

Songwriter



August, 1979
\$1.50

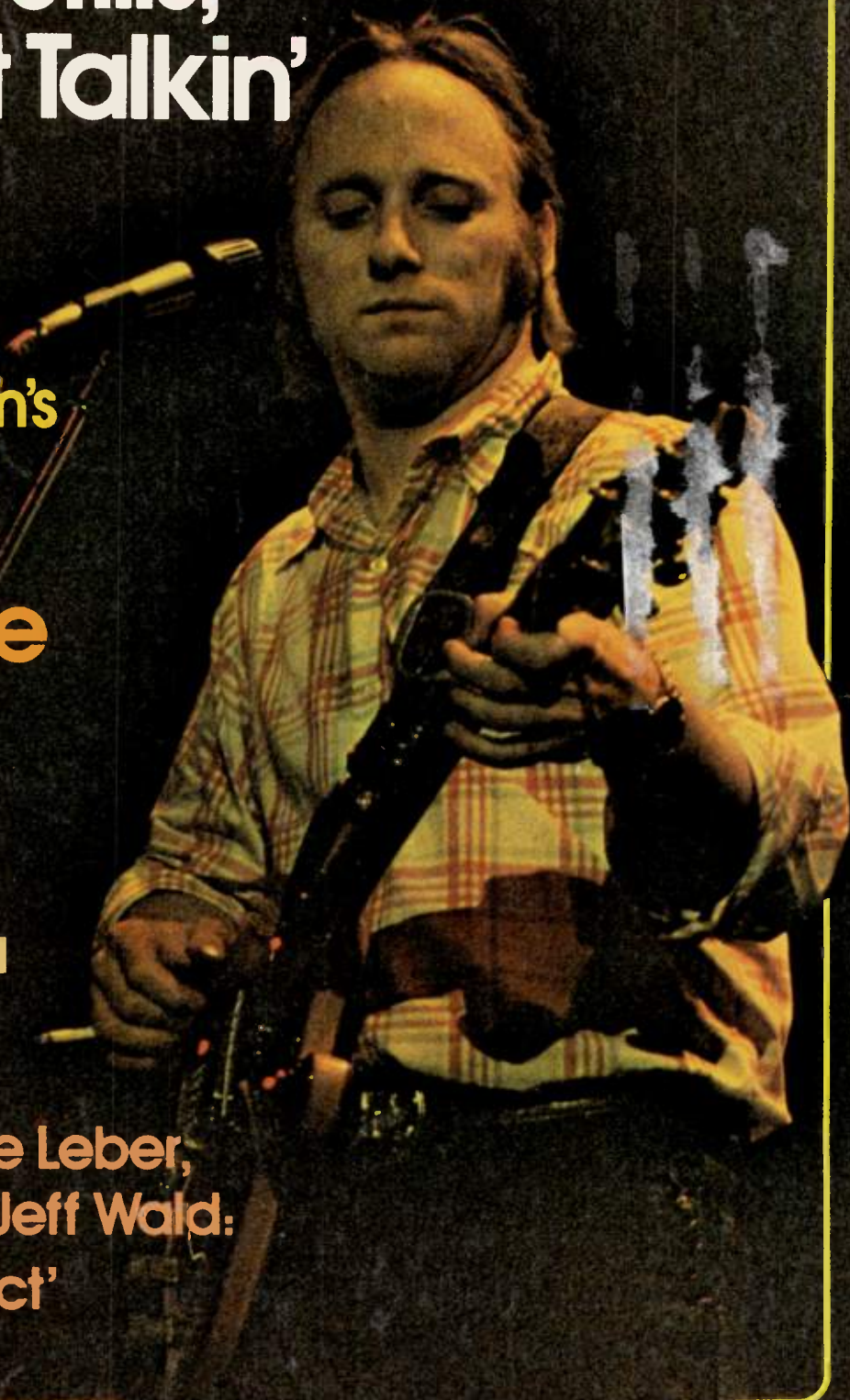
Stephen Stills, Straight Talkin'

A Rap with
Elektra/Asylum's
Joe Smith

Acuff-Rose
Looks for
New Writers!

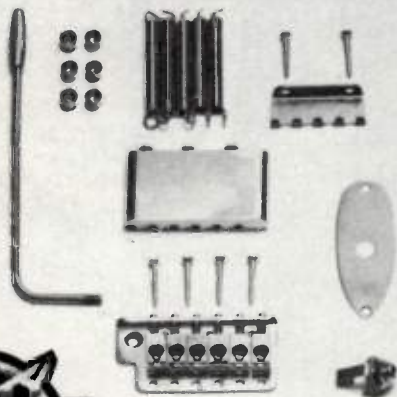
How Hype
Can Make You
Happen!

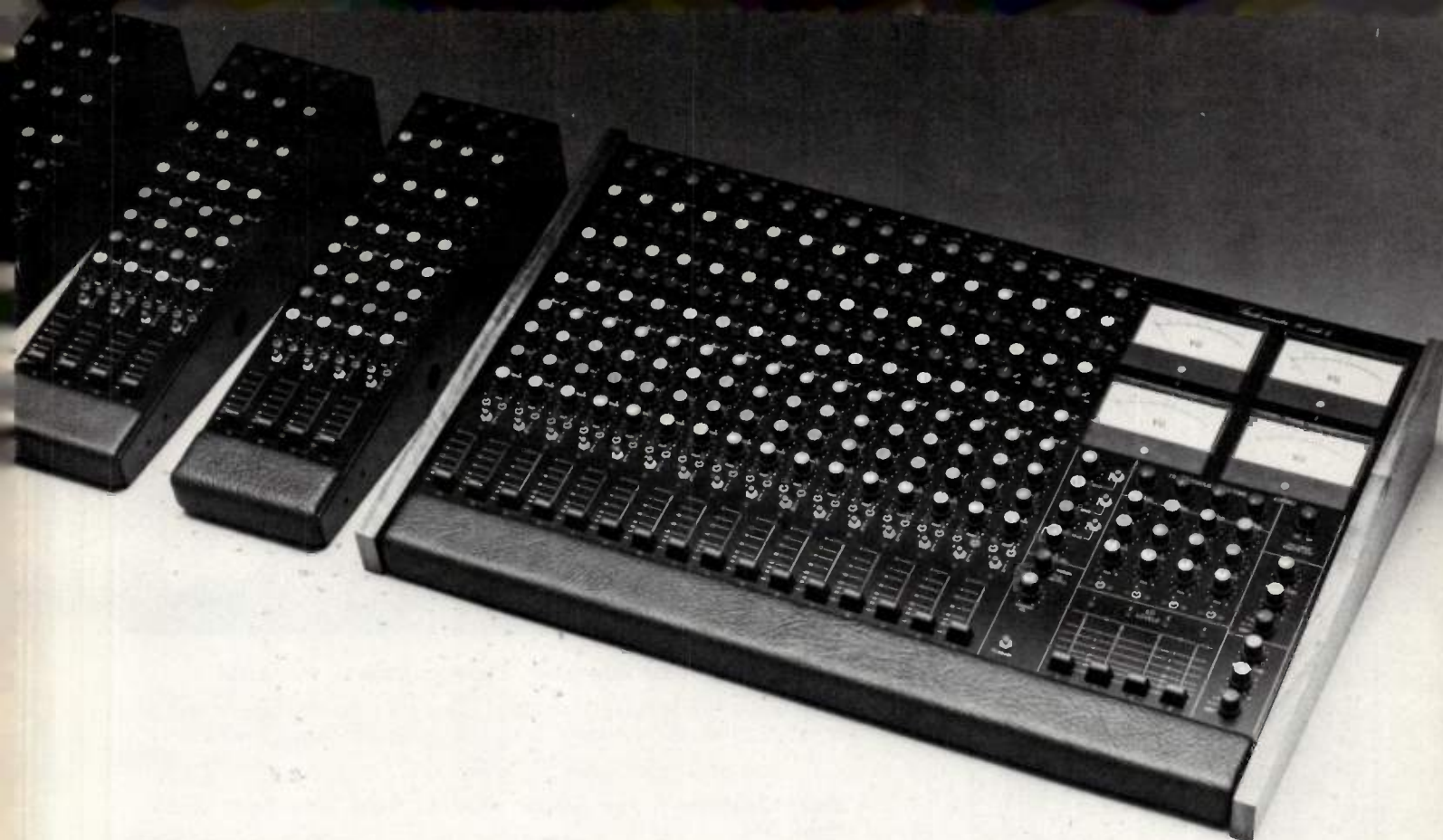
Managers Steve Leber,
Sandy Gallin & Jeff Wald:
'Why I Sign an Act'



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We will consider unsolicited manuscripts; writers desiring their return, however, must include a stamped, self-addressed envelope.

We specifically welcome submissions for the "Open Mike" column. Articles should be written in the first person and deal with either a personal experience or provocative issue which songwriters can relate to. Please enclose a photo.



Songwriter Interview: Stephen Stills — Page 28

Writer of the classic *Suite: Judy Blue Eyes, Love the One You're With* and *For What It's Worth* talks songwriting, producing and career direction.

by Rob Sanford

• Elektra/Asylum's Joe Smith: Quotes from Chairman Joe — Page 24

E/A's chairman of the board names names and gives advice in this free-wheeling transcript provided by L.A.'s Alternative Chorus/Songwriters Showcase.

• Acuff-Rose Opens Its Doors! — Page 34

The famous country music publishing house has launched a campaign for new writers. Will you be one of them?

by Kelly Delaney

• Getting Their (Broadway) Act Together — Page 18

Nancy Ford & Gretchen Cryer's "I'm Getting My Act Together and Taking It on the Road" is nearing its one-year anniversary on Broadway. They talk about the play and what it's like writing for the big B. An AGAC "Askapro" special.

• How Hype Can Make You Happen — Page 38

Self-promotion is an art, an often neglected one, and a SRS panel tells you what you should know about it.

by Kathy Gronau

• Ten Managers: 'Why I Sign an Act' — Page 14

Our "Pro Panel" series continues with quotes from such greats as Shep Gordon, Steve Leber, Sandy Gallin and Jeff Wald.

by Jill Williams

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Cover photo by Scott Windus

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Melody Lines

Songplugging, Cont.

Re "A Dismayed Songplugger's" letter in the June "Melody Lines," the ratio I experienced with 114 mailings of 39 songs to 74 different publishers, always enclosing a stamped, self-addressed envelope, was as follows: 53 (72%) answered and/or returned material; 21 (28%) — no response or return. This is probably a fair average in the current business world considering the nature of the business.

His letter also mentions either failure or delay in receiving a signed contract from the publisher. As a matter of contract law and custom of the business, the writer makes the offer to enter a contract when he signs and mails the contract; the publisher *accepts* the offer when he then adds his signature and mails the contract back to the writer. If there is an unreasonable delay by the publisher in accepting the offer, the writer has the option of regarding his offer as terminated by a reasonable lapse of time, thus returning both parties to a prestatus quo.

George Groppe
Santee, CA

Q&A: Lyric Market

I have read your magazine and collected articles from other sources about the world of songwriting. What I can't seem to find out is any information about the lyric-writing market. Is there one? I know not all songwriters write their own lyrics. How does one go about becoming established in this market?

Linda L. Cummings
Cherryplain, N.Y.

There is not a lyric-writing market per se. Publishers, producers and artists alike only want to see/hear completed songs. A budding lyricist's best bet is to find a composer collaborator. If one packs a few hits under his belt, he'll have his choice of eager collaborators. But even then, the people he plugs will want to hear a complete tune — not just the lyrics.

Q&A: Satire Songs

I have written a satire of an existing song. The music is the same; the lyrics are changed. In order to record this song, must I have permission of the music's author? How would the roy-

alties be divided? How should I copyright the lyrics?

Goodwin Trent
Anchorage, AL

You definitely need to get permission from the copyright holder (and that may very well be the songwriter). You will have to negotiate the division of royalties; shoot for 50 percent of the writer's draw. As far as the publishing of the tune, that usually is not available; a publisher might be tempted to give you a piece of the tune, however, if it's been lying dormant for years and he sees your satire as a means of reviving interest in the tune. You can copyright your lyrics in the meantime by filing form PA with the Copyright Office.

Q&A: Children's Music

Thanks for answering so many questions with your well-rounded magazine. Here are two that I haven't seen asked:

While I usually write MOR/pop, I have sometimes written songs for my daughter's preschool class (the old grab-at-the-chance-to-write syndrome). The kids seem to love them and I'm wondering if I should be doing something with them. I'd appreciate your thoughts on who (if anyone) might be

interested in them.

Also, I have written a puppet show with songs for the state pro-life group. I want to make sure that they will retain the rights. Somebody needs to fill a form PA, right? Is it me?

Beth Patton
Jefferson City, MO

A comprehensive article on children's music is on our crowded drawing boards, and hopefully will be run before the end of the year. In the meantime, Beth, we recommend you drop a line to the Children's Book and Music Center, 5373 W. Pico Blvd., Los Angeles, CA 90019, requesting their catalogue. Specify the age level you've been writing for, and enclose \$1 to cover postage. Before you start submitting to children's record companies and publishers, you should investigate what's being recorded these days.

As far as the puppet show, we think it's fine that you want to donate all royalties to the pro-life group. However, we think it unwise that you sign over your rights to the material. A songwriter's goal should always be to retain as much of his/her catalogue as possible; besides the financial benefits (which doesn't actually figure in here), you have the final say on how your material is ultimately used — if you were to have a falling out with the group, you could do with the material what you wanted. Another benefit of holding on to the publishing: your expenses are tax-deductible.

What we suggest is that you file for a form PA in your name, and then in a separate document donate your royalties to the pro-life group. That way you do your good deed and protect yourself.

True or False?

Don't ignore the facts! Never has there ever been or will there ever be such a profession with so many differences of opinion.

Dennis Galliera
Wappinger Falls, NY

Please address all questions, statements, good tidings and other Melody Lines fodder to Melody Lines, Songwriter, P.O. 3510, Hollywood, CA 90028.

Sharps and Flats

by Alex Granado



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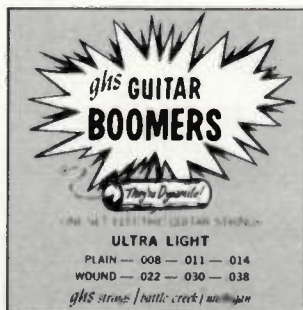


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Free Verse



Barbara and Bernice Gibb with their son's/brothers' booty, and BMI President Ed Cramer

Some Contest Results . . . at Last

Many moons ago, Songwriter International, Inc. announced its first song competition. In ads that appeared in *Songwriter* last year, the Las Vegas-based company stated it would announce winners in April, 1979.

