

January 1979, \$1.50

Songwriter

John Farrar: Devoted to Olivia



How to Start a Songwriters Assn.

Al Kasha & Joel
Hirschhorn Analyze 'You
Don't Bring Me Flowers'

A Psychologist Opens Your Eyes

Janis Ian, Helen Reddy
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Talk About Women
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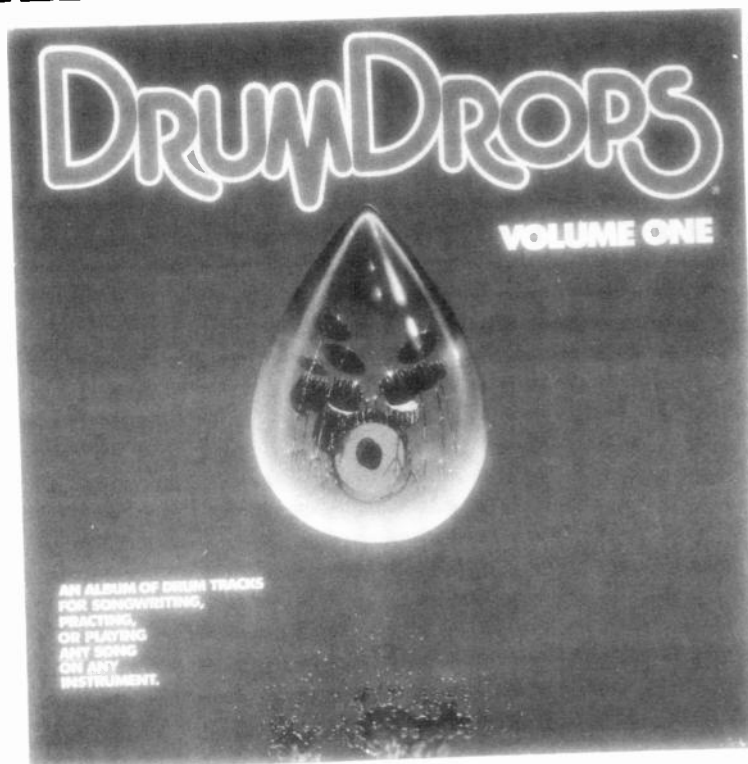
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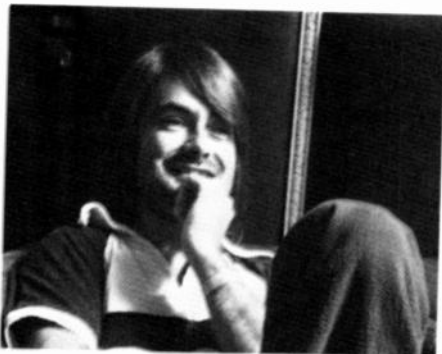
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Songwriter

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Olivia Newton-John's longtime producer/songwriter talks about his axle work on "Grease" and the lady he's helped turn totally hot.
by Rich Wiseman

• Starting a Songwriters Assn. — Page 20

Founders of the thriving Arizona Songwriters Assn. and the Songwriters Assn. of Philadelphia tell you how they did it — and how you can — in this expanded "Open Mike" offering.

• On Being a Woman Songwriter — Page 16

Ten top female tunesmiths speak out on the disadvantages . . . and advantages. Another "Pro Panel" offering.

by Jill Williams

• Improving Your Awareness — Page 32

A psychologist opens your eyes to your surroundings.

by Chuck Loch

• Developing Your Guitar Chops — Page 42

Our resident guitar expert plies you with drills to enhance your skills.

by Rob Sanford

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Cover photo by Scott Windus

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Melody Lines

A Lyricist's Lament . . .

Dear Sir or Madam:

Your magazine would be more useful for me and others if you would separate, as much as possible, all of the material for composers from the material for those who write only lyrics. Some of us are interested only in the material for lyricists. Also, you could devote more space to material for lyricists.

Laura Lane
Arlington, Va.

Before we respond, Laura, read the following two-cents'-worth from a composer:

A Composer's Comment . . .

Dear Songwriter:

Could you have more of the Kasha/Hirschhorn "Anatomy of a Hit" kind of article? You run plenty of articles on publishing, contracts, etc., but the basics are left behind in regards to lyrics. Being a writer of music and not words, I do not aspire to become an accomplished lyricist, but I do need to be able to judge lyrics of collaborators.

Donald E. Wilson
Portland, Ore.

Frankly, Laura, we think composer Donald has the right idea in wanting to be well-read on lyric writing. We don't think your lyric writing will be served by "putting the blinders on" and ignoring the articles on composition. At the very least, as Donald pointed out, being well-read on what your collaborator is doing can only help you evaluate his/her work.

4 *And now to your mutual request, for more articles on lyric-writing. We've felt, too, that we were a bit weak in the area of lyric craft. So, presto, we debuted our "Lyric Workshop" column in the last issue. Every month, a guest lyricist will tackle a specific subject, dispensing technical, helpful information.*

In addition, we took note of the great response Al Kasha and Joel Hirschhorn elicited with their first "Anatomy of a Hit" article, and have arranged with them to produce such a piece every couple of issues. Their fascinating discussion of the smash, You Don't Bring Me Flowers, in fact, can be found a few pages farther on.

Just a Boo-Boo

Dear Folks,

After reading the interview with Leo Sayer in the October issue, I just want to say I was really impressed with Sayer's healthy approach to this business of music and songwriting. Such a positive attitude with all the negativeness closing in on him! He should be an inspiration to all struggling writers.

But, with all due respect to you, I can't help remembering the final question of the interview, in which you asked Sayer whether he was disappointed that no one else "of note" (?) besides Three Dog Night has covered any of his songs.

I remember a few years back a certain legend, Roger Daltrey, recording a splendid song of Sayer's entitled *Just a Boy*. Do you not consider the likes of Mr. Daltrey to be "of note"?

Jerry Tate
Murfreesboro, Tenn.

Nope, we'd consider Who lead singer Daltrey to be pretty formidable. Daltrey, in fact, gave Leo's fledgling career a boost by recording not only Just a Boy,

but an entire LP's worth of his tunes in 1973. The LP is titled "Daltrey," and is available on MCA Records. Sorry we neglected to mention that information!

While we're on the subject of Sayer, we received a note from the Amazing Rhythm Aces' management informing us that Ace J.H. Brown, Jr. cowrote Dancing the Night Away a song found on Leo's latest LP, with Ace Russell Smith. We'd given Smith credit, but skipped by Brown.

Q&A: 'Lining up' Notes

Sir:

How firm is the rule that verses must "line up" syllable for note? Is it permissible to put, say, two syllables and two half-notes where in the preceding verse there was one syllable on a whole note? If so, how is it written? With the note(s) on the staff in parenthesis? It seems I've seen this done, but I can't for the life of me locate the sheet music.

W.C. Scott
El Cerrito, Calif.

There are two ways you can go. You can, first, write your music exactly as it

Sharps and Flats

by Alex Granado



"... I know there's a tune in here hiding."

appears in the first verse and ignore the changes in the second verse. But if you want to show the difference in music, you can write the music with the staffs pointed up to indicate the first verse, and down to indicate the second. The staffs, of course, are attached to the same note(s).

Q&A: Lyric Protection

Dear Songwriter:

I am a lyricist who is interested in but skeptical of collaborating with unknown or out-of-state music composers. Although I have written tunes with various artists via mail and/or in person, many possess my words while I lack their music or melody (on tape or lead sheet). If I am to work with someone who may live out-of-state, how can my words be protected from being stolen prior to, during, or after collaboration?

Bob Doueck
North Miami, Fla.

Lyrics alone do not qualify for copyright protection; you would have to gather a number of them together and copyright them as a "book." But that's an expense we don't recommend.

Fear of being ripped off, whether by a collaborator or music publisher is a prime concern of our readers, judging by the mail we receive. This fear, we've found, often borders on the paranoid. Our counsel has always been: If you want your songs to be heard there are certain chances you have to take. Our experience just tells us the risk of having your material copied is infinitesimally small when you deal with your fellow fledgling songwriters or reputable publishers.

A Standard Lesson

Greetings:

I can no longer resist a long-time harbored yen to blast-off, not into outer space, but into an atmosphere of appreciation of that mainstream of assistance and contribution to the art of songwriting, *Songwriter*.

In my teens I was bitten by the songwriting bug, and got into the act by analyzing the hits of famous writers of standards to see just why the immortal songs would ride the waves of popularity for years, then submerge in suspended animation for awhile, then resurface to again be as active and popular as ever.

My analysis flood-lighted certain elements that the standards seemed to share in common. They are:

- 1) Originality. Fresh new melody and words.
- 2) Hanger-oners in the memory.
- 3) Singable and/or playable by the "by ear" performer because of easy pitch-range, pattern and simplicity of the melody.
- 4) Sincere and straightforward lyrics with a minimum of "mushiness" and double-talk.

To the foregoing recipe, I add this flavoring: the song is enhanced if the various notes and chords in the melody relate to the moods of the lyrics.

Personally speaking, I never bother to put a new invention on paper unless it is unignorably persistent in the memory and just pops up without my trying to think about it.

L.C. Gearinger
Altoona, Penn.

Q & A: Starting a Label

Dear Sir:

I would like information on starting a record company. We would like to do our own distribution, publishing and talent management. There doesn't seem to be a lot of information available on the best way to get started in this area. I'd appreciate any back issues or other sources to which you can refer us.

Gerald G. Lloyd
Pastor
Unity Christian Ministries
Pennsylvania State University
University Park, Pa.

Check Paul August's "How to Make a Record" in the November, 1976, issue of Songwriter. In it, Paul describes how he started his own Garage Records. As for distribution, we recommend Billboard's "Buyers Guide," available from Billboard Publications (9000 Sunset Blvd., Los Angeles, Calif. 90069). It includes listings of wholesalers and various supply companies for the record industry.

Making a 'Case'

Dear Songwriter:

Being involved in the music business, both as a lawyer and as a musician, it has become quite apparent to me that *Songwriter* is a welcome addition to the

educative process of songwriters. Creative people need all the help they can get in the music business and *Songwriter* clearly helps, both with business/legal considerations as well as with the creative aspects of the craft. Keep up the good work!

C. Paul Spurgeon
Executive Assistant, Legal
Composers, Authors and Publishers
Assn. of Canada
Toronto, Ont.

Q&A: Roadies

Dear Songwriter,

I am interested in becoming a roadie and would like to know how I could get a job as one. Who would I send a resume to, and what kind of special education, if any, would I need? Also, are there any companies who would be willing to give on-the-job training to an inexperienced individual such as me?

Lorraine Lesieur
Brooklyn, N.Y.

Have you been weight-lifting lately? Though Jackson Browne glamorized the occupation with his song, The Load-Out, the fact remains that roadie work is often backbreaking and tedious. Still, if you're dead-set on it, we recommend you attend some local concerts and hang around backstage with roadie crews and road managers. Personal contacts, not resumes, are what count in this business.



Publisher/Editor: Len Latimer

Managing Editor: Rich Wiseman

Art Director: Bill Reid

Advertising Director: Eric Gaer

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

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Don Williams, Country Music Assn. male vocalist of the year, sits for the usual PR photo commemorating his recent signing with ASCAP. Others are (l to r) ASCAP's Ed Shea and Connie Bradley, and Bill Hall, division manager of the Welk Music Group, Williams' publisher.

• 'Tis the season to be honored. . .

BMI's ninth annual Robert J. Burton Award, presented to the most performed BMI country song of the year, was recently given to *Here You Come Again*. The tune was written by **Barry Mann** and **Cynthia Weil**, published by Screen Gems-EMI Music, Inc., and sung onto the Top 10 by Dolly Parton. The award honors BMI's late president.

One hundred and one songs received BMI "Citations of Achievement," based on broadcast performances. Most durable of the lot was **Kris Kristofferson's** *For the Good Times* (Buckhorn Music Publishing), which won for the eighth time. Most decorated writer was **Billy Sherill**, with five citations.

• Two New York songwriters, **Bob Hardwick** and **Mark Barkan**, have captured awards at Ireland's Castlebar International Song Festival. Their composition, *How's the Children?* was chosen Best Song for Overall Excellence and Best Foreign Song (outside Ireland and the United Kingdom). The two were competing against 1,000 entries received from 28 countries.

Hardwick leads his own orchestra, the **Bob Hardwick Sound**, Barkan is the writer of Manfred Mann's No. 1 European hit, *Pretty Flamingo*.

How's the Children?, by the way, is published in the United States by April-Blackwood.

• At the inspiration of the Songwriters Assn. of Philadelphia (check the article by members Roy Monahan and Debbie Ansel elsewhere in this issue), Peaches Records and radio station WZZD sponsored an area-wide contest to find tunes for a limited edition "Philadelphia Hometown Album." The winners: **Ed Rhoades** (*Mainlining*), **Rick Prince** and **Fred Berman** (*Stay With Me*), **Paul Vernick** and **Bernie Borenstein** (*Supervision*), **Paul Tuckhorn** and **Craig Goden** (*Did You Have to Take My Car?*), **Rosemary Hart** and **Joe Vennari** (*The Maze*), **Charles Cohen** (*Rebel Chef and the Flying Saucers*), **Herb Ford** (*Magnetic Man*), **John Flynn** (*Gray Skies at Sunrise*), **Pat Diano** (*No Way to Reach You Tonight*), and **Dan DeGennaro** (*Walk Away*). The record is now on sale at local Peaches outlets. For more info, contact Ray Monahan, c/o SWAP, P.O. Box 2098, Jenkintown, PA 19046.

• **Zinger of the month:** When a record man you greatly admire appears to be pondering deep thoughts, he's probably thinking about lunch.

Who's Who

by Pat & Pete Luboff



NEW YORK

Joan Robb, professional manager
Bottom Line Music Co., Inc. — ASCAP
Sunshine Rabbit Music Co., Inc. — BMI
15 West 4th St.
New York, NY 10012
(212) 228-6300

Also: The Bottom Line Theater/
Cabaret, Inc.; Bottom Line Manage-
ment Co., Inc.

Joan Robb grew up singing and writing. In 1974, when she was majoring in music at New York University, she got involved in booking talent for their coffeehouse, which led to a job booking the coffeehouse circuit. In 1976, she booked entertainment for the South Street Seaport Museum and was instrumental in founding the International Music Series, still in existence. Joan also managed the Arista group, Movies; worked at the Agency for Performing Arts; and served as publicity director for Town Hall. She began working at the Bottom Line publishing companies in May, 1978.

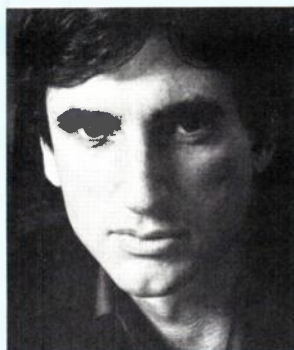
Owners Stan Snadowski and Allan Pepper, who used to promote jazz concerts under the name Jazz Interactions, opened the Bottom Line club five years ago. It is now recognized as one of the top showcase clubs in the country. They book label acts, cosponsor the New York Songwriter Showcase with United Artists Music, and host a weekly evening of readings by poets and playwrights.

The publishing and management companies were started in 1976. They now have four staff writers, and the publishing company, affiliated with United Artists, copublishes Dean Freidman's hit *Ariel*. They manage Weeden, Finkle and Fay; Doug Reichen; Dan Daley; and Lifesong artist Dean Freidman.

"We're a young and growing company with a lot of potential," says Joan. "We're looking for pop, R&B, and disco material, ballads to uptempo. Demos may be on reel to reel or cassette. Send no more than four songs and include

lyric sheets. Tapes will only be returned if they are accompanied by a self-addressed, stamped envelope.

"Don't listen to what anybody says. If you think you have something, keep singing and playing. So many people will say so many different things, you have to listen to your own head."



Mike Millius, associate director,
creative services

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Mike Millius was studying at a film school and began to write songs for his films. Then he tried pitching his songs to publishers and was successful. Mike was signed as an artist to Uni Records and released an album, "Desperado." In the early 1970s, he sang in the Five Dollar Band, a group that released an album on Neighborhood Records. Then, Mike, whose songs have been covered by artists like Elvis Presley and Pete Seeger, decided to concentrate on writing and leave the touring behind. Mike impressed MCA when he came there to pitch some of his songs and they asked him to join the publishing staff. Mike "got out of the street and into the seat" in July, 1978.

The MCA catalog contains songs dating back to 1910 and contains hits from every era since then. *Wish I Could Shimmy Like My Sister Kate*; *Boogie Woogie Bugle Boy*; *Teach Me Tonight*, which was just covered by Neil Diamond; *Strangers In The Night*; and the songs of Elton John are just a few of the 50,000 MCA copyrights. Anne Murray recently recorded *You've Got Me To Hold On To*, a Dave Loggins song. Mike says, "The catalog is so rich. We have tunes by hit writers like Otis Blackwell,

Tony Hatch and Jackie Trent that folks have never heard of.

"But exploiting the existing catalog is not all we do. I'm constantly cultivating new writers and copyrights. I'm always interested in good rock and roll, simple ballads, straight ahead R&B, and disco songs without 'disco' in the title. I'm also a sucker for a great title that tells a story. Send no more than three songs on cassettes only with lyric sheets and a self-addressed, stamped envelope if you want your tape back. Don't send any letter of explanation with the tape, let the presentation speak for itself. Submissions not fitting this description will not be reviewed.

"I recommend a writing device that has been successful for me. Divorce yourself from your own experience and put yourself in contact with the experience of an artist, by listening to what the artist is doing and projecting what you think their next hit single would be. Write from there. It's good discipline and a good assignment to work on.

