fourth Class Rate."

Q & A: *'new age' songs*

Dear *Songwriter:*

After reading your magazine these past months, I realize your main focus is on commercialism in regards to publishing songs.

I ask if you could please make me aware of current publishers who are open to "new age" material. What I mean by "new age" material are songs with lyrics that express the deeper values of life, beauty, wisdom, love, truth and happiness. With melodies that are simple and sweet. Basically a more positive outlook.

Frank Palmeri
Summerland, Calif.

Our main focus is on commercialism in regards to publishing songs because every publisher we know judges a song on how well it's going to sell. And, as it happens, sweet melodies and lyrics about love, happiness and truth sell. Ask Irving Berlin and Bob Dylan. So if your songs are being constantly rejected by publishers, maybe your writing simply isn't up to snuff — yet.

Songwriter

Publisher/Editor: Len Latimer

Managing Editor: Rich Wiseman

Art Director: Bill Reid

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

General Staff: Jean Latimer, Donna Towe, Aleda Santos

Free Verse

Winners of the American Song Festival's fifth annual Songwriter's Competition were announced in October. Professional category winners — $1,000 apiece — are: Easy Listening, **Becky Hobbs,** Los Angeles, *I Can't Say Goodbye To You;* Open, **John Flint,** Minneapolis, *You And I;* Country, **Robert Bryne,** Muscle Shoals, Ala., *I'll Love Your Leavin' Away* (**Tom Brasfield,** collaborator); and Top 40, **Normal Sallitt,** Los Angeles, *Magic In The Air.*

Amateur category winners — also $1,000 richer — are Top 40 and Open, **Bill Owens,** Louisville, Ky., *I Will Never Be The Same Again*; Folk, **Willie DeLeon,** Bloomington, Calif., *Carnival Man* (**Victor DeLeon,** collaborator); Gospel, **Warren Donell Hickman,** San Francisco, *God's Still Got The Power*; Easy Listening, **Betsy Bogart,** Marietta, Ga., *Just A Kiss Away From Falling In Love* (**Gary Reed,** collaborator); Country, **Eric Bach,** York, Pa., *Sad Time Of The Night* (**Andrew T. Wolf,** collaborator); and Vocal, **Michael G. Crews,** Germantown, Tenn., *Only Love.*

ASF will fly all of the above to New York in January, where the professional and amateur Grand Prize winners will be announced. Those winners will pocket an extra $5,000 apiece.

•

For anyone concerned that Pasadena's famed Ice House might turn a cold shoulder to fledgling singer/songwriters what with the recent change in management (*Songwriter/* October), we're happy to report there's a warm wind blowing. **Marc Weingarten,** one of the three new owners, stopped by to fill us in on the Ice House's new entertainment policy.

First, for you hooters: the Sunday night hootenanny has been retained. Now, however, performers must first be screened. Each Thursday, from 5:30 to 7:30 p.m., **Bob Fisher,** another of the owners, will preside over an "audition for the audition" that Sunday. You're allowed five minutes. Or . . . if you'd rather leave off a five-minute tape of a recent performance, that's OK too.

Weingarten said the people who impress on audition night stand a good chance of making it on the bill: "We want to return the Ice House to what it was 10 years ago. Anyone who wants to make it in any field should be able to come here. We're trying to get a good mix, showcasing new talent and putting on a good show."

Make that *shows.* The Ice House is now two showrooms strong. The old showroom has been dubbed the Main Comedy Showroom (always a comedy headliner, but always a music act); the adjacent Ye Note and Tong has been renamed the Music and Magic Cabaret. There are shows in each seven days a week.

The Ice House is located at 24 N. Mentor Ave. Phone: 681-1923.

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Songwriter Seminars and Workshops' 11-session winter cycle, starts in early December. The New York "talent development firm," active in song and artist placement, provides craft-sharpening and music business know-how services to songwriters and singer/songwriters desiring record label affiliation.

All questions can be addressed to Libby Bush or Ted Lehrman at SSW, 119 W. 57th St., New York, N.Y. 10019. Phone: (212) 265-1853.

•

Zinger of the month: Occasionally A&R men will stumble over a hit song . . . but most will pick themselves up and continue on anyway.

Who's Who

by Pat & Pete Luboff

NASHVILLE

Ann J. Morton, president
Me and Sam Music — ASCAP
Annextra Music — SESAC
P.O. Box 40364
Nashville, TN 37204
(615) 834-6709

Also: Prairie Dust Records.

Ann J. Morton began her involvement with music at the age of 8, singing with a gospel group. By the time she was 10, she and brother Jim Murdy were performing on KFSA-TV six days a week; and on KWHN radio with the Delmore Brothers. At 15, she moved to El Paso and the KROD-TV show, featuring Floyd Tillman, Wayne Johnston and the Blue Bonnet Playboys. Floyd taught her about songwriting. She learned quickly — writing her first chart record that year.

Ann began to win ASCAP awards for her songs, *You Don't Have To Be A Baby To Cry,* a charter for Blueberry Hill; Diana Trask's Top 10 cut, *We've Got To Work It Out Between Us;* and her own recording of *Poor Wilted Rose.* In 1972, she wrote Hank Thompson's Top Five record, *I've Come Awful Close.*

Early in 1976, Ann got together with Tennessee businessman Sam Kirkpatrick to form Me and Sam Music and Prairie Dust Records. The label has since charted 14 times, including Con Hunley's *Loving You Is A Habit I Can't Break* and *Breaking Up Is Hard To Do,* written and recorded by Con. The present staff writers at Me and Sam are Kelly Bachs, Bill White, Aubrey Kelly, Sharyn Chappell and John Prichard, writer of the Captain and Tennille's *Can't Stop Dancing.* Ann's husband, Larry Morton, who plays with the Nashville Brass, writes and produces for the label.

Ann is looking for country pop songs for 16-year-old Robin Gerrett, country pop and MOR for Bill White and Con Hunley; and material for a new male R&B artist. You may submit a maximum of three songs on 7½ ips reel to reel or cassette tape, with lyric sheets. Include a self-addressed, stamped envelope if you want your tape back. Ann promises to listen to every song, so allow plenty of time for response.

"I really am for the songwriter," says Ann. "I like to see a songwriter get a good break. One of my goals is to help songwriters. God gives them the talent and they should be discovered.

"The main thing is never to get discouraged. That's easy to say, but hard to do. If you really have talent, it's gonna come out. That's why we have an open door policy. We want to give everybody a chance to be heard. A dedicated, good songwriter will make it. You have a lot of doors to go through, but if you keep at it, you'll find the right door."

John Denny, vice president
Cedarwood Publishing Co., Inc. - BMI
Denny Music, Inc. - ASCAP
39 Music Square East
Nashville, TN 37203
(615) 255-6535

Also: JED Records, Cedarwood Studios (16 track, also known as "The Closet"), and Cedarwood Audio Designers of TV and Radio Commercials.

John Denny's father, Jim Denny, made the Country Music Hall of Fame for his pioneering efforts in the country field. John worked at the family music publishing company in the summers when he was a kid, and pitched his first song when he was 14. His brother Bill is president of Cedarwood, president of NARAS and past president of the Country Music Assn. John and Bill are assisted by promotion man Curley Rhodes and executive secretary Marie Claire Rhodes.

Cedarwood has earned more than 80 BMI awards for hits such as four-million-seller *Teddy Bear, Detroit City, Ruby Don't Take Your Love To Town,* and *Are You Sincere?* They publish songs by Mel Tillis, John D. Loudermilk, Danny Dill, Wayne Walker and Marijohn Wilkins. Recent charters are *No Love Have I, Contrary to Ordinary,* and Jerry Lee Lewis' hit *I'll Find It Where I Can.*

"I like songs that say something positive, up," says John. "I can't get off on honky tonk, beer-drinking songs. I think our job in the music business is to make the load lighter for other folks in the world. We should show the silver lining in every cloud. I also love a great story song, like *Detroit City.*

"Do yourself a favor and buy good quality tape. The cheap stuff stretches and distorts the sound. If your song is worth hearing, it's worth hearing in its best presentation. The easier you make it for the publisher to listen to your tape, the more likely he is to listen. I get tapes from people who are artistically minded, but they don't do their homework. They send in a sloppy lyric sheet that can't be read. I even got a tape wrapped around a toilet paper roll core! Get good, thick tape, put the reel in a box and put the box in an envelope. Don't make it hard to open.

"You may send no more than four songs on five-inch or larger reels, with leaders between the songs, and lyric sheets. Tapes will not be returned unless a self-addressed, stamped envelope is included. Submissions not fitting this description will not be considered. I will not give critiques. You'll either get your tape back, or you'll get a contract.

"We need all the writers, every one of them."

NEW YORK

John Wonderling, general professional manager, East Coast
Arista Music - ASCAP
Careers Music - BMI
6 West 57th St.
New York, NY 10019
(212) 489-7400

Other Offices: Los Angeles, London

Also: Arista Records and Columbia Pictures

John Wonderling's music business ca-

continued on next page

Who's Who

reer began in 1963 in the stockroom of Malvern Record Distributors. After doing local promotion for Cameo Parkway Records, John was signed as a staff writer for Tattersall Music. He had songs recorded by the Cowsills and Joe Walsh, then went into independent production and publishing. He's also been an A & R man for Commonwealth United Records; an artist on Cameo, Warner Brothers and Paramount Records; and the publisher (Rosewater Music) of the Bay City Rollers' Top 15 song *The Way I Feel Tonight*. John produced live radio concert broadcasts on K-DAY with Bonnie Raitt, Quincy Jones and John Prine; and played keyboard and guitar for BBC-TV shows featuring Charlie Rich, Billy Swan and David Essex. He joined Arista in February of 1978.

Arista has been in operation as a publisher for two years. Its catalogue includes songs by the Alan Parsons Project; Exile's hit on Warner/Curb, *Kiss You All Over*; a huge country song, Kenny Dale's *Bluest Heartache of the Year*; Kellee Patterson's *If It Don't Fit Don't Force It* in the R&B field; Andrea True's *More, More, More*; and Brenda and Herb's H&L release *Tonight I'm Gonna Make You A Star*.

John wants "top drawer only, anything terrific or commercial, only the best. Send a two-song maximum on reel to reel or cassette, with lyric or lead sheets, and a self-addressed, stamped envelope for the return of the tape. Submissions not fitting this description will not be considered.

"Listen to the radio — pop, country, R&B, whatever. Know what's commercial, what's hot. Hooks are most important, but the verses leading into them have to be strong, too. Say something universal that could be pleasing to a number of different people, as opposed to being so individual that only a few can relate to it."

Jose Florez, international director
Fania Publishing Co., Inc. - BMI
Vaya Publishing Co., Ltd. - ASCAP
888 7th Ave.
New York, NY 10019
(212) 397-6730

Other Offices: Puerto Rico and worldwide representation.

Also: Fania,Vaya, International, Tico, Cotique, Alegre, Inca, and Karen Records

Jose Florez' love of Latin music began when he was stationed in Panama. After the service, Jose moved to New York and worked in the textile and sportswear industries. He took several vacations in Havana where he met Jerry Masucci and Johnny Pacheco.

Johnny was an independent artist and Jerry was a lawyer. They joined forces in 1964 and Johnny recorded the first five releases on their label. The company began to expand, adding Larry Harlow, Willie Colon, and Ray Barretto. By 1967, the company had grown enough to warrant hiring Jose, whose duties now include publishing, promotion and international negotiations.

Now, the Fania family of labels records such artists as Mongo Santamaria and Cuban Celia Cruz on Vaya, and Tito Puente on the Tico label. They are responsible for the Fania All Stars, a Latin touring concert group that has been the subject of two Fania-produced films, "Our Latin Thing (Nuestra Cosa)" and "Salsa." CBS has released the third Fania All Stars album, "Spanish Fever." Fania publishes about half of the songs released on its labels, including Will Colon's hit *Che Che Cole*.

Jose says, "About 85% of the material we publish is Salsa, up tempo Latin. The rest are Boleros, or Latin ballads. We are interested in Latin songs with *Spanish lyrics only*. Any tapes that you send that are not Latin will not be listened to. Please save yourself the time and money and do *not* send inappropriate tapes. Latin writers should send their three best songs on cassette only, with lyric sheets. Include a self-addressed, stamped envelope if you want your tape returned.

"I believe there's a great deal of talent out there. People you'd least suspect have great minds for writing. You never know who will have it, so it pays to listen to everybody."

LOS ANGELES

Rick Weiser, director, West Coast division
SESAC
9000 Sunset Blvd., Suite 605
Los Angeles, CA 90069
(213) 274-6814

Other Offices: New York, Nashville

Rick Weiser's first music business job was a one-year stint with Chappell in London. He returned to the U.S., where he worked for ABC Music and Chappell before getting into independent publishing. He was asked to head the newly opened West Coast SESAC office in September.

SESAC is a performance rights organization that was founded in 1931 by Paul Heinecke at the request of some European composer friends who wanted him to represent their music in the U.S. From its original roots of symphonic music, SESAC has branched out into the country and gospel fields, representing, most notably, songs like *Convoy, Heaven's Just A Sin Away* and *Out of My Head And Into My Bed*. They are currently expanding into the R&B area under the direction of Chairman of the Board Alice H. Praeger.

Rick says, "We're the second oldest licenser of performing rights in the country, but to many people we're still the new kid on the block. We may be smaller, but we can give more personal service. We can do extras to help our publisher and writer members.

"Unlike the other two performance rights organizations, we also license mechanical rights for our publisher members. We pay from chart position, so we can show you exactly what performance earnings you can expect from certain chart positions. We give release money for both albums and singles, and performance royalties to all songs on charting albums.

"We're here and we're here to help. I can help young writers with my experience in the publishing field. We want to be involved, not just a company you get checks from."

SESAC is *not* a publisher. Please do *not* send tapes. If you want to know more about SESAC, call or write Rick for information.

Musical Chairs

The L.A. Melee . . . **Dude McLean** (April, 1976, "Who's Who"), formerly professional manager of Dawnbreaker Music, is now director, writer/artist development for MCA Music. MCA has moved offices from Universal City to 9100 Wilshire Blvd., East Tower, Suite 530, Beverly Hills, CA 90212 . . . **Ron Moss** moved from Santa Barbara, where he was a regional promotion representative for A&M Records. He's now on their L.A. A&R staff . . . **Teri Fricon** (June, 1976, "Who's Who") has been named president of the Filmways/Musicways Publishing companies . . . **Mike Sikkas**, general professional manager of Johnny Rivers Music and Soul City Records, reports that the companies have moved to 13025 Ventura Blvd., Studio City, CA 91604 . . . **Glenn Friedman** moves from director of BNB Associates music publishing companies to manager of creative affairs for Chappell Music . . . **Barry Oslander**, director of West Coast A&R for Polydor Records for the past two and a half years, has been named professional manager for Interworld . . . **Todd Brabec** has been appointed ASCAP West Coast director of business affairs. He had been working at ASCAP's New York office for eight years. His new job emphasizes attracting new members and providing assistance to members . . . **Geri Duryea** (July, 1978, "Who's Who") has left April/Blackwood after one and a half years to join the Screen Gems/Colgems-EMI music publishing staff . . . **John Barbis** is ABC Records' new vice president of promotion and artist development . . . **Stephen Barnchard**, who was vice president of Robert Weir's Ace-Weir Studio in San Francisco, has moved to L.A. and a post in talent acquisition at Elektra/Asylum Records . . . **Bruce Garfield**, who joined Capitol Records in 1976 as national publicity manager, was promoted to director of press and artist relations, and has been appointed director of talent acquisition . . . **Don Wasley** enters the newly created post of vice president, artist development at Casablanca Records and FilmWorks. He came from their national promotion department . . .

Bites from the Big Apple . . . **Phil Sandhaus** was recently named associate director of artist development at Columbia Records. He'd been their manager of artist services since 1977 . . . Columbia also announced the appointments of **Jock McLean** as director of artist development and **Jim Fishel** as associate director of their contemporary music A&R department . . . **Irv Biegel**, former partner and executive vice president of Millennium Records, has been named vice president and general manager of Casablanca Records' East Coast operations . . . **Karen Berg** is now the associate director of A&R at Warner Brothers. She had been executive assistant to Senior Vice President Jerry Wexler . . . Wexler's new assistant, **Steven Baker**, will also function on the A&R staff. Steve moved from associate director of publicity at Epic/Portrait and associated labels . . .

Flash from Nashville . . . Rusty Jones has joined ASCAP as public relations director and assistant to Executive Regional Director Ed Shea. He's looking for new songwriter and publisher members . . . Warner Brothers has a new assistant director of A&R in their country division, **Bob Doyle** . . . Producer **Ray Baker** has been appointed vice president and director of Acuff-Rose Publications' professional department. He's been with them four years . . . Screen Gems/Colgems-EMI Music has hired **Mike Mullins** as professional manager . . .

And . . . in **Coral Gables, Fla. . . . Julie Sayres** fills the newly created post of associate director of A&R for Columbia Records' Latin division.

— Pat & Pete Luboff

Al Kasha
and Joel Hirschhorn

The Fear Mechanism:
Don't Let It Derail You

If you haven't made much progress in your songwriting career despite talent and drive, you might be bringing failure on yourself. There are a number of bad, self-destructive habits which can block you permanently unless you become aware of them and sabotage them from the start.

One of the most common fear mechanisms is not finishing songs. You can rationalize, "I'm a perfectionist . . . it's just not good enough yet," and this might be valid behavior if it happens occasionally. But if you *always* put things aside in the middle, you're just avoiding judgment by other people. You're sentencing yourself to failure without a trial.

The other side of the coin is completing material, then filing it away in a closet or piano bench. The work piles up, but somehow you're never satisfied. You rewrite and rewrite until there are holes in your manuscript paper. Rewriting to a degree is healthy, but this kind of obsessive revision is another example of the fear mechanism at work.

This mechanism is insidious and takes many forms. Whereas the above two patterns are a total avoidance of reality, a third approach seemingly embraces it. This involves asking not one, but a dozen people what they think of your work. You'll inevitably get raves from some and negative feedback from others. A few will give you detailed rundowns of how *they* see things changed. The writer with a healthy supply of confidence will take what he can use, but the fearful individual will ignore all glowing comments and seize on the negative one to confirm his sense of inadequacy. He was right after all — the song wasn't any good.

Let's say you bypass these steps and make that big leap to a publisher's or producer's office. That doesn't mean you should slouch your way self-effacingly into the room and hand him demo and lead sheet with a hangdog look and an air of "I apologize . . . I know it's not very good, but. . . ." This lack of self-belief will communicate itself. Even if the songs are excellent, your demeanor will invite rejection. Fight that tendency in yourself when you present your work. Smile, shake hands firmly and convey an air of pride in what you've done.

The next step pertains to writers who give up on a song too soon. In most cases, the first two or three people who hear a song are not going to grab it joyfully and dash into the studio. More likely, you'll run up against indifferent response until you find a taker. Writers with faith in their work keep plugging it until every contact has been exhausted. There isn't a hit songwriter alive who doesn't have a story about a song that was turned down by everyone, yet finally became No. 1. Confident writers don't even give up when they've made the rounds without success. They put the song away for a year or two, then take it out and bring it around again. By that time, new producers and artists are in vogue. The song may be more in tune with the current cycle than it was before, and will be received eagerly.