Well, April — and May — came and went . . . but no results. Concerned, we contacted Songwriter International President Milan J. Rezabek for an explanation. He sent us a copy of a letter he'd sent out to inquiring contestants. A part of it reads: "Due to the unique thoroughness of our personalized method of evaluation, we wish to apologize for the unexpected duration of the judging . . . We do share your anxiety anticipating the final results of the . . . contest . . . Winners will be selected and announced within the month of June."

At press time, 100 semifinalists had indeed been announced. In a phone conversation, Rezabek assured us he would deliver winners' names in time for inclusion in the September issue of *Songwriter*.

BMI Awards Show: A Report

Barry Manilow, Barry Mann, Melissa Manchester and Al Stewart were there, but the focal point of BMI's annual awards dinner bash at L.A.'s Beverly Wilshire Hotel honoring the 100 most performed BMI songs of 1978 was not a songwriter. Rather it was the mother of three pretty fair songwriters, Mrs. Barbara Gibb.

Accompanied to the event by daughter Bernice, Mrs. Gibb collected the Bee Gees' 24 Citations of Achievement (11 for Barry, 7 for Robin, 6 for Maurice), not to mention three crystal plaques honoring *Stayin' Alive*, BMI's most-performed song of 1978. Not surprisingly, Stigwood Music, Inc., the Bee Gees' publisher took home a

publishers'-high 16 awards.

The only other writer to score more than two citations was **Barry Mann**, who won for *Here You Come Again* (second award), *On Broadway* (second award) and *Sometimes When We Touch*.

Here's a report from Mr. Rumor, our man on the scene: "No expense was spared. The red carpet was laid out for guests who left their cars — mostly Mercedes — for the valets to tend to. **Ron Anton** of BMI greeted us at the door as we announced ourselves. We were given a gold-lined ID card bearing our name in script . . .

"Before table-time it was mingle time in the red-carpeted ballroom foyer, where two bars were set up to loosen the crowd. Tuxes and gowns everywhere — though **Len Chandler** of Alternative Chorus/Songwriters Showcase added an offbeat touch by arriving with his hair braided in bamboo . . . which he does for special occasions.

"At 8, massive drapes were drawn, exposing the sparkling Beverly Ballroom, where 50-linen-covered round tables and a stage awaited the crowd. To find a seat you simply matched your ID card with the one at your assigned table. The flower bill for the room alone, I learned, was \$5,000.

"Before the first course — Caesar salad — I had a chance to talk to one of my tablemates, **Pamela May**, program director for KWST, an FM rock station in these parts. She told me that KWST features an unknown artist program called 'Seeds,' aired every Monday at 11 p.m. KWST, she added, will consider unsolicited tapes (reel-to-reel preferred), accompanied by bio info and phone number from L.A.-area artists. Mail, with SASE, to 'Seeds,' KWST, 6430 Sunset Blvd., Suite 418, Hollywood, CA 90028.

"The awards presentations were handled by BMI Prez Ed Cramer between
continued on page 10

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Free Verse from page 8

courses (which, for the record, included prime rib with asparagus, and, for desert, a questionable melting mass on a plate christened with frozen strawberries). Because the actual certificates hadn't arrived from New York, no one physically received a certificate. Winners were promised theirs with their next royalty check.

"Only standing ovations for the night were for *Georgia On My Mind* (**Hoagy Carmichael and Stuart Gorrell**) and *Wonderful World* (**Herb Alpert, Lou Adler, and Sam Cooke**). Both are three-time winners."

SRS Festival Nears

Songwriters Resources and Services is soliciting tapes for its recently christened **Helen King Festival**, renamed in memory of SRS' founder. At press time the September date of the festival was not firm, but the deadline for entries is — August 18.

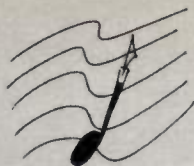
"Unlike other festivals," SRS' press release reads, "the **Helen King Festival** is open to songs of intrinsic value, whether they have commercial potential or not. SRS will choose the top 12 songwriters from the entries they receive. Send your two best songs to SRS — Festival, 6381 Hollywood Blvd., Suite 503, Hollywood, CA 90028, along with the lyrics written out and a self-addressed envelope. Cassettes are preferred, and there's no entry fee." For further info, call SRS: (213) 463-7178.

Short Takes

The New York office of the American Guild of Authors & Composers is offering an eight-week songwriting/evaluation workshop. Cost is \$85 for nonmembers, \$70 for members. For more details, call AGAC: (212) 757-8833 . . . There's a new talent showcase in L.A.'s San Gabriel Valley, held every other Wednesday at the Paradise Inn, 114 N. Citrus Ave. in Covina. The presenter of the showcase, **Angelo Roman Jr.**, welcomes inquiries. His phone number: (213) 464-1112 . . . The Connecticut Songwriters Assn. presented its first annual "Connecticut Songwriter of the Year" award to songwriter **Al Anderson**, a recording veteran (Vanguard, Mercury, Kamasutra). By the way, if you want to learn more about CSA, self-described as "a nonprofit organization incorporated to educate, encourage and promote songwriters of southern New England," write: CSA, 282 Meridian St., Groton, CT 06340.

Zinger of the Month

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NEW YORK

**Bob Cutarella, professional manager
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Chappell has many affiliated and administered publishing companies for both ASCAP and BMI.

Chappell is one of the Polygram companies, which include Polydor (Deutsche Grammophon and MGM Records), Phonogram (Philips and Mercury Records), Casablanca Records and FilmWorks, RSO and Capricorn Records.

Bob Cutarella has been performing since he was 9. He played drums at 13 for the off-Broadway play, *Wait A Minum*. He went on to college, but his interest in music got the best of him and in 1974 he wrote *Foxy Trot*. Bob took the song to 350 studios looking for a production deal. One in Brooklyn said yes and the song was released on an album by CBS and as a single by Buddah. Bob opened up BBP Productions with two friends and they produced Fred Lipsius, formerly of Blood, Sweat and Tears. Bob went into the city every day to make contacts and played drums at night, including a stint with Casablanca group Cerratti. The production company split up in 1978 and Bob got a call from Irwin Schuster ("Who's Who," April 1978) in February of 1979 asking him to join the Chappell staff.

Chappell Music is one of the oldest and largest music publishers in the world. Their catalog bulges with great standards by the likes of Gershwin, Cole Porter, and Rogers and Hammerstein. Current characters in the Chappell catalog are Bugatti and Musker's *Married Men*, recorded by Bette Midler and Bonnie Tyler; Anne Murray's recording of *You Needed Me*, named Song of the Year by the Academy of Country Music; Instant Funk's *I Got My Mind Made Up*; and John Stewart's *Gold*.

Chappell publishes *Make Believe Lovers*, the next single from the Anita Ward album; and *Spoiled By Your Love*. Both tunes were cowritten by Frederick Knight. Chappell also publishes Marvin Ham-

lish's and Carol Bayer Sager's songs from Neil Simon's "They're Playing Our Song;" and administers the incredible Bee Gees catalog with RSO.

Bob wants melodic rock and roll tunes a la Billy Joel. He will listen to two songs on a cassette only with lyric sheets and a self-addressed, stamped envelope for the return of the material.

He says, "Be very selective. The songs should relate to a large majority of people. That's why a love experience is a good subject. I look for a release, a catharsis. I like a song to build, to go somewhere. It should contain a tension factor, so that there can be a release. Too much or not enough won't work, and it's that perfect blend that's so hard to get."



NASHVILLE

**Ann Stuckey, partner
Greene Pastures Music — BMI
1022 16th Avenue South
Nashville, TN 37212
(615) 255-3500**

When she was a child, Ann Stuckey was trained in classical music. But when she grew up, she married into country music. Her husband, Nat Stuckey, performed on the Louisiana Hayride when they lived in Shreveport, was an announcer of KWKH, recorded on RCA and MCA, and writes songs. He started his own Stuckey Publishing and when they moved to Nashville in 1968, Ann began running the company. Stuckey Music publishes country hits *Sweet Thang*, *Pop-A-Top*, *Sun Comin' Up* and *Don't You Believe Her*.

In January 1979, Ann formed Greene Pastures with partner Lucinda Greene. The office opened up in March. They publish *Success Has Made a Failure Out Of Me* from the film and soundtrack album of "The Disc Jockey," with Jim Stafford and Ray Pillow, scheduled for release this summer.

Ann wants country, disco and rock material on reel to reel or cassette tape with lyric sheets. Send no more than three songs and include a self-addressed, stamped envelope if you want your tape returned.

Ann says, "When you're writing a song, keep it concise. Have a very good hook line. Say something, have a meaningful

lyric, tell a story. Don't give up, keep writing."

Lucinda, former lead singer with the Tennessee Tech Troubadors, agrees, "Come to the point. Weed out the bad. You should be able to hear a song once, remember it all day, hum it and repeat the lyric to yourself."



CANADA

**Mark Altman, general manager
Morning Music Inc. — ASCAP
Bathurst Music — BMI
P. O. Box 120478
Nashville, TN 37212
(416) 625-2675**

Home Office: Toronto

Other Office: Morning Britain and Ireland

Also: MORning Records and Boot Records

Mark Altman was born in Israel and moved to Canada in 1968. He graduated from the University of Toronto with a degree in music with honors and decided to pursue a career in the music business. Mark freelanced as a composer, arranger and producer. Then, he began to concentrate on music publishing. After working with a small Canadian company for two years, Mark formed Morning Music with Jerry Krytiuk and Canada's top male country vocalist for five years running, Tom Connors.

At first, Morning published only Tom Connors' songs, but they have expanded into all kinds of music and into exploiting and licensing songs for foreign countries in Canada. Morning represents a hundred companies in Canada, including the Welk Organization and 30% of the major Nashville publishers. They just reached their highest point in percentage of singles on the charts, representing nine of the Top 20 songs, five of them Top 10, including worldwide control of Don Williams' *Lay Down Beside Me*, Crystal Gayle's *When I Dream*, and Waylon Jennings' *Amanda*. They also have an extensive catalog of MOR instrumentals that get a lot of air-play.

Mark says, "Whether we administer or own a copyright, we give it the same at-

continued on next page

tention. Writers who own their own publishing companies are giving them to us to administer because we generate a lot of activity for their material. Ian Tyson's Speckled Bird Music, with songs such as *Four Strong Winds* and *Some Day Soon*, is administered by Morning. We administer so many excellent copyrights, we are extremely selective about songs we'll sign. They have to be top, very well-written songs, for example *She Believes In Me*, the Kenny Rogers hit that we represent. We can approach top artists in Nashville, Canada and Europe, and a record can earn three or four times more in mechanical royalties in Germany.

"I will consider one or two songs on good quality recording cassettes only, with lyric sheets. We must be able to hear the vocals clearly. Although our mailing address is in Nashville, all tapes will be forwarded to Canada for screening, so none can be returned. Do not include a self-addressed, stamped envelope, but be sure to put your name, address and phone number on the tape so I can contact you.

"I suggest that songwriters take *Billboard* or other trade paper hit lists from past to current, and analyze those hits line by line, word by word, musical phrase by musical phrase, to see what makes them tick. Why do they move people? What works? Use the knowledge gained in your own songs. I like poetic lyrics that are beautiful and aesthetic and that move the listener."



TUCSON

Steve Chandler, vice president and general manager
Suncountry Song Co. — ASCAP
Southwest Words and Music — BMI
14 East Second St.
Tucson, AZ 85705
(602) 792-3194

12 Also: Suncountry Enterprises — Suncountry Productions and Bandalier Records and Tapes.

Steve Chandler was a published poet when he was majoring in creative writing at the University of Arizona. He spent a couple of years in journalism with the Tucson daily paper and was the editor and publisher of *South Shore*, an international arts review. Steve knew Fred Knipe, president of Suncountry Ents., for a long time and had cowritten *Melinda Rain* with him. A year ago, Fred asked Steve to head up the publishing companies.

Steve says, "Four years ago, we released an album on our Bandalier label by the Dusty Chaps, called "Honky Tonk Music." That album was quickly bought up by Capitol, and two Chaps' albums on that label followed. The title cut from the album has since been recorded by Jerry Jeff Walker, Commander Cody and Hoyt Axton. We now have seven artists under contract, and have just released Shirley Spencer's "Sweet Sad Singer" album on Bandalier. Albums by singer/songwriter Fred Knipe and fusion group Central Air are currently in the works. We are also actively seeking material for an album by Suzy Jacome, who needs very laid-back ballads with thoughtful lyrics, e.g. *Desperado*, and medium country rock numbers. Other artists in need of material are Lloyd Barron, balladeer and rock singer; and country rock duo Gasper & Dukes. Jim Bastin, who engineered John Klemmer's recent best selling jazz L.P., *Cry*, is producing for us. And Jeff Haskell, nominated for an Emmy for L.A.'s "It Show," is writing for us.

"We are very lyric-oriented. I like unusual and well-crafted poetic lyrics. I'm not interested in disco or novelty material of any kind. I want songs from writers who think of themselves as pretty highly evolved lyric writers in the tradition of Leonard Cohen and Joni Mitchell. You may send a two-song maximum on cassettes only with lyric sheets and a self-addressed, stamped envelope for return of the material.

"One of the mistakes that songwriters make is to try to catch a trend at its height. To us, the poetry within the lyric is the most important element in the song. For every five songs that we get with acceptable music, only one has acceptable lyrics. You need a feeling for the beauty of the words. An interest in poetry, good literature and 'art' songs can build your background."



MADISON, WI, AREA

Stephen Powers, president
Mountain Railroad Music — ASCAP
2103 Pleasant Drive
Cambridge, WI 53523
(608) 423-4358

Also: Mountain Railroad Records, internationally distributed by JEM.

Stephen Powers combined his hobby of playing with bands and his college studies at MIT in electrical engineering and became a record producer. In 1971,

Stephen founded Charlotte's Web, a combination folk music club/coffeehouse school of music and repertory theatre in Rockford, IL. His record production career began when he decided to celebrate the first anniversary of Charlotte's Web by recording an album of the night's music as a promotional vehicle for the club. The album, "Get Folked (Live at Charlotte's Web)," is still selling. Stephen produced two more albums during his three and one half years at Charlotte's Web, by Dick Pinney and Greg Brown, and Ron and Ann Holm.

Stephen sold out his interest in Charlotte's Web in the fall of 1975 and began Mountain Railroad Records as a management, booking and record company. Stephen also promoted concerts for 18 months in Madison. Meanwhile, Stephen also recorded acts he had met and worked with at Charlotte's Web. *Honky Tonk Man*, an album with Steve Young, who had recorded on A&M and Warner-Reprise, was picked as a top album by all three trades and got Mountain Railroad a distribution deal with Flying Fish.