"The name of the game is writing. Sit down and get your pad and pen out and start writing. If you hang in there long enough, you'll make it by mistake!"



DALLAS AREA

The General, president and general
manager
Sunshine Country Ents., Inc. — BMI
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Also: Sunshine Country Records; and
The General Productions

The General wrote songs as a kid and got a couple of them published. By the age of 14, he was warbling on the radio. His music business career got sidetracked for 15 years while he managed private hospitals, but he always felt he could produce good music. Ten years ago, he decided to go with his feelings and set up his own record label. Later, he joined Sunshine Country Records to

Who's Who

activate the company on a national basis.

Sunshine Country Records have hit the country charts 14 times in the last two years. Billy Parker's *Until The Next Time* went to #50, and Dugg Collins has charted several times with songs such as *I'm The Man* and *How Do You Talk To A Baby?* Sunshine Country writers include Warner/Curb artist Kenny Serratt; Maggie Bowers, who wrote *I Had A Dream, Baby*; Dale Noe, writer of the million-selling *After The Storm*; Tulsan Tom Carter; and Jeff Hudson.

The General wants "modern country, what's happening today in country music. Demos can be on reel to reel or cassette, but no eight-tracks, please. Include lead sheets or lyric sheets and a self-addressed, stamped envelope if you want your tapes back. Send your two best songs.

"Listen to what's happening to the songs on the radio today. Don't bring in songs that would have been great 10 or 15 years ago. You've got to keep up with the times, that's the key to better luck placing your songs. Maybe you can write a little ahead of the times, but don't go too far or no one will listen."



LOS ANGELES

Lucky Carle, president
Lucky Carle Music Publishing Co. —
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Culver City Music Publishing Co. —
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Also: North American Records, Ltd.

Lucky Carle has had 30 years of experience as a publisher, 25 with Peer Southern and five with United Artists. He's responsible for finding such super hits as *Winchester Cathedral*, *Love Me With All Your Heart*, *Since I Don't Have You*, *Bonnie and Clyde*, and more. He received the "Ears of the Year" award from the American Song Festival in 1978 for finding writer Jack Sawyer's *All I Ever Need* and getting the song re-

corded by Helen Reddy and Johnny Mathis.

Lucky started his own publishing companies in October, 1978. North American Records' current releases are Anita Royal and the 10¢ Country Band with *Baby Doesn't Live Here Anymore*; Jerry Cole's *Only Diamonds Are Forever*; and Scotty Reed singing *If You Ain't Country, You Ain't Cool*.

Lucky says, "I started in this business when there were only five big publishers and it's always been true: if you don't have the material, you have nothing. A good copyright has staying power, can be sung by anybody, and makes money for years. It's the basis of the whole business. I look for good substantial songs, with strong lyrics or story songs: material suitable for quality singers like Johnny Mathis and Glen Campbell. Send cassette or reel to reel (with leaders between the songs) tape, with lyric or lead sheets. Send no more than three songs and include a self-addressed, stamped envelope if you want your tape returned.

"I get a thrill out of this business. Every song is a new job, interesting and different. I heard bells ringing when I found *Winchester Cathedral*. I had gone in on a holiday to listen to a pile of discs. I knew I had something great and I was glad I took the time to listen. I still believe in taking the time to listen.

"If you're interested in songwriting, work at it as a professional, not just as an amateur. Your songs have to impress professional publishers, not just your friends. It's a job, the same as any other job, a livelihood, and a great one."



Mike Sikkas, general professional
manager
Rivers Music — ASCAP
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Studio City, CA 91604
(213) 995-4209

Also: Soul City Records

Mike Sikkas started his music career as a writer/performer in Toronto. His manager, John Poser, was also A&R director for Warner Brothers, Canada. After three and a half years and learn-

ing a lot about the music business from John, Mike decided to go into the business end of music. He moved to L.A., got a job with the Don Kelly Organization as Wolfman Jack's artist representative. Because Don Kelly also managed Johnny Rivers, Mike met Johnny and Walter Stewart, who was general manager for Rivers Music. Mike started working with Walter, screening material for Johnny. When Walter left Rivers Music a year ago, Johnny hired Mike.

Johnny Rivers has sold over 25 million records; was the producer or artist on 17 gold records; had a string of hits such as *Memphis*, *Midnight Special*, *Secret Agent Man*, *Summer Rain*, *Rockin' Pneumonia and the Boogie Woogie Flu*, and many more; discovered and signed Jimmy Webb and the Fifth Dimension; produced the Fifth Dimension's biggest hits like *Up, Up and Away*; discovered and signed Al Wilson; and won two Grammy Awards for Record of the Year and Producer of the Year. And those are just a few of Johnny Rivers' achievements. He is now expanding his publishing operation and is in the process of establishing Soul City Records as an active label.

Mike is looking for pop, rock and roll, R&B, Top 40 contemporary crossover material. He says, "Johnny is into lyrics. Always keep in mind that the lyric must be very strong and the melody must be a commercially viable tune. The writer has to exhibit a knowledge of his/her craft and know the best structure for expressing the idea. Commercial songs are usually three minutes long. Send no more than three songs on cassettes only. Include lyric sheets and a self-addressed, stamped envelope if you want your tape back.

"Listen to the radio to know what kind of songs are making it. You can really increase your chances by casting your songs to appropriate artists if you study the trades and see what artists are covering outside material.

"It really turns a publisher off if you make excuses. Do the best job possible, and make your presentation. Get in and get out. Making excuses shows a lack of confidence. The publisher is busy screening tapes, working with writers, calling contracts, pitching songs. If you want to see him again, don't tell him about all the things you should have done, but couldn't. A lot of songwriters feel alienated by people in the music business, like it's us against them. There's nothing a publisher wants more than to find a hit. Most publishers have been in the same situation as you; a lot of them started out as writers. I still function as a writer. It's a lot easier to deal with someone who doesn't have a hostile attitude."

Musical Chairs

The L.A. Melee

Tom Werman, Epic Records staff producer, moves from the East Coast to their L.A. A&R department . . . **Tony Brown** joins RCA Records as West Coast manager of A&R. Part of his job will be coordinating with the expanding operations of the Nashville office . . . **Ranwood Records** has a new general manager in **Budd Dolinger** . . . **Elaine Corlett** has been with ABC Records for three years as vice president, artist development, international. She has just been made vice president for artist development and publicity . . . **Otis Smith**, former vice president and assistant to the president of Motown Records, is now the vice president at Ariola . . . **Chrysalis Records** hires **Jan Rosenmayer** and **Lydia Sarno** as artist development coordinators. Ms. Sarno had been assistant to Ron Rainy of Magna Artists, and Ms. Rosenmayer rises from assistant, artist development . . . **Larkin Arnold** leaves Capitol Records where he was vice president and general manager of their soul and jazz division, to become senior vice president of Arista Records. His new job includes overseeing the creative direction of their r&b roster . . . **Rob Matheny** (Who's Who, March, 1977), who had been director of performing rights for BMI since January 1976, has moved to the post of professional manager for T.B. Harms/Vogue Music.

Big Apple Bites

Bob Kaminsky, who has worked with A&M as a media consultant on film, TV and music production, has been made associate director of their East Coast A&R department . . . Epic/Portrait and associated labels report the appointment of **Dan Castagna** to the post of associate director of artist development. Dan comes from Jerry Weintraub's Management III Organization . . . Writer/artist **Mike Mililius** joins MCA Music as associate director, creative services, East Coast . . . The first vice president of Sherlyn Publishing is **Lanny Lambert**, who used to be professional manager for Interworld, East Coast . . . **Mary Beth Medley**, former vice president of Peter Rudge's SIR Productions, has joined newly formed Infinity Records as their director of artist development . . . **Leeds Levy** leaves his position as professional manager with Rocket Publishing Group to join MCA Music as vice president and executive assistant . . . Vanguard Records adds producer **Danny Weiss** to their A&R staff. Danny has produced several Vanguard acts, including the Players Association.

Nashville Flash

BMI takes on **Joe Mocheo** as director of affiliate relations. Joe formerly headed the New Direction Artist Guild of Nashville.

Elsewhere

CBS Records, Atlanta, promotes **Tim Burruss** from singles record coordinator to artist development manager . . . In Cincinnati: Cincy Sound Records, and Christy Dawn and DaChris Publishing Companies announce the appointment of **Lawrence Reid** as vice president . . . Capitol Records - EMI of Canada, Ltd., promotes Ontario based **Deana Cameron** from manager of talent acquisition to director of talent acquisition.

— Pat & Pete Luboff

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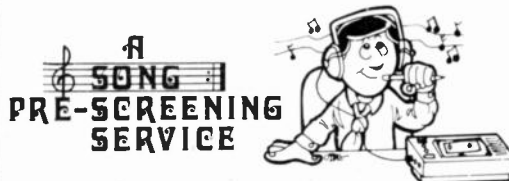
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It's Time to Show, Not Tell

by Doug Thiele

Storytelling has always been a very special craft; it requires skill to call up the perfect images which will make any story come alive, and a good storyteller will *describe* not only the setting of a story with special images which set the mood, but also the characters' moods and emotions. It's always more interesting to *show* your listeners the emotions in your characters than to simply describe the emotions themselves.

The ability to tell a good story . . . to describe what's happening in an interesting way . . . is a required tool of a good lyricist. So . . . most good lyricists take visual imagery very seriously.

There's more than one reason to use visual imagery, because there's a time factor involved, especially in a commercial song, there's just no time to describe the complex sorts of situations in

relationships, without using a phrase, or even a word, which universally sums the situation up. After all, where would we be without the image of the heart for love? In addition, if a singer sings "I'm lonely" too often, listeners will begin to tire of the complaint, whereas we can all relate to a universal emotion when we're not asked to comfort the teller.

Here's a situation: she's unfeeling and tired of the relationship. He's hurt, but resolved to avoid a scene. Harry Shannon, a staff writer at ATV Music, put it this way in a song entitled *Good Friends*:

You pack your things
And I just turn away
As you promise that we'll stay good friends.

Any of these actions taken separately doesn't convey much, but together, I think you'll agree that a story is told.

In a more familiar example, there's the Smokey Robinson tune which Linda Ronstadt used to scream out "I'm hurt," although she never had to say it directly:

Take a good look at my face
You know my smile looks out of place
And it's so easy to trace
The tracks of my tears.

In this case, the best visual image is also the hook, and for good reason: it's a very strong image . . . and a memorable one. And that's another reason for visual imagery being an important part of your lyric: if you say it well enough, it will be hard for anyone to forget. Emotions can be described in their fullest range too. Don't neglect showing the less attractive emotions. As an example, here's a line from the Carly Simon tune, *You're So Vain*:

You had one eye on the mirror
As you watched yourself walk by.

A better description of vanity would be hard to find!

As far as length of image goes, different situations require images of different length, from the shortest *Moon River* sort of image to some very long

*I write songs about things I believe in.
I relate to AGAC for
the same reason.*

MELANIE



The Guild, a voluntary songwriters' protection association is run by and for songwriters. I joined because AGAC is a valuable source of professional services. All songwriters need advice on things like contracts and royalty collections. And new songwriters at AGAC's regular ASKAPRO rap sessions, can make friends, find collaborators and learn the business of the music business.

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and complex scenes. The best are often the shortest, though all rules are made to be broken. The images we're most familiar with can work well for you if you give them a fresh slant. It's tough to talk about the heart or the moon or flowers, even though they're the shortest and therefore the most economical images, unless you give them a twist — like the Jimmy Webb title, *The Moon's A Harsh Mistress*. But don't discount the unusual images, even though they have to be a bit longer in some cases. Joni Mitchell is the genius of the extravagant image, and many of her visual images come alive in the mind. In *A Case Of You*, she makes love tangible by saying:

Just before our love got lost you said . . .

My favorite extravagant image of hers occurs in *The Boho Dance*, in which she describes a singer who shuns commerciality:

Like a priest with a pornographic watch
Lookin' and longin' on the sly
Sure it's stricken from your uniform
But you can't get it out of your eye

One of the most common kinds of visual image is found in the simile, a

word that may take you back to high school. You create a simile when you compare two things using the word "like," as in Dylan's *Like A Rolling Stone*. The simile gives you a chance to use some really unusual images which can't help but add interest to your lyric. Here's an example from a tune of mine called *Keeper Of The Dream*:

I thought your love would heal me
I have not found relief
You came on like an angel
Now you're leavin' like a thief.

There are two similes in the last two lines above. Going beyond similes, you'll need to know about metaphors — a simile which compares two unlike things, but *without* the words "like" or "as." For example, this passage from "Scold Me," another song of mine:

She's a sparrow in a cyclone
Blinded by the storm
Lookin' for a man of means
To keep her safe and warm.

Now she's obviously *not* a sparrow, but the metaphor works well here to describe . . . or *show* . . . frailty without having to say that she's frail. If you use similes and metaphors, make sure that

the thing you're using as a comparison to your subject is one which conveys your idea. Also, stay away from the most common similes like "gentle as a lamb" or "strong as a bull;" try interesting ones like "soft as twilight" or "eyes like opal."

One last category of visual imagery should be mentioned. Like the elephant which was described as being "all nose," the "category listing" song is almost all visual imagery. One well-known example is the Hammerstein lyric (*These Are a Few of My Favorite Things*, which is simply a catalogue of images, most of which are visual. In this same style, there's a Mel Torme/Robert Wells tune you just finished listening to.

It goes:

Chestnuts roasting on an open fire
Jack Frost nipping at your nose
Yuletide carols being sung by a choir
And folks dressed up like Eskimos

Here's looking at you, kid.

Editor's note: Songwriter Doug Thiele was recently appointed president of L.A.'s Songwriters Resources and Services, where he leads two lyric-writing workshops.

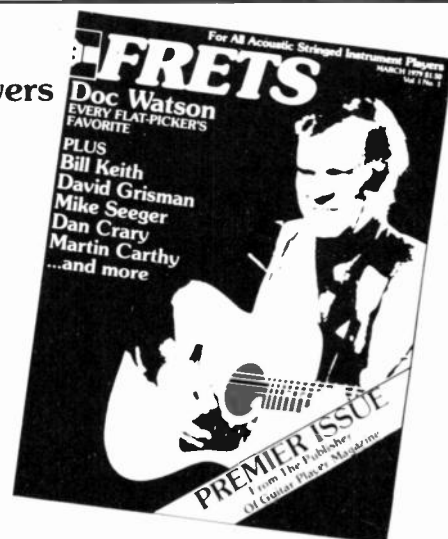
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Three Song Shoppers Explain ... Why You Need a Publisher

The Setting

Askapro PM, the monthly evening version of Askapro, the weekly rap session with top music publishers, producers and artists, sponsored by the American Guild of Authors/Composers (40 W. 57th St., New York, N.Y. 10019, 212-757-8833). The following session, moderated by AGAC's Lou Stallman, was held at New York's Barbizon-Plaza Hotel.

The Panelists

John Wonderling, general professional manager, Arista Careers Music. In his 12 years in the business, John has also produced and written.

Wally Gold, vice president and general manager, the Don Kirshner Entertainment Co. Also a former producer (for Columbia Records) and writer.

Roxanna Gordy, professional representative, Jobete Music Co. Daughter of Motown Records founder/president Barry Gordy. "My family has had Motown ever since I've been in the world, so I grew up in the studio." A former scout for Jobete's production company.

The Transcript

Writer: I don't understand why I should go to a publisher. Why can't I just go directly to the artists or to the producers?

John Wonderling: Do you think that you could find Barry Manilow on the street? You'll find out it's very difficult. We have the connections. Also, these people get stacks of tapes in the mail. Even from us they get them in the mail sometimes, but if they see Kirshner or Jobete or Arista Music on the outside of the envelope they'll have a tendency to open those things first.

Roxanna Gordy: Matter of fact, a lot of companies are not open to unsolicited material. They are not listening to individual writers, unless they have connections. They don't have time. They have a million songs sent to them every day.

Wally Gold: There is another very important reason to place your song with a functioning publisher. The life of

a copyright goes beyond the first record. If you sign a contract with an artist's company just because you're getting one particular record, three or four things can happen. No. 1, they'll go into the studio and record the song and it might not come out good, and you've now got your song in a publishing company that's nothing but a holding company for the artist. That's the end of your copyright. No. 2, he can record it and it can come out just okay and be buried in an album or on a B side of a record. Again, the end of your copyright. He's not going to work on it. No. 3 is a good thing. If you place your song with Kirshner, for example, if I don't get the best record on a song the first time, I'll keep showing it until I do get the right record. That's why you should go to a publisher. And it's a whole world out there; it's not just here. We have affiliates all over the world, and your song is shown everywhere.

Writer: Do you give an advance to writers?

Wally: I'll be honest — I've been with Kirshner for eight years, and I may have taken for publication four outside songs in that time. When I got there, we had Neil Sedaka, Howie Greenfield and a staff of three or four other teams that we really believed in, and they can write a very broad spectrum of music, from country to R&B. We have a Billy Davis-Marilyn McCoo single coming out; Lenny Williams just recorded a couple of songs, all from one set of writers who specialize in that area. So to take an outside song, give the writer an advance and make a demo that would be worth listening to would end up with the writer into you for \$300-\$400 before you even begin. It doesn't make sense for us now with a staff who we're paying nice weekly salaries to. We expect our staff to provide us with enough material to cover all musical areas. They write songs for specific projects — some are writing for their own albums — and out of every album I get, at least nine songs I can work on that are not being re-

leased a singles. That's the way our company functions. I have accepted outside songs because they're really good.