The fear mechanism can strike in a demo studio. Some writers will call friends in to play or sing, rather than using competent professionals. This will often result in an uninteresting or amateurish production. Or that private, self-defeating "what's the use" voice may lead them to rush through the session, not fixing little mistakes, saying, "It'll do . . . no one will notice." This is sheer insanity. A song, no matter how good it is, must be dressed up properly. To some extent, people evaluate you on your appearance — songs are no different. Even a great lyric and memorable melody can be obscured and destroyed by slipshod handling.

The failure-prone composer frequently expresses contempt for the "commercial" market. His statement is usually on the order of, "I could write that garbage, but I refuse to lower myself." Chances are he's afraid he can't write it. If you're like this, analyze the popular recordings of the day, even those you hate. You'll find that there are reasons why every one of them has succeeded, even if they don't conform to your aesthetic standards. With this "I'm above it all" attitude, you'll never move ahead, you'll only justify your failure, so guard against traces of it in yourself.

A last fear mechanism tendency can blossom when you're further along and have gained some acceptance. You may have gotten enthusiastic reaction for a certain kind of tune or record and you'll automatically attempt to repeat it. Adhering to a formula because you think it works can be creative death. You'll grow stagnant, your songs will become monotonous. It takes courage to grow and test yourself with fresh challenges, but nobody achieves longevity without it. This doesn't merely mean writing an uptempo song after you've done a ballad — it means branching out into different phases of music. You might write a few rock songs and then decide to crack the movie scene, or the theater. You might get an urge to try commercials, or write an act for a nightclub performer. It doesn't matter what you try, only that you constantly force yourself to grow.

Fear is crippling, and it's much easier to give up and rail against the breaks, but if you do you'll be left with rationalizations and a secret, nagging knowledge that you failed yourself. The alternative — if you fight and conquer your fears — is an exciting career in a creative and stimulating business. You have the power within yourself to choose the road of success and satisfaction.

•

Editor's Note: Al Kasha and Joel Hirschhorn are the writers of The Morning After *and* We May Never Love Like This Again, *Oscar-winning songs from "The Poseidon Adventure" and "Towering Inferno."*

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Stuck for a Pattern? 'Dummy' Appro

by Hy Glaser

The new writer wants to start writing a song. What pattern should he use? How should he start? Even putting down the first word seems difficult. O.K., the dummy to the rescue! Take *I Love Paris* for the dummy, and you'll write an ABCD, but much of the struggle will be taken out of it, the dummy, meaning you'll write precisely to the music of *I Love Paris*.

O.K., here's a not-too-serious dummy to *I Love Paris*, but we'll explore some of the possibilities when we're finished.

I WANT IRVING

I WANT IRVING 'cause I love him.
I WANT IRVING 'cause I care.

I WANT IRVING more than Charlie,
more than Cyril.
I WANT IRVING 'cause he's handsome
and he's virile!

I WANT IRVING 'cause he's charming —
Tho he's often roaring drunk.

I WANT IRVING
Lots of girls say, "I WANT IRVING!" —
That dirty rotten skunk!

My apologies for the above. But let's see what good points we can make of this real, live dummy.

First of all, since you're a relatively new writer, you're not absolutely sure of the ground you're on when you're groping with a pattern. Here, of course, is a perfect pattern for you to use. Just say, "Thank you, Cole Porter," and go!

What other goodies do you derive from this method? Well, you know where the middle is, so you make it the middle of your story. You know where the climax is, so you make sure your climax hits the same spot. And you know where it ends, so that's where you end your lyric.

You don't proceed until you have your title, your ending, and the ending game has been played.

Another great advantage to the dummy is that you're not totally confined to the original (since new music will be used), and so you can add a word, or take away a syllable, if you must. That gives you freedom to create an even greater lyric than the one that confines you within a lyrical straitjacket.

Most often, your composer-partner will not even know the model for your lyric.

Still another plus with the dummy is the wealth of patterns you can draw from. Say you're about to write a great country and western song. Wouldn't it make sense, especially for the new writer, to take a standard country and western song and use that pattern? After all, patterns contain rhythm and the "feel" of the particular song involved, and you can have it free of charge, without groping. This applies to rock and roll, jazz, the theater, just about any area you can think of.

As long as it's there, use it. It makes your life easier. And later on, when patterns become second nature to you, you can create your own.

Words and music are identical. For every sound there are words that match. For every word there's a sound to match. Anytime you listen to a song written by Richard Rodgers, you know this is true. In his songs the words are sung, and, because the music matches the words so beautifully, you hardly feel a song is being sung. What you experience is someone (the singer) telling a story, but instead of just talking the words he "sings" them. This is called the "marriage," making a sound and a word into one. When you don't have a marriage of word and sound, you've got a lousy song. You've got no song at all! So now you ask, what has this got to do with a dummy? Plenty!

Let's say, for example, you just love Frank Sinatra. Someday, by God, he's gotta record your song. How do you accomplish this herculean feat using the dummy? Simple. You take Sinatra's tried-and-true swingers. You write Cy Coleman's *Witchcraft* (using his pat-

Try the ach

tern), and can you figure the result? Your song, if the lyric is handled by a competent composer, will swing like *Witchcraft,* except that your melody will be different, the chords will be different, and the song will be different. Or try *Call Me Irresponsible* or *Learning the Blues,* or whatever suits your fancy. It works every time. And it works for country and western, rock and roll, or you name it.

But a word of caution and a guideline. Do it this way. Write a dummy to whatever song you really dig; hopefully you'll select a good one. The better the song the better. Write your dummy lyric and then compare. If your lyric, sung to the original great melody, isn't heads and shoulders above the original, you know your talent wasn't good enough. Try again. If you have any real talent, you'll be able to beat the original lyricist by a mile, and when you do, you can bet it won't be long before you happen.

So maybe, when you think about it, the dummy serves a most useful purpose by letting you know if you've done the best job possible.

Try to keep this in mind: you have to do an even better job than the guy who's being published. He's there and they don't need you unless you give them the lyric they can't refuse. And the one they can't refuse is the great one! So your job, to sum up, is to strive to be the best, to write the most perfect lyric your soul can produce. Then, and only then, will you perform the function you were born to do. Then, and only then, will you have a fighting chance to make it.

Remember, the dummy has made many writers smart — and rich!

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Editor's note: Hy Glaser's songs have been recorded by the likes of Frank Sinatra, Nat King Cole, Sarah Vaughn, and Joe Williams. This article was reprinted from his book, "How to Write Lyrics That Make Sense . . . and Dollars," © 1977 by Hy Glaser. Reprinted by permission of Exposition Press, Inc., Hicksville, N.Y. 11801.

The Most Common Mist

Top Publishers Surveyed

by Jill Williams

You've just written an "instant hit." It's perfect for any number of recording artists: Olivia Newton-John, Barry Manilow, Frankie Valli, etc. Now all you have to do is walk into some music publisher's office, play the song, sign a writer's agreement — and become a millionaire overnight, right? Not quite.

According to some of the top people in the music industry, there are a lot of mistakes writers make when presenting their material. For one thing, they usually play too many songs. For another, their demos are often overproduced, so much so that the material gets buried beneath a barrage of strings and elaborate vocal arrangements. Then, too, writers have a tendency to submit things that aren't up to minimal demo standards; their creative enthusiasm outweighs their musical or lyrical sensibilities. If they mail their work into a publishing company, they'll forget to include a self-addressed, stamped envelope. They don't make appointments first . . . they copy hitmakers of the past . . . they aren't commercially oriented. . . . And so it goes.

Perhaps, before you race off to the nearest music publisher's office to peddle that "instant hit," it might be beneficial for you to read the following comments from some of America's top publishers. At least then, you'll know what *not* to do once you get there.

"Trying to hard-sell their material"

Buddy Killen

President, Tree International Music, Nashville

"I think the biggest mistake writers make is trying to 'hard-sell' their material. They'll talk all the way through a song, which bothers me a lot; like they'll start saying 'This is the *greatest* thing I've ever written!' Or 'Boy, everybody back home is *really* knocked out over this one!' Let's face it, if I'm going to listen to a song, I either know that it's good or I don't know that it's good. And anything they say is certainly not going to help the song be any better!"

"Playing too many songs at once"

Chuck Kaye

President, Almo Publishing, Los Angeles

"To me, playing too many songs at once is the most common error writers make. They get so excited, so anxious to please, that they become scattered. And pretty soon, you lose your ability to listen. So my advice is to bring in maybe three or four songs, what you consider to be your best available material — as opposed to coming in with 10 tunes and saying 'Listen to this one! Now listen to this one! How about *this* one!'

"I'm far more impressed with the writer who walks into my office and says 'Look, I've got three songs. That's all I can play today.' It's really just a matter of taste and timing."

"Bringing songs like the ones I've written"

Thom Bell

President, Mighty Three Music, Seattle

"What usually happens to writers — and this has been a common mistake with our company, anyway — is that they'll bring me songs they think are like the ones I've written already. They'll play me something like *You Are Everything* and tell me 'That song's great!' 'Well, I appreciate the fact that you think so,' I'll say. 'But I've written that kind of song before.' Why would I need to get that same song again? It would be much better if they brought me something different. But they don't seem to realize that."

JILL WILLIAMS

"Coming to the office unannounced"

Sam Trust

President, ATV Music, Los Angeles

"The thing that drives me crazy is when a writer comes to a publisher's office unannounced. I think seeing a publisher should be just as if you were visiting a doctor or a lawyer or any other professional person. You call in advance and ask for an appointment. With all the pressures in the publishing business today, a publisher can have a whole lot of things on his mind — and the *last* thing he wants to do is be sold something he has no time to listen to! However, if he's set aside 20 minutes — or half an hour — in which his complete attention is focused on a writer's material, the writer is in a much better position to have his or her song accepted."

"Using lines that have already been written"

George Pincus

President, Gil/Pincus Music, New York

"It all depends on who the writers are. If they're real pros, they don't make many mistakes. If, on the other hand, they're new writers — young writers who are just getting to feel the business and don't know too much about it — I

akes Songwriters Make

would say one of the major problems they have is that they'll use lines, either unconsciously or otherwise, that have already been written in songs that were hits before. They fall into the same patterns both lyrically and musically; and they forget to realize that some of the songs they're submitting have already been written by other better-known writers!"

JILL WILLIAMS

"Forgetting their return address"

Terri Fricon

President, Filmways Music, Los Angeles

"I suppose the most common mistake writers make when they submit things through the mail is that they forget to put their return address on the submission. We get at least two or three of those a week and it's really frustrating! I mean, after all, what if we love the material? How do we get in touch with the writer in order to give him a contract?" '

"Lacking a good demo of their songs"

Bob Montgomery

Executive Vice President, House of Gold Music, Nashville

"Oh, wow! Could you start with an *easier* question? I guess it's usually the fact that writers are just plain ill-prepared, lacking a good demo of their songs. It doesn't have to be elaborate or anything. A simple guitar/vocal demo'll do fine. But a lot of times people bring me a tape — something they've recorded on an old Wollensak — that's just barely audible. And that isn't good because already you've got a negative outlook on the song before you've really gotten a chance to hear it."

"Overarranging a song"

Lester Sill

President, Screen-Gems/Col-Gems/EMI, Los Angeles

"Sometimes the writer is more concerned with the arrangement of a song — rather than the lyric and the body and the feel of the song; and the song itself begins to lose its importance because it's overarranged.

"I think most writers would be much better off if they came in with just a piano/vocal demo, and let the publisher decide what the final version needs. I hear demos from time to time that songwriters must have saved and spent a lot of money on; and I feel bad because it wasn't necessary. We've had as many big hits out of this office with piano/voice, guitar/voice demos as we've had with very lush, highly arranged kind of demos. I mean before Carole King was a hit artist, all of Carole's demos were usually piano/voice or piano/voice/bass. Very rarely did we embellish. We didn't have to because she was a good tight songwriter. After all, the name of the game is the *song*. If the song isn't there, no amount of fancy orchestration is going to make the difference."

"Not thinking in commercial terms"

Larry Fogel

Director of East Coast Operations, April/Blackwood, New York

"For one thing, writers have a very difficult time being objective about their material. Very often, they'll play something to a publisher that they 'creatively' believe is their best piece of material. Now, although it may be 'creatively' the best thing they've got, it is not 'commercially' the best. And since publishing is by far more competitive than it's ever been before, you need to think in terms of being commercial — as well as creative.

"To me, the type of song I like to get is one that almost any artist can do. And if the lyrical content relates to the masses; if the song takes a different, very unique approach to love, to relationships, to people? That's what I'm looking for. That's what I mean by 'commercial.' Frankly, I'd prefer to receive less philosophical theories that people have to 'think about,' and more songs about one-on-one relationships. I always advise new writers: 'Don't paint a picture, tell a story.' "

"Not taking time with the song"

Herb Eiseman

President, 20th Century Music, Los Angeles

"I think one of the biggest mistakes writers make prior to approaching me with their material is not editing their own work, not listening to it, not going over it and really taking time with the song. They get too excited, too fast, and they don't really examine what it is they're showing me. When people come in and use cliche after cliche after cliche, it's obvious that: No. 1, they don't have the talent to write past that; or, No. 2, they haven't taken the time to figure out a new, original, interesting, commercial way of saying the same old thing.

"And on the humorous side, I'm not impressed when writers come in and say 'It's very easy for me to write. Listen to this song. I wrote it in three minutes.' It usually *sounds* like it was written in three minutes too!"

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Editor's note: Jill Williams, a former music publisher/recording artist/playwright, now specializes in celebrity interviews.

Chord Progr
The Making of

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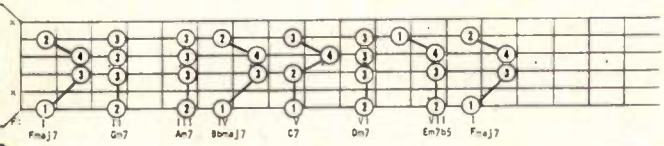

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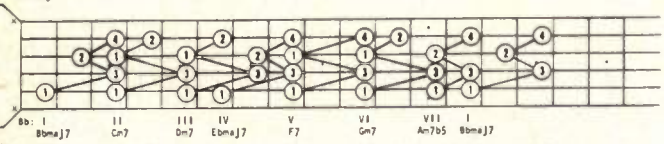

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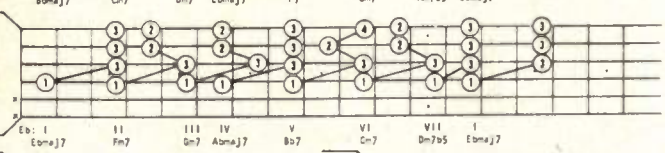

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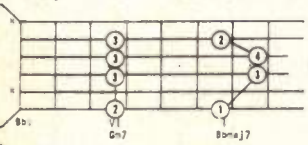

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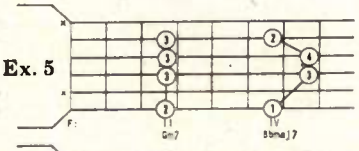

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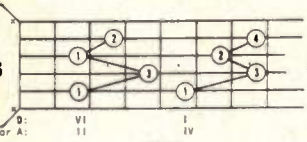

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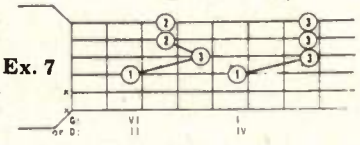

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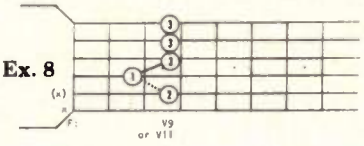

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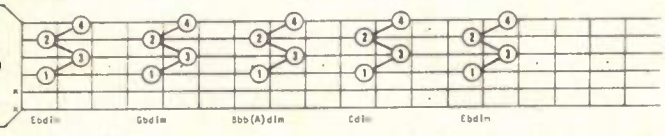

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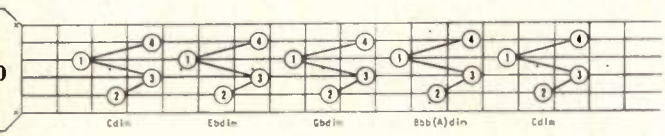

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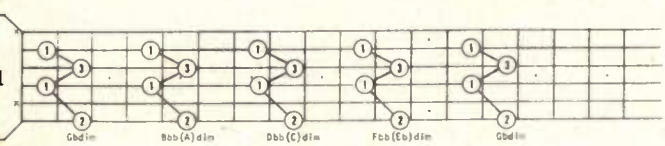

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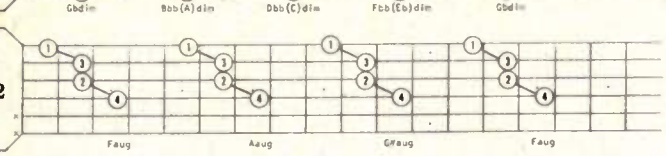

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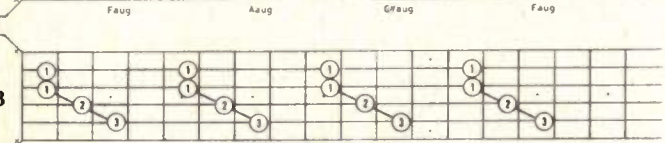

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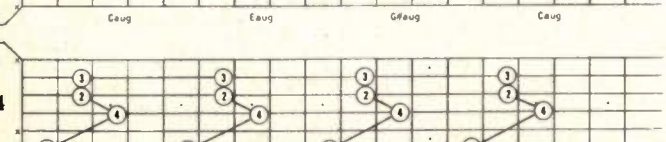

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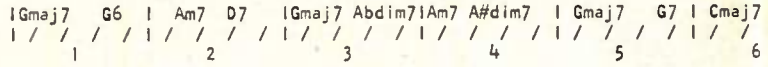

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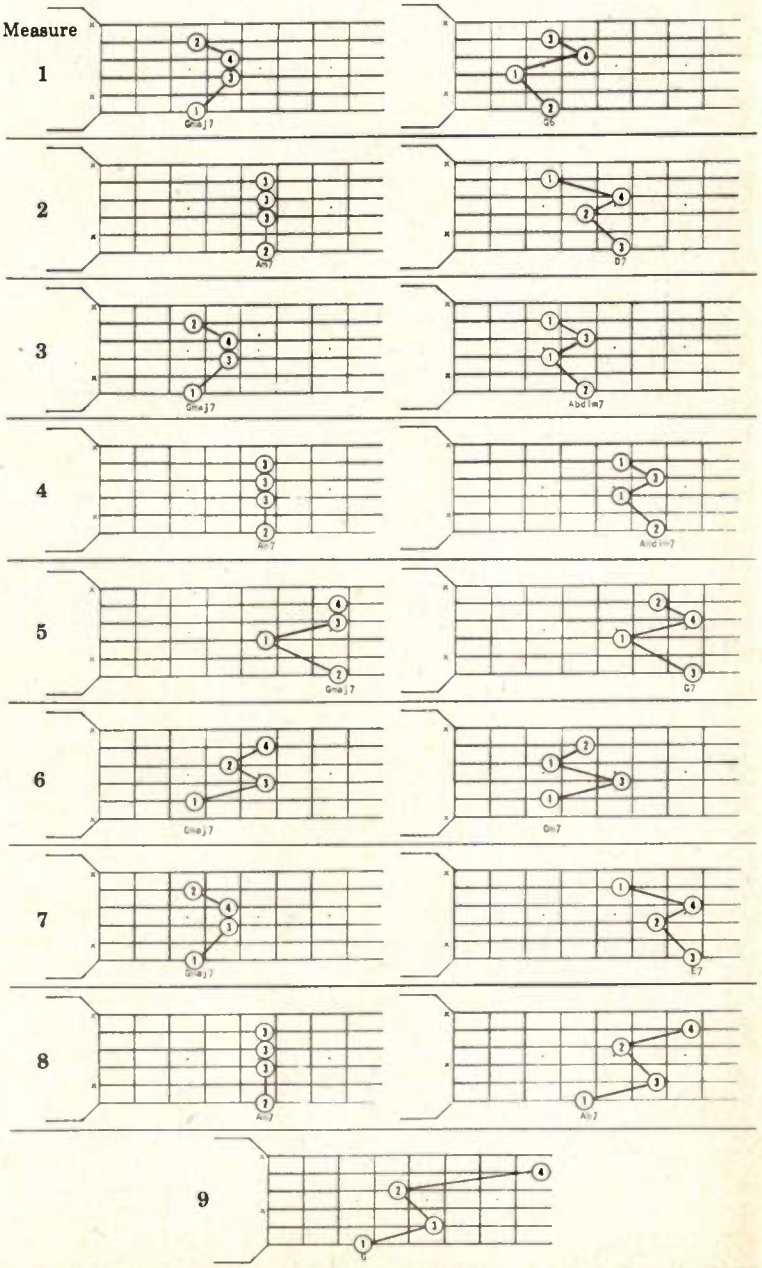
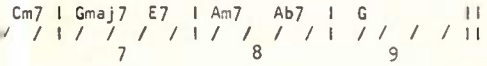


essions: a Melody



by Rob Sanford

One way to develop a melodic/song idea is from the stimulus of a chord progression. Chord progressions have become somewhat standardized in theory and chord movements have become likewise standardized on the guitar. This standardization is due to over 200 years of use and ingraining into our musical mind's ear. Still, any chord *can* move to any other chord.