Stephen gradually stopped his management and booking activities to concentrate on record production and promotion for his label. Mountain Railroad has released albums by: Jim Kweskin of the Jug Band, "Lives Again"; Bob Gibson and Hamilton Camp, "Home Made Music"; Snopek's "Thinking Out Loud," a *Record World* and *Billboard* album pick; Dick Pinney's "Devil Take My Shiny Coins"; Dave "Snaker" Ray's "Kid Man"; Jim Post's "I Love My Life" and "Back On The Street Again"; and an album by Gamble Rogers, progressive country singer/songwriter and comic monologist who is guest commentator on National Public Radio's top rated show, "All Things Considered." Stephen is recording an album with blues rock singer songwriter Betsy Kaskey.

He says, "Betsy is using three songs from writers who have never been recorded before. Most of my artists use outside material. The songs in our catalog are also being covered by artists on other labels, such as EMI's Michael Johnson and Lonnie Knight on Symposium. You may submit a maximum of two songs on cassettes only with lyric sheets and a self-addressed, stamped envelope for the return of your tape.

"I like songs that are of unusual subject matter. There are so many topics to write about. Try to be original. So many of the songs I get have melodies and lyrics I've heard before. Don't be discouraged. If you haven't written a good song, that doesn't mean you won't. It's a craft, if you keep working at it you get better. The music business is a trade. You do it day in and day out, just like any other job. If you go to work every morning, eventually you succeed." —

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10 Managers Surveyed . . . 'Why I Sign an Act'

Ken Fritz



Steve Leber



Elliot Roberts



Sandy Gallin



Jim Halsey



Fred Heller



Jeff Wald



Shep Gordon



Jason Cooper



Kenny Kragen

by Jill Williams

"Charisma." "Extraordinary talent." "I have to like them as people." These are just a few of the answers some of today's top-notch personal managers gave to the first part of this month's 'Pro Panel' question.

"I sign someone because they do something the best that anyone does it," says Shep Gordon, whose client list includes such musical "one-of-a-kind"ers as Alice Cooper and Carole Bayer Sager.

"When I look to make a commitment as a manager, to take on somebody's career, I'll look for the longevity in building that person's career," states Blood, Sweat & Tears' manager (since 1971) Fred Heller.

14 Why a manager signs someone is relatively easy to define. What they do once the ink has dried on this five-year contract? Now that's a different story . . .

"I coordinate everything in their lives," replies Jason Cooper, who coordinates the lives of such superstars as Ron Wood (of the Rolling Stones) and Dave Mason. "I coordinate their agency representation, their personal lives, their relationship with the record company, accountants, lawyers, etc. I'm a liaison between everybody. It's a matter of teamwork, really. You see, I used to be a football coach and I approach this (i.e. personal

management) just like I would a sport, like coaching a team."

"It's all done with mirrors," quips Jeff Wald who not only manages but is married to Helen Reddy.

Whether it's mirrors or football tactics, these fellows definitely know what they are doing. So for all you undiscovered geniuses out there? Read on!

Ken Fritz

"I expect an artist to ask questions."

"Why do I sign somebody? I think something tells you, you have an instinct that whatever the artist is doing — singing, playing an instrument, acting, whatever it happens to be — is something that will be a satisfactory project for you to be involved in.

"And while we're on the subject of signing someone, I feel an artist has every right to ask me why I want to handle them. In fact I expect an artist to ask questions. If they don't ask me what my game plan is, then I figure they don't have much of a grasp on what managers do in the first place. And it works both ways, too. I know I'll always ask an artist who has come to me for representation 'Why? What do

you want out of your career?' One of the most frustrating things for a manager to be involved with is an artist who has absolutely no sense of where they want to go. I remember someone once came to me for management and said: 'I don't know what you did for George Benson . . . But whatever it was, if you could do the same for me, that would be great!'"

"I look for the combination of a very different kind of voice and a very exciting performer."

Steve Leber

"There's got to be a certain charisma. A certain kind of excitement whether it be building the right charismatic songs, charismatic appearance on a stage, a charismatic voice — meaning a voice that is different from any other voice that I've ever heard. Steve Tyler (of Aerosmith) has it. So does Ted Nugent. To somebody like Rex Smith who just did a movie, he went from never acting in his life to starring in a major motion picture! Charisma, to me, is the key. If an act can deliver on stage 'live,' then there's no way you can't eventually get 'em the right song, the right show, or whatever. I look for the combination of a very different kind of voice and a very exciting performer."

Elliot Roberts

"I have to like them as people."

"There's a lot of different reasons why you sign an act. Me, I have to like them as people. I have to really feel they're special, that they have the potential to be something extraordinary. The first time I ever saw Joni Mitchell I felt that way. Neil Young. A band called Devo. I mean you've got to remember that you, as a manager, are putting in part of your life. A tremendous amount of time. And the way you live your life, too. I have to like their music first. Then, I have to feel that I'm going to like them as people . . . because I don't like people that call up at 4 o'clock in the morning and freak out. No matter how good they are!"

Sandy Gallin

"An extraordinary talent."

"I sign an act because I see an extraordinary talent. Something that I feel I want to expose and develop. create something unusual with that will make a lot of money. And also, something I can have fun with! With Mac (Davis), I met him in a backyard at somebody's

pool and he played his guitar and sang some songs for me — and I knew instantly that he was going to be a major star. Dolly Parton was already a major country artist and songwriter by the time we met . . .

"And as far as getting their careers going? It's an individual thing, really. I do whatever's necessary. There's no set pattern. Somebody may need a record contract and then it's up to you to find the right material, the right producers, the right record company, the right personal appearances, the right television, the right concerts, the right combinations . . . I mean, it's endless."

Jim Halsey

"Some 'something' that sparks inside of me."

"I like to have unusual, unique talents that maybe I feel haven't been brought to the fore or haven't been managed properly . . . and in some cases, haven't been managed at all! Roy Clark is the classic example of that because when I saw him, he was just a guitar player in Wanda Jackson's band. That was back in 1960 and I just sort of 'knew' he had the stuff to become a big star. It's like some 'something' that sparks inside of me — when I see or hear somebody that I feel is an unusual talent.

"So then, you just try to do everything that is humanly possible to do. Open up every avenue, every idea that you can think of to bring that person's talents in front of people. Not only the general public, mind you, but people *within* the industry as well. And if you believe in certain projects the way I do, then it's not only interesting and fun; but in most cases, it's successful too!"

Fred Heller

"An open dialogue with the artist."

"My management company has a staff of seven people and everybody that works there has one act that they are responsible for. We deal very closely with our artists. We don't take anyone on unless we're going to be personally involved with all aspects of their career — including the financial aspects as well. It's a process where we all have to get to know one another, and feel comfortable around each other . . . because management is based on a personal relationship and an open dialogue with the artist.

"The total aspect of management is promotion. There are different areas of promotion. Like working with record companies in the publicity area. Or hir-

ing an outside publicist when it's necessary to build an image for your artist. Believe me, interviews and editorials that are written about artists have a lot of staying power. They create an interest that, hopefully, makes people want to go out and buy the album! Then, there's radio promotion. That's also very important. To me, promotion's the name of the game. That's why I feel very strongly about doing the right type of tour, putting my artists in the right venue and the right setting, with the right musicians and the right band. . . . It all adds to the totality of promotion."

Jeff Wald

"It's not a question of how hot they are. It's how long they can stay there."

"I look for intelligent artists. Sylvester Stallone was bright and intelligent. He had a sense of himself, a sense of trust. And he had a sense of being patient. With Chicago, it was the same kind of a situation. Here are a group of guys who are bright enough to have stayed together 12 years. That takes intelligence right off the bat! And the quality of their music has grown over that period of time. I look for people with minds that can expand to change. It's not a question of how hot they are. It's how long they can stay there.

"Each act has their own uniqueness, and you've got to be able to capitalize on that uniqueness. You have to put them in the kind of environment to show off their talent. And also I think, since I've signed them and I believe in their innate ability and brightness, that part of my job is to protect their artistic integrity — and not let anybody else f--- with them."

Shep Gordon

"Since Alice (Cooper), I've never really started with anybody at an embryonic stage."

"I sign someone because they have a unique, one-of-a-kind talent and they do something — whatever that happens to be in any area — *the best* that anyone does it. And my job is to make them and the public see very clearly what that unique talent is.

"Since Alice (Cooper), I've never really started with anybody at a embryonic stage. It was obvious that Groucho (Marx) was. Same with Raquel (Welch). Or Teddy (Pendergrass). Or what Ben Vereen was. Their talents had already been refined to such a point that it was obvious. Anyone who went to see a Ben Vereen show, for example, said 'There's

the greatest performer living today!' Or you hear Teddy's voice and you go 'Wow! It's magic!' So my clients are already polished to a point where I can just come in and show them the path."

Jason Cooper

"Basically, I'm into them as people first."

"I just don't sign an act. Basically I'm into them as people first. And if I think I like them, and I dig their music, then we work it out. Take Dave Mason, for instance. He and I were friends for ages before he asked me to manage him. Same thing with Ron Wood. We had hung out together and had just been friends previously. With both of those deals, I mean I didn't even take money when I first started with them. They were strictly friends and I was just trying to help them out. Then later on, it got into a management situation. Obviously, I don't do that with everybody. But I make it my business to really get to know a person before I sign him. . . . Then it's just a matter of coordinating everything in their lives. Their agency representation, their personal lives. Everything."

Kenny Krager

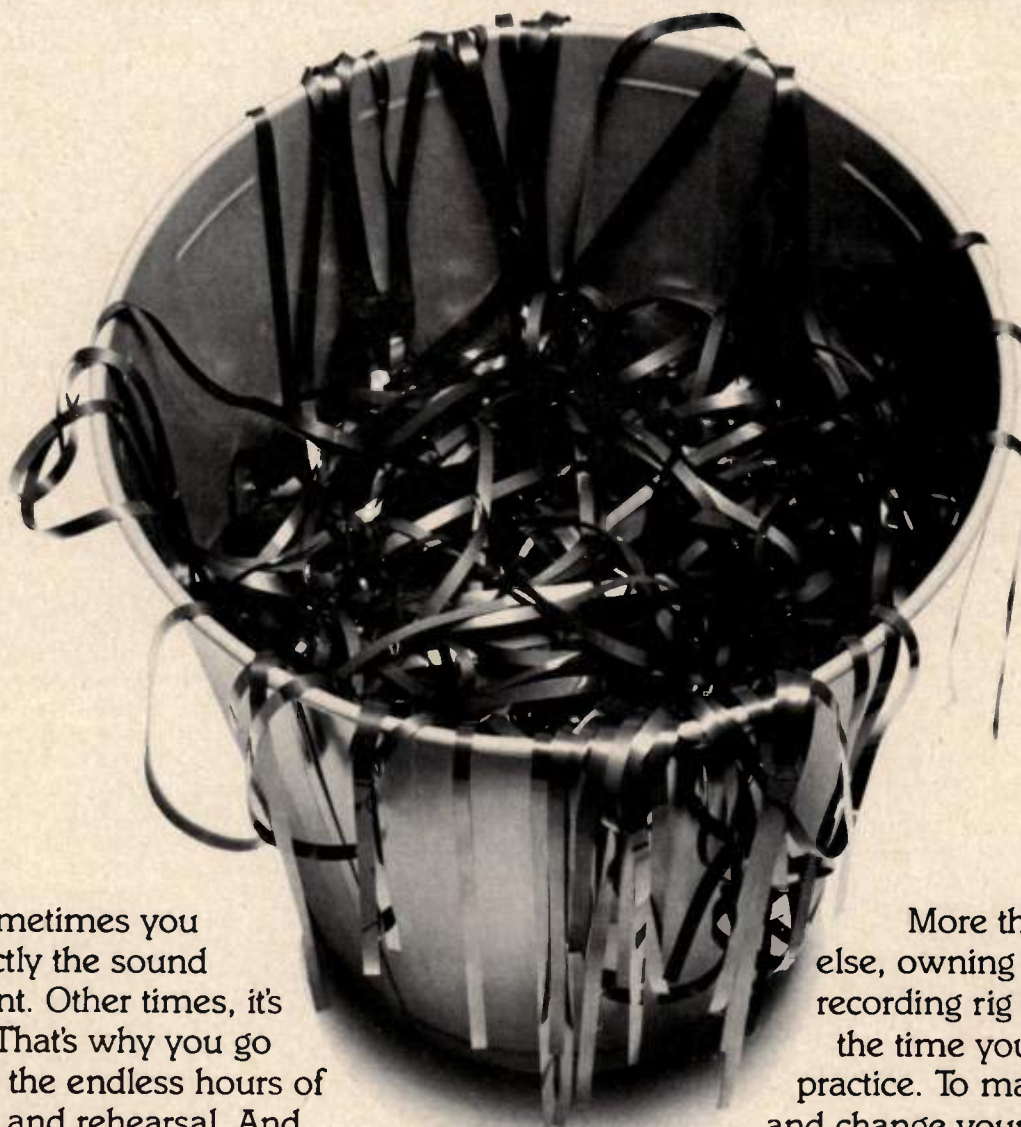
"Someone who's noncompetitive with the people I have."

"As far as I'm concerned, the most important criteria for me in signing an act is that I'm truly, truly excited about them. I don't care how much money I could make off of somebody, how successful I think they can be, how much they might enhance my prestige or my office or anything, I have never taken on anybody — running my own company — where I wasn't truly excited about them as performers or actors or talent of some sort. I operate a tremendous amount on enthusiasm.

"Secondly, I think the other thing I look for is someone who's noncompetitive with the people I have. I like to make a kind of a family out of the people I manage. For example, Dottie West performs with Kenny Rogers . . . And Kenny brought Bill Medley into the office and he's helped very significantly in Bill's career. . . . You see, I don't ever like to find myself in a situation where one artist is jealous that I'm spending too much time on another artist's career and not on his . . ."

Attention, all you readers in Hattiesburg, MS: Jill Williams tells us her musical, "Rainbow Jones," will be performed at William Casey College in August. Why not check it out?

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Nancy Ford & Gretchen Cryer

How They Got Their (Broadway) Act Together



Nancy Ford (left) and Gretchen Cryer

The Setting

Askapro, the weekly rap session with top music producers, publishers, writers and artists, sponsored by the American Guild of Authors and Composers (40 W. 57th St., New York, NY 10019, 212-757-8833; and 6430 Sunset Blvd., Hollywood, CA 90028, 213-462-1108). Sessions are scheduled out of each office; phone reservations are required. The following interview took place in AGAC's New York offices.

The Guests

Composer Nancy Ford and author, lyricist and star Gretchen Cryer, whose hit musical, *"I'm Getting My Act Together and Taking It on the Road,"* is now nearing its one-year anniversary. It is currently playing at the Circle in the Square Downtown, 159 Bleecker St.

The Transcript

How did you two meet?

Nancy: We met at DePauw University in Greencastle, IN, where they have an annual competition for student-written musicals. A friend came to

"If you're writing a theater song, it is within a context. It pertains directly to the piece at hand."

us and asked if we would like to work with him on a musical; it sounded like a good idea so we started in on it. I don't think prior to that time we had thought about being writers of musical comedy.