John: Arista Music has only been in existence for two years, much less than either Jobete or Kirshner. We do have some writers on staff. We've also relied on administrating catalogues — things that have generally proven themselves a bit either domestically or foreign — but there are times when we have gotten into independent writers coming in and playing tunes. But spending a great

Wally Gold



Photos by David Stoliak

"I don't think it's a business of individual songs anymore. . . . You should try to interest some publisher in signing you as a staff writer."

deal of money in the studio, even to demo wonderful tunes and give advances, is tough.

But let's say we get you a Diana Ross single. Then you know that you can come to us and get an advance because we know that that record is guaranteed — as opposed to Joe Schwartz doing it at a club in Brooklyn.

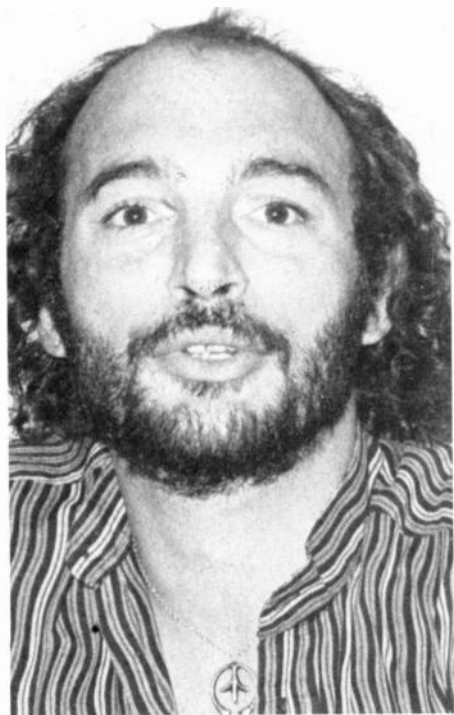
Roxanna: At times we give advances, if the song sounds stupendous, like an instant hit. But we have to think that the song is good enough to get covers and become a standard, as we have 35 staff writers who are paid to work on projects. Yet I know there are a lot of super songs out here — that's why I listen to independent writers. I don't have

any staff writers in New York yet and I am trying to get at least one or two.

Writer: Does a songwriter have a better shot with a publishing company that doesn't have a staff?

Wally: Well, here's the irony of the situation. If you're a terrific writer and you come to me and play me a great song, I'll say to you, "Do you have any more?" If there's a certain consistency there — I mean not every song is going to get a "10," as the first song that attracted my attention did — but maybe if I listened to 20 or 25 songs, maybe two of them would be great, the rest would be "9's," you know, and I'll say to you, "Let's sit down and talk about a staff position. Are you an artist also? Can you produce? Do you have access to cer-

John Wonderling



"I'm affected by the music first. If I'm really into it, I'll go back over the tune and concentrate on the music."

tain artists?" There's chemistry about it. I'll want to sign you as a staff writer. I think that should be the ultimate goal of everybody here. I don't think it's a business of individual songs anymore. I hate to say that, because I know that most of you are dealing with that problem, but I think you should all aim to develop a style, listen a lot, try to write great songs, and try to interest some publisher in signing you as a staff writer.

Writer: How elaborate a demo do you require?

Roxanna: Our company doesn't want you to invest money in your song until we feel that the song merits it. It's hard

Roxanna Gordy



"My definition of a great song is a question: can you drop a quarter in a jukebox and play this for somebody?"

for us to give you an advance if we want to go back in the studio and redo your expensive demo because the arrangement is not what we want. All you really need to get the point across is a piano/vocal. Anything more elaborate is not necessary. Also, producers can be scared off from an overproduced demo. They say, "I can't do better than this arrangement, yet I still want to do this song. What if my vocalist is not as good as the demo artist, or what if my arrangement does not come up to par, then I have opened myself to a disadvantage." Producers are creative people. When they put their creativity into something, they don't want to have to compete. A lot of times I have played a really good demo for a producer and he said, "Hey, that is fantastic, but I don't want to have to outdo it."

Writer: Do you want a lead sheet or a lyric sheet with the demo?

Roxanna: I definitely don't listen to a song without a lyric sheet, because I want to see what's happening.

John: I can do it without a look at the lyric sheet, but I'd rather not, because most of the time I can't hear what the vocalist is doing. Also, it's easier to see structurally what's going on when you read it as well. But, personally, I have to be affected by the music first. If I'm really into the music, I'll go back over the tune again and concentrate on the lyric. I find it hard to listen to both at the same time.

Wally: I am affected by melody first. The lyric doesn't pass me by completely, but the melody hits me first and then if I love it I'll listen to it again and I'll get into the lyric. When I'm analyzing the song, I give them both an equal shot.

Writer: How do you define "a great song?"

Wally: *Send In The Clowns* is a great song. It has great changes in it, the melody is superb, the lyric is terrific, and it makes me feel good when I hear it.

John: There's definitely a basic gut feeling that you get. A magical, gut feeling, a feeling of really being moved — and being able to get other records on it.

Roxanna: Well, my definition is a question: can you drop a quarter in the jukebox and play this for someone? And what is it saying? What would it mean to anybody? And why would someone go out and buy it?

John: On a tune like *You Light Up My Life* — the singer could be singing about a special person, about a glass of milk, about God. It's relating to a large appeal.

Writer: How can writers prevent outright imitation and get their own novel sound so that they have some sincerity and genuineness in what they do?

Wally: Well, Brahms listened to Beethoven a lot, and without Beethoven, Brahms probably wouldn't have been the great writer he was. Not that he copied him, but he learned from him. It's just like going to school. You're not going to copy your master's books, but if you have talent and you do a lot of listening to him, you'll assimilate. Then at least you won't come to me with songs that are so far removed from what is selling that I'll say, "Do you listen to the radio?" and you'll say, "Well, I don't want to listen, because I don't want to copy things." You don't listen to the radio to copy, you listen because it's your tool. You as a writer have to have the tools of the trade. You have to study the charts and know who's having the hits.

Anatomy of a Hit: 'You

² *you don't bring me flowers*

Winds
NEIL DIAMOND, MARILYN BERGMAN and ALAN BERGMAN
Music
NEIL DIAMOND

Slowly and freely



Chord diagrams: C, G/C, F/C, G¹¹, C, G/C, F/C, C, F, C/E, Dm⁷, Fmaj⁷, G.

Lyrics: You don't bring me flow-ers; you don't sing me love songs. You hard-ly talk to me an - y - more when you come through the door at the end of the day. I re-mem-ber when

Although at least 90 percent of commercial hits are built on rhythm and shot through with instrumental or vocal figures, there are always the mavericks — the quiet tunes that seem to defy every rule and race to the top of the charts.

This phenomenon is again demonstrated by *You Don't Bring Me Flowers*, written by Neil Diamond and Alan and Marilyn Bergman. It can partly be explained by the unusual musical mating of Barbra Streisand and Neil Diamond, but the basic answer, as always, lies in the material itself.

An important clue is the inherent sensitivity of the idea. In an era where sexual freedom and casual relationships are prevalent, the title, **You Don't Bring Me Flowers**, has an almost quaint, elegantly old-fashioned sound. The fact that the public has responded so eagerly to a sentiment like this suggests that underneath all our liberated thinking is a longing for romance. The next line, **You don't sing me love songs**, maintains the romantic flavor.

The melody is sweetly melancholy. It has a logical, sequential feeling, establishing a theme in the first bar and answering it a few steps down in the second bar. Although the notes change, the identical rhythm is repeated, making the tune easy to remember. This pattern is emotionally effective too, because it has a gently reflective quality, as though following the pace of someone's inner thoughts. The feeling of reflectiveness is highlighted by many repeating notes and the pedal tone the opening chords are built on: C G/C F/C C.

When the character says, **You hard-ly talk to me anymore**, there's a slight triplet acceleration on the key phrase, **to me anymore**. Subtle, unself-conscious craft is demonstrated by the alliteration in the lines, **talk to me** and **When you come through the door at the end of the day**. Any more and door are unobtrusively flowing inner rhymes, and **come through the door** is

Don't Bring Me Flowers'

a visual image that evokes a sense of place. In those few, carefully chosen words, the listener knows that this couple has lived together and enjoyed a period of past intimacy which is now in jeopardy.

There's a long pause after the phrase, **I remember when**, which is dramatically appropriate. You can literally feel the memories flooding back. At this point, on **you couldn't wait**, there's a momentary melodic soaring, because the character is mentally reexperiencing the time when lovemaking was pleasure unclouded by problems. The next line, **Used to hate to leave me**, underscores the depth of the attachment, as do the contrasting words **love** and **hate** in quick succession.

The universality of these words will register with most lovers: **Now after lovin' me late at night / When it's good for you / And you're feelin' all right / Well, you just roll over / And turn out the light**. Sexual selfishness and gratification of one's own needs without thought for the other person has rarely been conveyed so beautifully in a song. As the character sings, you can identify with the sense of alienation and frustration. The words are conversational too: **Well, you just roll over** crosses beyond lyrics into rhymed dialogue.

As the tune continues, there's a natural tendency for the character to review specific events that made the past meaningful. **It used to be so natural to talk about forever** is a penetrating, insightful thought, because it defines how most lovers begin relationships, envisioning their happiness as permanent until disillusionment slowly sets in. Neil and the Bergmans go on, **But used-to-be's don't count anymore / They just lay on the floor till we sweep them away**. These metaphors are striking; they have the high gloss of craftsmanship and the honesty of genu-

ine soul. There's a built-in tragedy about the phrase, **just lay on the floor** because we see graphically that neither party is willing or able to do anything to preserve or salvage their relationship.

The variety of emotions shared is pointed out with **I learned how to laugh / And I learned how to cry / Well, I learned how to love / Even learned how to lie**. We observe, close up, the good times, the tears, the physical highs, the deceptions. On a craft level, two things are notable: The word **learned** is repeated four times. This imprints it in a listener's mind and beyond that, it becomes the connecting link to all the thoughts expressed, lending added emphasis to each feeling. The expert craft of the writers can be seen in a seemingly insignificant detail: **Well, you just roll over and Well, I learned how to love** in different sections of the song. This neat, symmetrical repetition of the word **Well** shows what professional pains were taken to give the material shape, neatness and structure.

Skillful use of prosody is utilized on **learned** as the notes rise dramatically each time this word is repeated.

The punch line is bittersweet and memorable. **You think I could learn how to tell you goodbye** is a self-reproach, filled with irony. It's much more touching than if the writers simply said, **But I've got to learn how to tell you goodbye**. It also implies that even now, faced with a deteriorating love affair, the character singing can't take those final steps to end it.

So we see, even in a maverick like this song, many of the rules of hit writing are in evidence: careful rhyming, visual imagery, prosody, sequential musical phrases, repetition and a title which is frequently used. The tune is haunting yet simple. Most of all, the words show insecurities, hopes and disappointments that every lover has faced at one time or another, and no one can fail to identify with them. Proof of the material's overall relevance is the fact

that Barbra Streisand and Neil Diamond both recorded separate versions which were deeply moving, then combined for a duet which is just as affecting as the individual renditions. *You Don't Bring Me Flowers* doesn't speak only for men or women — ultimately it speaks for all people. That is the true secret of its power.

Editor's note: Al Kasha and Joel Hirschhorn have written the Oscar-award winning We May Never Love Like This Again and The Morning After, the score to Walt Disney's "Pete's Dragon," and a new score for the musical, "Seven Brides for Seven Brothers."

YOU DON'T BRING ME FLOWERS*

Words and music by Neil Diamond and Alan & Marilyn Bergman

You don't bring me flowers
You don't sing me love songs
You hardly talk to me anymore
When you come through the door at the end of the day

I remember when
You couldn't wait to love me
Used to hate to leave me
Now after lovin' me late at night
When it's good for you
And you're feelin' all right
Well, you just roll over and turn out the light
And you don't bring me flowers anymore

It used to be so natural
To talk about forever
But used-to-be's don't count anymore
They just lay on the floor till we sweep them away

And baby, I remember all the things you taught me

I learned how to laugh
And I learned how to cry
Well, I learned how to love
Even learned how to lie
You'd think I could learn how to tell you goodbye

'Cause you don't bring me flowers anymore
Well, you'd think I could learn how to tell you goodbye
'Cause you don't bring me flowers anymore

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On Being a Woman Songwriter ... in a Mostly

by Jill Williams

Are women songwriters discriminated against? Is that leering, lecherous publisher/record producer/artist/writer just a *myth*? According to some of today's top lady lyricists and music writers, talent is what counts, not whether or not you're a "he" or "she." Others, of course, disagree. . . .

In querying the likes of Tony Tennille, Carole Bayer Sager, Melissa Manchester, Helel Reddy, etc., only one female songwriter refused to tackle the topic — on the grounds that it was "sexist." No doubt she's right. But for all songwriters out there — women *and* men — who want to know how others have felt about being a female in a predominantly male profession, read on.



"I find no disadvantages whatsoever"

Toni Tennille

"I have found no disadvantage whatsoever being a woman songwriter. I think maybe people are surprised sometimes by the fact that I write music — they tend to think of women mostly as word writers — but they're *pleasantly* surprised by it. They never say 'Well, don't write with her. She's a woman. She's not gonna write good music.' That never happens! When a woman can come across and write the music and understand it technically as well as a man, it may strike some people as unusual. But I don't find a disadvantage to it. Maybe I've just been lucky. . . ."

"Maybe they'll take you less seriously"

Janis Ian

"I don't think the biggest difficulty for songwriters today is being male or female. It's just that the state of publishing in the United States is so abysmal! And to publishers, maybe they'll take you a little less seriously if you're a woman, the same way they'd take a very short man less seriously. It's an ingrained response. Like in any other business, they just assume you'll go off and get married and pregnant and forget the whole thing.

"But that attitude has changed a great deal — especially since I started writing back in the early 60s. I feel Carole King did an awful lot to change it. Before she split up with Gerry Goffin, everybody used to say it was because of him that they were having so many hits. But "Tapestry" really proved that women songwriters could make it too. Up until that time, there weren't any tremendously successful female songwriters around."



Male Profession



**"I got into doors
because
I was a woman"**

Ellie Greenwich

"Back in the middle sixties when Gerry (Goffin) and Carole (King) and Jeff (Barry) and I were all signed to Donny Kirschner, I never really thought about the advantages or disadvantages of being a female songwriter. If anything, maybe I got into a couple of doors because I was a woman — and the publisher was curious to see 'What does this lady have?' Or maybe I looked particularly cute that day and they'd say 'Come on and let's see what you've got!' Honestly, as a songwriter, I think the doors are equally open for both male and female. As a producer? Well now that's a different story. . . .

"When I was producing all of Neil Diamond's early hits with Jeff, I had a male counterpart. So that made things easier. But now when I'm producing by myself and they see a 'woman' in the control booth, there's still that slight element of male chauvinism like 'What's this chick doing telling me my bass is out of tune?' If I tell them something's not right, I'm being a bitch. Whereas with a man they wouldn't feel that way."

Sylvia Moy

"There's no doubt about it, men *do* dominate the record industry. And they have a tendency not to want women to perform in areas such as producing or songwriting that men have controlled in the past. I know back in the 'Motown days,' I produced people like Stevie (Wonder), Martha and the Vandellas, Marvin Gaye, Kim Weston; and I received no coproducer credits! Royalties, yes. But at the time it was unheard of to have a woman producing records. So that's been a definite disadvantage.

"But as a writer (*Uptight*, *My Cherie Amour*, *I Was Made To Love Her*), I think my being a woman has helped me. A woman tends to write a lyric that's more picturesque, more detailed. Instead of simply saying 'I feel bad,' she might get really specific about just 'how' she feels. And this is a good trait to have when you're writing for records because with records you have no visual aid. You're relying on a person's imagination and the more details you give 'em, the better it is."

**"A woman tends
to write a lyric that's
more picturesque"**



Melissa Manchester

"There are certain songs I write where I insist on working with my female collaborators — just in terms of point of view. Songs like *This Lady's Not Home*, *Goodness Of A Lady* (written with Carole Bayer Sager) and *Bright Eyes* (written with Adrienne Anderson) really get into gut level 'female' feelings. And, based on the relationships I've already established with certain women writers, I find that it's

Pro Panel

much, much easier to communicate with them on that level than it is with a male songwriter.

"To me, there are still a lot of feminine points of view that haven't been expressed musically yet. And now that the public is enlightened and they accept 'consciousness' not as a catchall phrase but as a real thing, they're more open to women's songs. If you ask me, being a female songwriter in today's pop market is a big plus. In fact, it's outta sight!"

**"Being a female
in today's pop market
is a big plus"**



or a female writer. Then, after one of Barry's albums came out with a tune of mine on it called *As Sure As I'm Standin' Here*, he said 'When I heard that lyric, I just knew you had to be a guy!' I guess he felt the lyric was coming from such a masculine point of view that only another man could have written it. What he didn't understand was that I wrote it with someone who I feel very close to, and that my job as Barry's writing partner is to try and get inside his head and verbalize what he's feeling. So you see why I don't exactly buy the male versus female lyric theory!

**"Women lyricists
are more comfortable
dealing with
their feelings"**



Carole Bayer Sager

"I think women lyricists are more comfortable dealing with their feelings. In fact women *in general* are more open about expressing their true emotions. When two women get together, the conversation often becomes very real. They start talking about very 'heavy' stuff. So there's a feeling of shared connection. Whereas with men, I mean it takes two extremely enlightened individuals to sit down and really share their feelings instead of using that same time period to discuss football or some business deal they've just made or the girl they screwed last night. . . . That locker room mentality is still with us, I'm afraid. But it's changing. Slowly.

"Of course I don't mean to imply that all male songwriters are insensitive! Look at people like James Taylor, Paul Simon, Billy Joel, Stevie Wonder. . . . They certainly deal honestly with their feelings. But for the most part, women writers have an easier time of it."