In order to develop a chordal fluency on guitar, it is helpful to move in typical, repeatable motions on the instrument itself. It is essential to know *all* the different possible chord types from memory — instantly.

Basic Chord Types

Relax. There are only five different basic chord types: 1) Major; 2) Minor; 3) Dominant 7th; 4) Diminished; 5) Augmented. Seventh chords — the most common type in today's pop harmony — are constructed using scale steps according to the following formulae:
Major 7th: 1-3-5-7; Dominant 7th: 1-3-5-b7; Augmented 7th: 1-3-#5-#7; Minor 7th: 1-b3-5-b7; and Diminished 7th: 1-b3-b5-bb7.

Scale Harmony

Let's look at these chords in the context of a major scale. Chords that are derived by harmonizing a scale in thirds are known as the chords of the scale or *scale harmony*. Here are the seventh chords that come out of the C major scale: I — Cmaj7; II — Dm7; III — Em7; IV — Fmaj7; V — G7; VI — Am7; VII — Bm7b5.

There are several ways to translate this harmonized major scale onto guitar. **Ex. 1** shows the harmonized major scale in the key of F with the root on the 6th string. The entire figure can be used for any key and you should practice all keys using this and the following movable chord forms. **Ex. 2** shows the harmonized Bb major scale with the root on the 5th string. This form, too, is movable — all keys. And **Ex. 3** shows a harmonized Eb major scale with the root on the 4th string (also movable).

Looking at the chord types in the harmonized major scale, you should observe that the I and IV chords are Major 7ths, the V chord is a Dominant 7th, the II, III, and VI are Minor 7th chords, and the VII is a Minor 7th with a flat or diminished 5. This VII chord can function as an incomplete Dominant 9th chord. Examples: Bm7b5 (VII of C) = B - D - F - A; G9 (V of C) = G - B - D - F - A. If you compare these voices, you will see that the voices of the Bm7b5 are the same as the upper voices of the G9 chord.

So why do you need so many chords for each key? Well, you don't — necessarily. You can harmonize *any* major scale melody with just these three triads: I - IV - V. For example, in the key of C: C (I) = C - E - G; F (IV) = F - A - C; G (V) = G - B - D. You will find in these three chords alone all the tones in the C major scale (C-D-E-F-G-A-B).

In fact, you can harmonize any major scale melody with just these *two* chords: I6 and V7. Again, in the key of C: C6 = C - E - G - A and G7 = G - B - D - F. By knowing these two chords, you can now upstage all the "three-chord-wonder" guitarists on your block. In fact, if you want to be super-slick, you can play a Cmaj6/9 sus4 chord forever and become the world's first "one-chord-wonder." However, you will have to grow an extra string to do so, since there are seven notes (the seven notes of the major scale) in this one chord.

Substitutes

The I, IV, V chords of the scale are known as *primary* chords. The II, III, VI, VII chords are known as *secondary* chords. The I and IV primary chords each has a substitute chord a 3rd below it. So, the VI substitutes for the I and the II substitutes for the IV. **Exs. 4 and 5** show this I-VI substitute and the IV-II substitute, respectively, with the roots on the 6th string. Notice that although the keys are different and the chord functions are different in each case, the *move* on guitar looks, sounds, and is relatively the same. The same type of substitute is shown with the root on the 5th string in **Ex. 6** and with the root on the 4th string in **Ex. 7.**

Ex. 8 illustrates how the VII chord can substitute for the V9 chord. If you play the top 5 strings of **Ex. 8**, you will sound a C9; if you play only the top 4 strings, you will sound an Em7b5.

Special Cases

You may have noticed that the harmonized major scale contained no Diminished 7th or Augmented 7th chords. However, these special chords can be used very effectively as passing chords to spice up your progression. The Diminished 7th chord can move symmetrically up or down the fingerboard in minor 3rds (four frets at a time). This movement is possible because the notes of the chord remain the same, although voiced in a different order. Examples: Cdim7 = C - Eb - Gb - Bbb (A); Ebdim7 = Eb - Gb - Bbb(A) - C; Gbdim7 = Gb - Bbb(A) - Dbb(C) - Fbb(Eb); Bbbdim7 = Bbb(A) - Dbb(C) - Fbb(Eb) - Gb.

Ex. 9 shows how this diminished movement translates to the fingerboard with the root on the 4th string. **Ex. 10** shows the same move using the inside four strings with the root on the 5th string, while **Ex. 11** shows a similar move with the root on the 6th string.

Augmented chords can also move symmetrically along the fingerboard. However, Augmented chords move in intervals of a major 3rd (five frets at a time). Examples 12, 13, and 14 illustrate moving the Augmented chord with the root on strings 4, 5, and 6, respectively.

Common Chord Progressions

The following is a list of typical chord progressions used in common popular songwriting practice. Although shown here in the key of C, these progressions can and *should* be transposed to any key.

1. C-F-G7-C
2. C-C#dim-G7-C
3. C-Gdim-G7-C
4. C-Am-Dm-G7
5. C-C#dim-Dm7-G7
6. C-A7-D7-G7-C
7. C-Am-D7-G7-C
8. C7-F-D7-G7
9. C-F-C-G7-C
10. C-Gm-A7-Dm-D7-G7-C
11. C-C7-F-Fm-C
12. C-Am-Ab7-G7-C
13. E7-A7-D7-G7-C
14. E7-Am-D7-G7-C
15. Em7-Ebm-Dm7-G7-C
16. Em-A7-D7-G7-C
17. Em-Am-Dm-Gaug-C
18. C-Dm-Em-Dm-C
19. C-Ab7-G7-C
20. C-Ab7-Dm-G7-C
21. C-C7-F7-C-Ab-G7-C
22. C-Caug-C6-C7-Dm7-G7-C
23. C-E7-Am-F-Fm-C
24. Am-Am7-F

These progressions are *not* rules. Think of them more as tendencies, findings or observations. Take these progressions and shuffle and juggle them around until you are hearing the sounds you like. Try substituting chords or adding an augmented or diminished chord for flavor.

For instance, the first progression is

continued on page 45

Bert de Coteaux

Eddie O'Loughlin

Charlie Calello

Photos by David Stollak

Three Knob Twirlers Speak Out...

Producing Success

The setting: New York's Barbizon-Plaza Hotel, where Askapro PM, the monthly rap session sponsored by the American Guild of Authors/Composers was recently held.

The guests: Bert De Coteaux, Columbia Records staff producer (the Main Ingredient, the Manhattans, David Essex, Marlena Shaw); Eddie O'Laughlin, vice president of Midsong International Music and A&R man for Midland International Records (John and Joey Travolta, Silver Convention, Carol Douglass); Charlie Calello, arranger/producer (Four Seasons, Barbra Streisand, Glen Campbell). The moderator: AGAC's Lou Stallman.

The transcript:

Lou: What kind of material are you looking for at present?

Charlie: I'm always looking for songs for Englebert Humperdinck. It's really difficult to come up with songs for him because of the way he looks and the kind of people he performs to. His lyrics should never have him be rejected. He walks out on the girl; the girl never leaves him. I try to get songs that have this attitude.

Eddie: We're looking more for writer/artists. We have a number of artists on the label, and a lot of times we're in trouble because we have a difficult time finding really great songs. With Joey and John Travolta, who we produce, it's basically the same kind of attitude that Charlie has with Humperdinck — about not getting rejected. We had one song in mind we wanted to do, called *I'd Rather Leave While I'm in Love,* which is a really fabulous song. But then we felt that the image just wouldn't be right, because of being turned down towards the end.

Bert: I've got over 15 artists at Columbia alone that I record. I just look for good songs and instrumentals. At Columbia we try to cooperate with each other and if I hear a song that I think is great for Mathis, I send it on to his producer (Jack Gold), and he does likewise if he hears a song that he feels is good for an artist I'm recording.

Lou: What do you think makes a great song?

Eddie: It should have a story like *Tie A Yellow Ribbon,* a beat like *Stayin' Alive,* and a rhythm section like Stuff. Other than that we don't want it!

Bert: What is a great song? If I knew, I wouldn't be working for Columbia, I'd be a millionaire.

Charlie: A good song is something like a miniature book; something that has an unusual approach to a subject that people are familiar with. Most embryonic writers write songs in poem fashion and they talk about their feelings — in an elementary way — about how you left me and you didn't appreciate me and I'm really wonderful. That's not what people are looking for. What you're looking for is great stories; something that you could latch onto.

Eddie: About a month ago, somebody came by with the title *Let's Get Down to Doin' It Tonight.* I really liked it, for Carol Douglass' album. All the writer had was that title, and I asked her to write the lyric. I had somebody do a melody, and we recorded it about three or four days later. And it was all stimulated by the title.

Writer: When you receive a tape, do you listen to it yourselves or are there other people you give it to, to listen?

Bert: I personally listen to the tapes.

Eddie: I do as well. I look forward to it.

Charlie: I get anywhere from 25 to 50 boxes a week and I have a young man who works for me who screens them because I just don't have the time to sit down and listen. He takes the best songs from all the tapes and he puts them on a cassette for me. Then I listen and try to figure out who they should be submitted to.

Writer: Are you receptive to receiving unsolicited demos through the mail? Do you send them back, throw them in the garbage can, or listen to them?

Eddie: You know how hard it is to get started, and if you catch somebody who's really talented, you want to work with them. They could do you as much good as you could do them.

Writer: Are the cassettes you re-

ceive played in your offices on little machines, or are they played on an elaborate system?

Bert: Well, I have a cassette that plays through an elaborate system in the office. I take 20 or 30 tapes home and play them on a little machine. Basically I'm listening to the song. When I get back to the office, I'll take the ones that really stuck and listen to them again.

Charlie: It takes me an hour to drive into the city, and the only place I can really concentrate on a song is in the car. That's why I have all the good songs put on one cassette, and I'll listen to them half a dozen times before I'll accept or reject one.

Writer: What is it you look for in instrumentals? Aren't they very hard to submit unless you have a full background that shows off the song, per se?

Bert: If you send me a piano demo so you can hear the chords, that's all I need. But you'll find there are a lot of producers who need to hear some concept of what the instrumentation should be. I say send a piano demo only to save you money.

Writer: How do you feel about a simple guitar/vocal demo, as opposed to a more elaborate professional studio demo, say a four-piece or five-piece band?

Charlie: I'd rather just hear a piano or guitar, because if you don't have an orchestration to use as a barometer, you start to use your own imagination and your own creativity and you're probably going to wind up with a much better record if there's nothing there but a guitar and a piano.

Eddie: That's a hard question to answer, because everybody has his own point of view. Charlie and Bert have a natural ability to choose what they feel is right to work on from just the voice/piano. I don't have that. I like to hear a rhythm section.

Bert: I'll tell you another thing that enters into it. When it's a completely orchestrated demo with an arrangement that the songwriter thinks it should have, you find that a newer type artist, not the experienced ones like a Humperdinck, has a tendency to go with what they hear on the demo. Then that makes your job as a producer doubly hard because you have to break down the concept that they have formed from listening to it.

Writer: Is every tape that is submitted to you listened to from beginning to end, or is it sometimes shut off at some point in the middle?

Bert: In the record industry, it's gotta sell within the first 30 seconds. We have to put ourselves in the place of the disc jockey. If it's not there in 20 or 30 seconds, the program director of the radio station picks up the needle.

Writer: How willing are you to do a song which you feel is a hit, that you know you don't have the only copy of, and you may end up in a battle with other people who have this great song?

Bert: If I'm going into the studio within the next week or two with an artist and I want to record that song, I want to guarantee myself and my artist that she will have the only record on the market at that time. I'll contact the publisher and give him an assurance that we are going to record that song, and, assuming that the recording and the production comes out hit-style, we will ask for exclusivity on the song for at least 45 days, which most publishers will give.

Charlie: Well, if the song were really all that hot, I would probably want to run into the studio in five minutes. That recently happened. I heard a song I thought was sensational. I was going to do an album for Melba Moore. I showed her the song and she liked it very much and I contacted the publisher. But we almost fell apart — it's going to be Gladys Knight's next single.

Eddie: I really think the best recording's going to do it. We cut *Night Fever* with Carol Douglass but it worked out okay. We hit the R&B market instead of the pop market. If the song is great, I say, let's do it.

Writer: During contract negotiations what kind of reaction do you have to the AGAC reversion clause after one year? I know it's not a standard feature, but if it was not in your contract and I requested it, how would you react?

Eddie: We give songs back all the time, unfortunately. We start out positively in the beginning, but if things don't work out as we planned, we turn the song back to the writer, wishing all the best, and that's it.

Charlie: I think it's fair, because if publishers don't do anything within a year, certainly the writer should have the right to get another recording.

Writer: If you hear a song and you're excited about the music or the lyrics, but not both, how do you proceed?

Eddie: I'll hook you up with another songwriter to get the song complete.

Charlie: That's pretty much what the procedure is.

Writer: Because so many hard rock groups write their own material, is there any need for the nonperforming writer to write hard rock?

Charlie: Yes. We're still making rock and roll records and it's really difficult to come up with great rock songs that are not part of someone's band.

Writer: Is the market as you see it strictly focused on disco and upbeat, or is there a place for MOR songs?

Charlie: I feel that there's going to be a diminishing number of MOR artists. I scheduled an album last year for Sinatra, and in the entire album I gave him about 14 new songs, including *Native New Yorker* (which was written for him), *Here You Come Again* and *Boats Against The Current,* before they became hits. He just sat and held the songs, because he feels he can't compete with the music today. Most of the people who were in the old MOR business are really seriously trying to change their styles. The last record that I had out with Humperdinck is a Stevie Wonder song. Traditional MOR songs as we all know them, such as *You Light Up My Life,* are very difficult to record today.

Eddie: That says it all. MOR to me is like England Dan and John Ford Coley and Seals and Crofts. The old stuff that Streisand used to do like 10, 15 years ago, has no outlets.

Bert: I have to agree with Charlie and Eddie. Johnny Mathis had a big MOR record, *Too Much, Too Little, Too Late,* with Deniece Williams. But it wasn't really an MOR single. Usually it's the artist that gets the song labelled MOR.

Writer: I've had publishing contracts for nine or ten months but not gotten any records. Should I go out to the record producers myself and try to get records?

Charlie: Take a lesson from Carole Bayer Sager. Carole Sager is now a very successful songwriter. About four years ago when I was just writing arrangements, I'd say about eight out of every ten record dates that I did, she had a song on. Now I'm sure her publisher didn't accomplish that!

Open Mike U.S.A.

by Pat and Pete Luboff

Los Angeles and New York may boast the best and biggest hoot circuits in the country, but there are many high-quality clubs elsewhere in which you can get a real education as a singer/songwriter. In this the third and final article in Songwriter's *series on places to play in the U.S.A., we'll introduce you to a few outside the Big Orange and the Big Apple.*

BOSTON

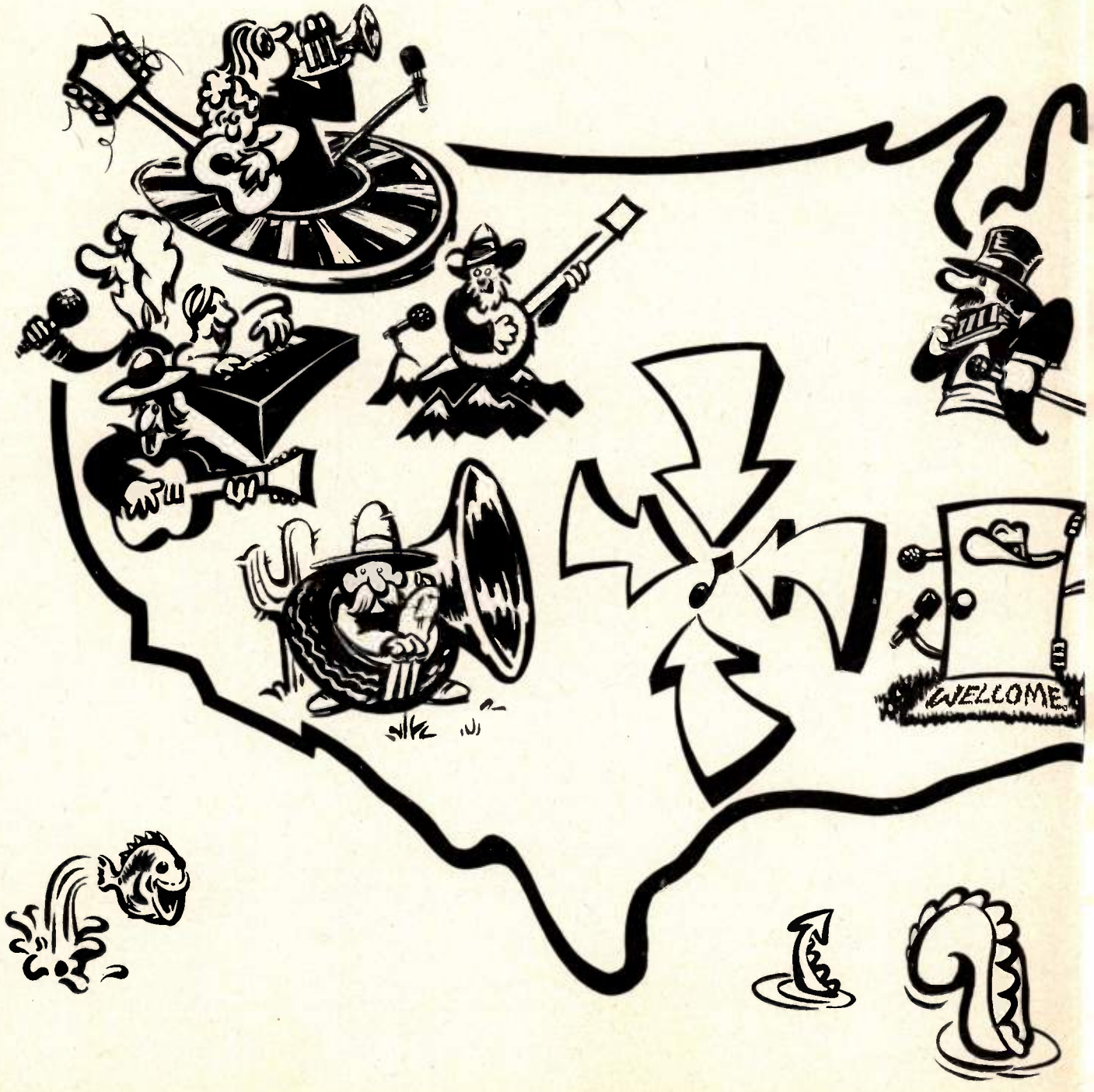
The Sword in the Stone
13 Charles St.
Beacon Hill
Boston, MA 02114
(617) 523-9168

The Sword in the Stone, established in 1964, is Boston's oldest coffeehouse. Bonnie Raitt, James Taylor, Louden Wainwright III and Livingston Taylor played here when nobody else would listen.