Gretchen: As a little girl, my brother and I used to put on theatrical presentations in our home in Indiana, during the long winters. We always did plays for my parents and would charge them a nickel apiece. So I sort of had a theatrical bent.

We wrote two shows while we were at DePauw, and then one show in graduate school before coming to New York and having our first show produced in 1967.

We look back at those first efforts and really laugh, because we were writing about things that we knew nothing about whatsoever. But they were good practice.

Where or how did agents come in?

Gretchen: Agents have never played a large part in our professional careers. They have never gotten us one bit of work. It has always been a matter of first having a producer interested or a production afoot and then having an agent negotiate the contract for us. So I don't know if it's true that writers have to have an agent before they can get anywhere.

Talk about your move to New York and the career steps you took.

Nancy: We thought that, until we got established as writers, we could be in Broadway shows as actresses. When we came to the city we went right out and bought *Variety*, *Backstage* and *Show Business* and started auditioning for choruses. We did that for a time while doing other things, getting secretarial jobs . . .

Nancy: Eventually Gretchen got a job in the chorus of "Little Me" and later "110 in the Shade" and I got a job playing the piano for "Brecht on Brecht." I was an accompanist for Lotte Lenya, and that led eventually to my getting a job playing the piano for "The Fantastiks," where I met the writers, Tom Jones and Harvey Schmidt, and the producer, Lore Noto.

Gretchen: They listened to our material and thought we had talent, so they were very helpful about sending us to people. Lore didn't buy our show; I mean, here we'd written this show for off-Broadway that had 27 characters in it! Needless to say that was economically unfeasible but we were very green at the time. We came to New York in 1962 and our first show got on in 1967 so there was a five-year period during which we were writing our first show and trying to get it produced.

Nancy: There were a number of producers and music publishers we went to, and most of them didn't see our show as Broadway potential so I guess that was when we reduced the number to 12 characters. Twelve is even too big for off-Broadway now!

Gretchen: And then what happened was, we didn't have any luck finding producers who wanted to produce this property, so my husband, David Cryer, decided to go into partnership with a guy named Albert Poland who is now a business manager around town. And the two of them produced Nancy's and

continued on page 22

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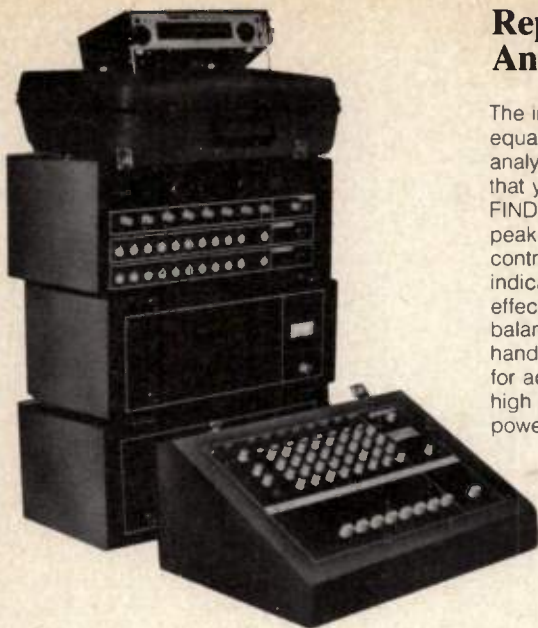
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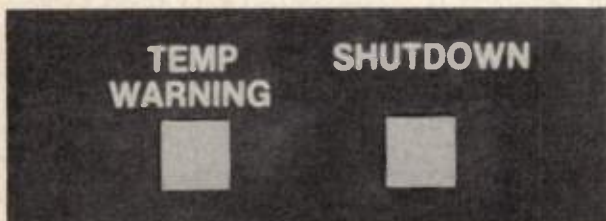


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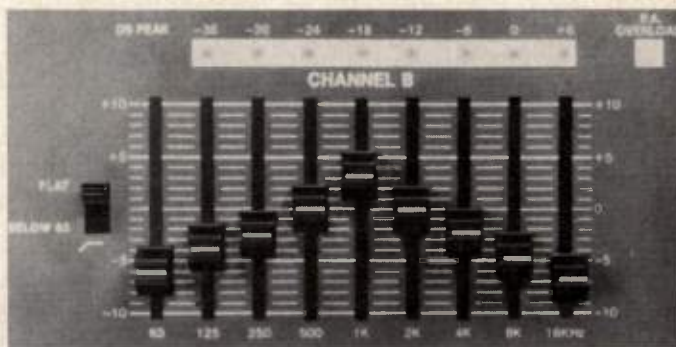
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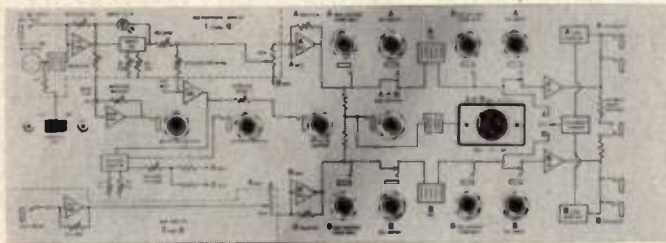
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my first show, "Now is the Time For All Good Men." We eventually raised \$40,000 from 52 individual backers.

Wasn't that show recorded?

Nancy: Yes, by Columbia. That was kind of a strange situation. Among the many music publishers we had seen, one of them was Barbara Streisand's company who had a little different offer; he promised us that if the show ran 21 performances that he'd get us a Columbia cast album. And the show ran three months. So we had that. And Barbara Streisand recorded one song (*Our Corner Of The Night*), which nothing happened with. It was on the B side of a single. It never got in an album. Every now and then we get a royalty check for about \$7.42.

Gretchen: It's not a matter of life and death to Nancy and me whether or not we get our stuff recorded. Our main interest is as theatrical writers. We did do two albums for RCA over the past three or four years in which we sang our own material, and the songs were pop-oriented songs, very much like the songs in the show. But we don't blatantly write Top-40-type material.

How do you set about getting your work produced?

Gretchen: From "Now is the Time . . ." on, we did not have any trouble getting producers. The first people that we auditioned "The Last Sweet Days of Isaac" for were Haila Stoddard and Mark Wright, and they immediately said yes. With our third show, "Shelter," we didn't shop around either; we went with a young producer named Richard Fields.

Nancy and I had kind of a disillusionment about the whole collaborative process; collaboration with all the people involved in getting a show on — the directors, the actors, the scene designers. "Shelter" ended up being such a stew of casting viewpoints, of production and scenic viewpoints that it lost its original viewpoint. That's why we decided to do something we had more control over.

22 Nancy: But it turned out that in making our two albums we had even less control in the recording business! We could make suggestions, but the final position of power was with the producer.

Gretchen: We found out that there's a certain kind of mass-produced quality to the recording industry. There are certain studio musicians who go in on a lot of sessions and do their thing. And there are certain arrangers that are always hired. And we felt almost like we were on a treadmill once the thing got started.

Nancy: A lot of people said that we

weren't commercial and that we had to have the sound that they're playing on the radio. That sounded logical but it's possible that you can't take material like ours and commercialize it because we don't really fit that mold to start with. When we would just go out and perform ourselves without a big rock band behind us we got across a lot better to the audience.

I know you hold audience rap sessions each Wednesday after "I'm Getting My Act Together." I'm curious about how they have affected the show and your present writing.

Gretchen: The sessions, at first, were very helpful to us as actors, because people would tell us what they got out of the show and the way they saw the characters come across; and it may or may not have been what we intended. We've been playing it almost a year now so we've gotten our performances pretty well-honed but in the formative stages it really did help to know whether or not our intentions were getting across to the audience the way that we meant them to.

The reason behind the sessions was two-fold. When we opened, we got bad

"There's a growing trend for film companies to back shows . . . What we all have to watch out for is that they do not encroach on artistic integrity."

reviews from the major critics. We were trying to find an audience. It seemed to be a show that got a lot of personal response. People would come backstage and want to talk, and I was getting a lot of mail of a very personal nature—people saying that they were going through very similar things. So we decided, well, maybe people want to talk about it, and if they got involved in the show, maybe they will tell their friends to come and see it. We began to have full houses on Wednesday nights, which meant that people were coming so that they could talk afterwards.

Could you talk a bit about the collaboration process?

Nancy: Well, generally, the collaboration begins with Gretchen writing something — words, script or lyrics, and she gives it to me, and I start to do music for it. And if there comes a place where I want to do something different musically from the direction the lyrics are going, I talk to her about it, and she

agrees or not. And then we get together and listen to what I have, and I may change the music or she may change some of the lyrics, or we may make suggestions to each other. And that's basically it.

Gretchen: But Nancy and I have worked together so long that we really almost feel things the same. When I write a lyric, nearly always, Nancy writes a piece of music that, had I been a musician, I would have written for that. It's absolutely surprising. In our current show there is a song, "Smile." I gave Nancy that lyric, and she turned it into something like a little nostalgic calliope waltz. And that was before I had told Nancy that's what I wanted.

Nancy: Gretchen's lyrics are, I think, so specific, that there's almost only one way to do it. They are very descriptive and rhythmic so they almost sing themselves.

Can you talk about the different approaches that you take both musically and lyrically when you're writing a theatre song as opposed to a commercial song?

Gretchen: If you're writing a theater song, it is within a context. It pertains directly to the piece at hand, whereas if you're just writing a song, it can be anything at all, just getting an idea.

Nancy: Musically, what I always try to do is just find an emotional setting that seems right for the character. Find the right musical atmosphere for the lyric. And so that's probably why I can't write commercially very well.

Do either of you have blocks when you can't get started and feel you have nothing to say?

Gretchen: Nancy came over in the middle of writing the score for "Shelter" and announced to me that there was no way that she could write anything else, ever. And she even brought over a tape recording of a friend's work and said, "Now I think that you should have him finish the score," and she played this little recording. And I simply didn't accept it.

Nancy, how did you feel that you had written yourself out? I can understand it with lyrics, but tunes are always popping up.

Nancy: They didn't pop up. Either that or I was just generally down on myself at the time and I didn't like anything I wrote.

How did you get over it?

With "Shelter," I rented an RMI piano and harpsichord, just to get a different sound, and that helped. And then the other time I just eventually worked through it.

How do you structure the idea for a show?

Gretchen: Our current one came from

the idea of the title. The phrase "I'm getting my act together and taking it on the road" just flipped into my head, but it had been on our minds for a few years to write something about the transition that women have been going through. When I got the idea for that title, it suddenly all came together that it would be about a woman who was getting her life together, but her life was expressed in her "act." So the "act" became a metaphor for what was going on in her life. As soon as that idea came, the show just wrote itself.

Where are you in terms of getting your new show produced?

Gretchen: We're in the process of getting money for it. We're going first to the big sources of money like Columbia Pictures, the Shuberts, and we seem to be getting positive responses.

There's a growing trend for film companies to back shows. They have money to put in, and they are theatrical ventures — partly because, for a relatively small amount of money, they can secure film rights, or at least a right to first refusal. Broadway is small potatoes compared to the amount of money needed to do a film.

One thing that we all have to watch for, though, is that they do not encroach on artistic integrity. They are trying to break the strength of the Dramatists Guild contract right now and secure the right of artistic control over our written material. If we give it to them we have sold out. As you know, a film writer does not have artistic control of his material, unfortunately. They can fire you off your own project and bring in other writers. In filmland, they own the copyright. In theater, the writers still own the copyright to their own material. Well, we're having a problem now, in that film companies who are beginning to invest in theater properties want the same artistic rights that they have had with films. This is something that writers have to guard against with the signing of contracts now, to make sure that they still have a Dramatists Guild contract.

What's your advice to beginning show writers or musical comedy writers?

Nancy: Meet some people and open some doors, I guess.

Gretchen: And you have to have a product in hand, of course.

Nancy: We were lucky that Tom Jones and Harvey Schmidt were our mentors. They really helped us.

Gretchen: Although no person that they called directly did our show, they really did start opening up things for us. It's very hard to go out anonymously knocking on doors. And we need all the help we can get. —



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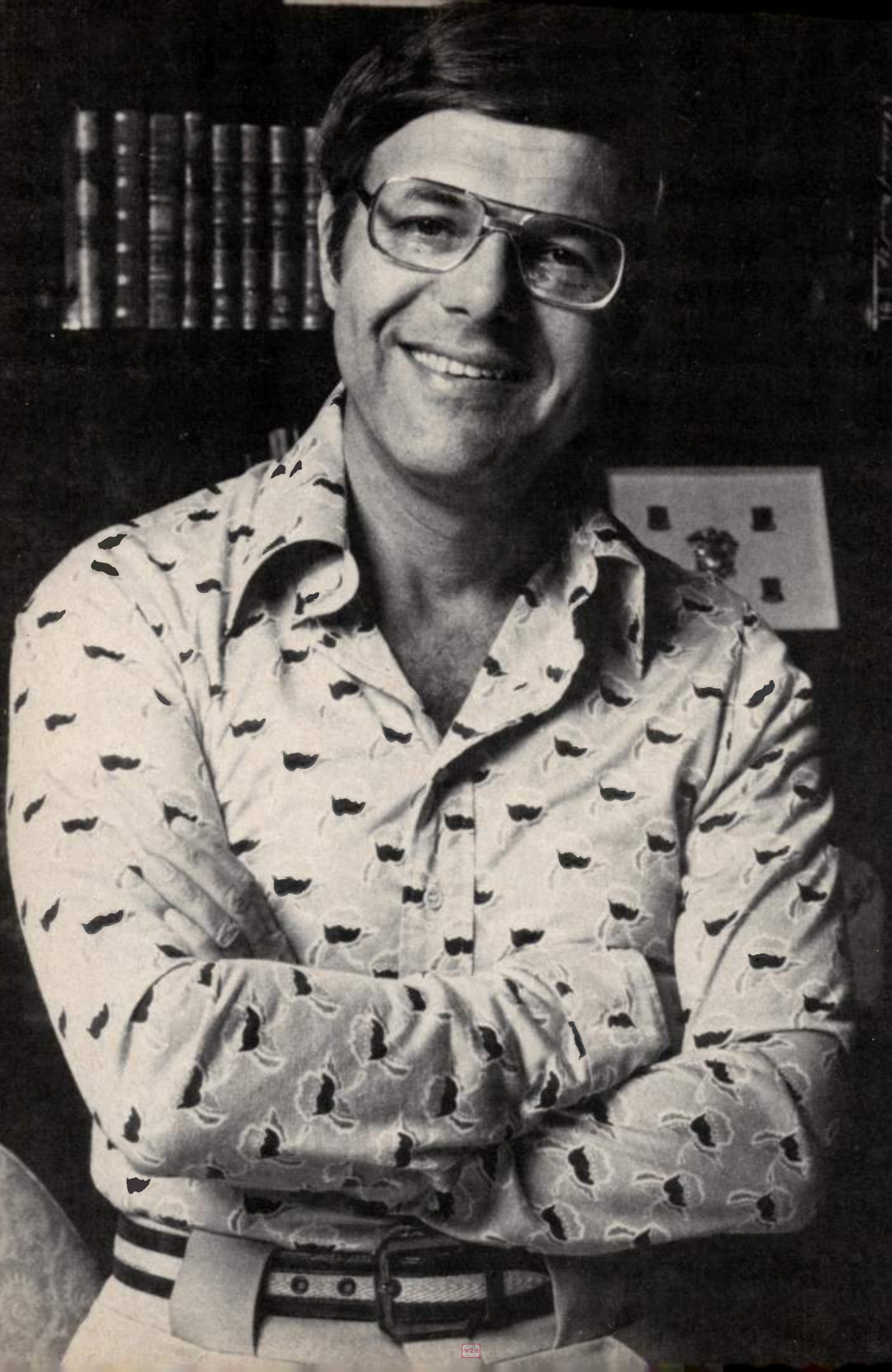
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Elektra-Asylum Chairman Joe Smith:

Engaging Rap with an Ex-DJ

Elektra/Asylum Records' Chairman of the Board Joe Smith began his music biz education upon graduation from Yale, working as a radio announcer in Virginia, Pennsylvania and Boston, where he became a top-rated deejay at powerful WMEX in the late '50s. But with the coming of tight playlists and the resulting deemphasis of jocks, Smith quit radio and moved to California in 1960, to enter the promotion end of the record business.