**"I don't buy
the male versus female
lyric theory"**

Adrienne Anderson

"I don't really go along with the idea that there's any difference between a 'male' lyric and a 'female' lyric. Let me give you an example of what I mean: A few years ago I met a writer who'd only known me by my first name — he'd seen it on a lot of Barry's (Manilow) records — and he told me that he'd always been curious to know whether I was a male



**"In my collaboration
(with Alan)
there's a fusion
of attitudes"**

Marilyn Bergman

"The interesting thing that happens with Alan (Bergman) and me is that very often we'll complete a song, and then we'll start talking about 'who' we hear singing it, what artist, and I'll mention a woman and he'll mention a man! Or the other way around. Then one or the other of us will look surprised because we've been writing the lyric from different points of view: him from a man's point of view, me from a woman's."

"But in our collaboration there's been a kind of fusion of male and female attitudes. Maybe that's why so many of our songs work for either male or female recording artists. . . ."



**"I Am Woman
was written with
a male collaborator"**

Helen Reddy

"As a female recording artist, as well as a writer, I tend to be slightly chauvinistic in that if I had to choose between

two songs and one is written by a well-known male writer and the other's written by an unknown female writer, then, of course, I'm going to give the unknown female a break.

"But writing with somebody really depends on how you feel about them as individuals. Not whether they're a man or a woman. After all, *I Am Woman* was written with a male collaborator (Ray Burton) and that's very much a woman's song. Of course I wrote the lyrics first and, at the time, I was having a lot of trouble with the music. I wanted to write a kind of 'march' but everything seemed to come out sounding like John Phillip Sousa! So I gave it to somebody who felt completely differently about the song than I did, someone I knew would bring a fresh approach. The fact that he was a man was irrelevant. . . ."

Linda Creed



**"It's really
a matter of getting
the job done"**

"I've always thought of myself as a songwriter/producer and I didn't put a sex to it. Maybe it was a little more difficult in the beginning because people wanted to 'score' with me rather than work with me. But once I got past that, the bottom line was: 'You either came up with the material or you didn't.'"

"Sometimes I feel women are more compassionate lyrically than possibly a man is. In *You Make Me Feel Brand New*, for example, I've been told that my lyrics are sensitive, that you really feel the woman's touch. But then, again, I wrote the lyric to *The Greatest Love Of All* and I don't think that's a particularly 'feminine' lyric.

"It's really a matter of getting the job done and doing it right. I mean even though I've had a husband, and a child, and I'm pregnant now, people have demanded just as much from me as any male songwriter. And I've demanded just as much from myself too!"

Editor's note: Jill Williams, a former music publisher (Beechwood/Capitol), Broadway playwright ("Rainbow Jones"), and recording artist (RCA), now works as a freelance writer specializing in celebrity interviews.

How We Started a Songwrite

The Philadelphia Story

by Ray Monahan & Debbie Ansel

A mutual friend suggested we meet, we being the only people she knew who wrote songs. So one night we did. We played songs at each other for a few hours and discussed our common problem — a tremendous gap between where we were and where we would like to be in the music industry. We arrived at two conclusions: 1) that there must be some specific action steps possible to close that gap, and 2) that we were not alone. Not knowing exactly what steps to take, or being able to afford them alone, we settled on the idea of forming a nonprofit educational organization for area songwriters. We thought it would be easier, faster and cheaper to define the problem and discover the solutions in a group setting. Our one-year history supports our initial assumptions and we hope that sharing details of our experience in Philadelphia will prove helpful to writers everywhere outside of New York, Nashville and Los Angeles.

If there is one most important ingredient to a songwriters organization, it is the individual songwriter. We outlined some broad goals for SWAP (Songwrit-

Ray, during a SWAP song-swap.



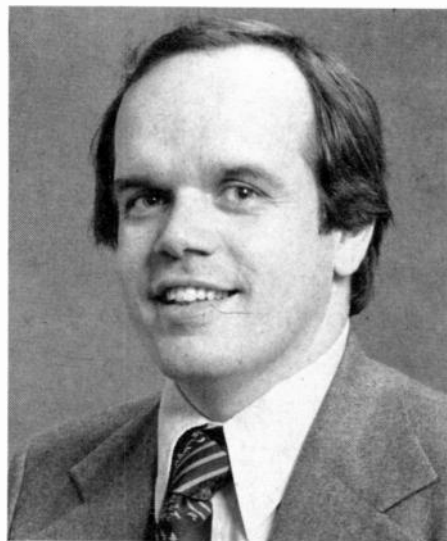
Debbie Ansel

ers Assn. of Philadelphia), set a meeting date, sent letters and made phone calls to everyone and anyone we heard about through the grapevine who might be experiencing the magic of a song manifesting through their own creativity and talent. Songwriters are a special breed. And the intimate personal experience of writing songs is difficult to explain to others. The idea of pooled resources, strength in unity, etc. appealed to most writers we contacted. Until then, they felt they might as well have been living on a psychic island.

Much inspiration came from reading *Songwriter*, yet there is quite a difference between seeing things in print and living them in a group. A direct suggestion from *Songwriter* was for the novice writer to contact the Volunteer Lawyers for the Arts (VLA) before signing contracts. Although Philadelphia has no branch of VLA, the Pennsylvania Bar Assn. referred me to Al Murphy, a lawyer who also has an M.A. in theory and composition, and who had toured with Maynard Ferguson and arranged several hits in the 60s. His empathy and assistance to the group and individual

SWAP members has been invaluable from the start.

We were delighted when 12 writers showed up for our first meeting. We discussed our common needs, and the path of SWAP became clearer and clearer as we learned to trust each other and finally made commitments to work together towards common goals. After four hours of talking, we finally got around to playing our songs. Any doubts we'd had about the viability of such a group dis-



Ray Monahan

appeared with the beauty and variety of talent at that first session. There is no substitute for the inspiration which comes from listening to other artists perform their works. There is also nothing quite so meaningful as feedback on your own material from people who really understand where you are coming from.

We decided that songwriters have two major areas for growth — artistic and business. Specific needs include: collaborators; constructive feedback; quality demo tapes; legal advice; access to publishers and producers; and discounts on the tools of the trade, such as studio time, tapes, and industry periodicals. Singer/songwriters have additional needs in terms of management and outlets for their talents. SWAP defines its organizational purpose as that of help-

continued on page 22



rs Assn. (And How You Can)

Action in Arizona

by Jon Iger &
Bernie Backman

Looking back now, it's hard to say how the idea started. There were the years of pickin' and grinnin' and losin' and winnin' that each of us went through. All the backgrounds and experiences shaped our idea for an Arizona Songwriters Assn. We were positive that we needed an organization and that the time was now.

The problem was this: we knew that songwriters trying to become successful in parts of the country other than the major music markets find it very difficult to obtain the knowledge of their craft, the business know-how and the contacts they need to become successful. With this in mind, probably the focal point for the beginning of the association came in early 1977 when we met the editors of *Songwriter* at a seminar. They expressed their willingness to help the cause and, with that, the spark of an idea had kindled into a flame destined to bring light to many songwriters in the Southwest who had long been searching for a way. A way to learn about the music business without pulling up stakes and moving to Los Angeles or Nashville.

We met with fellow songwriter M.D. "Doc" Woolbright and began planning the association. We felt we could put on programs at least as good as the other ones we had attended. We knew we would need the combined efforts of many people to establish an effective organization.

The initial step was to form a non-profit corporation as the basic entity. We drew up our own articles of incorporation and funded the association with a couple of hundred dollars of our own money to cover incorporation, opening of a checking account, and incidentals.

At first we relied strictly on word-of-mouth promotion, gathering some of our closest songwriter friends and associates to form a nucleus to build from. This was late in the summer of 1977.

We set up an office in with Bernie Backman's new production company, Artzona, in a major Phoenix office complex. We held our first few meetings there but soon outgrew the office and moved downstairs into a community meeting room.

We defined the basic goal of the association as follows: to help songwriters help themselves by providing educational and promotional activities. We decided on a full-blown all-day seminar as the kickoff event, to accomplish several things: 1) establish ASA as a legitimate educational organization, 2) create media awareness of ASA, 3) create writer awareness of ASA, which would hopefully boost membership, 4) showcase some good local songwriters, and 5) establish some

closer contacts with major music markets through the panelists at the seminar.

The folks at *Songwriter* were instrumental in lining up some top-notch people willing to help the cause. For example we featured Larry Weiss, writer of *Like a Rhinestone Cowboy*, and Errol Sober, formerly staff writer with Chapell Music and West Coast professional manager of April/Blackwood Music.

Songwriter also put an announcement of our seminar in their news column, which helped tremendously. We received calls from as far away as Miami to inquire about the seminar and ASA.

A light rain drizzled down the day of the event but it didn't dampen the spirits of the 150 songwriters who'd come

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ASA issues a periodic newsletter and distributes flyers around town.

Philadelphia

SWAP
Songwriters Association
of Philadelphia

SWAP NOTES, Volume 1, No. 7, October, 1978
A publication of the Songwriters Association
of Philadelphia, a non-profit educational
organization dedicated to the development
of the artistic and business skill of local
songwriters, composers, and lyricists.

SWAP's newsletter
comes out monthly.

Sweet Jesse, a group of SWAP
members, performs at an
outdoor concert in
Philadelphia.



ing any songwriter do whatever necessary to get from where he/she is to where he/she is going.

At first, we covered all topics at every meeting, in addition to playing music for each other and listening to industry expert guests. As our numbers grew — thanks to our newspaper ads in the personal columns and our radio and TV spots (nonprofit organizations can get free time) — we specialized. An elected executive committee now does long-term planning and several subcommittees handle tasks such as coordinating meetings, making mailings and arranging showcases.

We have monthly Song SWAPs, where the deal is, "I'll listen to your song all the way through and give you some feedback if you'll do the same for me." At present, it takes about three hours to get around the circle of 30 people per meeting. Some play live, others bring in cassette tapes, and lyricists do readings of their work. There are informally arranged Mini-Song SWAPs between people attracted to each other's material at the larger meetings. Several productive collaborations have resulted from these sessions including a winning song by Craig Godown and Paul Tuckhorn, *Did You Have To Take My Car*, in the Hometown Album Contest (see below).

SWAP Seminars also occur on a monthly basis. Those same publishers and producers who never had time to

respond personally when we were lone voices crying out in the wilderness — unanswered phone calls, form letter rejections — now come to us! There is power in numbers, to be sure. Recently Earl Shelton, the executive vice-president of Mighty Three Music, gave a talk and listened to some tunes. Earl called the next day and asked for member Tom Stokes' phone number. Tom now has three songs under consideration. Other seminar guests include independent producers, lawyers, representatives of the performing rights organizations and successful professional songwriters. Do the seminars work? A previously unpublished writer, Philadelphia school teacher and SWAP charter member E.D. Ward, learned his lessons well. He spent one week in Nashville during summer vacation and came back with contracts on three songs.

We inspired a local AM radio station to sponsor a songwriting contest. In conjunction with Peaches Records, WZZD (Wizzard 100) recently completed selecting the 12 best potential hit singles out of hundreds of entries. A hometown album will result, hopefully opening a few doors for the winners. We have also opened doors for area writers by convincing local nightclubs to run SWAP Showcases. We tell them not to worry about the quality of the performers, that we will screen them beforehand. Now there are outlets for original music where before there were none.

We have arranged discounts at four, eight and 16-track studios. We help each other make demos; "I'll play bass on yours if you'll sing lead on mine." We print a monthly newsletter of current events, contacts, and accomplishments. We are gathering information at a central location, establishing a library and lead-sheet service that would otherwise prove prohibitive to most songwriters. We are considering the possibility of a nonprofit publishing company which would give new songwriters a better percentage and channel all profits into local writer development.

We have found our greatest strength in the SWAP spirit of peer group support, camaraderie and constructive feedback. A totally accepting approach during Song SWAPs applauds participants' creative efforts and offers suggestions from a position of mutual respect. We listen and speak with the understanding that we are all working from a common ground of sensitivity. This underlying feeling of community pervades critiques of what sounds good or works well or catches the ear or those other areas that might get even better with change. We find people more open to rewriting in this context. As everyone gradually learns, the secret of success in this business is a combination of talent, persistence and the ability to rewrite.

If you would like to be a member of a songwriter group and there is none in your area, you can start one yourself. Here are the steps:

- Put some ideas down on paper, schedule a meeting and get the word out to as many people as possible
- Talk to a sympathetic lawyer about nonprofit status, and invite the lawyer to talk about this at your first meeting
- At the meeting, be democratic . . . accept everyone's opinion as to what the ideal songwriter's club should be and do
- Work out a plan to be and do all those things . . . assign responsibilities and get to work, determine reasonable dues
- Create a letterhead, get some brochures printed, tell the public who you are and what you are about. Look professional
- Start knocking on doors again, and see how much easier it is to get your foot in the door as a group than alone
- Be flexible, plan your work and work the plan but be willing to modify both if experience dictates.

Editor's note: Ray Monahan is cofounder/ president of the 200-member Songwriters Assn. of Philadelphia, and Debbie Ansel is cofounder/vice president. Ray, a management counselor and motivational speaker, has been a performing musician/songwriter for 11 years. Debbie performs at local clubs and is a frequent guest on area radio programs.

Arizona

from all over the state to attend the seminar at Arizona State University and find out what ASA was all about. It was a great day and a great success. Financially, we broke even — not bad, considering it was our first effort. Hopefully future seminars will be a source of income as well as education.

As an association we have been involved in many activities. We hold a weekly Sunday night songwriter showcase at the Tuba City Truck Stop in Scottsdale (featured in the last issue of *Songwriter*). The showcase gives us a chance to see new members or prospective members perform and provides a regular place to meet other writers.

Recently, we assisted with the annual Arcosanti Arts Festival at Cordes Junction in a behind-the-scenes capacity. This included helping with promotion, audio and video work, as well as shuttling performers such as Richie Havens, Kenny Rankin and Todd Rundgren back and forth between the show site and the airport and hotels.

ASA also provided entertainment for the two-day benefit annual Balloon Race in Glendale, which included a 7:30 a.m. show to occupy the crowd of 15,000 that had come to see the 50 beautiful balloons lift off. Such dedication!

And . . . we are sponsoring a benefit concert for one of our members who lost his van and all his music equipment in a fire.

As often as possible at the events we are involved in, we set up a booth to dispense information on ASA, and to sell T-shirts and records of any of our members performing on the shows.

Of course we try to get all the publicity we can for any of our events and we're receiving increasingly good cooperation from the media. Several radio stations have told us they're happy ASA was formed. It seems they get lots of calls from songwriters asking what to do with their songs. Now the DJs can tell them about us. It makes it simple for them!

If fact, ASA has been featured on numerous radio talk shows in the Phoenix area; interviews have ranged up to two hours. On most of these shows, we've had a chance to air tapes or records by ASA members in addition to answering questions on songwriting and ASA. We can't stress enough how important it is to establish a rapport with the radio stations, as they can provide much-needed promotional support for a songwriting association and its members. We frequently encourage local stations to promote local talent, including their concerts and records, and to sponsor "home-grown" albums featuring local writers.

Promotionally speaking, ASA also

puts out a high-quality quarterly newsletter to keep members and other important people aware of what's happening in Arizona, upcoming events, and a special column featuring ASA members doing noteworthy things with their music. This is part of the exposure ASA helps provide, which is so necessary in furthering a writer's career.

Our monthly meetings help the members make some of the contacts they need to establish to more effectively create and market their material. We feature local professionals in the radio, studio, publishing and writing fields as well as guests from Los Angeles and



Jon Iger and
"Doc" Woolbright strike a pose.

Nashville. Phoenix and Los Angeles producer John Florez has been a guest; also, Nashville songwriter Scotty Reed, and songwriter and lead guitarist for England Dan and John Ford Coley, Ovid Stevens. We recently had an excellent meeting with Flip Black, director of creative services for the American Song Festival. ASF is also assisting us in lining up some major publishers as guest speakers at future meetings.

From the beginning, we had been in touch with the Nashville Songwriters Assn. We contacted Maggie Cavender, executive director, and told her we were starting the ASA. She answered some questions, wished us luck, and sent some information on their association. She also expressed an interest in keeping in touch, which we have done.

Three of our members visited Nashville recently to attend their Songwriters Hall of Fame awards banquet and annual meeting. At the annual meeting we got up and said a few words about the Arizona Songwriters Assn. and handed out some newsletters. The response was very favorable, to say the least. They were impressed with what we had been able to accomplish in only a year, especially without having funding or a paid staff. We met a lot of very warm, friendly people there. We developed some excellent contacts — and good friends to boot!

On another front, we recently held an executive committee meeting with more than a dozen attorneys who represent

the Fine Arts Subcommittee of the Arizona Bar Assn. Contacts made during this productive session are proving very helpful for our future planning.

One of the areas of mutual concern is informing writers and musicians about copyright protection under the new copyright law. Also, the area of contract negotiation seems to be of interest for our members and this area is being researched by attorneys in this Fine Arts Committee. Booklets and informational packets are now being prepared by this volunteer group of attorneys and we'll be able to provide these aids to our members at no cost.

We've grown to 200 members, representing all age groups and styles of music. Their music backgrounds vary from beginners to people who have written and/or performed on hit records. We have members from all over Arizona plus a few from California, Colorado, Texas and Tennessee. And we've only just begun.

Our future plans include a series of promotional songwriter albums featuring songs of ASA members, and more concerts — including a traveling showcase — which would hopefully provide income both to the association and to the performers.