There's a King Arthur decor: swords; shields; red, white and black color scheme. The room is candle-lit and cozy, seating 50 (no one sits farther than 15 feet from the stage). The three-foot stage has two mikes and there's a mixer and 10 speakers placed around the room for great sound.

Open mike nights are Sunday and Tuesday. Shows run from 8:30 p.m. until 2 a.m. Artists play in order of signups, which start at 6:30. Any type of music is welcome, and the eight performers are allowed 30-minute sets. There is no piano and only room on stage for a guitar or bass amp and four people. Acoustic, limited electric music, poetry, mime and improvisational comedy are regularly represented.

Owner Mike Edwards says, "There's always a good listening audience. The policy is: if you



don't listen, you leave. This place is modeled on the coffeehouses in Greenwich Village in the early 1960s. I pick performers for other nights from the hoot."

Other clubs to check out in the Boston area include The Idler, 123 Mount Auburn St., Cambridge, (617) 492-9639. Ask for Len Rothenberg. Also: The Nameless Coffee House, 3 Church St., Cambridge, (617) 864-1630. Ask for Laurie.

CHICAGO

The Earl of Old Town
1615 N. Wells St.
Chicago, IL 60610
(312) 642-5206

The Earl of Old Town is a well-known folk club that's been in operation since 1961. It seats 170 within its brick walls and Jimmy Johnson, who hires the performers, calls it "a listening room. John Prine, Bob Gibson and Ramblin' Jack Elliot have played here." There is no cover and no minimum.

Open stage is on Monday and Tuesday nights from 9:15 p.m. to 4 a.m. The signup list is put out at 8 p.m. and it's left out all night long. You play in the order of signup, and, if there's space, you can play a second set. There is no official time limit on sets, but no one goes more than 20 minutes. The stage can hold a five-piece group. PA, mixer, upright piano and spot lighting are provided. Any kind of music is welcome, as is comedy. There are never fewer than 10 performers, and there's always a good audience, fortified by drinks and sandwiches. Jimmy hires from open stage night for other nights. He adds: "This is a folk club and folk is the main music on the other nights."

Other clubs to check out in the Chicago area include Somebody Else's Troubles, 2470 Lincoln Ave., (312) 929-0660; and Barbarossa, 1117 N. Dearborn, (312) 751-0624.

DENVER

Denver Folklore Center
608 East 17 Ave.
Denver, CO 80203
(303) 831-7015

The Denver Folklore Center, owned by Harry Tuft, is a combination School of Music, acoustic instrument store, bead and macrame shop and concert hall. The club is open Wednesday through Saturday and open stage night is generally held on Wednesdays (the date is announced in its monthly calendar, sent to those on its mailing list). Doors open for signups at 8 p.m., but people start lining up at 7 p.m. to be among the first 10 who are allowed to perform that night. Acts range from original songs to comedy improvisation to bluegrass. Bluegrass enthusiasts should ask Alan Kelly, manager of the concert hall, about the monthly meetings of the Colorado Bluegrass Society and the new bluegrass hoots.

Those who don't play pay 75 cents for admission to the concert hall on hoot night. The setting is rustic and the hall seats 150, basically in rows of chairs, although there are some tables. There is a limited menu and no liquor is served. The show starts at 8:30 and each performer or group has a 15-minute set, or three tunes.

Outstanding hoot acts may be hired for other nights, when admission ranges from $2 to $4, and top-notch local people, as well as national acts on obscure labels and touring folk groups are booked. They have a six-channel PA system and an upright piano. Though the audience on hoot night is smallish (10 to 50), Alan says, "It's an incredible place to play. You can always hear a pin drop, the audience is so quiet.

"Hoot night is strange. The acts can be wonderful, or they can be rotten. But that's the chance you take on an open stage. It's fun, it's an opportunity for nonprofessionals with a sincere interest to perform, or for professionals to come in and plug their material.

"Denver is an oasis in the entertainment desert. There are an incredible number of talented musicians in the area. The scene is very laid-back and the emphasis is on acoustic music."

Another Denver club to check out: The Global Village, 76 S. Pennsylvania, (303) 778-7214. Ask for David Ferretta.

DETROIT AREA

Delta Lady
22628 Woodward
Ferndale, MI 48220
(313) 545-5483

The Delta Lady is a deli-restaurant serving salads, sandwiches and seating 95. The atmosphere is New Orleans-ish — rustic wood, heavy beams, common brick stage. There are no mikes, PA or piano, and there's entertainment seven nights a week.

Monday night is talent night. The show starts at 9 p.m., lasts until everyone gets on, and is open to any kind of music and comedy. Signups begin at 8:30, and it's first-sign, first-sing. Each set is three or four songs or 15 minutes long. The place is usually filled with enthusiastic listeners, and sometimes there are as many as 30 performers.

You can call Bill Simpson, who runs talent night, anytime. Owner Tony Volte says to call him or Dennis Teruzzi if you play jazz and want an audition to play there on other nights.

NASHVILLE

The Exit-In
2208 Elliston Place
Nashville, TN 37203
(615) 327-2784

"You came to the right city," says Lora Eipper of the Nashville *Tennessean*. "Songwriter nights are a mania here. We have dozens of them. The one that started them all, the one that's still the biggie, is Writer's Night at the Exit-In."

Hugh Bennett (BS Productions) has been running Writer's Night for four years. "We're offering a service, a chance to be heard," he says. "People from the performance rights societies come in, and publishers attend regularly. Record companies ask us to showcase acts that they're considering. We have some established and some new artists on Writer's Night. People like Waylon Jennings, Johnny Paycheck, Johnny Rodriguez, Shel Silverstein, and Bobby Bare have used Writer's Night to try out new material."

The show goes on every two weeks on a Monday or Tuesday night, depending on when other acts are booked. The nights are set a month in advance and publicized on the club calendar. Auditions are held from 10 a.m. to noon on the day of the show and are open to singles, duos and groups in any style of music. Sound checks take from 1 to 6 p.m. The show starts at 8 p.m. and each writer/artist performs three songs or for 15 minutes. All songs must be original material. Slots are scheduled two weeks in advance for exact times and the show is very tight, seldom varying from the schedule more than 10 minutes.

Writer's Night is held in the listening room of the Exit-In, which holds 250 people, and admission is free. Barnwood walls give the place a homey look. Some food is served, but bar drinks are the main fare of the packed crowd. The audience is attentive and loud talkers are asked to move into the separate bar for conversation.

The elevated stage has a piano, PA system and variable lighting. A spin off of the Writer's Night, Performer's Night is also held here once a month. For more information, call Hugh, who says, "We're always looking for writers and talent. We want to see someone make it. We allow people to be seen, which makes it a little

Boston's Sword in the Stone

Detroit's Delta Lady

The Denver Folklore Center

Seattle's Other Side of the Tracks

Hoots

easier to get into those hard-to-enter office doors."

Another club to check out in Nashville is Mississippi Whiskers, 1713 A Church St., (615) 320-9118. Ask for Nick.

PHILADELPHIA

Stars
Second & Bainbridge Sts.
Philadelpha, PA
(215) 627-8034

Stars offers an open mike night for local talent of all kinds every Wednesday from 9 p.m. until 2 a.m. Singer/songwriters should be prepared to do two songs, but if audience response is good, the manager may give the green light for more. Signup is just before showtime. Sixty percent of the acts are musical and half of these play original tunes. Comedians and magicians fill the rest of the bill.

There is a $3 admission charge on amateur night. The club holds 200 people, has its own lighting and sound systems, and a piano. Some regular acts are given time preference, and the showcase is currently hosted by Rich Hall, a comedian. Cash prizes for the best acts is a new policy. The club doesn't want bands with lots of equipment because they hear as many as 30 acts per night. About 10 are songwriters. Owner Steve Star says, "Musically, one of our problems is that we are swamped with the same thing — a performer with a guitar singing a song. We're looking for originality, a good voice, a good song with something unique about it." Several acts from the amateur night have become opening acts for name performers appearing at the club.

Also in the Philadelphia area: The Songwriters Assn. of Philadelphia arranges monthly showcases of its own members at different nightspots in the Delaware Valley. These events are by invitation of the Showcase Committee and represent some of the best talent in the area. Contact SWAP — P.O. Box 2098, Jenkintown, PA 19046 — for details.

PHOENIX AREA

Arizona Songwriters Showcase
Dolan's Tuba City Truckstop and Country Club
7419 E. Indian Plaza
Scottsdale, AR 85251

Since April, songwriters have been "rollin' into Dolan's" every Sunday night for the Arizona Songwriters Assn.'s showcase. The show runs from 8:30 to 11:30 and features about a dozen writers performing two or three original songs. After the showcase, the stage is open for jamming. Explains ASA President Jon Iger: "We want to provide a soundingboard for original material as well as a focal point where writers can mingle with other writers and members of the music community, including people from local studios, booking agencies, etc."

The atmosphere at Dolan's is casual, yet has a certain Southwestern mystique. Club owner and ASA member Dolan Ellis (a former New Christy Minstrel) has created a stage complete with dirt floor, boulders, cactus . . . even a coffee pot perking atop a flickering campfire. Mellow lighting creates a sunset effect as a backdrop, with a spotlight on the featured performer.

A feeling of camaraderie is evident as many of the writers provide vocal or instrumental backup to help each other showcase their songs. Says showcase coordinator Neil Rogers: "The audience has been very enthusiastic and attentive and has given us much useful feedback through our song evaluation sheets."

That audience is often a capacity 150. Admission is free.

To get on the bill? Simply give Neil a call: (602) 941-0712. He books the showcase a week or two in advance.

SEATTLE AREA

The Other Side of the Tracks
106 West Main
Auburn, WA 98002
(206) 833-9927

The showcases at the Other Side of the Tracks are run by Victory Music, a nonprofit volunteer group of musicians who publish 10,000 copies of their 20-page monthly magazine, *The Victory Music Folk and Jazz Review*. They also operate an extensive musician's job referral service. Membership in Victory Music costs $8 a year for singles, $13 for couples. For information, write: Victory Music, Tillicum Branch, Tacoma, WA 98492, (206) 833-9927.

The Other Side is a restaurant that serves beer and wine and seats about 80 people. It's carpeted and the stage has a brick wall backdrop, a PA system with mixers to handle groups, a baby grand piano and mood lighting.

The open mike nights are Tuesday and Wednesday. To perform, sign in with Chris Lunn after 7 p.m. There is no admission charge for performers, a $1 charge for Victory Music members, and a $2 charge for everybody else. The show starts at 8. Up to 20 artists perform three or four-song sets in the order they signed up.

Chris says the audiences are great and really listen. "The atmosphere is very encouraging," says Chris. "We listen to any kind of music, and if you do it well, we'll ask you to play on other nights. Because we're all volunteer musicians here, we care about what we do. I don't know of any open mike forum more successful than ours."

Other places to play in the Seattle area include Engine House No. 9, 611 N. Pine St., Tacoma, (206) 272-5837. Ask for Robin Jackson.

SAN FRANCISCO

Everywhere!

San Francisco's Golden Gate is wide open to singer/songwriters who want to be heard, but there is no one place that specializes in showcasing the songwriter since the demise of Mill Valley's Family Light School. Diane Rapaport, co-publisher and editor of *MusicWorks* and author of "How To Make And Sell Your Own Records," filled us in on the San Francisco music scene: "There are so many outlets for music in the area, everyone can find some place to showcase. Hundreds of clubs offer an incredible variety of music: coffeehouses, folk and jazz places, standup dance bars, country bars, gay bars, punk rock clubs.

"The club scene has three levels. At the top, booking out of town and local bands with recording contracts and big crowd draws, are the Old Waldorf, specializing in rock and roll, and the more acoustically oriented Boarding House.

"At the next level are the smaller clubs, invaluable as stepping stones. They book local acts with big draws, too, but have some opening slots available for newer bands. Examples

of this level are the Shady Grove in the Haight and the Rush House in Marin.

"Finally, there are the local Friday night hangout bars that don't depend on draw when booking acts, because the crowds will come anyway. These clubs may cater to a certain clientele, such as the Palms on Polk Street, which attracts a gay crowd, and Mabuhay Gardens on Broadway in North Beach, noted for punk rock; or they may just be clustered on well-cruised streets.

"Live music is everywhere in San Francisco. Every weekend, there are three or four different kinds of music, free to the public, going on in various places in Golden Gate Park. Then, there are all kinds of festivals and benefit concerts: the Grape Festival, the Whole Earth Jamboree, the Photographic Art Fair, neighborhood fairs — all of which offer live music. For instance, at the Haight Ashbury Street Fair, attended by 40,000 people, there was an all-day concert of live music in many styles.

"San Francisco is also a street city. Many music makers simply sing and play on the streets with guitar cases open for donations. And many of our artists are doing independent record production. They press their own records and sell them at performances.

"It's heaven because there are so many opportunities, but it's also a kind of purgatory, because nothing is organized for the songwriter and all the gigs are generally low paying. The word is that this is the place to be if you want to get it together. San Francisco is a performing arena, where groups can try out their acts with less pressure and at less expense than L.A. When you're ready to sell it, you go to the L.A. marketplace."

For a quick list of clubs and who's playing, you can call the What's Happening Line, (415) 478-9600.

ST. LOUIS AREA

The Focal Point
8027 Big Bend
Webster Groves, MO 63119
(314) 961-2838

"The Focal Point is a nonprofit club formed two and a half years ago to give people a place to perform in front of a good listening audience," explains club spokesperson Janet Boyer. "We get a good crowd on open mike night. Ours is strictly a listening audience, and the club is run by volunteers, other musicians who care."

The room seats 100 people on beanbag chairs, in pews and at tables. Sketches by local artists and pictures of Focal Point performers line the walls. Antique instruments hang in back of the floor level stage, which is lit by spotlights. Coffee, tea, soda and cider are served with free popcorn. Admission is $1. Open mike night is held on one Friday each month, with the date announced in the club's monthly mailer. The doors open at 8 p.m. and the music starts at 8:15 (and continues until midnight).

There is a piano on the stage, but most performers do guitar vocals. Singles, duos and groups are welcome, but the music is strictly acoustic. Call Janet for an audition if you'd like to perform. You'll have 15 minutes or three songs.

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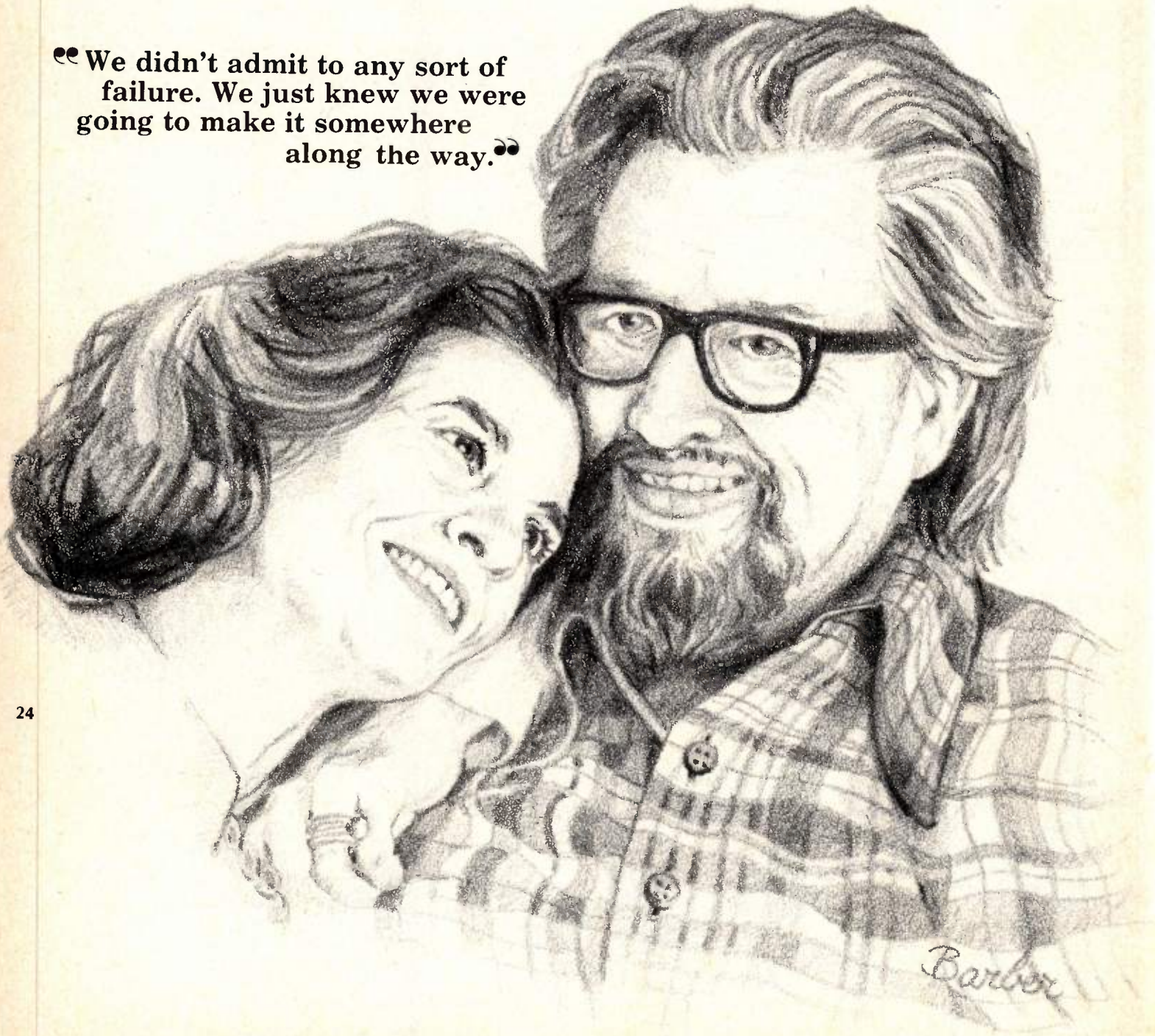
Editor's note: Contributing Editors Pat and Pete Luboff were aided in the preparation of this article by Jon Iger and Ray Monahan, who wrote on the Phoenix and Philadelphia scenes, respectively.

200,000,000 Records Later...

Boudleaux and Felice All They

"We didn't admit to any sort of failure. We just knew we were going to make it somewhere along the way."