After working as a promotion man for a distributor, Smith became national promotion manager for Warner Bros. Records – then a small new offshoot of the Warner Bros. film studios. His work again earned raves; the Bill Gavin Poll named him Promotion Man of the Year for 1963, 1964 and 1965. In 1970, he became executive vice president and general manager of Warner Bros./Reprise, a combination of the original WB label and Frank Sinatra's Reprise Records. Smith was named president in 1972. Then, in 1975, he accepted the chairmanship of Elektra/Asylum Records.

Smith was the guest of Los Angeles' Alternative Chorus/Songwriters Showcase, at the group's weekly rap session and singer/songwriter showcase. AC/SS' Len Chandler moderated the discussion, an edited transcript of which follows.

Len Chandler: *I want to mention some of the people Joe Smith is responsible for signing and creating the marketing strategies for: Rod Stewart, the Grateful Dead, Van Morrison, Leo Sayer, Manfred Mann,*



With Patrice Rushen

Doobie Brothers, Curtis Mayfield, George Benson and the Staple Singers. I think the man knows what talent is about.

Would you like to hear about some of the losers?

Chandler: *Speaking of losers, have you ever passed on people who have become stars?*

Never. Laughter.

Over the years you make some horrendous mistakes. You may pass on somebody as they were at that moment and then they change their personnel....

Jim Brown, the ex-football player and actor, told me about an act. I auditioned

them, went crazy over them, signed them. But the act had enormous problems; there were 11 members and they constantly changed personnel. They fired Jim Brown. We were in about \$140,000 when it came time to renew another option at Warner Bros. We had a committee vote and the committee voted thumbs down. So we sold their contract.

The group was Earth, Wind and Fire. They went to CBS Records, and nothing has been heard from them since.

Writer: *Can you talk about the economics of putting out a record and supporting a new act?*

The fact is you don't make a record album these days for less than \$75,000 or \$80,000. If you're dealing with a major producer, it's at least \$100,000. You have 24-track, 32-track, which just gives people more opportunity to jerk around in the studio. It used to take the Grateful Dead about \$18,000 just to get the drum sound.

Talking about space city ... one day the Dead came down to L.A. They said, "Man, we'd like to record about 30 minutes of heavy air on a smoggy day in L.A. and then we'd like to go to the desert and do about 30 minutes of clear air. We'll mix it, and then we'll play over it." They were so off the planet back in the '60s that they really saw me out there with engineers recording air. The only answer I had for them was that the American Federation of Musicians would object. *continued on next page*

Joe Smith from page 25

Then, after they recorded this great double album, we were all sitting around, the 50 of us — they never traveled with less than 50 people. After I took care of the air problem, they told me that they had a title for the album: "Skull F---." To them this was a "great" title, and the one thing they were afraid of was that the Jefferson Airplane was going to use it before them.

From the conference room I placed phone calls to district attorneys around the country. I finally got one in New York and asked him what he would do if he found an album titled "Skull F---" at the local Sears store. Oh, he said, he would confiscate it, arrest people. Then I called Montgomery Ward, Sears and

"We're conditioned to make judgments on songs, whether they have a great production or not."

J.C. Penney: imagine their responses when I asked them if they would stock such a record.

Finally I told the group, "Look, you worked a year and a half on this album, and if we sell it with 'Skull F---' about eight headshops will stock it and kids will bootleg it — and we'll sell about 15,000 copies. Otherwise, we could sell a lot of copies." So they gave up. We called

With jazz artist Lenny White



With Linda Ronstadt, E/A President Steve Wax and Peter Asher

the album "The Grateful Dead" and it was a very big hit.

Now why did I get into all that?

Writer: Should I rephrase my question?

The economics, the economics. It costs us about 100 grand to make a record. We've got to keep that artist or band alive while they're recording. They have no other source of income. Usually they owe about seven months' rent and they need equipment. So we're in another \$30,000 to \$50,000.

Once the album comes out, we think the best way to recoup our investment is to get them out on the road. You can imagine what some of those generous club owners pay — zip — and so our "tour support" runs \$50,000 to \$60,000. Plus we have "tabs" for writers and disc jockeys . . . So, all in all, we're in \$250,000 to \$300,000 for a new act. Hence, a certain reluctance to sign a lot of new acts.

If we've got to make a decision, "A" is the material. It's "B" and "C" too. "D" is the style of the thing — the vocal, what it sounds like on record. Of course those priorities aren't the same if it's a David Bowie, whose performance has a certain uniqueness that will make good material seem great. Or if it's a great voice, like Linda Ronstadt. Or if there's a great producer or an Irving Azoff (manager of the Eagles, Jimmy Buffett, Steely Dan) who doesn't need a new act but is excited about this one. And then it's a hard decision to make.

We're a good record company. With Jackson Browne and Joni Mitchell, we have the king and queen of FM radio — they set a certain standard for writers. It's not surprising that a lot of songwriters want to be on the label.

Writer: Speaking of singer/songwriters, I feel that as a songwriter I'm living in an age that's not for me because of all the singer/songwriters. What to do about it?

Learn to sing!

Writer: As an artist, how important is it to be a songwriter?

Well, it's a double-edged sword. On one hand it's an enormous advantage; you don't go into the catatonia that Linda Ronstadt goes into when she has to find songs. But on the other hand . . . take the Eagles. They have not made a record for more than two years. They have all their tracks cut, but Glenn Frey cannot write lyrics — he just can't find the damn lyrics. I've sent him rhyming dictionaries, I'm having (Joe) Walsh work with him, because I need an Eagles album. They're just nervous, their last album was so successful, and they feel a certain insecurity about this one. But they feel they have to be the source for the songs they record.

Writer: I write only lyrics. What are the chances of getting a lyric to a Linda Ronstadt?

The problem for you or anyone who writes just music or just lyrics is that Linda Ronstadt wants a complete song. Unless the lyric is so spectacular, she doesn't want to get a lyric and then have to hunt down a melody.

Anyway, if you had a completed song it would be very hard for you to get through to an artist. You've got to go through a music publisher, who knows when Linda Ronstadt is ready to record. Or Frank Sinatra for that matter. And publishers want completed songs, too.

Writer: When approaching a record com-

pany as either a singer, songwriter or both, with a demonstration tape, how important are the production values?

Practically zero. We've got to be able to hear it but we know we've got to make the record. Jackson Browne is not one of your great singers, but if heard a Jackson Browne demo tape with just his singing and a guitar or piano, you'd say, "Powerful songs." So we're conditioned — we're not dummies — to make judgments on songs, whether they have a great production or not.

Writer: I'm looking for a job in the music business. I think I'd be great at picking out material for someone like Linda Ronstadt. Do you have any suggestions?

What you're talking about is the A&R role at a record company. But that role is changing. It used to be that an A&R man selected 12 songs for Rosemary Clooney or Perry Como and the producer and artist went in and did them. Today Linda and her manager/producer Peter Asher, for example, make the decisions themselves. Maybe the band will bring in a song, or she'll hit on (Warren) Zevon or Karla Bonoff to write a song for her. So our A&R people are looking for artists. There is nobody, really, looking for songs except publishers. So that's where you should make your connection.

Len Chandler: I want to change the subject for a minute. You were extremely active in lobbying for new copyright legislation, which is kind of strange coming from an executive of a record company. Since it's a fact that, from 1909 until last year, songwriters suffered through the two-cent mechanical royalty rate, it didn't really make

"I think the songwriter deserves the mechanical rate increase. I think there will be another down the line."

me rejoice to get another three-fourths of a penny, considering the way everything else has skyrocketed.

It's really not as simplistic as that; it's rather complex. First, because records are selling enormously well, the amount of money available to writers today is much more considerable, even at the two-cent rate. Second, radio play has become an enormous consideration; there is now a performance royalty.

Sure, things have skyrocketed — including what an artist asks for. At one time it was a 5 percent royalty. To-

day, Paul Simon, off of Columbia and on Warner Bros., is probably earning 19 percent. Enormous. James Taylor is up to maybe 18 percent. So our profits have not really ballooned.

Still, I think the songwriter deserves the mechanical rate increase. I think there will be another increase down the line; I think this is the first step.

Writer: Do you feel the songwriter is the most important talent in the business?

If you've got to give a priority, I would have to say, yes, it is songwriters.

Elektra-Asylum, in the words of National Coordinator of A&R Laura Plotkin, "has always maintained a policy of openness" regarding the listening to of unsolicited tapes. Here are her submission guidelines: four-song maximum, cassette or quarter-inch reel-to-reel tapes OK, lead or lyric sheets mandatory. We asked her if she is looking for anything special. "Just wonderful songs," she replied, "the kind anyone would want to sing." Mail your tape, with a stamped self-addressed return envelope (if you want the tape back) to A&R Department, Elektra-Asylum Records, 962 N. La Cienega, Los Angeles, CA 90069.

Information on the Alternative Chorus/Songwriters Showcase and its weekly rap session/song showcase can be had by contacting AC/SS. Its address and phone number: 943 Palm Ave., Los Angeles 90069; (213) 655-780.

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by Rob Sanford

Driving up through the Bel Air canyons to Stephen Stills' brick estate, I wondered what type of man lived behind the wrought-iron gates initialed "SS." I flashed back on a man who along with Neil Young, Richie Furay, Jim Messina, Dewey Martin, and Bruce Palmer, collectively known as the Buffalo Springfield, spearheaded the move to playing folk music with electric guitars in the 60s. Stills kicked the doors wide open to what was later called "the California country rock sound" when he penned For What It's Worth, which appeared on "Buffalo Springfield," the group's 1967 debut album. He went on to write such Springfield tunes as Bluebird and Everyday (also covered by Joe Walsh and Yes, respectively).

As Springfield members went their separate ways after their third and final

LP, several historic groups were soon spawned: Poco (with Jim Messina and Richie Furay); Crosby, Stills, and Nash (and later Young); Souther-Hillman-Furay Band; and Loggins and Messina.

In 1969 between bands, Stills appeared on the "Super Session" LP with Michael Bloomfield and Blood, Sweat, and Tears veteran Al Kooper. The album sold over a million copies, surprising everybody.

The idea of a super session soon grew into the idea of a super group, and in 1969, with the help of producers Ahmet Ertegun and David Geffen in obtaining releases from the appropriate record companies, Stills, David Crosby of the Byrds, and Graham Nash of the Hollies recorded what was to become a landmark LP, "Crosby, Stills & Nash." Crosby's recollection (as told to Cameron

Crowe in *Crawdaddy*) of a special evening at Joni Mitchell's is worth repeating: "Stephen and I were singing Helplessly Hoping and all of a sudden this third voice is joining in with us. It was Graham . . . It wasn't more than 30 seconds before we knew exactly what we'd be doing from then on." One thing they did was to sell albums: "Crosby, Stills and Nash," which included Stills' Suite: Judy Blue Eyes, sold over two million copies the first year alone.

Later that year with Neil Young in tow the group appeared at the Woodstock Festival. Their followup LP, "Deja Vu," was released in 1970; it became Billboard's No. 1 album of the year. However, by January of the same year they were all disbanded.

Stills then went to England and recorded his first solo album, "Stephen

Straight Talk From



Photos by Scott Windus

Stills," with such backing artists as Eric Clapton, Ringo Starr, and Jimi Hendrix. Speaking of Hendrix, Stills later recounted to me: "We came down to my house in Malibu after the Monterey Pop Festival and played for 14 hours on the beach. Basically, Jimi kicked me in the behind and told me to play lead guitar. We also traded guitars. I had a real nice old right-handed Stratocaster and he had a real nice old left-handed Strat and he said that really they play a lot better upside down. Only in the last couple of weeks have I been able to get it together enough to start buffing it out 'cause I just kind of stuck it in back after he died. I really didn't want to see it. Seems kind of silly, but I just couldn't play it. I just put on new strings and it looks great and feels great."

"Stills" featured the million-selling

single Love The One You're With, with a backing chorus of Rita Coolidge, Priscilla Jones, John Sebastian, David Crosby, and Graham Nash. "Stephen Stills 2" followed in 1971. Stills then formed the band Manassas with whom he released 2 LPs, "Stephen Stills Manassas" and "Down The Road." By 1973 Manassas, too, had disbanded.

Beginning in 1974 the solo LPs "Stephen Stills Live," "Stills," and "Illegal Stills" followed, as well as the Stills-Young effort, "Long May You Run." By 1977 CSN were back together again for a reunion LP and a concert tour. However, Stills released yet another solo LP, "Thoroughfare Gap," in fall, 1978. I was to learn later that "Gap" represented a transition for Stills. When I asked Stephen what he was leaving behind and where he was headed, he said,

"The best answer I can give to that is this." He immediately sprung out of his chair and plugged in a red, white, and blue neon light placed over the mantle of the downstairs fireplace. The sign glowed: "Rock n' Roll."

A quick call over the telephone intercom from the locked gate allows me entrance onto the grounds of this rock 'n' roller's residence. As I eye a Mercedes in the garage and an RV parked along the fence, Anthony Fawcett, Stephen Stills' personal manager and author of "California Rock/California Sound" drives up — also in a Mercedes — and ushers me into the spacious dwelling.

It's 5 p.m. and Stills is still asleep, totally exhausted from just finishing the recording and mixing of his newest, as yet unnamed LP and performing a warmup show the night before in Fres-

Stephen Stills



Stephen Stills from page 29

no. In just four days he would be kicking off his formal summer tour with a three-night engagement at L.A.'s Greek Theatre.