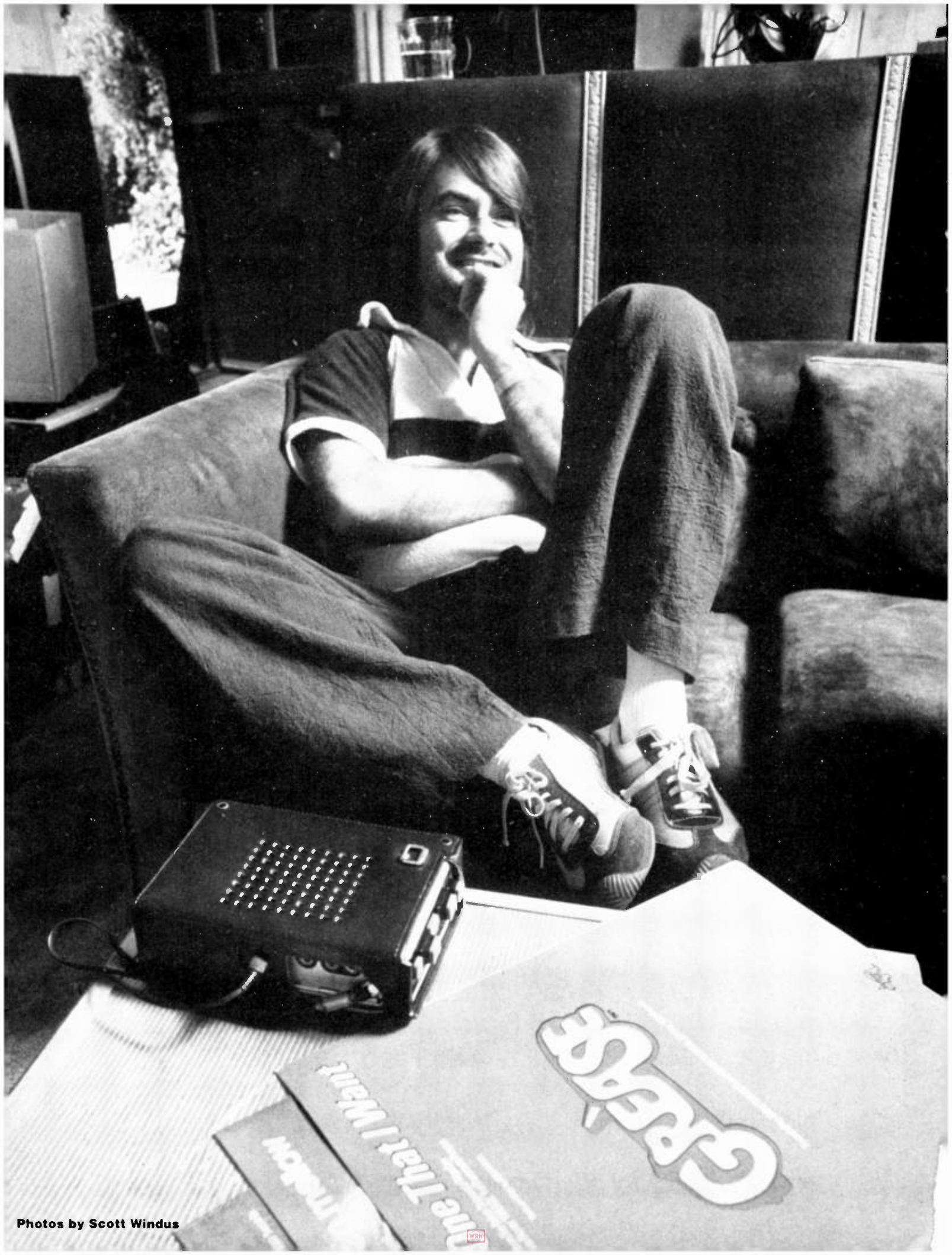
We're planning more workshops and seminars covering topics like copyrights, contracts, ASCAP and BMI, publishing, and producing, and one in the spring featuring songwriter extraordinaire Al Kasha! Also upcoming is an Arizona Songwriters night at John Braheny and Len Chandler's Alternative Chorus Songwriters Showcase in Hollywood.

The most beautiful part about this whole experience is the positive feelings generated and the positive energy produced by the interaction of all these talented people. In other words — good vibes!

Since we formed the association, several people we've come in contact with have said they wanted to start one in their areas. We must caution that there is a lot of difference between thinking about it and actually doing it! To do it right is an unbelievably demanding and time-consuming undertaking, especially if you are trying to work a full-time job — as well as pursue your own songwriting career and keep a happy home life — all at the same time.

But it's worth it!!

Editor's note: Jon Iger is president and Bernie Backman is secretary-treasurer of the Arizona Songwriters Assn. Jon, who manages a mall in Glendale, AZ, is producing his own album which he plans to put out on his own label. Bernie, a director and filmmaker, runs a production company and record label, Artzona, which specializes in new artists.



Photos by Scott Windus



John Farrar:

After 'Grease' He's Totally Hot... and Still Hopelessly Devoted to Olivia

Here we were, producer/songwriter John Farrar, Songwriter publisher/editor Len Latimer, staff photographer Scott Windus and me, nestled inside John's 8-track studio — an appendage of his home in woodsy Coldwater Canyon.

And still John Farrar couldn't believe it. Viewing the tape recorder, Scott's small mountain of equipment and our warm bodies, he gave us a "Why me?" shrug of his shoulders.

"I remember reading your interview with Peter McCann (June issue)," he explained. "And I said to myself, 'He sounds so intelligent. If I ever did an interview with 'em I'd sound like a real dill!'" Another "Why me?" shrug.

Why you, John Farrar?! Only because you wrote and produced two No. 1 hits in 1978 — You're the One That I Want

and Hopelessly Devoted to You — from the boffo movie musical, "Grease." Only because you've been producing — and sometimes writing (Have You Never Been Mellow?) — hit after hit for Olivia Newton-John for the last eight years.

But that's 32-year-old John Farrar for you: devotedly modest and soft-spoken. Even amidst the symbols of his success — his studio and hilltop home (which he, wife Pat and six-month-old son Sam have since vacated for even nicer digs in Benedict Canyon).

His is not the tale of ego and fanatical drives. Rather this is the story of an amiable, talented young Australian who was given an opportunity — and who made the most of it.

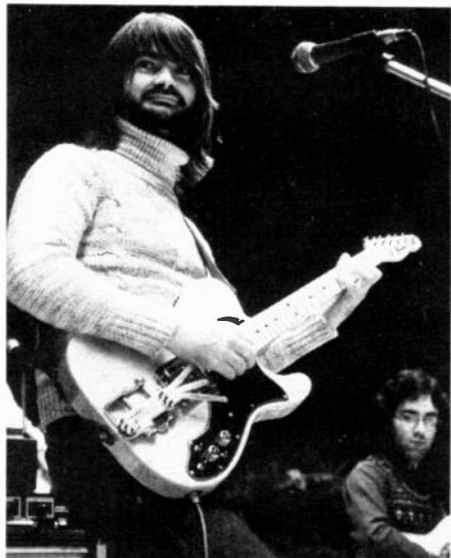
Melbourne-born and raised, John Farrar (he pronounces it FARE-ah)

began playing guitar at 12. By 16, he was playing in rock bands around the city. And, back then, he wasn't particularly ambitious to do anything else. "I used to have a great time playing clubs and parties," he recalled, laughing. "I guess I saw myself spending my life there in recording studios and just being a guitar player. One thing, it seemed impossible to get enough money to go overseas!"

John and his band, the Strangers, played their way onto "The Go Show," Melbourne's version of "American Bandstand." The Strangers, in fact, became the show's house band, supplying the backing for the eight artists or so who needed it each week.

"There weren't too many young guys who knew anything about rock, so I was

“ 'Totally Hot' is a title that Olivia gave me. She said, 'Hey, I just heard this phrase on the radio, and can you write a song with that title?' ”



Backing Olivia on stage during her 1976 Japan tour.

kind of lucky," John said. "As far as arranging, with the TV show you just had to do it. I mean, the first string thing I ever had to do was Promises, Promises — where every bar is in a different time signature! It was great to be there at that time. I learned by looking over people's shoulders."

Today, John said, he runs into people all over the world who used to do the "Go Show." The Bee Gees, for example. He lives with one who used to sing on it regularly: Pat, his wife of eight years. And he's hopelessly devoted to another ex-Go Show singer: Olivia Newton-John.

Oddly enough, John and Olivia began their partnership in England, not Australia. It's a long story, so let the man who always thought he'd stay "down under" explain:

"My wife-to-be won a talent competition that entitled her to go to England. Then Olivia won a contest, and she went to England. So they wound up forming a duo — Pat and Olivia, strangely enough! — and working the clubs over there.

"Then Pat's visa ran out and she returned to Australia. That's when I started taking her out and we got married.

"Meantime, Olivia had started going out with Bruce Welch, one of the guys in The Shadows — a very big English group at the time. He and another guy from the group, Hank Marvin, wanted to form a new Crosby, Stills and Nash type of group, so he called me from England and said, 'How would you like to be a member of Marvin, Welch . . . and Farrar?'"

"Of course, Olivia was knocked out by this, because she got to see Pat and me again. So while we were waiting for the group to get sorted out, Bruce and I started producing Olivia together."

Their first record, in 1970, was Bob Dylan's *If Not for You*, a song that "a guy from Festival Records in England

“*Hopelessly Devoted to You* was incredibly hard to write. The problem was that it had to be fairly contrived.”

picked. He'd heard it on a George Harrison album." *If Not for You* was a hit both in England and the United States.

Suddenly, producing Olivia was not just the "sideline" John had regarded it as. "Even though our group did wind up recording three albums," he said, "Marvin, Welch and Farrar gradually took second place. Not through choice, but because the group didn't happen."

The rest is well-documented in the Top Ten charts, on which both Olivia and John have fared consistently well over the years — and exceedingly well in recent months. We decided to open the interview by asking John about his axle work on "Grease."

Olivia had to do a ballad in the show, and the powers that be felt she needed to have one written for her. So she asked me if I could do it. I said yes. I

had a couple of free weeks at the time.

So I sat down and began thinking about a word that would really hit then, and "devoted" was the word I thought would be really neat.

Ah, so *Hopelessly Devoted to You* started with that one word.

Also, there was no question in my mind that the song had to be *End of the World* — Skeeter Davis. That song is my favorite all-time ballad. So I just tried to get the mood of that song.

Hopelessly Devoted to You was incredibly hard to write. I wrote pages and pages. The problem was that the song had to be fairly contrived.

After you finished the song, then what?

The first one I played it for was Oliv-

Marvin, Welch and Farrar, as they looked in 1971. They posed not in Egypt (tut-tut) but rather in front of a statue along the Thames.



ia, of course. She liked it. Then Bill Oakes, the musical supervisor, who played it for Allan Carr (coproducer), then the choreographer. . . .

A lot of people to please!

Yeah, that meeting was something. But, strangely enough, I wasn't that concerned that the song might be rejected. I didn't think the movie was going to be such a big deal!

Anyway, all these people liked it, so Bill said to me, "Look, we still need a duet. A few people have been asked to do one, but no one has really come through. Why don't you try?"

I raced home. I did a track the first day, didn't like it, and threw it out. I spent the whole next day coming up with another track. It felt great, so I played it for Bill.

Just the track? No words, no melody?

Nothing! He sorta went . . . (John squints his eyes and generally screws up his face, prompting a siege of laughter).

Seriously, *You're the One That I Want* is a hell of a track. It deserves to be mixed up the way you did.

It felt like a No. 1 when I did that track. It had three main stages in it, and each stage built up to the next. I got that main guitar phrase from messing around with Eddie Cochran.

Continue the saga of *You're the One That I Want*.

After Bill Oakes listened for a minute, he said the track sounded good. So I went out and wrote the words and melody the next day.

Then I brought it in to the director (Randal Kleiser), and played the completed song for him. He said . . . "It sounds a bit country and western!"

Country and western! That takes us back to *If Not for You* — and a serious question. That song was a big country hit, establishing Olivia as a country/pop artist here. Was that your strategy?

Oh no! *If Not for You* was meant to be a pop single. It just so happened that a lot of country fans got the needle about it. There was no strategy — people are never as smart as you think they are!

In any case, Olivia's surely shed her country tag these last two singles.

Now, obviously, she wants to be a rock and roller.

Why?

Well, up until the last 18 months, it's been MOR songs and ballads. Her market wasn't getting any bigger. And, ac-



With the Shadows. He recorded two LPs off-and-on with the group, which finally laid its guitars to rest in 1976.

tually the MOR market is starting to go down. I think other ballad artists have experienced that.

Also, we were both getting a little tired of that sort of record. Once we got into the "Grease" project, we saw what fun rock would be. And she sings it great. Her voice has improved so much. She's got a lot of punch.

The title of her new MCA album, "Totally Hot," gives one a good idea of her musical direction these days.

"Totally Hot" is a title that she gave me. She came over and said, "Hey, I just heard this phrase on the radio, and can you write a song with that title?" So I did: "Our love is totally hot/Give me what you got/Ready or not/Totally hot." It's very silly, very up.

It's not the first single on the album though. The first one is another one of my songs, *A Little More Love*. It's a fairly up single, but the album is so up that

i'm not sure whether it's the best first single.

You have two other songs on "Totally Hot," not a bad output for you, considering you haven't written that many songs for Olivia — or anybody else for that matter.

Right. I used to get B sides on Olivia.

When did you start writing songs? 27

I wrote a couple of songs in Australia, but I never really thought anything of it until I went to England and joined the group. Now the other two guys had written most of the first album when I got there. So, obviously I wanted to have a go at it as well. Necessity I guess.

Your biggest hit with her, prior to "Grease," was *Have You Never Been Mellow*. How did that one come about?

We were in Minneapolis, on Olivia's

“Olivia and I were getting a little tired of MOR. Once we got into the ‘Grease’ project, we saw what fun rock would be.”

first tour of the States. I was playing guitar for her, and we were getting a band together for that city. The guys that we used kept using the word “mellow” in their conversation. That’s all.

Funny story about that song. I wrote

it, we did the album, and she went back to the States with it. At that time I had no idea what the single was going to be. And she phoned me up to tell me it would be *Mellow*. I remember saying, “That’s crazy. That’s never going to

sell.” It didn’t seem like a commercial song to me. The chorus had a lot of words in it, and I just didn’t think there was going to be any way.

But great songs are all a matter of opinion. If I don’t like a song that has been shown me, for example, that doesn’t mean it’s not great. You can only go by what is your taste. Sometimes people write a song and ask me, “Why didn’t you like my song?” And what can I say?

Farrar



Getting back to your songs, I've noticed in a couple of instances already that the title came first. Does that happen usually?

Usually the verse comes first. Not deliberately, but for some reason or another, my things have always ended up by getting into a chorus.

Very commercial! Do you ever have to go back and change the

track because you came up with a great lyrical idea?

No. That's the way it is! With ballads, though, the lyrics sometimes come at the same time.

When you sit down with an acoustic guitar and you're in the right mood to write, usually the first words that come out, I've found, are the best. At the time, you'll think, "Well, I'll write this down, but it's only a dummy lyric." But then you go back and you think, "That's not bad."

Do you use rhyming dictionaries, etc.?

You know those quotation books? I'll always browse through them. While I don't get lyrics out of them, they inspire me in some sort of way that I can't put my finger on. Maybe it's just that they help me think in a different kind of way.

Do you follow any special do's and don'ts in your lyric writing?

I always try to keep my lyrics conversational. Some people go too far poetically, get into really exotic ways of saying things, ways which I'm incapable of even explaining to you. Now, I think a couple of little metaphors here or there are lovely, but the simplest way of saying things is really the best.

Put on your producer's hat for a minute. What would you say to prospective writers for Olivia Newton-John, besides, "She sings more rock"?

I always just say, "Give me a great song." I don't want to limit it to rock, because someone might have a great ballad. And if it's a great ballad, we'll do it. We've always tried to do the songs that we like best.

About three times a year I personally listen to all the songs that have been sent to Olivia. I lock myself in here. The last time I did it, it took three days. Those three days I worked from 8 a.m. till 2 a.m. I listened to 3,000 songs.

Do you actually find songs this way?

Unfortunately, not a lot. But I know if I didn't listen to everything, there would be one!

One of those "ones" was *I Honestly Love You*. It was right there in my bag full of tapes. And it was just a piano/vocal demo.

Being a veteran listener of unsolicited tapes, I imagine you have some words of advice regarding tape submissions.

I think I noticed a tip in one of your issues not to put too many songs on one

tape. That's the most sensible thing that I've seen. I get tapes with 12 songs on them, and once you've heard the first one you know pretty much what they're going to be like. People must know which song is their best. There are just so many people sending in songs that you just don't have the time to sit there and learn to love all 12 songs. Two or three songs on a tape is the most.

Let's continue with your song selection process.

Well, after going over 3,000 songs or whatever, I'll keep maybe 50, and then I'll go over them with Olivia. And she's more cutthroat than I am!

She has a good ear for songs?

Yes, she has very definite tastes. Fortunately, all along the line our musical tastes have been very close. I sort of get off "out there" sometimes, but she's always been very conscious about songs.

Once you get your songs selected for an album project and hit the studio, how do you proceed?

Well, it takes about three months to record an album for Olivia. On "Totally Hot," I spent two weeks recording tracks. Then, after doing some overdubs for about a week, Olivia came in and did two weeks of vocals straight through. Then I did some more overdubs and she came back and redid a few vocals. Then I finished up with about three weeks of mixing.

Did you have a good time in this studio, this go-around?

Yes, it seemed to be much more enjoyable, light-hearted. You have to be so careful in putting MOR tracks together, whereas on this album a song like *Gimme Some Lovin'* was done in one take at the end of the day with no rehearsal. It's easier to make light-hearted rock 'n' roll than it is to make MOR.