Bryant: Had to Do Was Dream

by Kelly Delaney

When Felice Bryant was 8, she saw a man in her dreams recognizable only as the man with whom she'd eventually fall in love. When she was a teenager, dating boys in her hometown of Milwaukee, her sister would wait up for her and, in the secrecy of the bedroom they shared, ask, "Well, did you see him tonight?"

Felice's answer was always an undaunted "No" — until that day in 1945 when she saw a man fitting that description perfectly — save for the fact he had a beard. She offered to buy him a drink, and he took her up on it.

Three days later, Felice and Boudleaux Bryant were married.

If that sounds fairy tale-ish, well, it's right in keeping with the fairy tale quality of their songwriting career. It's a career that has spanned 32 years, 1,500 recorded songs and an estimated 200 million records sold.

Some of those tunes — Bye Bye Love, All I Have to Do Is Dream, Raining in My Heart, Wake Up Little Susie, Love Hurts, Bird Dog, *and* Rocky Top — *are classics. And the list of artists who've recorded the songs of Felice and Boudleaux Bryant spans the musical spectrum: Bob Dylan, Simon and Garfunkel, the Carter Family, Arthur Fiedler, Tony Bennett, the Everly Brothers, Elvis Presley, Burl Ives, the Beach Boys, Buddy Holly, Ray Charles, Chet Atkins, the Grateful Dead, Sarah Vaughn, Frankie Laine, Hank Snow, Lawrence Welk, Henry Mancini, Buck Owens and Dean Martin.*

The action continues. As this is being written, Leo Sayer's version of Raining in My Heart *and James Taylor's and Carly Simon's version of another oldie,* Devoted to You *are nestled on* Billboard's *Hot 100. And a new one,* Penny Arcade, *which the Bryants wrote for Cristy Lane, recently hit the country Top 10.*

Ironically, Boudleaux and Felice were a year into their marriage before they discovered that the other wrote songs. It seemed a likely diversion for each, since both had been exposed to music at an early age. Laughed Felice, a product of an Italian-American family: "I was singing O Sole Mio *when they cut the umbilical cord." Growing up, in Milwaukee, she sang Italian folk songs with her family and later performed at school and charity affairs.*

Boudleaux, on the other hand, received formal musical training as a youngster in Shellman, Ga. He was, his family felt, destined to become a concert violinist. Besides the violin, he learned to play piano, guitar, bass and sousaphone.

"In my early years, traveling musicians would come through town, get out on the courthouse square and do what we called 'busking' — playing and passing the hat," Boudleaux recalled. "Daddy worked in the courthouse as a lawyer and he'd hear these groups. If he heard someone he liked, he'd bring them home. I'd listen and absorb. I knew as many hoedowns as anything else when I was a boy." With ma (guitar) and pa (fiddle and trombone) pretty musical themselves, they, Boudleaux, his two brothers and two sisters took to busking themselves to pay their way to numerous summer fairs.

When Boudleaux left home, he moved to Atlanta, where he played violin with the symphony orchestra. The symphony, however, was to take a back seat to the hoedown, as the itchy-footed Bryant took to fiddling and strumming his way around the country. It was in Milwaukee that he strummed his way into Felice's life.

Eventually, the couple moved to Moultrie, Ga., where life was . . . boring. "We tried two movie theaters that ran the same movie for a week, so there were two days shot," said Felice. "Next we tried the pool hall. The next day there was a note on the pool hall door barring me from coming in.

"All that was left was cleaning that three-room apartment. My god, how clean can you get! So I went back to writing poetry and song lyrics, which I'd done as a child. Boudleaux would come home at night and I'd have dinner ready for him. He'd say, 'Well, what have you done today.' One day I showed him some of my song lyrics."

*And so, song collaborators and pluggers they became. They began mailing out songs to publishers at the rate of 20 a day, while they performed a bit to pay the bills. They managed a couple of small recordings (*1-2-3-4-5-foot-6 *by Ernie Lee and* Give Me Some Sugar, Sugar Baby, And I'll Be Your Sweetie Pie *by the Three Sons), but things didn't start clicking until a new publisher in Nashville heard their song,* Country Boy, *and invited them up to Music Row. That new boy in town? None other than Fred Rose, of Acuff-Rose.*

Rose got the Bryants a full-time job, at $35 a week, representing Ned Tannen in Nashville. They plugged their own country songs exclusively for Tannen, and also wrote pop for Acuff-Rose.

After Felice and Boudleaux left Tannen and Fred Rose died, the Bryants made a rather remarkable deal with Wesley Rose, Fred's son. In exchange for their exclusive services, Wesley agreed to return all their copyrights to them after

With Ray Stevens

With a pre-outlaw Willie Nelson in the late 60s

With Roy Orbison in the early 60s

With Burl Ives

In 1946, Boudleaux (right) performed at parties, store openings etc. as a member of the So Easy Singers, subsidized by So Easy Flour.

The Bryants

"Unless one feels driven to compose and has all the instincts of a Mississippi riverboat gambler, he should never seek songwriting as a profession."

10 years. As a result today, such tunes as Bye Bye Love *are published in the United States by Boudleaux's and Felice's House of Bryant.*

Almost thirty-two years after they sat down to write together, the Bryants are still writing — "a helluva lot," piped Boudleaux. That is, when they aren't off somewhere receiving an award. The weekend I went to visit them in their home in Gatlinburg, Tenn., high in the Smokey Mountains, we made a Saturday night trip to the University of Tennessee. In front of 84,000 people in the campus stadium, Boudleaux and Felice were honored at halftime of the Tennessee football game with a plaque commemorating the adoption of their Rocky Top *as the unofficial fight song of the Volunteers. As the Tennessee Marching Band spelled out the song title, the Bryants made a little presentation of their own — the original manuscript to* Rocky Top.

Visiting the vivacious Felice, 50, and the lower-keyed Boudleaux, 55, at their home in the Smokeys, one can't help but feel exhilarated — by both the beautiful setting and their warm ways. Interviewing them is like interviewing one person, so closely do they feed off each other's responses. But what do you expect from two people, who, after 33 years of marriage, still hold hands when they walk down the street?

When the Bryants were informed that this interview would be run in the December issue, Felice blurted a revealing response: "Well, that's appropriate. Our life has been like Santa Claus coming to our house — and staying."

* * *

While you were living in Moultrie, where did you send your songs?

Felice: Out to the world — anything in *Billboard* with an address.

Did you have any luck at first?

Boudleaux: None whatsoever.

Wasn't that discouraging?

Boudleaux: We just happened to have a lot of stamps.

Felice: We had forever. We had more time to push the letters through the mailbox than they had to send them back. Some of those fellows we originally wrote to got fired in the meantime. So we'd get a letter back from the new guy.

The music business is still like that, which in itself is discouraging.

Boudleaux: Yes, but when hope is young. . . . The problem, I think, with many young and talented people, is that they don't realize there are no setbacks. When they are disappointed, they take it as a setback, fall back, and give up.

So there is no failure?

Boudleaux: We didn't admit to any sort of failure whatsoever. It didn't cross our minds. We just knew we were going to make it somewhere along the way.

I guess you really knew you'd "made it" after the Everly Brothers scored a No. 1 hit with *Bye Bye Love*. How many of your songs did they record?

Felice: They recorded 27 of them, 12 of which were hits.

Boudleaux: We wrote for them after *Bye Bye Love.*

I've heard that a lot of people turned *Bye Bye Love* down before the Everlys recorded it.

Felice: Thirty people turned that song down.

Boudleaux: The same morning the Everlys took the song, Gordon Terry turned it down and asked if we had something stronger. Elvis Presley turned it down too.

Wasn't Porter Wagoner set to cut it?

Boudleaux: Porter wanted to cut it but his producer, Chet Atkins, hadn't heard it yet. So I went to the session and played it for Chet. He didn't like the first chord, but if that could be changed, he'd record it with Porter. I told him I couldn't change a chord in that song if I tried. He said, "Well, I just don't like it this way." So I said, "OK, let's forget it, I'll find something else for you."

Was there any hesitation in your mind?

Boudleaux: No. However, if I'd had a song that was a little doubtful or had a small chord change that didn't matter, I'd have been very amenable. But in this particular instance, I didn't think it should be changed.

Felice: Anyway, this song was waiting for Don and Phil Everly. I believe in things like that. That's why I'm never disappointed when a song doesn't get recorded. What does hurt is when a song is recorded wrong.

How did your connection with the Everlys come about?

Felice: Through Acuff-Rose. Chet sent them there for songs. Chet, the very guy who turned down the song. Now, that's fate.

The Everlys recorded *Bye Bye Love* on the old Cadence label, didn't they?

Felice: Yes. Cadence decided to open up in the country field. They had three country acts — the Everlys, Gordon Terry and Anita Carter. Their other artists were considered pop.

You mean the Everlys were considered a country act first?

Felice: Here's fate again. *Bye Bye Love* was recorded and put out before the week was over. A lot of disc jockeys didn't know that Cadence now had a country division. The country radio stations were apprised of the new division of Cadence but the pop stations hadn't been. So the pop stations began playing the song too. It was a fluke.

Aha! So *Bye Bye Love* was one of the the early crossover hits. Was it your first one?

Boudleaux: No. Our first big crossover record was *Hey Joe.* It was done by Carl Smith and Frankie Laine. In those days, country artists and pop artists would do the same song on the same label. They didn't have to cross over from the standpoint of the original artist crossing over into various fields.

During that time, the late 50s,

Boudleaux and Felice... On Craft

by Rich Wiseman

The following songwriting craft interview with Felice and Boudleaux Bryant took place via phone linkup between Songwriter *World Headquarters and the Bryants' "Nashville home" (actually nearby Hendersonville). That home, as you'll read, played a minor role in the writing of* Bye Bye Love.

* * *

How long did it take you to write *Bye Bye Love?*

Boudleaux: We put it down in the course of a day, off and on. At the time we wrote that song we were building the house in which we live in now (in Hendersonville). We were back and forth from the house we lived in then and the building site. So it was written in the car actually. The chorus was written in my head in five minutes.

Felice: I remember where he first sang it. It was on a muddy corner where we turned into a new subdivision. That's where he said, 'Hey, what do you think of this chorus?'

Do you remember how the phrase, "Bye bye love," came to you?

Boudleaux: That phrase just dropped into my mind. The melody fell in with it.

Felice: He was singing to his bank account. This house was costing a bundle!

Most of your songs are written pretty fast, true?

Boudleaux: A lot of them are, a lot of them are not.

Felice: A lot of them are remnants that don't go anywhere in the beginning. Then one day we'll run across them and they'll practically finish themselves.

***Bird Dog*, the Everly Brothers hit, is one song you reportedly labored over.**

Boudleaux: After the phrase came together, it wasn't so terribly labored. It took a lot of polishing.

Remember Mr. Magoo? The way I originally did it, I could picture him singing the lines, "He's a bird," "He's a bird dog." That was the voice I heard. Of course Don (Everly) didn't have that kind of voice, so it didn't come out quite that way.

What were the do's and don'ts in writing for the Everlys?

Boudleaux: The songs had to be harmonizable. They had to have harmony that laid in a natural pattern.

Felice: They had to be innocent and expectant. Optimistic — "tomorrow's full of hope."

These feelings seem to be in many of your songs.

Boudleaux: I suppose it's because we've had such a very wonderful relationship. That's gotta be the reason for the underlying optimism in even our most despairing songs.

A lot of your songs are very short. Peter McCann told us, "The best songs have no more than 25 words in them." Feedback.

Boudleaux: Sounds like a fairly valid statement. There has to be a sloganeering quality about a song . . . something repeatable, catchy. The more you can reduce a lengthy bit of prose to a quick little piece of poetry, trite though it may be, the better off you are for a song lyric.

Felice: Say what you have to say and get off the soapbox.

Let's move from lyrics to music. Your music sounds as simple and concise as your lyrics.

Boudleaux: Well, when we came to Nashville, we were told we couldn't use too many chords because the guitar players wouldn't know them.

Felice: The singing artists back then only played two or three chords.

Boudleaux: When we started writing for the Everlys we began using more intricate chord structures, minor chords.

Felice: Jimmy Dickens, also, was recording quite a few of our tunes and Boudleaux caught on that Jimmy loved minors. So Boudleaux injected a few simple minor chords. The rest of the people who were around Nashville recording loved those chords, and those chords started to be introduced. And Boudleaux was able to put in even more for the Everlys because they were really good guitar players.

To sum up, then, the simple chords were not so much your philosophy of song construction as a realistic appraisal of what artists could play back then?

Boudleaux: Right. And the country music listener had not become accustomed to listening to songs that had more than four chords.

Compare your latest chart hit, *Penny Arcade*, with some of your early Nashville songs.

Boudleaux: That one's a little bit ricky-tick, hokey. It hearkens back to a style that was used in the late 20s, early 30s. It's a bouncy, hokey type of song that every now and then comes back. It's a so-called country song now, but there was a time when that type of song would not have been accepted as a country song. It would have been a pop novelty.

Right now, the boundaries are so fuzzy between pop and country.

Felice: Fuzzy isn't the word. It's worse than that.

Boudleaux: It's absolutely fogland out there.

Felice, what's the favorite line you've written?

Felice: "Boudleaux, will you marry me!"

I can't argue with that one!

Felice: I know my favorite line of Boudleaux's: "Willie, can you ride a black-eyed stallion?" *(Willie Can)*. That line knocks me out, doesn't "black-eyed stallion" sound mean?

Boudleaux: One of the lines that seems to me to be one of the most important lines to a song that I've ever written is "Only trouble is, gee whiz" (*All I Have To Do Is Dream*). That line, even though it occurs way down in the middle of the song, is a line that people always remember. People either hate the line or love it.

I remember when Richard Chamberlain recorded that song. I was called by an A&R man at MGM who said, "We sorta don't like that line, we'd like to change it." I said, "No way."

Felice: I thought of a favorite line of mine, from *We Could:* "When you're in my arms I know you're happy to be there. And just as long as I'm with you I'm happy anywhere." That's structure right there.

Boudleaux: She wrote *We Could* for me as a birthday present.

The Bryants

Kelly Delaney

At their home in Gatlinburg.

were there a lot of writers in Nashville?

Boudleaux: No. We were the first writers to come to Nashville to do nothing but write for a living.

Felice: We had it all to ourselves. Performers who couldn't write came to us for songs. Now there are thousands of writers in Nashville.

Who are your favorites?

Felice: Boudleaux Bryant!

Boudleaux: Heh heh, he's alright, but I kind of like his brother, Felice. After Tony Bennett cut *Have A Good Time,* we heard him on a network interview show. Asked who wrote the song, he said, "Well, Boudleaux Bryant and I think this other writer is his brother, Felice."

I'll tell you a writer I think is a genius — Ray Stevens. He comes up with some of the most fantastic novelty ideas. Dolly Parton also writes well. There's a song I've always particularly liked — *Elusive Butterfly* (by Bob Lind). I like a lot of songs, a lot of writers.

Well, let's turn the questioning back to two writers you know pretty well — yourselves. Is it true you write something every day?

Felice: I will put at least one sentence down, sometimes a paragraph, or maybe just a bridge, but I do have a complete thought and I will write it down.

Boudleaux: Felice has more of a compulsion to write than I do. I can go for six months and not write anything more than a note: "I've gone down to the lake and I'm fishing."

"Bood" and "Fileece," in 1951.

Do you have a creative urge to write?

Boudleaux: As far as my creative urge is concerned I do sit down and write my own music. I sit around and play my guitar, just thinking in my head, and resolving something in my head that I'm going to forget tomorrow.

Do you and Felice differ in this respect?

Boudleaux: Yes. I write constantly in my head and forget it, while she writes constantly and puts it on paper. She has enough lyric material to satisfy . . .

Felice: A paper shredder for years!

Boudleaux: To satisfy 20 collaborators. She has enough stuff that a whole generation of songs could be written out of.

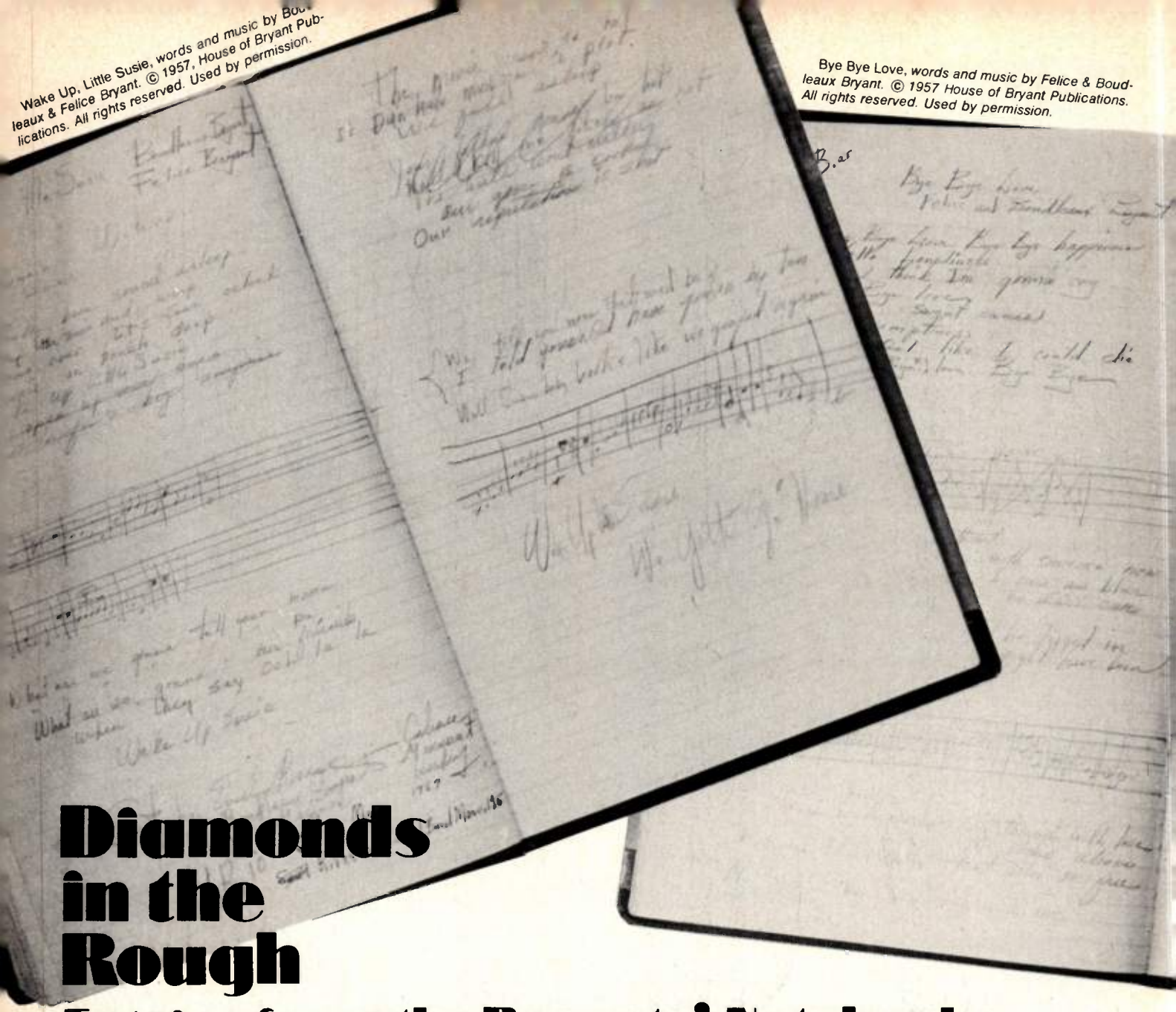
Would you say Felice inspires you to write sometimes?