I wondered how an artist could successfully maintain Stills' gruelling pace until I learned how he was initiated into the music biz: "I finished high school in Central America, came back here, walked into the first place in New Orleans that I got to, and got a job bartending and playing folk music from 7 at night to 7 in the morning, nine sets a night for six months" (to save you the trouble, my calculator figures a total of 1,512 sets).

As Anthony and I wait for Stephen to "come to," we retreat to the basement Stills' pub (as it is known), where all the elegance of the Bel Air estate instantly disappears and the gut-level reality of rock 'n' roll dwells. I gaze upon un-

"Do not be trite. Do not be redundant. Do not be afraid to be adventurous. And don't forget the art part."

jacketed records haphazardly stacked about, overflowing ashtrays, abandoned drinks, a pool table at one end of the room, a bar at the other, stereo speakers, tons of musical instruments and recording gear, road cases, cords covering the rug like entwined spaghetti, spilt drumsticks, chipped picks — even a back issue of *Songwriter*. No wonder David Crosby christened Stills "Captain Manyhands." Stephen later explained why: "Well, I play all these things in here, although most of them are on the road now. I played most everything on the tracks of the 1st CSN album except the drums and one rhythm guitar. So I was playing percussion, bass, rhythm, lead, and acoustic guitars and setting balances on the board and so on. That's where I got my first taste of engineering." During the course of the interview, I learn that Stephen Stills does indeed "play all these things in here" as he serenades my questions with mandolin, vibes, and guitars.

The pub does contain two major differences from your typical rock 'n' roll practice den. First, there is a glass-encased multiguitar showcase displaying about \$20,000 worth of Stills' rare guitar collection. Stephen paid \$8,000 alone for a 1942 Martin D-45: "They only made 120 of them. About half of them are lost. Out of what's left, there's only about 25 that can play and that really sound good and I happened to cop two of

them. At that time I really didn't care about money."

The other difference explains why he didn't care about the money. These walls are literally lined with gold and platinum records. If Stephen Stills receives any more gold/platinum albums, he's simply going to have to move to a estate with a larger pub.

Finally, at 6 p.m. I'm greeted by a still sleepy, but willing — and intense — 34-year old Stephen Stills, dressed in a No. 2 football jersey, jeans and slippers. After he mixes himself a Tequila Sunrise in a glass chalice that looks more like a goldfish bowl than a drinking glass, we begin our talk.

At what point did you feel you were actually a songwriter?

I just played the cards. It just evolved. I've written good songs, bad songs, mediocre songs, great songs. I suppose Ralph Gleason (highly regarded music critic, now deceased) was the first one to tell me that I was a great songwriter. Before that I never really paid any attention to my press. And then I immediately forgot it. Ralph Gleason is no one to sneeze at, but when you start believing your own press, you're in trouble. But he said it in all honesty — to me personally and in the paper. It all had to do with *Suite: Judy Blue Eyes*.

Is that the best song you've written? If not, which one is?

Now that's a question that I wouldn't touch with a 10-foot pole. But I thought

Thoroughfare Gap was really a nice song.

By the way, what is the "7th mountain" that you mention in that song?

Just an image, the next barrier. And there's one after that and one after that.

Generally speaking, what makes a great song?

The juxtaposition of a fine poem with a good arrangement and good musicianship with a good mood — a good paradoxical mood, like a blues to a very happy track. That makes a good record.

So, part of a great song for you is the production?

Yes and no. The song's got to be there in the first place. A great song can either be enhanced or destroyed by the production.

Do you have any production dos and don'ts?

Yeah. I've done most of my "don'ts" already: overproduced, letting mediocre vocals get by. Now, I try to get the band to learn the track without me having to sing too much. Then when everyone is ready, I uncork one and get my lead guitar solo and my lead vocal track down on the same take.

If I miss, I'll pick it up grudgingly or I'll try to go to another take, seeing as how I'll try to do only three takes with the same intensity. But very seldom will I stop in the middle of a take. I've been known to go into conniptions if somebody stops me and I'm "in there." Because everything can be "fixed" ex-

Stills and band tune up backstage at L.A.'s Greek Theater



cept if you got that special "vibe" going on a take.

Will you let the production slide, then, if the vocals are great or vice versa?

No. I'm better than that, not to be vain. It's just making up your mind "By God, get it together." And if I screw up, I just keep going and try it again and see if I can concentrate on getting that same part so that we can slip it in to the other take. And if I'm trapped, I'll slip in a line — but only if it's just a line or a half line.

I insist the band have it together, so that I don't have to think about them. I try not to play anything on rhythm too difficult, so as not to interfere with my singing. However, some of the rhythm guitar parts are rather difficult and I have to just be on my toes. I gotta be sharp. And that kind of energy, that kind of intensity, I can't muster more than three or four times.

How do you know when you're finally ready to go for a take in the studio?

There's a lot of preparation to make sure that everybody is in tune, understands the song, can sing it to themselves in their heads, and not miss. In effect, I create a pressure situation.

What producers do you admire?

There are several, but I just can't rattle them off. Of all people, I really, really enjoy Barry Gibb. I think Barry Gibb is a hell of a record maker. And, by God, he has written some damn fine songs.

What advice would you give to a would-be producer?

Don't mess with your artist. Don't let him get away with murder, but give him a good resounding slap on the back when he uncorks one. And don't, for God's sake, erase a master vocal even though he is absolutely sure that he can do it better.

Why do you produce yourself?

I don't as far as performance goes. I just set everything up so there is a consistency of sound. And then I edit and mix it down. I'm really making a supreme effort at using what's needed or what I like. It's my name, my sculpture. If I want to chip off the guy's nose, I do it.

Could you explain, briefly, the digital recording process used to record the new LP?

There is an infinite quality to a sound wave and to the magnetic tape and the rearrangement of the molecular structure which takes place on the tape. Digital recording is encoded, printed, and decoded. It, however, has a finite quality to it in that it is in the realm of increments. Digital is not based on a

logarithmic scale; it is totally arithmetic. Therefore, there are certain transients that are lost that one must recreate electronically by the equalization that you use on the echo, etc.

Is there a noticeable or appreciable difference in sound quality?

Oh, once you've gone to digital, there is no degeneration whatsoever. Tape noise is much less. However, the sound gets bigger and wider and has more air in it.

So you have to compensate for that on the board?

Yep.

Ah, we've strayed a bit from songwriting. Are you happy with your songwriting currently?

Yes. Everyone is saying "turn down the meaning" or "you gotta play disco" or "play disco with far-out words." I tried that with *Can't Get No Booty* (off "Thoroughfare Gap") and everyone missed the point. It's one of the funniest 31 tunes I've ever written. I wrote it with my tongue as firmly planted in cheek as possible.

Do you write in bursts or do you try to write a little every day?

I sit down and start playing the guitar. If nothing comes, I put it down. If something comes, I pursue it until I get bored. I know better than to force it.

Do you keep a journal?

Yes, for years.

continued on next page



Photo by Henry Diltz

Stephen Stills from page 31

Do you still have all your songs and would you ever consider publishing them?

Yes. Nope.

Do you ever have "songwriter's block?"

Of course! Any songwriter worth his salt does.

How do you deal with it?

Take a vacation. Go diving. But don't forget your guitar.

How long does it take you to write a song?

Anywhere from three to five minutes to a year.

Do you have any special dos and don'ts in your lyric writing?

Do not be afraid to be adventurous. Do not be afraid to look things up in a dictionary. Do not be afraid to use words that may be beyond the scope of anyone but college Lit majors. Do not be afraid to use "er," "um," "uh." Be an artist. Don't forget the art part. Do not force yourself, but be fearless. And try not to be too offensive.

Also, do rewrite, rewrite, rewrite. Albert Camus said any author that won't



rewrite is not doing his job. Talent without discipline is worthless.

32 *Do you follow any guidelines in your music writing?*

I try not to have so many changes that nobody can figure them out. A lot of people write very insipid songs that turn out to be enormous hits. I try to communicate with my audience without being insipid or trite or contrived. I'm speaking of craftsmanship here. Do not talk down to your audience.

Do you have any guidelines you follow for composing your guitar lines? Do you improvise?

The feel is first. My phraseology comes

naturally and I don't mess with it. Sometimes I'll do something clever, but I try not to be clever just to be clever — that would be contrived.

Are your melodies written on the same basis?

Yes, but sometimes I'll throw in a real tongue-twister — something that takes an enormous amount of breath. And it drives the people who sing harmony with me nuts. When we're doing the vocals we have to stop at one point, take



a deep breath and get all the way through the end of the line, because there's no place to breathe in between.

What comes first: words, rhythm track, melody?

All of the above. Sometimes a guitar lick will set up a song; a line will set up a song; a chorus will set up a song; an idea will set up a song. I'm not a formula writer. I'll find myself doing an ABAB just for the symmetry of it.

Do you spend more time on one of these elements than another?

Sometimes I get stuck, stuck, stuck. Sometimes I'll have a song that's got a great verse, a great chorus, no hook, and no third verse and I'll go into the studio and cut the thing and say "OK, everybody, take a few." And then I'll rewrite it in the studio. If I've got too many verses, I'll cut out two verses and then take the meaning of the song and condense it.

Are you a wordsmith? Do you fool with crossword puzzles, rhyming dictionaries and the like?

I'm a hellacious Scrabble player and I read incessantly. But crossword puzzles bore me to tears.

Is it hard for you to collaborate?

No, not at all.

Do you have any groundrules for collaborating?

I damn well try to make my collaborator happy. I'm wide open for whatever I get hit with from him, but in case of a tie, the final analysis is mine.

Can you compare writing for Stephen Stills to writing for CSN?

When writing with David and/or Graham, I never know what they're after at any given time. So I just write. I don't write for them. And if they're not enthralled with what I have to give, then there's not much for me to say. Now, I've written some real turkeys, you know. But my real turkeys are not as bad as some other people's great songs, I think.

What constitutes a "real turkey" song?

Oh, I don't know. I find an interesting little predicament that happens within the industry and I'm not exactly sure what's at the bottom of it. A guy like me goes on for 10 years and tries different things and sometimes just gets lambasted by critics for songs he actually thought were good going into and coming out of the studio. And the next thing I know, it's on record and people are saying "God, what an awful song. Stills, what's happened to you?" or "Well, Stephen Stills is dying" or something. And so, it used to be "Take a deep breath" and "It's back to the drawing board," but it's happened in so many weird ways that I don't even give a shit anymore. And this same exact thing happens to Neil, you know.

So do you think once the industry has an artist established, they are reluctant to have that artist change?

Oh, absolutely. And there is this



erroneous assumption that I am a folk balladier. And I am *not!!!* I get off playing rock and roll guitar. And I want to do it while I've still got the energy. I'm getting better and better at my instrument and I'm writing songs for that.

What is the status of CSN at this time?
Ask Graham.

"What is wrong with using elements of disco? Disco happens to be a beat, simply a beat."

Why?

You'll know when you talk to him.

Granted "4 + 20" was written 10 years ago, but are you still wondering if your "time will soon end?"

I was just in a mood. It was a very, very, very healthy way to exorcise that particular demon. The idea of suicide occurred to me once, has always been totally repugnant, and that song was a

very clever way, and moving way, obviously, to exorcise that demon.

Were you, in other words, telling Mr. Suicide that Mr. Stills was not interested?

No. It's embracing the idea and then it's over with. It's almost the same as doing it.

In Lowdown on "Thoroughfare Gap" you say, "Sadness and anger/All that keeps me goin'." Is that your philosophy?

No. At that time that was all that was keeping me going, mostly the anger part.

Did that anger inspire new songs?

Yeah. And Dave Mason crawled my behind about it too. He said, "Stephen, you've got to write some more up songs."

Are you pleased with your new album?

Yeah, for the most part. I've got some time, so I'm going to let the dust settle a little bit and then go take another look at it.

You Can't Dance Alone, off "Gap," has a disco feel to it and Andy Gibb appears on the tune. Are there elements of disco on your new LP as well?

I say, what the hell is wrong with

using elements of disco? Disco happens to be a beat, simply a beat. And I'll use it, but that doesn't mean that I'm particularly making disco records.

If you were in my boots, what would you most want to know about Stephen Stills?

Well, I'm going to turn that around. Being Stephen Stills, what I have to ask the press is — although *Songwriter* has been very nice and not touched on it that much — can you not answer for yourselves the difference between Stephen Stills and Crosby, Stills, and Nash and can you not define his role in CSN and CSN&Y by simply listening to the records and, in that regard, why all the boring CSN questions?

Do you have any underlying or guiding principle that gives your life direction? In other words, what is your "code that you can live by?"

Don't forget the art part. You can play the chess game, but don't forget the art part.

What can I learn from Stephen Stills that will help me be a better songwriter?

Listen and listen carefully. Don't believe everything you hear or read. But listen to the songs. Listen to the music.

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John McKuen (Nitty Gritty Dirt Band), Vassar Clements and Roy Acuff, recording the Dirt Band's "Will The Circle Be Unbroken" in 1971.



Fred Rose

A Campaign for New Writers Blooms

by Kelly Delaney

When Roy Acuff and Fred Rose formed Acuff-Rose Publications, Inc. in 1943 they were, in Roy's words, "like blind pigs searching for an acorn."

Well, as Nashville's first publishing company, they found their acorn. They also found a few pretty good songs, like I Can't Stop Loving You, Your Cheatin' Heart, I'm So Lonesome I Could Cry, When Will I Be Loved, Blue Eyes Crying In The Rain and Then You Can Tell Me Goodbye; they also first published such Boudleaux and Felice Bryant standards as Bye Bye Love and All I Have To Do Is Dream. In the process, Acuff-Rose helped put Nashville — and country music — on the map.

Among Nashville publishers, Acuff-Rose was the first to have its own recording studio, its own promotion staff, a worldwide publishing operation, and an educational publishing division. Also, it helped found the Country Music Assn.,

and was the first Nashville publisher represented on the boards of ASCAP and the National Music Publishers Assn.

Through its parade of firsts over the years, the publishing firm has developed a reputation as a "catalog only" company. Presently Acuff-Rose is trying to shed that image. Its professional staff has been boosted to seven, its 24-track studio has been remodeled, and four new writer rooms are under construction on the second floor of the firm's headquarters at 2510 Franklin Rd. The best news of all: Acuff-Rose is scouting for new writers to augment its present roster of 52.

"There is now more opportunity for writers in Nashville than years ago," says Wesley Rose, son of Fred Rose, who died in 1954. "We hope to have a good year and get some new writers." Among their recent signees: A.L. "Doodle"

Owens and Sanger D. Shafer, who've already established themselves as two of Nashville's top new writers. Others include Van Givens, Lorrie Morgan, who also records for Hickory Records (formed by Fred Rose in 1952), and Carl Belew.