What's your main contribution to a session?

The overdubbing afterwards. It's putting on the finishing touches that's really enjoyable to me.

Are you still doing your own arranging?

I did a lot of rhythm charts on "Totally Hot." On my songs, I did demos of those arrangements. Like with *You're the One That I Want*, I've got the track before I've got the song. It seems to be the best way for me to write.

So far, this interview has dealt near exclusively with Olivia or projects relating to her. We started a list of other artists you've produced or written for and we ended with a

In his home studio.





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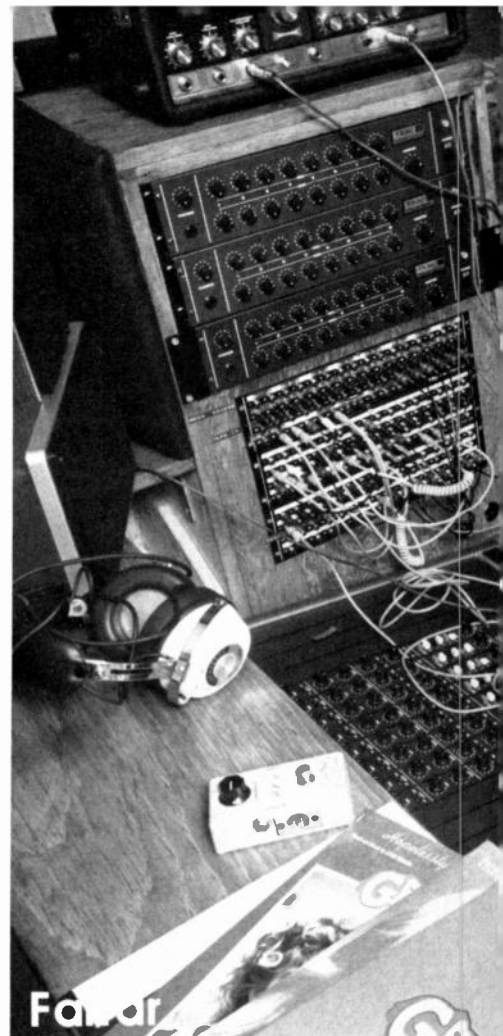
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blank piece of paper. Have there been others?

I recently produced an album for three girls called the Moir Sisters, for Rocket Records. It didn't sell. But it was never a commercial proposition in the first place. They write really far out songs, which I think are lovely.

I imagine you've been approached by a few name artists as well.

Yes, I have been approached. But I can't coldly go into a studio with somebody without really caring about the project. I'm not trying to sound classy or anything, but I really like coming in right from the beginning — finding all the material, arranging it and, generally, being a part of it. I don't want to stand in the box all day doing nothing.

What about writing for others, like a Ronstadt?

Well, there are a couple I'd like to get songs to, but I wouldn't even mention them. I'd be too embarrassed.

Have you gotten many covers on the songs you've written for Olivia?

European covers.

Is your publisher pushing them for you?

I don't know if there's any publisher who really pushes for you. The story I



“About three times a year I personally listen to all the songs that have been sent to Olivia. The last time . . . I listened to 3,000 songs.”

get is that “You’ve had a big record, so nobody wants to cut it.” Other people who have recorded my songs have usually gone through me personally.

What about your plans? What’s in store for John Farrar, besides writing and producing for Olivia?

I’m supposed to be doing my own album, which I’m supposed to start writing for next week.

Are the songs going to be in the “Totally Hot” vein?

Probably not. I’d like to do more lyrical stuff. But if I do ballads I’ll want them sparsely orchestrated.

Who’s producing? John Farrar?

Don’t know yet. My manager and I have been talking about whether or not that would be wise.

What other producers do you admire?

Everybody else! My all-time hero at the moment is Todd Rundgren. Have you heard his “Hermit of Mink Hollow”? Underneath all the heavy stuff,

he always has a fantastic melody going. He’s really clever.

How about songwriters?

The Gibb brothers — they’re the governors, those guys. Lennon-McCartney. Alan Tarney and Trevor Spencer are really great writers. I’ve always liked Burt Bacharach. Steely Dan! And “The King and I” — I still love that.

For a young songwriter starting out, what advice would you give him?

It must be very hard. And I’m not trying to be funny. If you’re a writer you’ve got something that you’re trying to sell to people. You may have to compromise your standards to do that.

What would you say to a would-be producer?

It’s hard for me to answer that question, because I’ve always sort of landed there. I just happened to be in the right place at the right time. But it really must be hard for young people. Although . . . there’s so much good music available today that the influences that people can soak up are tremendous.

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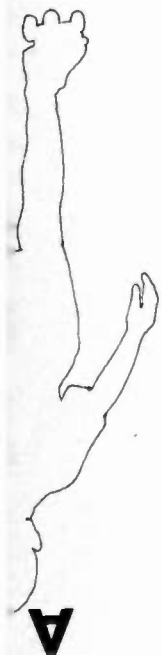
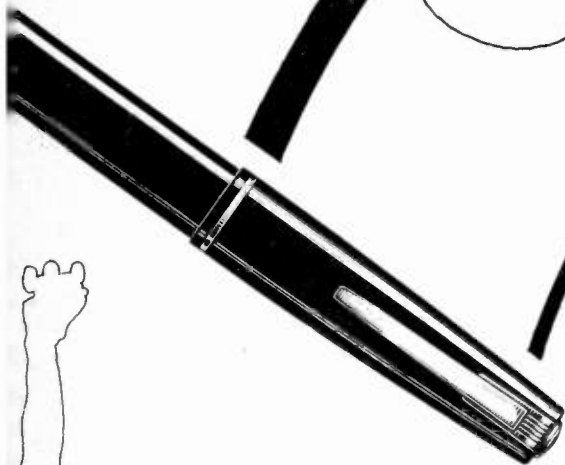
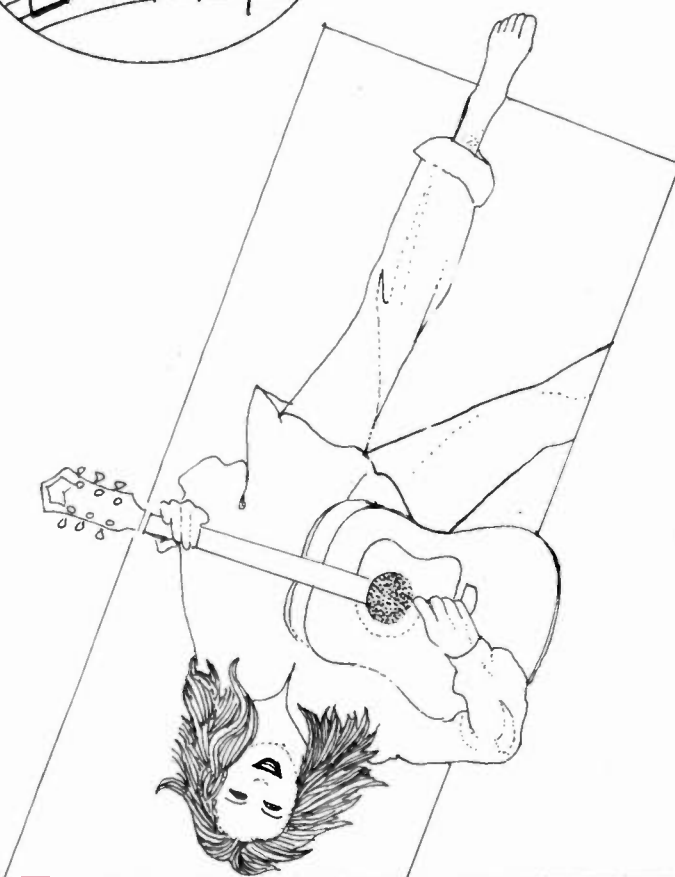
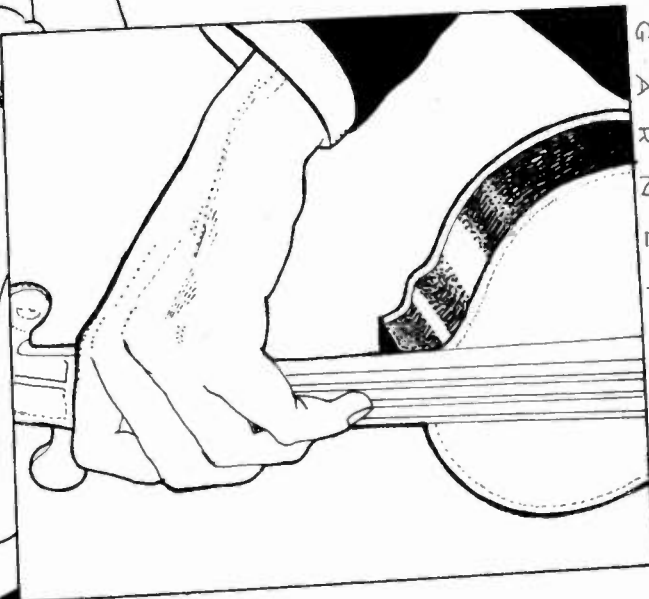
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Psychologist Opens Your Eyes

New Songs Through New Awareness



by Chuck Loch

How much of the world do you never see or hear? What feelings inside of you go unnoticed everyday? What songs are forever hidden from your pen in these areas? Perceptual awareness activities can help you find out.

It is very true that from birth to death we all live in a psychological world of our own making. Rarely does this self-made world exactly match reality. It contains only portions of the real world because our minds filter out and ignore those portions of the world that don't match our expectations or are too unpleasant. For example, you may believe that the country is quieter than the city. Your mind has the power to make this belief true by not listening to the sounds of the bullfrogs, birds, dogs and other animals which do make the country a noisy place (from the viewpoint of a city-dweller).

Developing your perceptual awareness skills can help you rediscover these missing parts of the world and help you write better songs because of it.

This article contains activities you can do which are designed to show you: 1) what parts of the world you do pay attention to 2) what parts of the world you most often ignore 3) how to experience missing parts of the world, and 4) how to use this new information to write better songs.

Finding Out More About What Goes On In Your Head

Some morning, just after arising, sit quietly in a comfortable chair. Focus your attention on your awareness. Every time you are aware of something say out loud "I'm aware of..." Finish the phrase with what you are aware of. Notice whether what you are aware of is something outside of you, a feeling inside of you, or a daydream of fantasy. Pay attention to this for awhile until you can tell whether you're tuning in on mostly feelings inside of you, things outside of you, or thoughts and images. Once you are aware of this, concentrate on the other two categories for awhile, the areas you pay the *least* attention to.

Now, concentrate on paying attention to your thoughts and fantasies. Notice that your awareness of things outside of you, and feelings inside of you disappear as you think of a long lost love, or even that you have a writing deadline today.

Practice this exercise until you can tell the difference between what is outside of you, what you feel inside of you, and what you make up inside your head.

After you have done this exercise a few times, notice that you are controlling what you are aware of. As you become aware of something, say out loud:

Psychologist

"I'm choosing to be aware of . . ." Finish the phrase with a statement of whatever you are aware of. Maybe it's something as simple as an itch on your nose.

For everything you choose to be aware of you also choose to ignore something else. Try the exercise again, finding one thing you're ignoring for every one thing you choose to be aware of. Add ". . . and I just ignored. . ." to what you are saying out loud. Finish the phrase with a statement of the thing you just discovered you ignored. Did you ignore the smell of leftover wine in the half empty glass by your bed? What

kinds of things do you ignore? What do they have in common?

Now, try switching back and forth between being aware of something inside yourself and then something outside yourself. Maybe you feel your feet hurt and you see and feel a cold hard floor. Continue doing this until you are sure that the feelings inside of yourself are a response to things outside your body.

Exploring the World Outside Your Body

Get up and do some routine daily task like getting dressed, washing your face, or tying your shoes. As you do this, pay

attention to what you feel as you interact with the world. Where do you feel warmth or coolness? Pressure from contact with solid objects? Shoestrings on your fingers? Slow down the process to half speed to become more aware of every moment. Notice how comfortable you are with what you are doing. Experiment until you find a more comfortable or pleasurable way of doing what you're doing.

Now walk around the room and force yourself to pay attention to your surroundings and the messages from them that seem to rise up inside of you. Does the sink have last night's dishes in it? Does the sight of the dishes say "Wash me or I won't let you begin writing?" Does your favorite painting or photograph say something to you? What is it? What can you do about it?

Get dressed and go outside. Find someone of the same age, sex, and race that you have never met before and observe them. For the first couple of minutes just look at him/her. Be aware of all the physical details of his/her appearance; their face, hair, clothes; colors, shapes, textures; how he or she moves or doesn't move, etc. Don't try to make any judgements. Just observe.

Listen to what your observations tell you. What does his/her appearance say to you?

As you continue to observe the person, imagine what it is like to see through his/her eyes. See the doorway the person is passing as being larger, as if you were seeing it from his/her viewpoint. Then, begin to hear through his/her ears. Hear the music coming from the open window the person is passing as being louder, as if you were as close to it as he/she. Next, step into his/her skin. Feel yourself walking or moving like this other person. Feel yourself step off the curb when he/she does. Finally, imagine what the other person is thinking about. What is motivating him/her? Is he/she going to work? How much does he/she need money? For what reasons does he/she need money? What is his/her home life like? What is he/she afraid of?

Later that day, repeat this exercise on someone older or younger than you. Then, with someone of the opposite sex. Finally, with someone of another race.

Do this exercise again and again until it becomes second nature to step inside another person and experience the world from his/her point of view.

Putting Your New Awareness to Work for You

Pick a quiet time of the day. Sit down and relax, you're going to talk to yourself. Begin by saying anything that comes into your mind. Say it out loud. But more important, listen to what you

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are saying. What does your tone of voice say to you? Are you hesitant to talk to yourself? Is your voice weak? Clear? Harsh? Pleading?

Keep talking and begin to listen to yourself as if you were someone else. What do your words say? Are you asking questions? Answering them?

After you have done this for awhile talk about each one of these themes until no more words come: 1) love, 2) money, 3) people, 4) God, 5) freedom, 6) sex, 7) marriage, 8) changes, 9) happiness, 10) disaster, 11) death, 12) yourself. Add any other topics to this list that are personally relevant to you. Listen to yourself as if you were someone else. What new things did you learn?

Pick one or two of these themes that you have strong feelings about. Observe another person off the street for awhile and then step inside that person and imagine what this theme means to them. Feel love, sex and marriage from the viewpoint of the opposite sex. View money through the eyes of the very rich and the very poor.

As you become more skilled at this, be aware of the sensations this other person has while dealing with the theme you are interested in. What smells, sounds, sights and feelings are you perceiving? What kind of music do the sounds remind you of? Hum it out loud. Could this be the basis for a new melody?

What thoughts are associated with the music you are humming? Translate these thoughts into words. Say them out loud. Could these words be the basis for some new lyrics?

At some other quiet time of the day, stand quietly by yourself. Relax and become aware of your throat, neck, jaws, chest and lungs. Let a sound grow inside you and come out of your mouth without any real effort. Be aware of it.

Next, become aware of your mouth, your tongue and your lips and how they can change the sound. Play with the sound. Change it. Make it louder and softer, funny and then sad, weak then strong.

Pay attention to your thoughts. Try to focus them on the events of the day when you observed someone dealing with basic themes such as God and death, freedom and people, love and happiness. Try to relive the sounds and thoughts you experienced as this person. Let them flow out of you new as a combination of words and sounds. Let them flow as if they were a song. Don't try to shape or structure them; just let them flow until they won't come any more. The new songs will be there.

Editor's note: Chuck Loch is a psychologist specializing in creativity development. He also writes songs.

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Monitor Hype... How Loud

by Bob Safir

Has this ever happened to you? You walk out of the studio after spending hours on a mix and you think it's great. You get home and put it on the ol' Sony and get ready to listen for hours. You start fantasizing about your coming royalty checks. But something is wrong. It doesn't sound the same as it did in the studio!

What happened to the bass? Why are some of the lyrics hard to understand? Where's the hi-hat that was so crisp you could almost eat it? Gone. It sounded great in the studio, but now it doesn't. What happened?

If you've ever experienced this situation, you could very likely be the victim of *monitor hype*.

Now, the whole question of monitor systems is very tricky, because it's hard to separate fact from opinion, and opinion is mostly what determines which type of monitor speaker is best. In studio circles there may be constant arguments over JBL speakers vs. Altec speakers, bringing forth discussions that are so technical you would think that aerospace engineers were arguing, not audio engineers. "JBL's are fine, but at 18 kilohertz there's a .19dB peak in



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the wallassassaffaffa that causes an audible dip in the frequency curve of a weighted nanomama." As a songwriter, your reaction to this might very well be "Who cares?" The irony to the whole thing is that after all is said and done, the music will be played on systems whose "specs" (specifications) don't even come close to those of the studio monitors. This being the case, you want to leave the studio with a sound that is as clean and realistic as possible. If you're using a quality studio that has any of the recognizable brand-name speakers, chances are you'll end up with a product that's in the right ballpark. As to what kind of speakers are best, leave that to the audiophiles to argue about. What's more important is *how* you were listening to the speakers.

If you were listening back in the studio so loud that you reached a sound pressure level of 140 dB, you crossed a point called *threshold of pain*. Surprisingly, many people like to mix their tapes at a level which must be approaching that point.