Boudleaux: To some extent I kind of feel it is my obligation to rise up occasionally to these wonderful ideas she has.

My way of working is limited in a sense. I work on what I like or what I think will sound good on record. If it doesn't fall into that small category, I don't want to work on it to the extent of getting out a piece of paper and writing it down.

This discernment, does it enable you to tell what is commercial and what is not? *continued on next page*

"Our wonderful relationship has to be the reason for the underlying optimism in even our most despairing songs."



Diamonds in the Rough

Entries from the Bryants' Notebooks

Boudleaux: I think I have an ability that enables me to recognize what is good commercially, whether it comes out of her mind or my mind. I think that is one of the greatest qualities that makes the difference between a successful songwriter and a not so successful one.

To be objective about your own material?

Boudleaux: Right. Objectivity about our own material is the thing I think I have.

Have you ever written any songs which you thought were not commercial at the time and held them back until you thought the time was right for them?

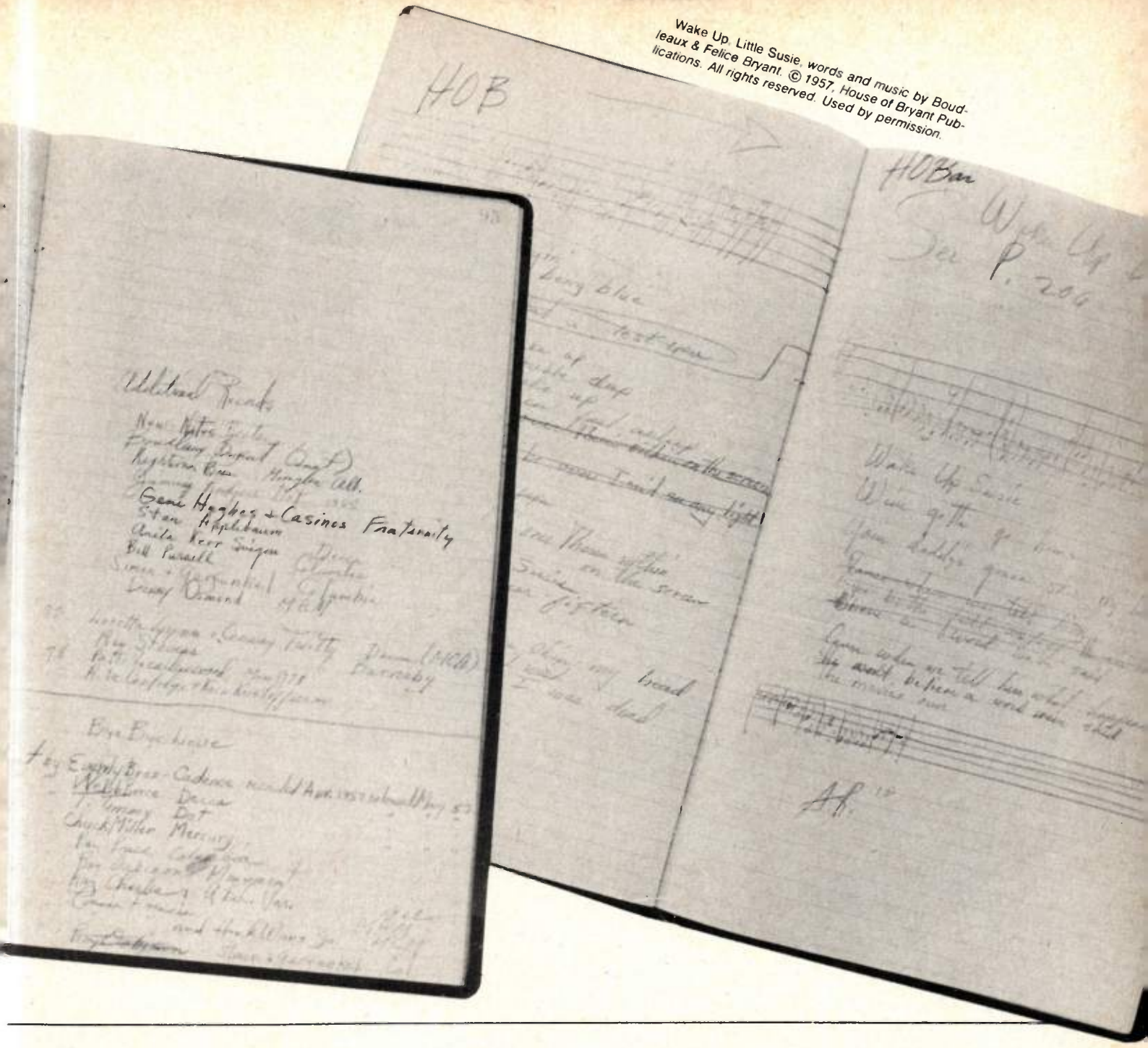
Felice: We had the reverse happen. We wrote a song called *The Russian Bear,* which was quite political. When the thing was put into the works, it was timely, but the record company held it back so long that Nixon went to China and other political things came about to change the situation. Therefore, commercially the song was absolutely worthless.

Do you pitch your older songs with as much fervor as the newer ones?

Felice: A lot of times we like the artist to come over and hear the new and old ones. If they're interested in spending an evening we'll go through them and then the old ones come out that way. Mostly, though, it is the new ones we're pushing because they're fresh with us.

You handle all your own song-plugging?

Felice: Yes. Our office sends out material upon request. When we have a song in particular for an artist we know, Boudleaux will send it to them. But there are people we don't know who record our songs because the songs are



out there working themselves through the catalogue.

How did the Leo Sayer cut on *Raining In My Heart* come about?

Felice: It came out of the blue. He found us. We didn't know Leo.

Boudleaux: I think a lot of the activity we get is due to the fact that many of the present superstars are familiar with our old songs. I suppose you could say that this is a characteristic activity that happens to people who have been in the business as long as we have and who have had as many hit songs as we have — it's the characteristic activity of catalogue. That is the basic fundamental of our whole system now.

Where are you getting your action these days with your new material? Outside of *Penny Arcade*, I haven't heard any recent songs of yours.

Boudleaux: Well, while we still write a helluva lot, we don't go out on the street and hustle our songs to artists the way we used to. That's the reason we don't have as much activity.

Where are the songs going?

Boudleaux: Into our books.

Felice: Our English publisher was here in February, and he took 40 of our songs.

Boudleaux: Our Swedish publisher, who was with him, took some too. He's already got 26 cut.

I think our problem is that we both hate mechanical equipment. I abhor going in to make sessions. We make such bad ones. We get nervous and tired. As a consequence, we always make bad demos. They're demos that we just don't want to send out, they're so lousy. So we just let them rest in the books.

Boy, I bet there are a lot of artists who'd love to take a look at the songs that you have "resting"!

Felice: Again, it doesn't bother me if a song doesn't get recorded, because I feel somebody down the road, maybe not

Phil Everly: "We Were All Meant to Be Together"

by Rich Wiseman

It's not surprising that both Felice Bryant and Phil Everly used the word "fate" to describe their association; you'd have to look a long time to find a songwriter/performer relationship more fruitful and fulfilling than theirs.

The Everly Brothers recorded 27 of Boudleaux and Felice Bryant's songs, 12 of which — including Bye Bye Love, Wake Up Little Susie, All I Have to Do Is Dream, Bird Dog, Devoted to You *and* Take a Message to Mary *— they sang onto the hit parade. In a rare telephone interview from his home in North Hollywood, Phil Everly talked about some of those songs and his feelings for the Bryants.*

* * *

What made you decide to go for *Bye Bye Love* after 30 people turned it down?

We never thought in terms of getting a hit, or "Hey, this song could make our career." We knew how difficult it was just to get a record. So when the song was there for us to do we did the best we could as soon as we could.

What did you like about the song?

It's hard to say. It was just a feeling. That intro was originally on something that Donald had written called *Should We Tell Him*. He stuck it on and everything just worked. But we had no concept that it was going to sell a million records.

As *Bye Bye Love* was the Bryant's big breakthrough, so was it yours.

It was a fated incident. We were all meant to be together.

That was the first of 27 songs of theirs you recorded.

And there wasn't a bad one in the bunch. Even their least-known songs are still great.

Talk about some of those other songs.

There was so much talk in the 50s about being a one-record act. When we were on tour with *Bye Bye Love* they would bring us songs. I guess it was our own confusion, but we didn't take any of those.

So then when we got down to Nashville to get really serious about picking the songs, we listened to five or six things of theirs — and they were all good and logical to record.

Then Boudleaux came in one day with a song he said he'd written in the car — *Wake Up Little Susie*. It had those special guitar riffs for us. That was the genius of Boudleaux and Felice — they knew all the elements that worked, besides having the natural talent to write a song that people sung and felt. *Wake Up Little Susie* was designed perfect for us. When we heard it we knew it.

The next thing we did of theirs was *All I Have to Do Is Dream*. When I heard that one I knew smack-out that that was a No. 1 record. I heard Boudleaux singing it on a record. I never have forgotten that — I can still see the acetate spinning on the turntable. I told him that *he* could have a No. 1 with it.

They said that they put a lot of thought into the songs they wrote for you, musically, harmonically and lyrically.

Absolutely. On *Devoted to You*, for example, Boudleaux worked out that harmony part and taught me it. That song was designed to have that madrigal-type of feel.

Boudleaux and Felice Bryant are probably the most brilliant writers in Nashville. They could be the most important writers, period.

It was an education working with them. Boudleaux is one of a couple of people I've met in my life who tells the truth. He's a teacher. He's just brilliant. I've talked to him about a thousand things. He says everything with a light hand. And Felice is all heart.

They're just good people, two of the finest people I've ever met.

even born yet, has his name on it. So there's that forever we're talking about.

Speaking of forever, can songs be timeless? Some of your tunes have been recorded over and over for more than 20 years.

Boudleaux: If a song happens to get recorded by somebody that makes a hit with it, then that lends the song a certain aura. People in the music business are superstitious, everyone wants to ride a winning horse.

You know, I've heard people say that "time will tell," that future generations will determine whether or not something is good or bad. Well, I don't believe that.

Felice: Right, we could all be sick and not know what's good.

Boudleaux: If a song becomes a hit again, rises like the Phoenix, that doesn't mean it is greater in multiples, that means it is only great again.

I think many young songwriters tend to analyze or intellectualize their own material. Do you ever do that?

Boudleaux: I think the music and lyric become farther apart the more you try to intellectualize about the song. The first thing you know you've got something nobody gives a damn about or understands. Or if they do understand it, it is on levels that aren't even compatible. You shouldn't intellectualize unless you're doing some personalized thing.

So you can analyze something out of existence?

Boudleaux: Analysis gets to the point that it practically eliminates all of the obvious intelligence that is in any kind of communication.

Felice: Then you go around your elbow to get to a point that you got to without even thinking. You can weigh something down to the point where it's not going to be 32 measures. Then you've got to write a damned book.

So, sometimes you do have to labor on something that's wordy. Getting small and tight is a problem. Just keep it sweet and simple.

Let's indulge in just a little nonspecific intellectualizing. What are the specific ingredients of a hit song?

Boudleaux: There really is no answer to that. It is nothing that can be pinned down. If it could be pinned down, some of us would have pinned it down by now and write nothing but hits. Even those of us who have had a lot of hits, have been nothing more than fortunate.

Felice: If there were a formula, you could feed it to a computer and eliminate this cranky, creative artist.

Is there a Bryant "sound"?

Felice: I can describe the Everly Brothers sound to you.

Boudleaux: We don't have a sound. We have songs and they're of various styles.

Felice: The only style God has blessed us with is what people seem to like, whatever that is. It's basic black with a string of pearls.

In your writing, Felice, do you ever come up with songs that Boudleaux doesn't like?

Felice: Sometimes he can't see a song at all, like *Take A Message To Mary*. I was at home when the idea for the song hit me. I had to call Boudleaux down at Acuff-Rose and sing the melody to him over the phone so he could write it down. I had the lyrics, but I knew by the time he'd get home I'd change the melody. Invariably, if a melody isn't that strong I'll change it during the day. Thank God he had it on paper. Not only had I changed the melody, but I'd gotten away from the meter. So he went to work on it, wrote some more lyrics and threw it all back into meter. So we finished the song, and I liked it.

The next day he had to go down and show a new batch of songs to the Everlys. I told him not to forget to show *Mary*. He said he'd show it but he just didn't think it was right for them. I said, "You'll show it, right?" He said, "I said I would and I will." We almost had an argument over that one. So he gets in there and they like it, but the song needs to be set up. So Boudleaux sets it up right there on the spot: "This is the tale of a frontier lad, who lost his love when he went bad."

Boudleaux sounds like he can be a tough cookie to deal with.

Felice: When Boudleaux makes up his mind that something is not any good, it's like sending a woman out to a party when she feels she doesn't look good. She feels bad, therefore she acts bad. If he doesn't like something, it's very difficult. And I'm somebody he likes very much — so another collaborator? He's

"Thirty people turned *Bye Bye Love* down. The same morning the Everly Brothers recorded it, Gordon Terry asked if we had something stronger."

With sons Dane (left) and Del at the 1976 BMI awards show.

not going to fight that battle with anybody else if he doesn't have to go home to them at night.

In the "battle" you wage in writing a song, do you use all the "tools" at your disposal, e.g., rhyming dictionaries?

Boudleaux: If you want to build a garage, you need a saw, hammer, the tools. A thesaurus is a tool. A rhyming dictionary is a great tool. However, I don't believe the fact that you use all of these tools eliminates the possibility that genius might strike you. Or that by using them you automatically become a craftsman.

Felice: I don't know how to use those books. I run to Pop real fast when I get limited. And then great rhymes come out of his head.

I remember I needed a rhyme for "hardware" in a song I was working on, *Have A Good Time*. I had the top and the bottom, but I didn't have a bridge. I couldn't get anywhere. So Boudleaux starts into the bridge and I thought "Ha! What is he going to do with hardware?" Well, he rhymed it with "yard there." "Go peddle your hardware. Try the folks 'cross the yard there." My Lord! It just knocked me out. Now, he didn't have a rhyming dictionary, because that song was written before Chet (Atkins) loaned us such a thing.

In studying the content of your songs, one discovers you never really delved into the familiar/clichéd country topics: "booze, broads and truck drivers." Are they still working?

Boudleaux: They must. I still hear songs on those topics. We just never wrote much along those lines.

What's your opinion of "outlaw" country music?

Boudleaux: I don't really know what that means. I think it's just a glib phrase somebody tagged onto a few guys. I can't tell by listening to a record by one of those guys that they're anymore outside the law than anyone else, musical law or any other. I know I like some of the so-called outlaws. I've known Willie Nelson a long time, and I don't think he sings any differently than when I first met him.

Felice: Outlaw music is still country music. We need something new, so we call something old by a new name.

Speaking of new, what do you think of the new copyright law? How's that for a transition!

Boudleaux: I like it. It gave us our first raise since 1909. Even though it was relatively small, if you get a hit it mounts up.

How would you change the law?

Boudleaux: I'd give the writer $5 per record and legislate that every record had to sell a million copies. *(Laughter)*

Do publishers deserve 50 percent of the income?

Boudleaux: That depends entirely on who the publisher is. A working publisher, a publisher who goes out and gets the song recorded and spends money on promotion and ads — which few of them do — deserves it.

Publishers. Talk about what makes a successful one.

Felice: Successful publishers are gifted with an "ear" for what the public will like. But they mistake it for know-how. It's not know-how, it's insight. Some guys will take things that nobody else likes. They are poor publishers. The good publishers have a feeling for what John Q. Public likes.

They have their finger on the pulse.

Felice: But they don't know they've got their fingers on the pulse. They're lucky, and, all of a sudden, they believe their own publicity and think they're smart. Then one day when their gift is gone, they're going to tell you how the business has gone to the dogs.

A crazy business, the music business! What advice would you give someone who wants to crack it as a songwriter?

Boudleaux: Unless one feels driven to compose and at the same time has all the instincts of a Mississippi riverboat gambler, he should never seek songwriting as a profession. Unless you know in your heart that you're great, feel in your bones that you're lucky, and think in your soul that God just might let you get away with it, pick something more certain, like chasing the white whale or eradicating the common housefly.

We didn't have the benefit of such sage advice. Now it's too late to back up. We made it. Sometimes it pays to be ignorant.

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Editor's Note: Kelly Delaney is a Nashville-based songwriter/freelance writer.

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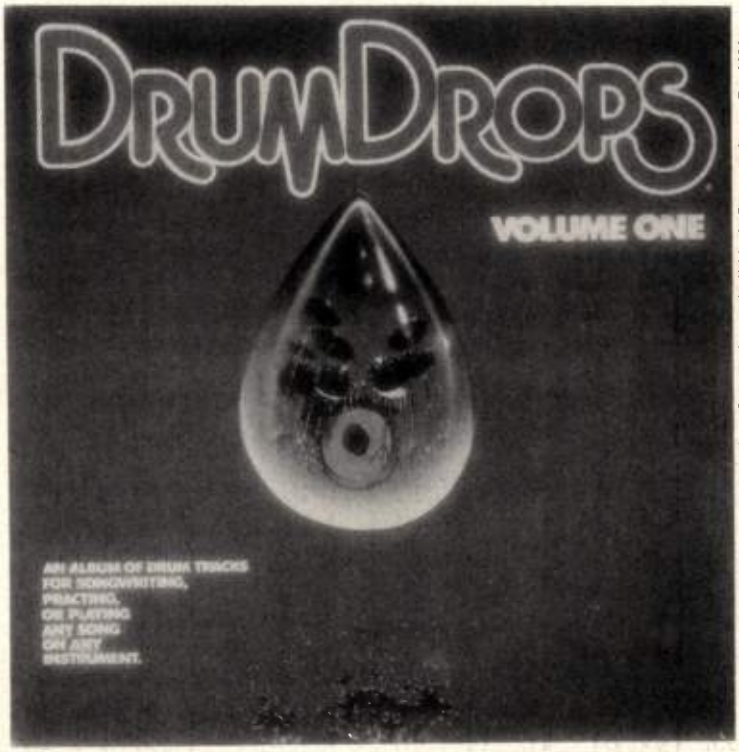

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How to Make a Professional Demo

by Bob Safir

Many publishers and producers have a mile-high stack of tapes sitting on their desks waiting to be listened to. Some of them may be elaborate productions while others may be simply-produced piano/vocal or guitar/vocal demos. While the amount of production on the demo is really dependent on the type of song, there is one thing that is not: professionalism. The higher your degree of professionalism on the demo, the better your chances in a very competitive business.

A professional demo can be made in the studio or in the home. Whichever way you decide to go, there are many things you can do to create a good representation of your song. And there are just as many things you should *not* do.

If you're doing a home tape, try to avoid the sound of babies crying or telephones ringing during the first chorus of the song. Record in a relatively quiet room. If there are drapes, carpets and other absorptive materials in the room, so much the better. Your aim is to minimize much of the "reflective" sound which hinders a good quality recording.

Another subtle way of improving your tapes is by eliminating the popping of "p's" when singing. It can be very distracting to have an explosion in the middle of a soft, sensitive ballad. Avoid popping by using a windscreen on the microphone or shooting words with plosive consonants off to the side or above the mike. If that doesn't work, learn how to pronounce your p's in a softer manner than in everyday speech. A safe bet would be a combination of all of these techniques.