Two of the surgeons behind the facelift of Acuff-Rose are new Director of Professional Services Ronnie Gant and Bob Jennings, public relations director and professional department staffer. They were eager to share their opinions and observations on the changes at Acuff-Rose and the state of Nashville songwriting and songplugging today.

Ronnie Gant: We're trying to let people know that we are looking for new writers and getting into new material. We're sort of trying to create some excitement.

Bob Jennings: And not just country

Johnny Rodriguez, Wesley Rose and Mickey Newbury



at Acuff-Rose

songs. I hear it all the time: People refer to Acuff-Rose as a country publisher with a fantastic country catalog. But the fact of the matter is that Acuff-Rose has had more pop hits than any publisher in town.

Why did Acuff-Rose get the image of being a catalog only company?

Gant: It's because we've got so many great catalogs, I suppose, with Hank Williams, John D. Loudermilk, Fred Rose, Leon Payne, Felice and Boudleaux Bryant, Don Gibson, Mickey Newbury.

But we've also got a lot of good new writers like Eddie Raven and Whitey Shafer. They're not really unknown, but they're still current. They're still turning out tunes.

What is the procedure for getting material reviewed by you?

Gant: If people send us a tape, we'll listen to it and get back to them as soon as possible. If we hear something good, we usually call the writer and see what we can get done.

Do you discourage off-the-street traffic?

Gant: We prefer they have appointments. Every now and then we'll have somebody walk through the front door wanting someone to listen to songs. If there is somebody here who can listen and who isn't tied up at the moment, he'll listen.

What do you look for in songs submitted to you?

Gant: I look for good hooks — simple tunes with good hooks that say what they need to say without beating around the bush.

Jennings: I think the main thing in songs is originality — melody and lyric.

It's hard to say what you're really looking for, because if you knew, you'd sit down and write it. It's that something which tells you it's a hit, whatever that is.

Are lyrics and melody of equal import?

Jennings: It's one hand washing the other one.

Gant: I think the lyrics are more important. The melody has got to fit the lyric.

What are some of the most common mistakes you see writers making?

Jennings: I think a lot of young writers try to write too much. I'd rather have one hit than 100 songs.

Gant: It's hard to say that somebody is making mistakes, because somebody else might take it and make a million seller out of it. Sometimes you listen to tapes and you feel like it's really close but it's just not quite there. It just doesn't hit you — but it's hard to call that a mistake.

Is it necessary for a professional writer to write every day?

Jennings: A lot of them are writing when they don't realize it. They're listening for ideas or looking for something that will give them an idea. I heard a writer say not long ago that he did as much writing on a creek bank as he did behind a desk.

Once you sign a writer, what process do you initiate in order to get the songs recorded?

Gant: You get out in the street and listen carefully for who is cutting. Plus we contact artists and producers all the time. We keep up with it in several ways.

Jennings: A lot of times new tunes come in and somebody will have an idea that it is good for a particular artist. Then, whoever has a little rapport with that person, whether it be artist or producer, will try to get it to them. Sooner or later that artist will be coming up to record.

You've got some great singer-songwriters on your roster. Are there opportunities here for people with this dual talent?

Gant: There is always that opportunity. It's wide-open all over town. That's what most people are looking for — somebody who can supply their own material. It makes it a whole lot easier to cut an act if they write their own songs. We have several production deals here besides Hickory Records, so we do have some outlets for the writer/artist.

How does your promotion staff function?

Gant: Anytime somebody cuts one of our tunes, they've got our staff of five fulltime promotion men working the record, in addition to the record company's promotion staff. That gives them

continued on next page

Acuff-Rose from page 35

extra people working the record and helping to promote it.

How many records would you estimate you promote at any one time?

Jennings: I've been here four years and since I've been here, we've had songs in 22 different chart positions at one time. Then at other times, we'll have three.

Do you think a larger or smaller company is better for the writer?

Gant: I feel like the larger companies definitely have an advantage to offer

the writer because of such things as foreign publishing. Our writers make a ton of money on foreign publishing, whereas if they were writing for a smaller company, they wouldn't be getting those foreign cuts and would be missing out on a lot of money.

How do you view the writer who publishes himself?

Gant: A number of writers have started their own publishing companies; many have come back to publishers. It's hard for a person to be creative and get out and pitch songs too. It's got to eat up

a certain amount of creativity to get out there beating on doors trying to get your songs cut.

Where do your writers live?

Gant: They're spread out all over: California, Oregon, Texas, Louisiana, Florida.

So it's not necessary for a writer to live in the same location as his publisher?

Gant: Once a writer gets rolling it probably helps to be around the music scene because it helps to keep in touch with what's happening. But I don't recommend that anyone just pull up stakes and move here, unless they've got a couple of chart records already.

Jennings: It's a good place to make a lot of money and it's a good place to starve to death too.

Gant: Mickey Newbury slept in his car for about four years. Sometimes it takes time. If you've got no family, that's one thing, but I've seen people move down here who did have families and it's a bad thing, because when you get into financial difficulties it eats up your creative mind.

What is the first step to a songwriting career?

Gant: Getting the songs listened to and finding a publisher who believes in them.

Jennings: Either that, or some professional person, maybe an entertainer. A mistake some people make is they play them for family and close friends; and naturally they're going to compliment them.

It shouldn't cost anything either, should it?

Gant: No one should have to spend money to get a publisher to listen to their songs — with the exception of foot-ing mailing and tape costs.

Jennings: Some of these writers don't know the business. They don't know what is actually involved with getting a song published. They call in here and want to know what it costs to get a song published.

Ronnie Gant



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How do you think the publishing business has changed in Nashville?

Jennings: It's gotten much more competitive. There is a lot more happening here, a lot more business being done.

Of course that's good for the writer.

Jennings: It's got to be. Years ago Acuff-Rose used to mail lead sheets of its songs to artists and producers. Now, since we have our own studios, we bring the writers in, do demo sessions, and go see the artists and producers in person. We do a little arrangement on the songs, dress them up a little bit, and make them more presentable. Frequently our demos will give the producers ideas.

Gant: With writers like Whitey Shafer, we'll do voices and have up to 10 people. On most all of them we'll have six pieces.

That can get expensive.

Jennings: It didn't used to be that way. You could show your songs with just voice and guitar or piano. But when you go in to see a producer and the person that was just there from some other company had a band and voices and you come in with just a voice and guitar, it's

a noticeable difference. So we think it pays off. Besides, the writers love to cut demos!

You now have over 50 writers on your staff. How many writers can a publishing company actively work with?

Gant: I don't think there is a limit. It really gets to be a contest between the writers. If you're looking for material for a given artist, you've got to look through everyone's songs. The best song is what you're going to pick, so it would

"The publishing business has gotten much more competitive. There's a lot more happening here."

be hard to set a limit on how many is too many. As long as they're good writers, I don't think you can have too many.

Do you think there is more opportunity for writers today in Nashville than there was years ago?

Jennings: Definitely. When this company was founded it was the only place in Nashville where you could take a song and get it heard. There was only one person who listened in those days, now we have seven people in this company alone who listen. Instead of only one company in Nashville, there must be 400 publishers in town now.

Final question: What are you going to do when you get a stack of tapes in the mail as a result of this article?

Gant: We're going to listen to them. It's not hard to do if you keep up with it daily, with the number of people we have here listening to material. We'll listen because you never know where the next hit song is going to come from.

Songwriters/songpluggers, mail your tapes (accompanied by lyric sheets) to Professional Services Department, Acuff-Rose Publications, Inc., 2510 Franklin Rd., Nashville, TN 37204. There is a three-song maximum, and only country and pop songs will be considered (no gospel). Enclose a stamped, self-addressed envelope if you want your tape returned.

Kelly Delaney is a songwriter/freelance writer who helps cover Music Row for Songwriter.

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Self-Promotion

How Hype Can Make You 'Happen'



Publicist Jan Brown and April/Blackwood's Irwin Mazur



SRS' Lois Arkin, Billboard's Jean Williams and Motown's Denny Davis

by Kathy Gronau

"Talent is not enough. If you feel the world is going to discover you, your chances are slim. You have to go out and sell yourself, tell someone why they should pay attention to you instead of 28 other people," declared publicist Jan Brown at a recent Songwriters Resources and Services Forum on "The Art of Promoting Yourself."

Promotion is a mystery to many people, but it is a job like any other with rules, routines and a hierarchy. Nowadays, it is difficult to succeed without it. Singers or songwriters have to project an image to sell themselves to a publisher, a manager and the public. The publisher sells a look, an attitude in a song to a record company. The record company has to keep up an image to promote the records to the radio stations and the record stores. The trades inform people of all these projections, and that's what sells records — and keeps people in their jobs.

Lois Arkin of SRS moderated the four-person panel; she began by asking each to introduce himself/herself. Their responses:

Danny Davis: I am vice president and assistant to the president at Motown

Records. I oversee the daily activities of 19 field people and 10 independent people. My main effort is in making Motown visible at the radio level. Motown is endeavoring to get its piece of the pop music pie and to make a more indelible mark in the R&B field.

Jean Williams: I am talent editor at Billboard and am responsible for anyone remotely related to live talent: the promoter, the artist, the artist's manager, the publicity department at the record company.

In our "Talent in Action" section, acts are reviewed. If you're appearing at a nightclub, you call our department and we'll get a reporter there if we feel the act warrants it. There is a segment called "Signings" which lists any act that's signed to a record company, a manager, etc.

Irwin Mazur: As director of West Coast operations for April/Blackwood Music, I coordinate our professional managers — the people who take the songs we represent and get other artists to record those songs.

I also work creatively with songwriters who are signed to our company. I co-

ordinate our artist/writers; sometimes they have songs stashed away in their drawers they didn't bother to take out because they didn't use them on their album. I'm involved in promoting songs we have out on the marketplace.

Occasionally, April/Blackwood has a songwriter who might be developed as an artist; we'll spend a little extra time in the studio on his/her demos.

Jan Brown: I am a publicist; I try to avoid the word "hype," although I create the hype that Jean Williams and others get. I function as a communication pipeline between the team and the media which gets the word to the consumers. The team might be composed of an artist, agent, manager — all putting together a concept which they want the consumer to find out about.

Most press people and promoters like to be approached with something in writing. Especially if they don't know who you are; it gives them some idea of where the conversation is going to lead.

If I am working with an artist who already has a record deal, I augment what a label's publicity department will do. I pick up the pieces they don't have time

for — for example, servicing live dates on the road and building a press pack of reviews that can be crucial in building an artist's career.

If I'm working with someone who doesn't have a deal, I try to create an image for that person that conveys: "Yes, I do have my act together, I do have an idea of what I want to say about myself," and not: "Gee, I don't know how I would describe myself." I work with them putting together graphics, flyers, showcases, that sort of thing.

Can you give an example of an artist whose career was built by your team?

Danny: Rick James. When his album was first released, it was given a very minor chance for success. But there was some spark at the distributors and some talk in the street when we previewed the album. It got the team motivated.

Just because a product comes out on a label, that doesn't ensure it will be promoted. Many things that come out are thrown against the wall; success can only be hoped for. But if we see a spark, we put the team into action.

At labels, records are given priorities for different reasons. It may be political — someone's brother may be involved in the group. Maybe it will aid the bottom line in building dollars. Maybe it's because the label believes in someone.

How do songwriter/artists promote themselves to managers, publishers, etc.?

Jan: When it is just you, the artist, trying to sell yourself, it is uncomfortable to say, "I am the most incredible thing . . ." It is easier to put yourself in the third person and say, "You've got to see this person . . ." If you can get into that role and are a natural actor, you can get some interesting feedback that you otherwise wouldn't hear from someone who thinks they're dealing with the artist. You start hearing: "Oh, another one of those acts; I've seen 85 of those."

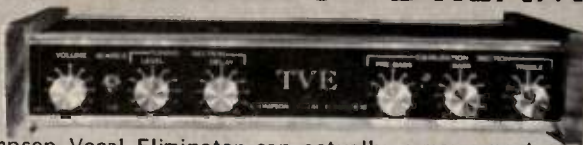
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Jean: In terms of press releases, we are racing on deadlines. We don't have time to read four pages on any artist. If it's an unknown, I've got to know in the first three paragraphs who that artist

continued on next page

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SRS from page 39

is, what that artist does, or I'm not going to know. I file it in the wastebasket. If it's not something that grabs, where are you going to file it?

If it's a bio, make sure that it's no more than one page. I don't read bios for my own pleasure — I pick up books. When I read something for my job, it had better be short.

Billboard reviews only acts that are signed, is that true?

Jean: That's the rule, but there are occasional exceptions. For example, Al Jarreau. My managing editor was eating dinner in the Valley; he was there to review another act which Al was opening for. But he was so impressed with this unknown opening artist, he said: "What's your name, I'm going to do a review on you."

You said when a songwriter comes to you, you don't want him or her to say: "There should be horns here." For songwriters, it's very difficult because we're not producers.

Irwin: Don't cop out. If the music on the tape doesn't sell itself . . . Dan can

"I try to create an image that conveys . . . 'Yes, I do have my act together . . .'"

hear a piano vocal and be knocked out by it. Don't make excuses for it.

In regard to promoting yourself, the flair with which you do it is important.

Jan: A group pursuing management was working out of someone's garage. They hand-delivered oil cans and an invitation to come to their garage to see them. Out of the five managers the group was after, four of them got down to the garage.

Jean: Motown has a new LP called "Dr. Strut." Today, Lee Young, an executive, came into my office to hand deliver the record to me, with Bonnie, the promotion woman. He was in a doctor's uniform and she was in a nurse's. I was hysterical. Naturally they had their photographer there. I'm going to listen to that record.

What about a white writer who wants to go to Motown? Motown is viewed by most people as one dimensional.

Danny: We're dedicated to changing our image. My own entrance into Motown was viewed as an image change. I don't have R&B promotion people and pop promotion people — I have a promotion team and they all run the same direction.

Tina Marie, who we're promoting now, is a white artist. I don't want the R&B community to think we duped them. It says a lot for the R&B community, that they were the first to respond to her.

How does someone who just writes songs promote him or herself?

Irwin: Get someone who has political pull excited about you. Most deals at record companies are made by attorneys

"Just because a product comes out on a label, that doesn't ensure it will be promoted."

who somehow represent someone on the label who is making money for that company. The record company will do that attorney or manager a favor and sign that baby act.

When you walk into the room, you've got to look like a star. There's got to be something special about you, a belief in yourself — not arrogance. The meek don't make it.

Jan: If you don't convincingly believe in yourself, why should anyone else put money on you? Putting money on human beings is the worst risk — humans get cocky, can trip out on drugs, get hit by trucks. You've got to create the impression that the money's safe riding on you.

Getting a manager seems to be a Catch 22 situation. If you want to get signed, you have to have a manager, and it's hard to get a manager when you're not signed.