Now, surely I must be exaggerating and no one reading this article ever mixes quite that loud. But have you ever tried mixing at low-level volumes? Have you ever had the engineer turn the volume down real low to see what it sound like then? How about listening to the mix on the Auratones or whatever small reference speakers the studio may have? A small pair of speakers, which any good studio should have, will give you a better idea of what the mix will sound like on "inferior" systems.

ness Can Lead to Lament

You need more vocal in the mix. Whereas before (while you were contributing to your premature deafness) you could hear the vocal quite clearly, at lower levels you might notice some of the lyrics being swallowed up by the track. This may be true in a situation where the track consists of a full rhythm section or just a piano. Now at the lower level, mix the vocal so that it is in good "perspective" to the rest of the track, and you'll be better off when this tape gets to other systems. That is, unless every friend, relative and publisher you know has five thousand watts of power and two walls covered with woofers and tweeters.

Now, what about the bass? The bass end of the audio spectrum is probably the trickiest to record and hear. At high playback levels the human ear has an

easier time detecting this monstrous waveform. But at lower-listening levels the bass seems to disappear. If you can make the bass sound intelligible, punchy and clear without losing the natural bottom that it's supposed to have at a low monitor level, then you can be sure you'll have that when you leave the studio. The tendency on many recordings is to have too little bass or allowing the bass end to become "mushy," simply from a lack of checking the bass end of the mix at various playback levels.

Now, don't go off the deep end and think you should *never* listen loudly in a studio situation. In order to check the minute differences and subtleties of eq, limiting, echo, and whether or not there is distortion taking place, louder monitor levels are often necessary. But as a

songwriter you are ultimately concerned with the *overall effect* of your tape, not with how great the guitar solo sounds when it's so loud it can shatter glass.

Another important point to consider is how loud publishers listen back to your tapes. It differs from person to person, but most execs listen at low to moderate levels; maybe they're trying to imagine how it would sound coming out of a car radio. If they're really hot on your tune and sign it to the company, it may tend to increase in loudness with each playing. But for the most part, they want to be *song-hyped*, not *monitor-hyped*.

Editor's note: Songwriter Bob Safir is the owner/founder of the Track Record in Hollywood.

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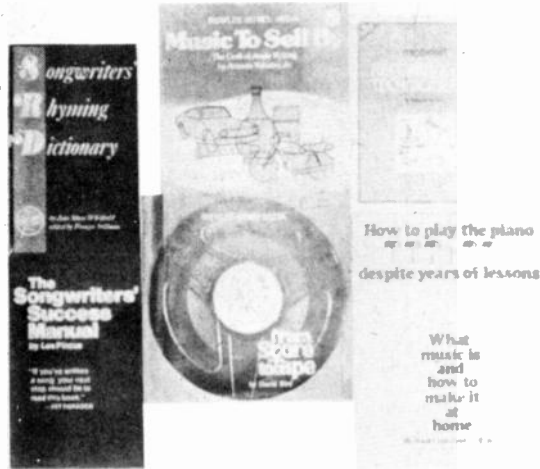
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Stop, Look, Listen... Then Write

Stop! Look! Listen! An admonition which goes back to railroading and survival. Now why did I say admonition? Warning would be better . . . more people would understand it. Instant rewrite . . . one of the basic rules for survival in the writing of songs. Yes, I know a couple of successful writers who boast they never rewrite and my answer to them has been, "You didn't have to tell me." But, they are giant talents who I believe violate those talents by not rewriting, by not making good material great.

Now let's get back to Stop, Look, Listen. A great guide for any songwriter. *Stop* and reconsider before you accept as final what you have written. *Stop* and be your severest critic. It won't hurt half as much as a publisher telling you your song is unfinished, or worse than that, not telling you anything.

Look to your audience. Very few writers consider the audience and yet the audience you are aiming at should dictate how you compose your song.



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Developing Your Chops

Sure-Fire Drills to Sharpen Your Skills

by Rob Sanford

Playing music through the guitar is partially an athletic event. The relative ability to perform athletically is commonly known as "chops." If you practice the exercises in this article correctly and regularly, you will, in time, experience an overall greater finger strength, greater finger independence, and greater finger dexterity. In short, better chops.

The reason you should want to develop your chops is so that you can reach the point where you can *underplay* guitar. That is, you will develop a level of playing ability *above* your level of actual performance. Thus, you will be performing at a level just *below* that of which you are actually capable. This underplaying idea guarantees cleanness of performance with a minimum of mistakes.

As you might imagine, in order for your actual performance level to be excellent, your absolute maximum level of ability has to be just a little bit better than excellent. Of course, if you are stretching out in a jam situation, then it is likely that you will want to let out all the stops and push yourself and the music to new heights. Regardless of the context and regardless of the style, you are going to need some chops to play and play well.

Guitar's Three Directions

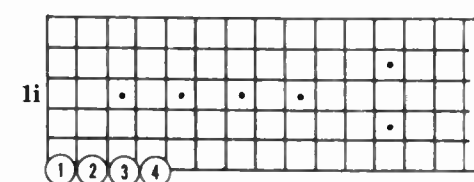
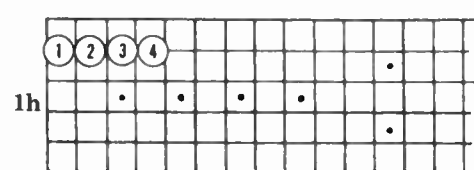
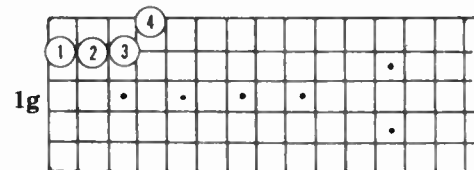
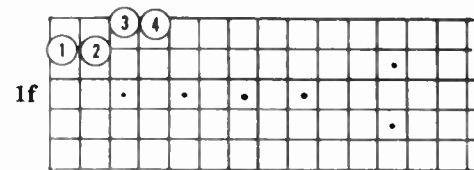
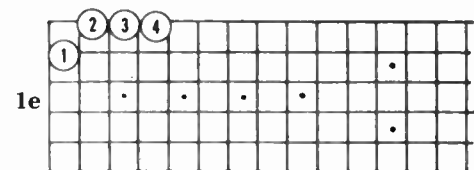
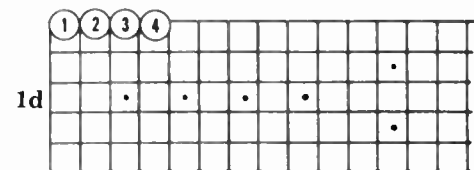
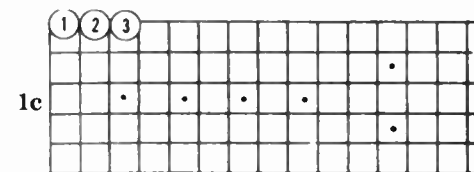
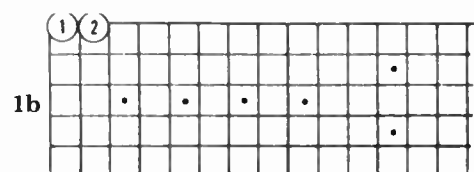
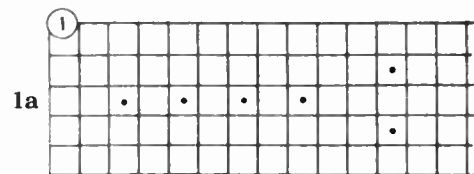
There are several directions in which to move on guitar: lateral, linear, and lateral/linear. To play laterally, you play *across* the fretboard in one fret area only. Lateral playing is sometimes also called position playing. To play linearly, you play *up and/or down* the length of the fretboard. And to play linearly and laterally, you combine up and down with across motions at the same time. These gymnastic exercises will explore and develop all three types of movement.

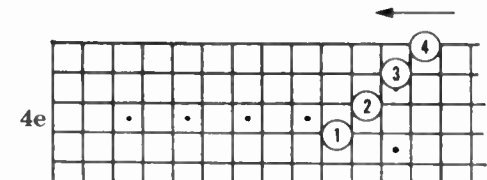
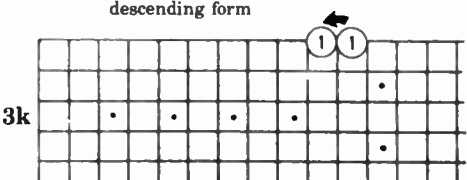
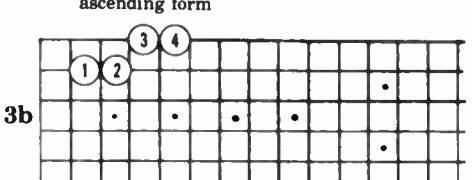
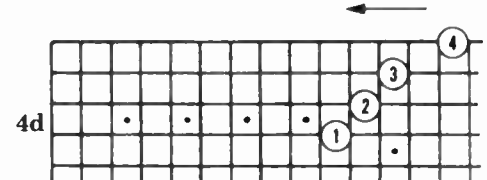
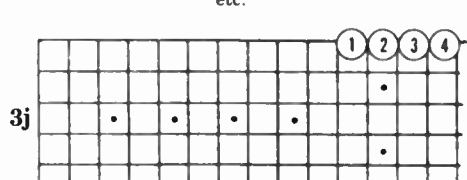
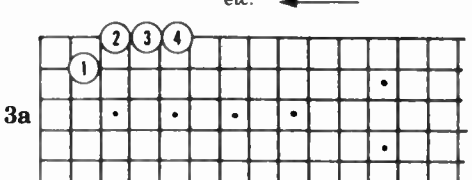
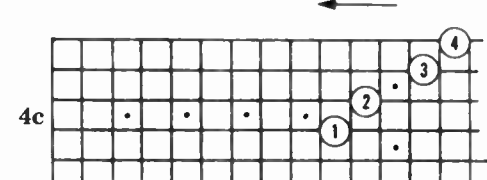
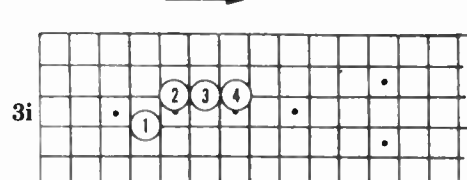
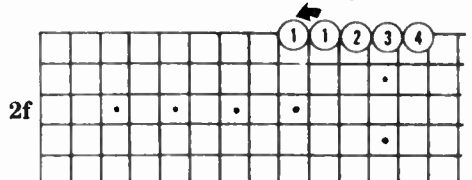
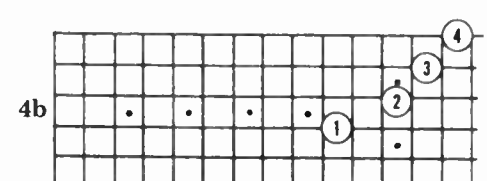
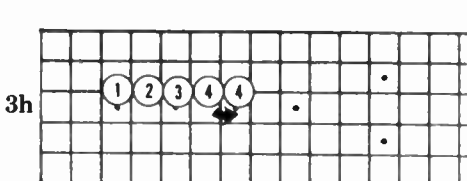
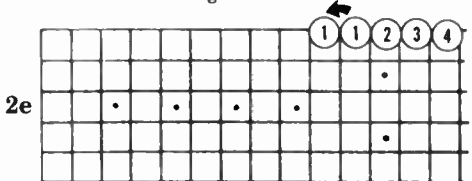
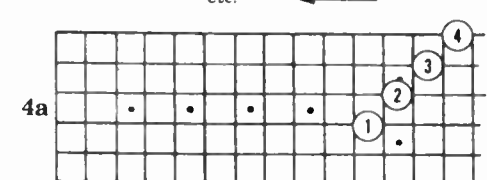
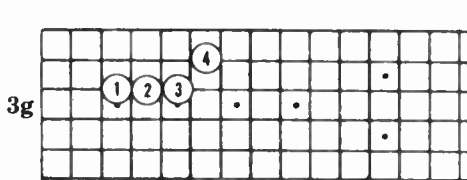
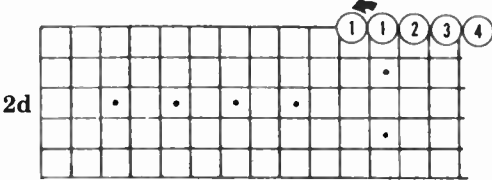
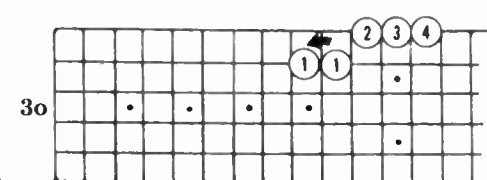
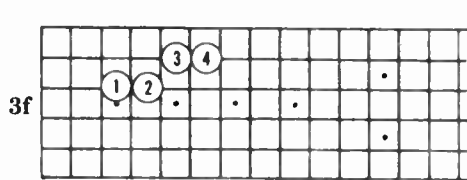
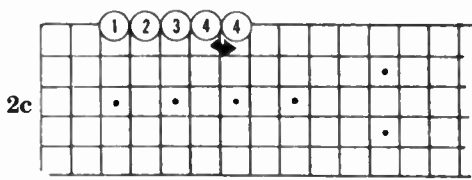
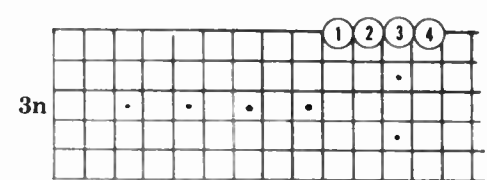
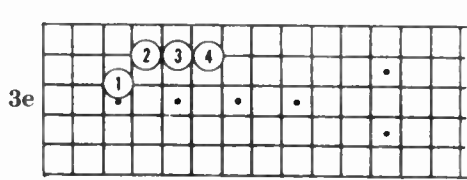
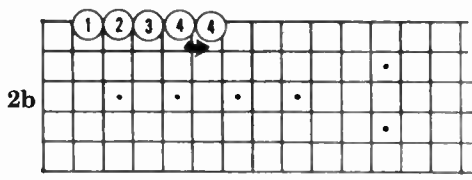
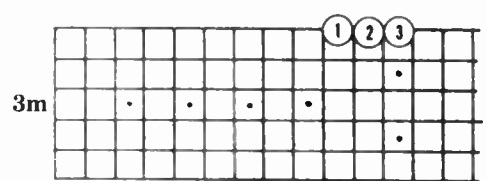
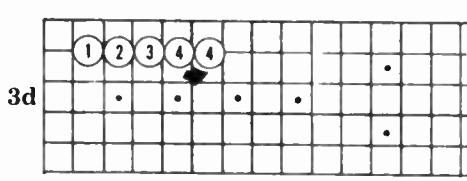
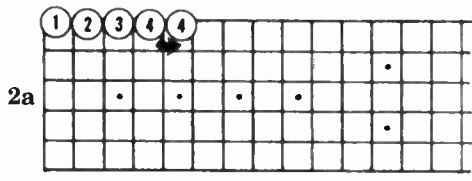
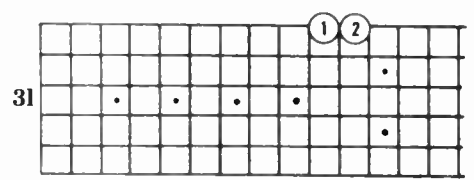
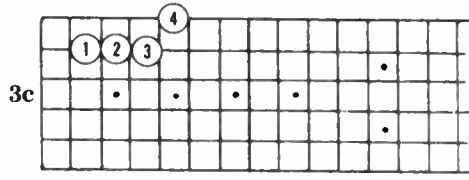
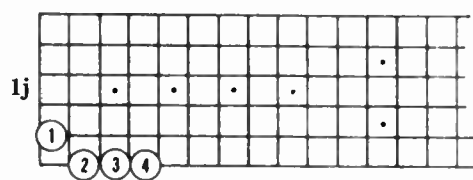
Single Note Preskill Drill: Left Hand

This preskill drill is designed to develop the motor skills necessary to play single note passages (which will be dealt with in depth in future articles). **Figures 1a-1j** illustrate the lateral single note preskill drill. The objective here is to assign one left hand finger per fret on the first four frets of the first string. In order for these exercises to be the most beneficial, it is absolutely imperative that you *do not move any finger until it is absolutely necessary* to play another note.

Figure 1a shows the first move: 1st finger-1st fret-1st string. **Figure 1b** adds the second move: 2nd finger-2nd fret-1st string. Notice that the 1st finger remains depressed while the 2nd finger plays the F# at the 2nd fret. **Figure 1c** shows the third move: 3rd finger-3rd fret-1st string. Again, fingers 1-2, as well as 3, remain depressed. **Figure 1d** shows the fourth move: 4th finger-4th fret-1st string, with all four fingers depressed. These first four moves should pose little, if any, problem. Remember only one finger moves at a time.

Now the fun starts. **Figure 1e** shows that, while fingers 2-3-4 remain depressed on the 1st string, finger 1 now moves by itself over to the 1st fret-2nd string. Then, as in **Figure 1f**, the 2nd finger moves to the 2nd fret-2nd string — and the 2nd finger is the *only* finger that moves. Fingers 1-3-4 remain depressed in their respective positions. Next, as in **Figure 1g**, the 3rd finger moves *alone* to the 3rd fret-2nd string (all other fingers remaining stationary). Similarly, as in **Figure 1h**, the 4th finger moves *alone* to the 4th fret-2nd string (all other fingers, again, remaining stationary).





Guitar Workshop

Continue this exercise, moving one finger at a time all the way across the fretboard until you reach the 6th string, at which point, your left hand fingers should be positioned as in **Figure 1i**. Now reverse the movement back across the strings so that you return eventually to the 1st string. **Figure 1j** shows how you begin by moving the 1st finger alone back across to the 1st fret-5th string while retaining the respective depressed positions of fingers 2-3-4 on the 6th string.