Since we are living in a "stereo world" these days, it is sometimes disturbing to have the piano coming out of one speaker and the vocal out of the other. This may seem like a minor point, but think how much more pleasing your tape would sound if you couldn't tell that it was done at home. There are several inexpensive mixers on the market that will enable you to combine several microphones into two outputs, each feeding one side of your stereo tape recorder or cassette deck. Through experimentation, you can achieve a good balance between voice and instrument and do a beautiful live stereo recording. If you had three mikes and wanted to get a little fancier, you could mike the piano left and right (low strings and high strings), mike the vocal and place it in the "center" of the stereo perspective, and do a piano/vocal recording like they do inside a studio. If you're careful enough, it may sound as if it *was* done inside a studio. Just be sure in a live recording that the vocal is "out front" enough so that the lyrics are easy to understand.

One key to improving your demos is taking the time to *listen*. Especially in a studio environment, you might be somewhat excited and anxious during your session. Without taking the time to carefully listen to the playback, you may let things go by that you'll have to live with for a long time afterward. Off-key notes, rhythm inaccuracies and "loose" rhythm tracks can often be corrected in a take or two. Vocals can especially be improved because of the convenience of punching-in a line or even a word. Use the same critical ear to evaluate your sound that you do with your song.

Playbacks can also aid your songwriting. Check out the structure, form and dynamics of the song. Does it flow well? Is the chorus too long? Would a fade ending work better? Check out the range of the song. Would it be easy for any singer to do? Is it melodic enough? All of these are things that are not as easily detected during the writing of the song.

During a seminar at the last Songwriter Expo in Los Angeles, I asked the audience what they thought "It's only a demo" really meant. Someone shouted out, "It means you just ran out of money in the studio!" Everyone got a good laugh, but perhaps there's some truth to it. When booking studio time, it's a good idea to apply Murphy's Law; it may take longer than expected. Just because a song is three minutes long, that doesn't mean it will take three minutes to record. Always allow sufficient time for playback, to make sure you're happy before moving on to the next track or the next song. And remember to allow time for making tape copies at the end of the recording session.

Besides budgeting your time correct-

ly, thorough preparation before going into the studio is the best method of insuring a smooth session. Have accurate chord charts and lyric sheets made with copies for everyone involved in the session. It might be a good idea to make extra copies for the engineer in order to speed up the communication process. Check your equipment before going into the studio to prevent unwanted buzzes and rattles from guitar or bass amps. Make sure that the batteries for your gadgetry are in good working order, and that guitar chords are working properly. Don't go into the studio with guitar strings that were left over from World War II. Put on a new set, but *not* just before the session. It's advisable to restring a guitar a couple of days before the recording date so that they have time to acclimate and hold their pitch.

Being thoroughly prepared also means being thoroughly rehearsed. If you're doing the song live, rehearse it that way. If you're going to lay down a piano track first, run through the song without singing it. You may be surprised to find small details in your piano playing that can be improved or enhanced. If the session involves other players, try to get together beforehand. This isn't always possible, especially if you're not paying them for rehearsal time. At the minimum, you might be able to get a chord chart to the players in advance and discuss everything from details to general concepts about your tunes.

Another time-saving device is the "demo's demo" — prerecording your song before the actual date on your cassette recorder. You can play the tape for reference purposes to the people involved in the session; in the process you may hear things you'll want to change.

Whether your tape was done at home or in the studio, proper packaging can lend the right professional touch. Reel-to-reel tapes should be leadered at the head and if possible, between cuts. Spend a couple of dollars on a splicing kit and learn to leader yourself. It will cut down on your time spent in the studio.

Put your tape in a good, clean box and label it with the song titles, writer and length of the songs. Most importantly, label it with the speed and format of the tape. In most cases, this will be 7½ ips, ¼-track stereo or mono. And don't forget to put your name, telephone number and address on the tape box.

* * *

You might argue that the foregoing is minor stuff; that it won't make or break you or your songs. You might be thinking that if *You Light Up My Life* were recorded live onto a $19 cassette recorder, it would have become a hit anyway. Maybe, maybe not.

Look at it this way: When you go to a job interview, you like to have everything possible going for you. Well, each one of your demos is like a job interview. After all, your demo could be the key to a small fortune if one of them gets placed in the right hands. So if you've developed a professional attitude about your songwriting, extend the same attitude to recording. Instead of saying "It's only a demo," you may someday say "It's only a hit!"

•

Editor's note: Songwriter Bob Safir is founder/owner of Hollywood's Track Record, a four- and eight-track studio. He teaches a workshop there titled "Everything You Wanted to Know About Making Demos (But Were Afraid to Ask)."

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'I Will' Attitude Keeps Me on the 'Road to Success'

by Kathleen M. Patterson

As a songwriter pounding the pavement on Music Row, I have an "I will" attitude.

The attitude is different from the "I can" attitude. I believe everybody "can" but not everybody "will."

I have broken down the art and business of songwriting into five stages . . . five stages to say to myself "I will." They are:

I will . . . write the song. Oh beautiful ecstasy and pain. Rewrite, put it away. Take it out and write it again.

I will . . . put the song on tape. Oh so carefully.

I will . . . call for an appointment or take it over to be heard. Be nice.

I will . . . place it. Eureka! Somebody likes it, my baby, my life, somebody likes it!

I will . . . wait. Here it is, the biggie. It's not like me to wait. I want it now. But that isn't the way, and so *I will* wait.

My attitude and approach is not always so charitable and philosophical. There are times when I curse the skies, the buildings, the pretty young girls that man the front desks at the publishers' offices, my family, friends and anybody who is handy. I want that record like everybody else in Nashville who writes music.

I am not at stage one. If I were it might be easy to say, "Well, Kay, you've got no talent. Go home, teach school, be content." I'm not at stage two, because some big people have heard my songs and told me, "You have a nice touch." I know other people can sing my songs because they have. Not stage three either. I have contacts and friends. Stage four? Well, Roger "Captain Midnight" Schutt at Glazer Brothers liked them and accepted them. So here I am, stage five, waiting and waiting.

Yesterday, Roger, the man who believes in my music, told me I was boring him. I had to laugh. I have been told many things, but never that I was boring. How come I am boring him, I asked myself. I knew why. I was so intent on being serious and listening to what he is doing, who he is taking my song to, that I forgot my "I will" rule. I will be human, I will keep my drives in check, I will be realistic, and after I place my songs I will begin work on new material and leave the songplugging to them.

We pay our dues not by the success we achieve, but by the effort we put into the road we travel to that success. Many times on that "road to success" — literally on my drive to Music Row — I have thought, "This is it, I have the big one sitting right here on the seat beside me; they'll all be at my feet."

Someday *they* will.

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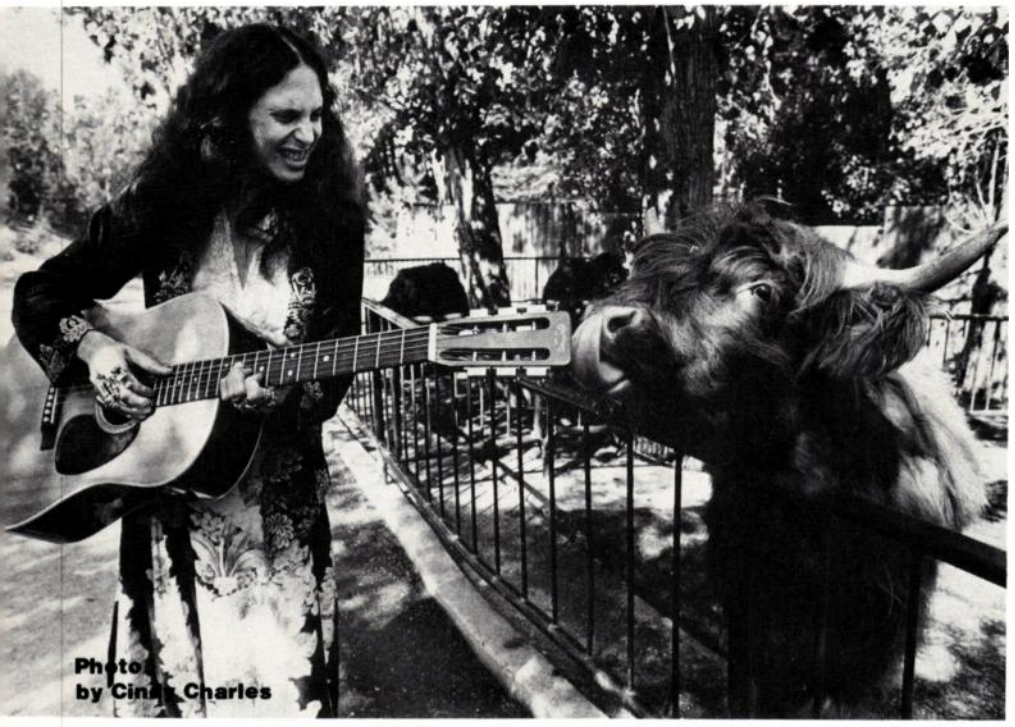
Memo from Maggie Cavender, executive director of the Nashville Songwriters Assn.: "Kay Patterson . . . schoolteacher, research article writer for academic literary magazines, degrees in counseling psychology and European history, TV writer and producer . . . songwriter. Writing songs has been her first love ever since she published her first — as a fifth grader."

Taking on the Biz



by Tobie Helene Shapiro

I had my first music biz run-in on a romantic evening with a fellow musician, a pro who played bass for real green applause. I played through one of my songs.

He looked up from an embarrassed silence, green as a billfold.

"You have a problem," he said.

"What do you mean?"

"You have talent."

"That's a problem?" I was still operating on the notion that talent is rewarded, that if you're smart, you get "A+'s." . . . But now: "You have a problem."

"You will find," he continued, "that there is an inverse ratio between innovative talent and the degree of ease in 'making it' in the music business." He allowed for accidents, for luck, for mid-career development, for a certain leniency of terms. But there was a graveyard laugh attached.

I went home and didn't smoke dope. Perhaps, he was rationalizing for his own limited stardom. Perhaps, he just didn't like what I was writing and this was his way of politely advising me that what I was trying to aim for with my music would be too trying to try to try. Either way, I thought, he was wrong.

Wrong. He was right. I was naive.

The sin I was committing was described to me years later by a singer who wanted to learn some of my material. I played him a song.

"You can't write like that," he said.

"Of course I can. I just did."

"It's great. It's like nothing I've ever heard or sung, and I've sung everything! But, the verse is part of the chorus and the chorus is sort of the verse. It won't sell."

There is a certain logic to his assertion. But his logic is limited to a practical bread and butter application of an issue which ought to at least contain an element of aesthetic priorities.

He went on to give me a lesson on "what is a 'hook.' " And though the concept sank in like its name implies, I was left with even greater questions.

Why is a "hook" so important? Not because it necessarily makes a song worthy, well constructed, unique, more ingenious, but because, as pushed, packaged and sold, it makes a song more lucrative. I have nothing against a lucrative song, but I think there is an inherent evil in using the scale of lucrativity as a measure for artistic value, and after a time of widespread use of that scale, as an absolute definition of what a song *is*. Yet, the way the music industry has altered public conception of music as art, the majority of folks consciously or unconsciously act on the bizness' definitions as center of gravity and the very parameters of creation.

So another question slapped me top side the head while the back side was being blown off by, "Tobie, write with a hook." I thought of some brilliantly gifted composers. What were they doing?

Struggling. These people, the innovators — the ones destined to change, twist, alter, redirect, reorganize an art form, a movement, the ones who laugh with puzzled looks when you suggest they think about writing for the market as if you had just asked God to make a BLT heavy on the mayo — were having the hardest climb, the most difficult time earning a living at what they do best. Why should their excessive talent on a job application be treated like a police record?

History repeats itself continually proving that our hindsight stinks, and our foresight is odoriferous. Individual mavericks and their insights aside, it is organizations (business, religious, social and political) which give the sock of power to such notable decisions as nailing Christ, laughing at Columbus, pooh-ing Darwin, driving Van Gogh into obscurity, and . . . refusing to sign the Beatles and Bob Dylan.

In Ireland, artists don't pay taxes. Is that any more ridiculous than paying farmers not to produce so that food can still cost too much? We don't encourage the Arts. We *dis*courage them. We don't even encourage making money, which the Arts can do. We encourage making *more* money. Sociologically, the artist is regarded as an oddball. It is like coming out of the closet to announce to your folks that you want to be a musician (or artist, dancer, writer, actor): "*Don't be a*

fool, Rupert! Dabble in it!" But, as any dedicated musician knows, being asked to do your calling on the side is like asking the same of a nun.

* * *

I played the seasoned, respected mogul a song. Honest words of critical praise passed through the office to my ears: "I discourage most everyone, but I'm not going to discourage you. There's a lot of talent in this room." He didn't sign me.

* * *

Another puzzle: As the pilgrim progressed, it became increasingly clear that whereas in some social subsectors, "Those who can't do, teach," in the music biz, "Those who can't do, discover." Every honcho and every flunky would-be honcho dreams of that discovery. If they've made *the* discovery or feel that they have, they also try to mold that little pliable discovery. All the closer to "doing." I have heard producers belittle the abilities of their own treasured star acts, insisting that they themselves were the major creative thrust behind that hit song.

Conversely, there is an omnipresent fear that a decision to grab that new talent will be incorrect, a dud, a shame on the personal and corporate family tree. What is wanted is to bravely discover and sign a sure thing which is NEW, DIFFERENT, REVOLUTIONARY — and *exactly* like another act already tested for success. It is difficult, if not impossible, to take no risks and still be the first grabber at a new and unique talent.

Anyway, the company selects the perfect, no risk, duplicate, NEW sound and promotes the product. Pretty much, the biz seems to be more than willing to say by PR and superficial machination that someone they are trying to promote is new and different. But it all turns out to be PR. The adherence to previous financial allegiance is the same. The promotion, however, is SPECTACULAR!

"What gives?" I think, hanging over a centerfold ad for a new/old group. What is given away here is that the biz has a basic intuitive understanding that people are looking for something different and new, but that the biz lacks the insight and perception to spot a really new creative movement and/or the courage to back it.

* * *

I sat in the big big honcho's control booth. It was a train station. All the talent steamed on through those wires and into his headphones. What I should have been doing was searching for the third rail, but instead, we clinked glasses with nice French wine in them. I had played him the song.

"It needs to be heard," said the honcho. "Can you wait?"

"We don't know how to market it," said the same mogul, two years later.

* * *

Well, what avenues are available for the unusual music which doesn't subscribe to the rigid definitions adhered to in the music industry? What I suggest is a radical reordering of the entire structure of the relationship between the biz owners and the artists and the public. I feel strongly that it is perfectly possible for the biz to be responsible to the common and the uncommon denominator of artists and consumers and at the same time earn huge, gross bucks.

Would it hurt Peter Frampton (just for example, I have no vendetta), or the Prez of Columbia, or a handful of producers and administrators and disco royalty receivers who earn $500,000 a year (estimated obscene figures done with no basis in fact), to earn, say, $490,000? No, make that $493,000, especially knowing that the sacrifice not only directly sponsored worthy talent otherwise squeezed into oblivion, but, for the cost conscious, could be utterly tax deductible as a business loss.

Every artistic risk from the financial standpoint won't turn out to be Bob Dylan. But there is so much that "needs to be heard" (a phrase mouthed to me by notables) that simply isn't being heard, that perhaps the industry could sacrifice a chip off their image by employing some genuine (or, hell, even ingenuine) altruism.

* * *

A not-too-exaggerated oft-heard response: "But we've made market studies of who will buy records. We studied only people who bought a record within the last week. We have defined them as: Many millions of terminal acne patients with I.Q. s below 90, and a visible $5.95."

* * *

No. No. No. After hanging myself on their hat racks, waiting in their offices and on their phone lines, listening, talking, racking my brains, I just don't think it true:

1) That no one wants to think.

2) That the public is unwilling to listen to anything new.

3) That all markets have been tapped.

4) That record company A & R and PR departments know what good music is, and worse yet, that if they do or don't know, I don't think it true that they base their decisions on artistic merit.

5) That everyone important has avenues open to be heard if they just follow through.

6) That the music bizness orifices, by and large, are used for their original intended purposes.

And as far as an answer, why? *It's always been this way.* — ? Which is as acceptable an excuse as *We've always had wars.*

There is no excuse. There is no reason except to cite all seven of the deadly sins, then to add lack of imagination, lack of courage and malice aforethought.

The bottom and top line is that a conscious decision must be made in this the era where big money controls public taste by virtue of controlling public access, as to the function of the bizness. Is it merely to make money at the greatest rate possible without regard to public or cultural need except at the center of a bell curve (a bell curve created to some extent by their own control), or is there a larger responsibility to civilization (such as it attempts to be), culture, art, the public and music as product of humankind?

Here is another question: Is this responsibility really too weighty a moral and aesthetic issue for the characters on the top of the bizness heap and the resultant bizness heap they have organized?

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Editor's note: Tobie Shapiro, a 31-year-old Berkeley songwriter, cellist, graphoanalyst (among many other pursuits), is the leader of a new musical group called 1000 Year Old Egg: Ethereal Corridor. Her music "is like nothing you have ever heard before."

FINGERPRINTS

Fighting an inner seed, she moves tables without
touching them from across the room.
She exchanges salt and pepper shakers altering the
chemical make-up of the contents.
She exchanges salt and pepper shakers altering the
chemical make-up of the contents without even getting close enough to them to see their shapes
accurately enough to draw them.
She could not draw them.
Aaa.

Aggrieved with injustices in the world among her
species, she arranges her phone bill by punching
magnetic spots and leaks in the computer code on
the card, with her eyes.
And she will pay no more than $3.50.
She will pay no more than $3.50.
She will pay no more than $3.50.
And with her eyes, she sees.
And with her eyes, she is blind.
And with her hands she touches.
And with her hands she touches.
And with her hands she touches.
So she carefully removes her own fingerprints.

Songwriter Charts

Country Top 10

	Songwriter	Title	Artist	Publisher, Licensee, Label
1.	K. Fleming D. Morgan	Sleeping Single In A Double Bed	●Barbara Mandrell	Pi-Gem, BMI (ABC)
2.	J. Kendall M. Martin M. Johnson	Sweet Desire/ Old Fashioned Love	●The Kendalls	Terrace, ASCAP/ Dawnbreaker, BMI (Ovation)
3.	E. Rabbit E. Stevens D. Malloy	I Just Want To Love You	Eddie Rabbit	Briarpatch/ DebDave, BMI (Elektra)
4.	S. Pippin J. Slate	What Time Do You Have To Be Back To Heaven	Razzy Bailey	House Of Gold, BMI (RCA)
5.	L. Martine, Jr.	Hubba Hubba	●Billy "Crash" Craddock	Ray Stevens, BMI (Capitol)
6.	B. Morrison J. MacRae	That's What You Do To Me	Charly McClain	Music City, ASCAP (Epic)
7.	C. Rich	On My Knees	Charlie Rich & Janie Fricke	Hi Lo, BMI (Epic)
8.	W. Jennings	Don't You Think This Outlaw Bit's Done Got Out Of Hand	Waylon Jennings	Waylon Jennings, BMI (RCA)
9.	J. Silbar S. Lorber	Sleep Tight, Goodnight	●Bobby Bare	Bobby Goldsboro, ASCAP (Columbia)
10.	B. Sherrill J. Paycheck	Burger and Fries	●Charley Pride	Algee, BMI (Epic)

Soul Top 10

	Songwriter	Title	Artist	Publisher, Licensee, Label
1.	B. White	Your Sweetness Is My Weakness	Barry White	Sa-Vette/ January, BMI (20th Century)
2.	Ashford & Simpson	I'm Every Woman	Chaka Kahn	Nick-O-Val, ASCAP (Warner Bros.)
3.	R. James	Mary Jane	Rick James	Stone Diamond, BMI (Motown)
4.	R. McClary L. Richie	Flying High	Commodores	Jobete/ Commodores, ASCAP (Motown)
5.	G. Clinton G. Shider W. Morrison	One Nation Under A Groove	Funkadelic	Malbiz, BMI (Warner Bros.)
6.	C. Smalls	Ease On Down The Road	●Diana Ross & Michael Jackson	Fox Fanfare, BMI (Casablanca)
7.	G Goins J. Bralley	Funk And Roll	Quazar	Jumpshoot, BMI (Arista)
8.	B. Wright W. Clarke	Tonight's The Night	Betty Wright	Sherlyn, BMI (Alston)
9.	J. Webb	Mac Arthur Park	Donna Summer	Canopy, ASCAP (Casablanca)
10.	G. Jackson L. Chambers	Unlock Your Mind	Staples	Muscle Shoals, BMI (Warner Bros.)