The linear version of the single note preskill drill (**Figures 2a-2f**) is somewhat similar to the lateral drill above. However, instead of playing across all the strings at one area of the fretboard, you will now take one string at a time and play its full length *up and down* the fingerboard before moving on to the next string. The first three moves in this linear exercise are identical to the first three moves in the lateral version (see **Figure 1a-1c**).

On the 4th move, play the 4th fret with the 4th finger (1st string) and slide it up to 5th fret, as in **Figure 2a**, while also sliding fingers 1-2-3 and keeping them depressed. This move will have shifted your fingers linearly up one fret each, so that now fingers 1-2-3-4 will cover frets 2-3-4-5. Next, release fingers 2-3-4 and play finger 1 at fret 2, then finger 2 at fret 3, finger 3 at fret 4, and finger 4 at fret 5 with a linear slide to fret 6, as in **Figure 2b**. Again, your fingers will have shifted relatively up another fret.

Figure 2c illustrates the next move which will shift your fingers up yet another fret, so that after the 4th finger slide, fingers 1-2-3-4 will cover frets 4-5-6-7. Notice that it is this 4th finger linear slide that allows you to shift up the fingerboard one fret at a time.

Continue this movement on one string as far up your particular fretboard as possible and then reverse the procedure. **Figures 2d-e-f** illustrate the descending pattern using the 1st finger linear shift *down* which will eventually return you to your starting position at the first four frets. Remember, depress the left hand fingers 1-2-3-4 in succession and then release all but finger 1 which will execute the linear shift down. Repeat the same exercise using each string independently.

As you might suspect by now, the linear/lateral single note preskill drill is a combination of the above two. In the ascending form, the first four moves are the same as those illustrated in **Figures 1a-b-c** and **2a**, respectively. **Figures 3a-3i** take you through the next nine successive moves. Notice that this ascending form makes use of the 4th finger linear shift.

Continue up and across until you reach the uppermost boundary on your particular guitar. Then, reverse the move to descend down and across until you return to your original point of departure. **Figure 3j** shows the finger position at the uppermost area, while **Figures 3k-o** illustrate the descending form using the 1st finger linear shift down.

Single Note Preskill Drill: Right Hand

To develop the right hand picking technique, play through the above exercises using only one of the following picking patterns each time: all down; all up; or alternating down and up; in combination with one of the following stroke patterns: one stroke per pitch; two strokes per pitch; three strokes per pitch; or four strokes per pitch. It is good practice to focus on and master one picking/stroke pattern with each exercise before taking on an additional pattern/exercise. For instance, you may want to practice an exercise using all down picking with one stroke per pitch for about a week (or until you get it) before moving on to all up picking or two strokes per pitch, etc. Start out using one stroke per pitch (as in quarter notes) and work your way up to two, three and then four strokes per pitch.

If you play finger-style, start by practicing a strict alternation, one stroke per pitch, of i-m and m-a as well as p alone. (Note: In finger-style right hand nomenclature, p=thumb; i=index or 1st finger; m=middle or 2nd finger; and a=ring or 3rd finger. These letters are derived from the Latin designations: *pollex*; *index*; *medius*; and *annularis*.) Work up to two, three, and four strokes per pitch and eventually to a tremolo style.

Remember to set your metronome at the correct tempo: that tempo at which you make no mistakes. Then, gradually increase the tempo as your ability to execute the exercises increases. Never allow yourself to practice mistakes.

Chordal Preskill Drill: Left Hand

This chordal preskill drill will develop the motor skills necessary to play, alter, and move chords all over the fretboard. As before, the name of the game here is: move only one finger at a time. First, begin by grabbing the chord form as shown in **Figure 4a** at the uppermost boundary of your fingerboard on the top four strings only. Then, move your first finger (alone) down one fret while retaining stationary positions for fingers 2-3-4, as in **Figures 4b**. Next, move only finger 2 down one fret (without moving the other fingers), as in **Figure 4c**. Likewise, move finger 3 down one

fret (holding the other fingers in position), as in **Figure 4d**. Then, move the 4th finger down one fret, so that it joins the other fingers, as in **Figure 4e**.

Continue descending one finger at a time, until you have moved the chord shape down to the first four frets. Now reverse the process, ascending the shape and moving fingers 4-3-2-1 one at a time, until you again reach your original point of departure.

Some of you will undoubtedly have a little trouble making the stretches down around the lower frets. But, if you give yourself the chance (by allowing yourself to practice), you will eventually increase your reach.

After you have played this exercise on the top four strings, move the shape onto strings 2-3-4-5 and repeat the moves. Try also reversing the shape so that the 1st finger is on the highest string and the 4th finger is on the lowest string in each set of the four strings you are using. In addition, try moving in an initial linear shift of two or three fingers (instead of one at a time).

Chordal Preskill Drill: Right Hand

As in the single note exercise, the pick movement can be: all down; all up; or alternating down and up. Of course, in the chordal context you will be strumming four pitches simultaneously instead of one single note at a time.

If you use your right hand fingers, try a pull strum with fingers p-i-m-a simultaneously or in a roll (one finger immediately following the next). Also experiment with arpeggiated right hand patterns such as: p-i-m-a, p-i-a-m, p-m-i-a, p-m-a-i, p-a-i-m, p-a-m-i, p-i-m-a-m-i, p-m-i-a-i-m, and p-i-m-i-a-i-m-i.

Drill Is Not Music

Please, do not confuse these finger gymnastics with real music. These exercises are designed to *prepare* you to play real music. Perhaps you can allot only 20-30 minutes a day to these warm-up drills. If so, you may not be able to perform them all in the allotted time. Do what you can in the time available and be certain you are practicing at a no-mistakes tempo. Remember, your performance can only be as perfect as your practice. If you practice incorrectly or sloppily, then your performance will reflect it.

As you improve and are able to increase the tempo of each exercise, you will be able to fit more drills into your 20-30 minutes of warm-up time. So, if you give yourself the chance to work with the metronome correctly, you will be essentially practicing and accomplishing more and more within the same fixed time frame.

After you feel comfortable with keeping all the left hand fingers depressed,

try altering the exercise by exchanging fingers in quick movements. That is, when you play finger 2, lift 1; when you play finger 3, lift 2; when you play finger 4, lift 3; etc. The object of both the fingers-depressed and fingers-exchanged exercises is to develop *control*. Your fingers must do what your mind tells them. Your fingers are not thinking organs. They can only do what they are told or trained to do. The ultimate of these exercises is to reach the nonverbal level where you simply initiate and oversee the action of your fingers without great conscious thought. Strive for this ideal and always play relaxed. Do not tense up to execute this or any other exercise. Relax.

You may have noticed that I have not used much written music in this column up to this point. However, future articles will soon deal with written music as well as diagrams. So, if your music reading is very weak or nonexistent, I recommend the paperback "Learn To Read Music" by Howard Shanet (Simon and Schuster). If you can read, but wish to become more fluent, especially in all registers of the guitar (and you should be able to do this), then the best book I can recommend is "Howard Roberts Guitar Manual: Sight Reading" by Howard Roberts with Bob Grebb (Playback Music).

A Word of Caution

Do not be deceived by the seeming simplicity of these finger exercises. There is a great deal of material here to master. Accounting for all the possible combinations and permutations of the given exercises, there are about 400 different preskill drills here.

And if you take into account the 23 other possible orderings of the left hand fingers (such as, 4-3-2-1; 3-1-2-4; 2-1-3-4; etc.), you will generate another 3,000 exercises. Then, if you extend this exercise by skipping one and then two strings between pitches, you can create still an additional 6,900 drills. By this time, you would have accumulated well over 10,000 individual drills.

Now, it is unlikely that you will ever get the tempo up to a level where you can fit all 10,000 possible drills into 20-30 minutes — or even want to (you could spend your life practicing exercises and then never get the chance to actually perform). So, after you have mastered a particular exercise, retire it and move on to the next new one. From time to time, in this column, I will give you more gymnastics to help you develop different aspects of your guitar playing ability. And, hopefully, chops will become something other than a dinner dish.

Editor's note: Rob Sanford is an L.A.-based songwriter/studio guitar player and teacher.

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Songwriter Charts

Country Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. D. Schlitz	The Gambler	● Kenny Rogers	Writers Night, ASCAP (United Artists)
2. B. Peters	Burgers And Fries	● Charley Pride	Pi-Gem, BMI (RCA)
3. S. Simons G. Marks	All Of Me	Willie Nelson	Bourne/Marlong, BMI (Columbia)
4. D. Flowers	Tulsa Time	Don Williams	Bibo, ASCAP (ABC)
5. M. Haggard L. Williams	The Bull And The Beaver	Merle Haggard & Leona Williams	Shade Tree, BMI (MCI)
6. W. Jennings	Don't You Think This Outlaw Bit's Done Got Out Of Hand/ Girl I Can Tell	Waylon Jennings	Waylon Jennings, BMI (RCA)
7. L.E. White S. Milete	We've Come A Long Way Baby	● Loretta Lynn	Twitty Bird, BMI (MCA)
8. D. Griffen J. Strickland	Do You Ever Fool Around	● Joe Stampley	Rogan/Mullet, BMI (Epic)
9. C. Rich	On My Knees	Charlie Rich	Hi Lo, BMI (Epic)
10. B. Sherrill J. Paycheck	Friend, Lover Wife	Johnny Paycheck	Algee, BMI (Epic)

Soul Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. N. Rogers B. Edwards	Le Freak	Chic	Chic, BMI (Atlantic)
2. M. Gregory	Love Don't Live Here Anymore	Rose Royce	May Twelfth Warner Tamerlane, BMI (Warner Bros.)
3. J. Thompson	Get Down	Gene Chandler	Gaetana/Cachand, Cissi, BMI (20th Century)
4. M. White A. McKay A. Willis	September	Earth, Wind & Fire	Sagittfire, BMI/Steelchest, ASCAP/Irving/Charville, BMI (Columbia)
5. M. Henderson S. Rivers	In The Night Time	Michael Henderson	Electecord, ASCAP/Intense, BMI (Buddah)
6. G. Scott-Heron	Angel Dust	Gil Scott-Heron	Brouhahn, ASCAP (Arista)
7. M. Judkins A. Matthew J. Maddox A. Matthew, Jr. C. Hopkins M. Patterson	Long Stroke	ADC Band	Woodsongs/Bus, BMI (Cotillion)
8. K. Gamble L. Huff J. Butler	Cooling Out	● Jerry Butler	Mighty Three, BMI/Fountain, ASCAP (Philadelphia Int'l.)
9. R. Gibb B. Gibb M. Gibb	You Stepped Into My Life	● Melba Moore	Stigwood/Unichappell, BMI (Epic)
10. N. Ashford V. Simpson	Is It Still Good To Ya	Ashford & Simpson	Nick-O-Val, ASCAP (Warner Bros.)

Easy Listening Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. B. Gibb M. Gibb	Too Much Heaven	Bee Gees	Music For Unicef, BMI (RSO)
2. W. Robinson W. Moore	Ooh Baby Baby	● Linda Ronstadt	Jobete, ASCAP (Asylum)
3. M. Smotherman	Can You Fool	● Glen Campbell	Royal Oak/Windstar, ASCAP (Capitol)
4. L. Taylor	I Will Be In Love With You	Livingston Taylor	Morgan Creek/Song of Bandier, BMI (Epic)
5. B. Joel	My Life	Billy Joel	Impulsive/April, ASCAP (Columbia)
6. R. Feldman R. Linn	Promises	Eric Clapton	Narwhal, BMI (RSO)
7. D. Schlitz	The Gambler	● Kenny Rogers	Writers Night, ASCAP (United Artists)
8. A. Bernstein R. Adams	This Moment In Time	● Engelbert Humperdinck	Silver Blue, ASCAP (Epic)
9. R. Roberts	Strange Way	Firefall	Stephen Still, BMI (Atlantic)
10. J. Farrar	A Little More Love	● Olivia Newton-John	John Farrar/Irving, BMI (MCA)

Songwriter Top 40

Songwriter	Title	Artist	Producer	Publisher, Licensee, Label
1. N. Diamond A. Bergman M. Bergman	You Don't Bring Me Flowers	● Barbra Streisand	Bob Gaudio	Stonebridge/Threesome, ASCAP (Columbia)
2. B. Joel	My Life	Neil Diamond Billy Joel	Phil Ramone	Impulsive/April, (Columbia)
3. B. Gibb M. Gibb	Too Much Heaven	Bee Gees	Bee Gees	Music For Unicef, BMI (RSO)
4. N. Rogers B. Edwards	Le Freak	Chic	Albhy Galuten Bernard Edwards Nile Rogers	Chic, BMI (Atlantic)
5. R. Vannelli	I Just Wanna Stop	Gino Vannelli	Gino Vannelli	Ross Vannelli, ASCAP (A&M)
6. B. Gibb B. Weaver	Our Love, Don't Throw It All Away	Andy Gibb	Barry Gibb Albhy Galuten	Stigwood/Unichappell, BMI (RSO)
7. J. Morall H. Beloio V. Willis	Y.M.C.A.	Village People	Jaques Morali	Green Light, ASCAP (Casablanca)
8. E. Struzick A. Aldridge	Sharing The Night Together	● Dr. Hook	Ron Haffkine	Music Mill/Alan Cartee, BMI (Capitol)
9. J. Webb	MacArthur Park	● Donna Summer	Giorgio Moroder Pete Bellotte	Canopy, ASCAP (Casablanca)
10. A. Stewart P. White	Time Passages	Al Stewart	Alan Parsons	DJM Frabious, ASCAP (Arista)
11. R. Roberts	Strange Way	Firefall	Tom Dowd Ron Albert Howard Albert	Stephen Still, BMI (Atlantic)
12. J. Pankow	Alive Again	Chicago	Phil Ramone	Make Me Smile, ASCAP (Columbia)
13. Paich	Hold The Line	Toto	Toto	Hudmar, ASCAP (Columbia)
14. A. Wilson N. Wilson S. Ennis	Straight On	Heart	Mike Flicker Michael Fisher	Wilsongs Know, ASCAP (CBS)
15. A. Cooper B. Taupin D. Wagner	How You Gonna See Me Now	Alice Cooper	David Foster	Ezra, BMI/Jordell, ASCAP (Warner Bros.)
16. W. Robinson W. Moore	Ooh Baby Baby	● Linda Ronstadt	Peter Asher	Jobete, ASCAP (Asylum)
17. D. Fogelberg	Power Of Gold	Dan Fogelberg Tim Weisberg	N.I.	Hickory Grove, ASCAP (Epic)
18. P. Davis S. Collins	Sweet Life	Paul Davis	Phil Benton Paul Davis	Web IV, BMI/Tanta Chappell, ASCAP (Bang)
19. E. Carmen	Change Of Heart	Eric Carmen	Eric Carmen	Carmex, BMI (Arista)
20. E. John G. Osborne	Part Time Love	Elton John	Elton John Clive Franks	Jodrell/Leeds, ASCAP (MCA)
21. B. Seger	We've Got Tonight	Bob Seger	Bob Seger Rhythm Section	Gear, ASCAP (Capitol)
22. R. Feldman R. Linn	Promises	Eric Clapton	Glyn Johns	Narwhal, BMI (RSO)
23. R. Ballard	New York Groove	Ace Frehley	Eddie Kramer Ace Frehley	April/Russell/Allard, ASCAP (Warner Bros.)
24. N. Ashford V. Simpson	I'm Every Woman	Chaka Khan	Arif Mardin	Nick-O-Val, ASCAP (Warner Bros.)
25. E. Brown	Every 1's A Winner	Hot Chocolate	Mickie Most	Finchley, ASCAP (MCA)
26. J. Farrar	A Little More Love	● Olivia Newton-John	John Farrar	John Farrar/Irving, BMI (MCA)
27. Pack	How Much I Feel	Ambrosia	Freddie Piro Ambrosia	Rubicon, BMI (Warner Bros.)
28. B. May	Bicycle Race/Fat Bottom Girls	Queen	Ray Thomas Queen	Queen/Beechwood, BMI (Elektra)
29. M. White A. McKay A. Willis	September	Earth, Wind & Fire	Maurice White	Sagittfire/Irving/Charville/BMI/Steelchest, ASCAP (Columbia)
30. T. Scholz	A Man I'll Never Be	Boston	Tom Scholz	Pure Songs, ASCAP (Epic)
31. J. Steinman	You Took The Words Right Out Of My Mouth	Meat Loaf	Todd Rundgren	Edward B. Marks/Neverland Peg, BMI (Epic)
32. C. Lerlos D. Jenkins	Don't Want To Live Without It	Pablo Cruise	Bill Schnee	Irving/Pablo Cruise, BMI (A&M)
33. Hull	Run For Home	Lindisfarne	Gus Dudgeon	Crazy/Chappell, ASCAP (Atlantic)
34. Gordy	There'll Never Be	Switch	Bobby DeBarge Bewley Bros.	Jobete, ASCAP (Motown)
35. D. Hartman	Instant Replay	Dan Hartman	Dan Hartman	Silver Steed, BMI (CBS)
36. M. Smotherman	Can You Fool	● Glen Campbell	Glen Campbell Tom Thacker	Royal Oak/Windstar, ASCAP (Capitol)
37. A. Toussaint	Fun Time	● Joe Cocker	Allen Toussaint	Marsaint, BMI (Asylum)
38. R. Ocasek	My Best Friend's Girl	Cars	Roy Thomas	Lido, BMI (Elektra)
39. B. Springsteen	Fire	● Pointer Sisters	Richard Perry	Bruce Springsteen, ASCAP (Elektra/Asylum)
40. M. Lloyd	I Was Made For Dancing	● Leif Garrett	Scotti Brothers	Michael's/Scot Tone, ASCAP (Atlantic)

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