Easy Listening Top 10

	Songwriter	Title	Artist	Publisher, Licensee, Label
1.	A. Stewart P. White	Time Passages	Al Stewart	DJM/Frabjous, ASCAP (Arista)
2.	E. Carmen	Change of Heart	Eric Carmen	Caramex, BMI (Arista)
3.	S. Bishop	Everybody Needs Love	Stephen Bishop	Stephen Bishop, BMI (ABC)
4.	B. Gibb B. Weaver	Our Love Don't Throw It Away	Barry Gibb Albhy Galuten Karl Richardson	Stigwood/ Unichappell, BMI (RSO)
5.	B. Bryant F. Bryant	Rainin' In My Heart	●Leo Sayer	House of Bryant, BMI (Warner Bros.)
6.	B. Joel	She's Always A Woman	Billy Joel	Joelsongs, BMI (Columbia)
7.	A.J. Lerner F. Loewe	Almost Like Being In Love	●Michael Johnson	United Artists, ASCAP (EMI-America)
8.	G. Rafferty	Right Down The Line	Gerry Rafferty	Hudson Bay, BMI (United Artists)
9.	E. Struzick A. Aldridge	Sharing The Night Together	Dr. Hook	Music Mill, ASCAP/Alan Cartee, BMI (Capitol)
10.	Vanda & Young	Love Is In The Air	John Paul Young	Edward B. Marks, BMI (Atlantic)

Songwriter Top 40

	Songwriter	Title	Artist	Producer	Publisher, Licensee, Label
1.	J. Webb	Mac Arthur Park	●Donna Summer	Giorgio Moroder Pete Bellotte	Canopy, ASCAP (Casablanca)
2.	R. Goodrum	You Needed Me	●Anne Murray	Jim Ed Norman	Chappell/Ironside, ASCAP (Capitol)
3.	M. Jones L. Gramm	Double Vision	Foreigner	Keith Olson	Summerset/Evans/ WB, ASCAP (Atlantic)
4.	M. Jagger K. Richards	Beast Of Burden	Rolling Stones	The Glimmer Twins	Colgems/EMI, ASCAP (Atlantic)
5.	N. Gimbel C. Fox	Ready To Take A Chance Again	Barry Manilow	Ron Dante	Ensign/Kamakazi, BMI (Arista)
6.	J. Pankow	Alive Again	Chicago	Phil Ramone	Make Me Smile, ASCAP (Columbia)
7.	K. Loggins M. Manchester	Whenever I Call You Friend	Kenny Loggins	Bob James	Milk Money, ASCAP/ Rumanian Pickleworks, BMI (Columbia)
8.	G. Goble	Reminiscing	Little River Band	John Boylan, Little River Band	Screen-Gems, EMI, BMI (Capitol)
9.	Pack	How Much I Feel	Ambrosia	Freddie Piro & Ambrosia	Rubicon, BMI (Warner Bros.)
10.	P. Townshend	Who Are You	Who	Glyn Johns Jon Astley	EEL Pie/Towser, BMI (MCA)
11.	H. Greenfield N. Sedaka Kiddio D. Kirshner	You Never Done It Like That	●Captain & Tennille	Daryl Dragon	Neil Sedaka, BMI (A&M)
12.	A. Bridges S. Hutcheson	I Love The Night Life	Alicia Bridges	Steve Buckingham	Lowery BMI, (Polydor)
13.	D. Hall	It's A Laugh	Daryl Hall & John Oates	David Foster	Hot Cha, Six Continents, BMI (RCA)
14.	A. Stewart P. White	Time Passages	Al Stewart	Alan Parsons	DJM/Frabjous, ASCAP (Arista)
15.	E. Struzick A. Aldrige	Sharing The Night Together	Dr. Hook	Ron Haffkine	Music Mill, ASCAP/ Alan Cartee, BMI (Capitol)
16.	P. Beckett J. Crowley	Prisoner Of Your Love	Player	Dennis Lambert Brian Potter	Touch Of Gold/ Crowbeck, Stigwood, BMI (RSO)
17.	A. Wilson N. Wilson S. Ennis	Straight On	Heart	Mike Flicker Heart Michael Fisher	Wilsongs/Know, ASCAP (Portrait)
18.	T. Shaw	Blue Collar Man	Styx	Styx	Almo/Stygian, ASCAP (A&M)
19.	R. Roberts	Straight Way	Firefall	Tom Dowd Ron Albert Howard Albert	Stephen Stills, BMI (Atlantic)
20.	E. Carmen	Change Of Heart	Eric Carmen	Eric Carmen	Carmex, BMI (Arista)
21.	N. Gilder/ McCullogh	Hot Child In The City	Nick Gilder	Mike Chapman	Beechwood, BMI (Chrysalis)
22.	T. McClary L. Richie	Flying High	Commodores	James Carmichael	Jobete/Commodores Entertainment, ASCAP (Motown)
23.	N. Diamond A. Bergman B. Bergman	You Don't Bring Me Flowers	●Barbara Streisand Neil Diamond	Bob Gaudio	Stonebridge/ Threesome, ASCAP (Columbia)
24.	Robinson Orsborn	Dance, Disco Heat	Sylvester	Sylvester Harvey Fuqua	Jobete, BMI (Fantasy)
25.	C. Lerios D. Jenkins	Don't Want To Live Without It	Pablo Cruise	Bill Schnee	Irving/Pablo Cruise, BMI (A&M)
26.	P. Davis S. Collins	Sweet Life	Paul Davis	Phil Benton Paul Davis	Web IV, BMI/Tanta/ Chappell, ASCAP (Bang)
27.	C. Driggs I. Ledisma	Get Off	Foxy	Cory Wade	Sherlyn/Lindsey-anne, BMI (Dash)
28.	R. Vannelli	I Just Wanna Stop	Gino Vannelli	Gino Vannelli Joe Vannelli Ross Vannelli	Ross Vannelli, ASCAP (A&M)
29.	B. Gibb B. Weaver	Our Love, Don't Throw It Away	Andy Gibb	Barry Gibb Albhy Galuten Karl Richardson	Stigwood/Unichappell, BMI (RSO)
30.	D. Gates L. Knechtel	Took The Last Train	David Gates	David Gates	Kipahulu, ASCAP (Elektra)
31.	G. Clinton G. Shider W. Morrison	One Nation Under A Groove	Funkadelic	George Clinton	Malbiz, BMI (Warner Bros.)
32.	D. Ray Cerrone	Got To Have Lovin'	Don Ray	Cerrone Don Ray	Cerrone/MTB, SESAC (Polydor)
33.	Buie Nix Cobb	Champagne Jam	Atlanta Rhythm Section	Buddy Buie	Low-Sol, BMI (Polydor)
34.	S. Bishop	Everybody Needs Love	Stephen Bishop	Stephen Bishop	Stephen Bishop, BMI (ABC)
35.	M. Chapman N. Chinn	Kiss You All Over	Exile	Mike Chapman	Chinnichap/ Careers, BMI (Warner Bros.)
36.	Vanda & Young	Love Is In The Air	John Paul Young	Vanda & Young	Edward B. Marks, BMI (Atlantic)
37.	J. Jacobs W. Casey	Summer Nights	●John Travolta Olivia Newton-John	Louis St. Louis	Edwin H. Morris, ASCAP (RSO)
38.	G. Rafferty	Right Down The Line	Gerry Rafferty	Hugh Murphy Gerry Rafferty	Hudson Bay, BMI (United Artists)
39.	B. Bryant F. Bryant	Rainin' In My Heart	●Leo Sayer	Richard Perry	House Of Bryant, BMI (Warner Bros.)
40.	D. Fogelberg	Power Of Gold	Dan Fogelberg Tim Weisberg	N.L.	Hickory Grove, ASCAP (Full Moon)

● Indicates those artists who record songs by other writers

Guitar Workshop

from page 17

C-F-G7-C. Now, this progression might be just fine for a *Twist And Shout* or *Blowin' In The Wind* type tune, but it might be a bit too uninteresting or inappropriate for certain other type songs. If so, the answer lies in shaking it up and changing it to Cmaj7-Dm7-G9-C6. Here, the Cmaj7 is just another C major chord type (so it will *function* the same) and you can substitute it for the straight C. Substituting the Dm7 for the F chord is an example of the IV-II substitute. (Remember, F is the IV chord in the key of C and Dm7 is the II chord.) Since G9 is a dominant chord, it can substitute for the G7. You could have used G13, G7b9, G11 or any other dominant chord built on G. Note that the upper extensions of a chord (7, 9, 11, 13, etc.) do not affect the chord's *function*.

The last chord, C6, is a major chord built on C, so it can substitute for the straight C. Or you could have used Am7 for the last C (an example of the I-VI substitute). Doing so would have given the progression the effect of continuing on instead of ending, which is fine if you have more to say or a melody taking you elsewhere.

How To Use This Information

The procedure is as follows: 1) Choose a progression; 2) Refine and substitute as necessary — let your *ear* guide you; 3) Choose appropriate chord forms for the left hand; 4) Apply a good right hand strum; 5) Listen for the melody to surface. Of course, through the whole process you will have to repeat steps 2–5 again and again.

Fig. 1 shows you the type of progression you might derive using this information and **Fig. 2** shows you one of the possible sets of chord moves you could make on guitar to play this progression. Do not worry if some of these shapes or chord voicings appear unfamiliar to you at this time. In future articles we will be covering other chord substitutes, voicings, fingerboard harmony, intervals, improvisation, and more.

Remember, melody is the thing — the element of the song that will be most likely remembered (or forgotten). If you can not remember your own melody, chances are no one else will either. It is easy to substitute one chord for another (once you know how), but there is no substitute for a good melody. Good melody hunting.

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Editor's note: L.A. songwriter/studio musician Rob Sanford has conducted guitar seminars with Joe Pass, Howard Roberts and Barney Kessel.

What You Have to Gain by...
The Constructive Critique

by Gelsa Paladino

Having a song critiqued can be a very difficult experience for the beginning songwriter. Such a songwriter is more liable than a pro to take the criticism personally; that is, to be unable to separate his/her ego from his/her creation. I've seen songwriters either give up on a song idea totally, or even give up on songwriting altogether, because of someone else's opinion. That's sad!

My counsel to the less than objective songwriter goes something like this: First, decide why you're writing. If you write for your own enjoyment, then don't play the songs for anyone. If you write for a loved one, then play the songs for him/her. But if you want to write to be published and recorded, then you must buckle up and seek feedback like any student. But do so selectively.

Where to go for constructive criticism? Songwriters Resources and Services, for one, has a weekly song evaluation workshop where members' tunes are critiqued — gently — and where a songwriter can receive the support he/she needs to continue to write and rewrite.

There are many types of songs that "walk through the door," — commercial and otherwise — and we deal with them all, for there are both lucrative and alternative outlets for songwriters. A lot of them are not even completed. That's when the sessions take on the trappings of a daily rush of a movie in production.

You'll never hear any useless comments like "That stinks," or "Why don't you just trash it?" Every idea is a valid one, and if it doesn't work in the song being critiqued (sometimes we confront songs that contain several ideas, making for a meandering lyric), maybe it will work in another one.

Typical comments include "I sure miss a bridge in that song" or "I think the chorus could be shorter" or "I think you drifted away from the idea in the title." Occasionally, we collectively work on lyrics and chords that work better. We don't compete. Our goal is to help one another write better songs.

The following song was brought into one of our Saturday afternoon workshops. Its writer composed it two years ago and told us he'd never felt quite right about it. We all listened as he performed live at the piano:

WILLOW GIRL *

1. Willow girl, walkin' down the avenue, your eyes, they looked like jewels, they shine bright and deep . . .

A passing glance, a funny little look; one look was all it took, to make my heart leap.

2. An awkward line, I stumbled on the words; I felt so foolish, but I wanted to know . . .

Then she smiled, she made me feel O.K., we found each other and we started to glow.

3. Willow girl, I'll fall in love with you, but just for today; My line of work, takes me where I must go, so take me this way.

4. Satin sheets, so soft to lovers' touch, I want to say so much, but words can't convey . . .

How I feel, you've made my life stand still; I want to save this thrill, for just one more day.

5. Willow girl, I feel like such a fool; I'm fallin' for you. My line of work, tells me that I must go, but I cannot move.

6. Willow tree, swayin' in the summer breeze, your branches bend with ease, and blossom again

Settlin' down in this New England town, watching the leaves turn brown, and thinking back then.

7. Willow girl, I've made my life a world of loving you and through the years, we'll share the joys and tears from that day when I met you.

* *Words and music by Eric Kallins. © 1976 Eric Kallins.*

The comments were as follows: "I would change the order of the verses, so that the story makes more sense and flows in sequence." "The word 'leap' bothers me." "I would make the words in the chorus the same, so that the chorus is more identifiable." Luckily, we make copies of lyric sheets, so that everyone can follow the lyric and mark their comments as the song is being played.

My suggestion was to change the verse order and leave out the changed lyric in chorus 5 and 7. Compare how it reads:

6. Willow tree, swayin' in the summer breeze, your branches bend with ease, and blossom again.

Settlin' down in this New England town, watching the leaves turn brown and thinking back then . . .

1. Willow girl, walkin' down the avenue, your eyes like blazing jewels, they sparkle and shine.

You looked at me with just a passing glance, I knew I had a chance to make your heart mine.

3. (Chorus) Willow girl, I'll fall in love with you, but just for today. . . . My line of work takes me where I must go, so take me this way.

2. An awkward line, I stumbled on the words; I felt so foolish, but I wanted to know

She turned and smiled so reassuringly, that deep inside of me I felt something glow.

4. Satin sheets, so soft to lovers' touch; I want to say so much but words can't convey

It seems unreal, you've made my life stand still, I want to save this thrill, for just one more day.

3. Repeat chorus

6. Willow tree, swayin' in the summer breeze; your branches bend with ease; and blossom again.

Settlin' down in this New England town, watching the leaves turn brown and thinking back then . . .

The song is now in order of sequence. Before, one did not get the idea that the protagonist was thinking back. Now, the listener is reminded of that at the beginning and end of the song. The writer also changed the music to the chorus of the song, at our suggestion, so that it was different from the verses and stood on its own.

You might want to start a workshop in your own community — all it takes is a few friends committed, like you, to improvement as a songwriter. It's heartbreaking to me to see people invest in demos or masters of songs that should have been "workshopped" first. No one is perfect, and no song is perfect. That's why it's a good idea to have another set of ears help you write your song.

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Editor's note: Gelsa Paladino, a staff member of Songwriters Resources and Services, is a song evaluation workshop "facilitator."

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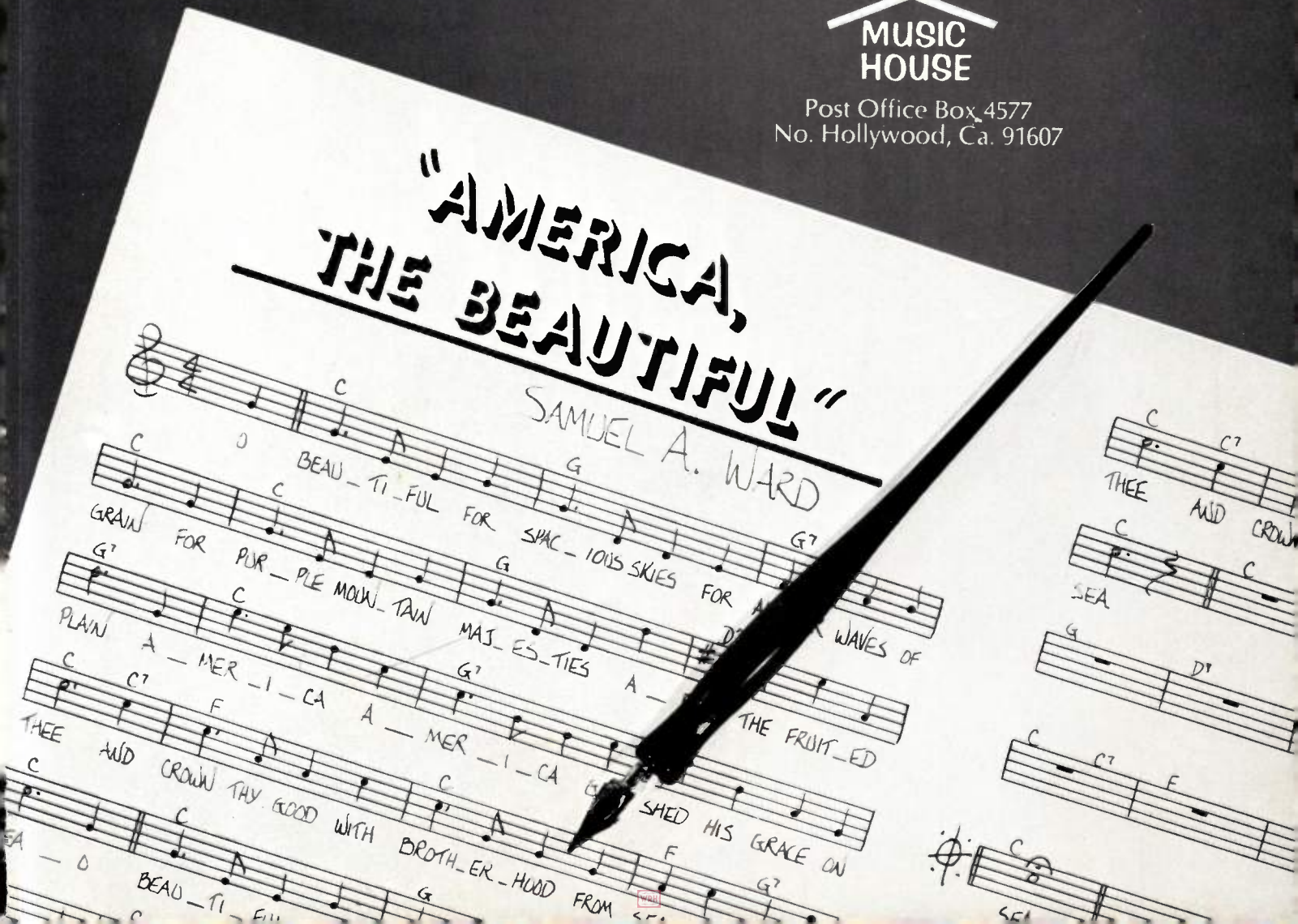

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