Irwin: Rickie Lee Jones did a hoot night at the Troubadour. She was unknown. I was auditioning bands at a nightclub when Billy Joel walked in; he was 16. It's like Las Vegas. If you have the talent, you gotta keep on throwing the dice.

A word of advice: be honest with yourself. I've seen people ruin their whole lives in the sad state of nonsuccess. Are you talented enough and do you have a conviction to stick with it? If you get depressed and bummed out, maybe the best thing is to get out. It's not an easy game. Today it's more difficult than ever, but the payoff is better.

There are alternatives. There is such a thing as developing a small cult following in a regional area. If you're destined to hit bigger, you will. Learn about the small independent labels, know how to produce your own record and promote it on a local basis. It may be enough for you to do what you love doing.

The L.A. Melee

Edward DeJoy is RCA Records' new West Coast division vice president of pop artists and repertoire. Before joining RCA, Edward served as West Coast office manager, as vice president, and then as president of Janus Records . . . Polydor Records pegs **Steve Duboff** director of West Coast A&R. He was A&R director at ABC Records . . . **Geri Duryea** (Who's Who, July 1978) is promoted from her position as professional manager to West Coast general professional manager for Screen Gems/Columbia/EMI Music . . . Interworld Music Group names **Si Mael** vice president and general manager. Si had been vice president of ABC Records operations . . . **Morgan Cavett** is drafted by Anthony Harris Music to be music producer. Morgan comes from working with the Captain and Tennille . . . **Helmut Fest** is new corporate international vice president for Capitol/EMI America/United Artists Record Group. Helmut hails from Cologne, Germany, where he was director of international A&R at EMI Electrola . . . **Frank Rand** changes coastlines. He moves from vice president A&R East Coast to vice president A&R west coast at Epic Records . . . **Dale Kawashima** decides working at the L.A. *Times* isn't for him and lands the job of professional manager at Jobete Music . . . **Paula Jeffries** makes A&R manager at 20th Century Fox Records. She moves from her position as executive assistant to the vice president of West Coast A&R . . . Cream Records, Inc. tags **Phil Skaff** executive vice president. Phil recently left United Artists Records, where he was vice president of operations . . . **Bobby Colomby** vacates his vice presidency of Epic Records West Coast A&R but remains with CBS Records as an independent producer . . . **Rick Shoemaker** takes the newly created post of national director of music publishing for the Infinity Music Group division of Infinity Records. Rick joins Infinity after three years as vice president of ABC Music . . . Paramount Pictures names **Hunter Murtaugh** vice president of music. Hunter has been a music director and producer for many years . . . **Theresa Powers** is the new general manager of Munchkin Music, Frank Zappa Music, Open End Music, New Times Music and Oysters Music. Presently, she's coordinating the preparations for Zappa's next album release. Theresa was previously with Segel and Goldman, business managers, and with BMI in Nashville for two-and-a-half years.

Bites from the Big Apple

Two new people at ASCAP: **Karen Sherry** becomes director of public relations and **Merry Aronson** made public relations coordinator. Karen was director of publicity at Morton Wax and Merry was an independent promoter for several pop and jazz composers . . . **Peter Hay** joins the staff of CAM-America's A&R department. Peter was an assistant A&R director with London Records .

Flash from Nashville

Producer **Brent Maher** has formed a copublishing association with vice president **Steve Love** of ATV Music Group in L.A. Brent will seek out songwriters with available publishing and also will produce nonexclusively for ATV Music Productions to develop recording artists for label commitments . . . SESAC tags **David DeBolt** public relations coordinator for their Nashville division. David was head of promotion projects for the Country Music Association . . . At Famous Music: **Bill Ficks** (Who's Who, February 1978) is promoted to creative director of the Famous Nashville office. He had been director of operations in Nashville before moving to their L.A. office as creative director.

— Pat & Pete Luboff

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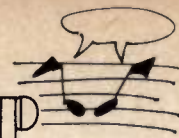
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Lyric Workshop



How to 'Bridge' the Gaps in Your Songs

by Doug Thiele

No one lyrical subject strikes more fear in the hearts of songwriters than the lyrical bridge. Many lyricists are afraid to use it because they think it may be inappropriate to the structure of their lyric; others are content to call a bridge any stanza which doesn't seem to fit any other definition in their structure. Even writers who understand what a bridge is supposed to do often add a bridge as an afterthought. It's a shame because a good bridge can bring an otherwise monotonous lyric to life.

There was a day, of course, when writers didn't even worry about a chorus, let alone a bridge. They simply added as many stanzas as needed to tell the story; nothing was repeated except the music. The current popularity of the repeating chorus is due not only to the writer's effort to sum up the lyrical idea, but to remind the listener what to ask for in the record store. The concept of a bridge seems to have grown out of the need to make a more indepth statement in a song.

A few decades ago, many songs simply had two sections. The "A" section presented the basic information, and often included the hook, which was very carefully placed, since it usually didn't come around too often. The "B" section added more information to what came before it. It embellished and enhanced the storyline. And then many writers began repeating the "A" section in one form or another, so that the "B" section became the "bridge" between familiar lyrics.

The Lennon-McCartney masterpiece, *Yesterday*, fits these classic lines. In that song, the "A" section uses the title as the first and last word of the section, then proceeds to the "B" section:

*Why she had to go I don't know,
She wouldn't say
I said something wrong
Now I long for yesterday.*

These lines bridge the gap musically and lyrically in the song, and lead back to the "A" section. The chorus as we know it grew, in part, out of a bridge section which repeats, but it was a good idea to break up the sameness of the lyric with a new section of music and lyric, so the bridge stayed alive.

So the modern bridge is a stanza of lyric in the body of a song which gives the listener new information accompanied by new music. The bridge rarely repeats. Think of the bridge of your lyric as the opportunity to turn the idea of the rest of the lyric slightly, as if you were looking at a statue from a different vantage point or in a different light. A good bridge adds dimension to your lyric and substance to your theme.

A classic bridge is contained in the Parker McGee tune *I'd Really Love To See You Tonight*. While the rest of the lyric is an upfront invitation to get together, the bridge section really gets into the relationship:

*I won't ask for promises, so you won't have to lie
We've both played that game before . . .
Say "I love you" and say "goodbye"*

This bridge adds depth to the relationship, and it alleviates the boredom of verses leading into choruses leading into verses, creating a musical and lyrical foil.

Sometimes, the bridge can be a reflection; a place where the storyline gives the listener some revealing information which happened in the past. Tim Moore's *Second Avenue* is about lovers parted and the current situation of the man in his new house. The bridge reflects on her earlier first visit to that place:

*I can still see you standing
There on the third floor landing
The day you visited, you hardly said a word.*

*Outside it was raining . . .
You said you couldn't be staying
You went home to your flowers and your birds.*

Stephen Sondheim used a bridge in *Send In The Clowns* to give us a different perspective on the singer's attitude. The bulk of the lyric is an attitude copped by the singer ("Isn't it rich . . ." etc.), a somewhat public posture. The more intimate posture is found in the bridge:

*Just when I stopped opening doors
Finally knowing the one that I wanted was
yours
Making my entrance again with my usual flair
Sure of my lines . . .
No one is there.*

This bridge section gives us insight into the real feelings of the singer, and thereby adds depth and dimension to the lyric.

From a musical standpoint, in all these cases, there's an atmosphere of tension set up by the bridge. Psychologically, the listener is introduced to unfamiliar music in the bridge section, so when the familiar music returns, the tension is resolved.

The bridge almost always appears well into the song, since one of its major functions is to break the monotony. But there's another reason why the bridge almost never follows the first verse chorus: Familiarity is an important concept psychologically for listeners. That's why, when the chorus repeats, the listener feels comfortable . . . at home. You've just gotten the listener introduced to the first verse and chorus of your song, and that's the wrong point to introduce another unfamiliar stanza of lyric and music.

Bridges have been added to help time problems. Some writers feel that their song is too short, and often add a bridge instead of a whole other verse. And since a bridge can be any number of lines, time problems can be helped. On occasion, the opposite happens. There are cases where the bridge is really an important section, but, since the entire song is too long for commercial airplay, it is left out. This is what happened to the Bee Gees tune (by the brothers Gibb), *Nights On Broadway*. Unless they heard the album version, listeners never heard the lines, "I will wait . . . even if it takes forever/I will wait even if it takes a lifetime," etc.

Dan Hill had a length problem with his hit, *Sometimes When We Touch*. In that case, however, it was felt that the song would have been damaged if the bridge were left out. (The bridge began, "At times I'd like to break you and drive you to your knees . . ."). So the third

verse was lopped off instead.

There are dangers in using a bridge. The major problem arises when the lyric doesn't really need one; in that case a bridge will clutter matters. Also, if your bridge lyrical or musical idea is too like the verse or chorus idea, you'll defeat one of the bridge's inherent purposes: to provide a change of pace.

On the other hand, if the bridge music or lyric seems totally unrelated to the rest of the song, your tune will not

flow. There are many songs with bridges which appear to be two songs badly married. Many writers try hard to keep a musical riff which happened earlier in the song in the bridge section to add continuity.

So add the bridge to your list of attractive extras which might enhance your writing. A good bridge can help a song feel better, and can help the creative songwriter draw a more complete picture. It's a tool of the trade.

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The Sounds of Cycles

Linear Cyclic Progressions on the 5th String

by Rob Stanford

I hope you enjoyed Jimmy Wyble's accompaniment article as well as the entire special guitar issue last month. This month we will finish our discussion of linear chord inversions whose bass notes occur on string 5 by looking at cyclic chord progressions for this 5th string focus. And since we have been emphasizing

the soprano note as the most audibly apparent voice in our chords, our focus is also on the 2nd string where the top or lead voice appears. Likewise, we must not forget the inner voices on strings 3 and 4. All together, then, we are using the inside 4 strings to form chords this month.

Mental Recording and Photography

Before you dig into this month's offering, I suggest you review the entire series of linear chord inversion articles (March-June, 1979). Review is important for two reasons: 1) to help solidify your understanding of the subject and 2) to allow you to differentiate between the essential and the nonessential information. Here is a review shortcut for quickly working through past articles you have already read: Without your guitar in hand, mentally review each diagram and written musical example that accompanies each article and test your understanding.

Here's how: While looking at one small bit of information (such as one music diagram) at a time, make a mental recording of its sound and take a mental snapshot of its content. Then, without looking at the music diagram, auralize the sound over the speakers of your inner ear and visualize the picture developing in the darkroom of your mind. Next, review the example to verify that your mental recording/photograph is correct. If not, start completely over and take a smaller bit of information, such as only 1 or 2 voices of the chord instead of all 4. If your recording/photograph is correct, then reauralize/visualize the sound picture again without looking at the diagram in order to re-imprint the correct information on the imaginary speakers and guitar in your mind's ear and eye. To reinforce this image, it is helpful to form the chord "in the air" with your left hand and pick or finger the chord "in the air" with your

continued on page 46

Fig. 1

F#M7 B7 Em7 A7

FRET: 9 8 7 6

Fig. 4

Am7 D7

FRET 9 7

Fig. 2

Dm7 G7

FRET: 5 4

Fig. 5

G7 CMAJ7

FRET 10 9

Fig. 2

Dm7 G7

FRET 7 7

Fig. 3

Dm7 G7

FRET 10 10

Fig. 6

E7 AMAJ7

FRET 9 9

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Fig. 7 C7 FMAJ7

FRET 9 8

Fig. 8 A7 DMAJ7

FRET 9 7

Fig. 9 G7 C7

FRET 10 9

Fig. 10 E7 A7

FRET 9 9

Fig. 11 C7 F7

FRET 9 8

Fig. 12 A7 D7

FRET 9 7



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Workshop from page 45

Ex. 1

CMAJ7 FMAJ7 D7 G7 C

Ex. 2

CMAJ7 Am7 D7 G7 CMAJ7

Ex. 3

CMAJ7 A7 D7 G7 CMAJ7

right hand (vice versa for lefties) as you "hear" the sound in your inner ear and "see" the fingerboard before your closed eyes.

The next step is to actually play on the guitar — completely from memory — what you have already learned or reviewed without allowing yourself to even peek at the music diagram. After physically playing the music on the guitar, you will immediately know whether or not you auralized correctly. Again review the music diagram to reconfirm correct visualization.

If you actually played something other than what was in the music diagram, then repeat the process from the beginning. You may have to reduce the original amount of information to insure success at the performance level. If what you did play on guitar checks out with the music diagram, then go on to the next example and repeat the whole process. If there is something/anything in or about any of the music diagrams that you do not understand or if you have some question, then go to the text itself for an explanation.

This technique of accelerating review, by the way, is the exact same process you should use to learn *new* material. The technique will help you to integrate sounds with fretboard shapes so that you can become better able to play on guitar what you hear in your head — a song, for instance. Also, the technique saves you from having to reread the entire text of a past article since you refer only to that section of the text which explains an example that you may not understand from the diagram alone. The articles have been designed with this method of review in mind.

Left Hand Guide Finger

46 I have deliberately given very few left-hand fingering recommendations, because fingering to a great extent is a personal matter and, of course, will vary from player to player. What is comfortable for one player becomes awkward for another. Always choose a fingering that is logical to you and one that allows you to produce a good sound. If you are producing a truly good sound, then your fingering cannot be illogical. However, that "if" is a very big one.

The use of the left hand *guide finger* is a technique whereby you employ one finger (or more) as a focus or guide to help you execute a basic move on guitar — such as the move from one chord to another. The remaining left hand fingers move in relation to the motion of the guide finger. However, be careful. Do not get into the sloppy habit of plopping down on

the fingerboard one left-hand finger after another to form a chord.

As an ideal of left-hand chordal technique, it is considered best to form the chord in the left hand fingers *before* you play it and then for all the fingers to meet the fretboard simultaneously. The guide finger simply helps you to track the movement of the chords on the fretboard. In some cases the guide finger will not leave the fretboard at all, but rather slide to the next chordal tone or remain common, as we shall soon see. However, even in these cases, the remaining fingers should attack in unison.

Moving through Cyclic Progressions

As detailed and diagrammed in the May "Workshop" article, the cycle of 4ths is: C-F-Bb-Eb-Ab-Db-Gb (F#)-B(Cb)-E-A-D-G-C-etc. Reading this series backwards yields the cycle of 5ths. **Figs. 1-4** illustrate the move from a Minor 7th chord to a Dominant 7th chord through a cycle of 4ths. **Fig. 1** shows the cycle beginning on F#m7 through five moves and ending on G7. However, you should take the *shape* of the first F#m7 chord pictured in **Fig. 1** and play that same shape at the highest possible position (fret) on your guitar: You will begin your cycle at this highest point.

Let's suppose you can reach this F#m7 with the bass note F# on the 5th string-9th fret as seen in **Fig. 1**. From this F#m7 chord you will move to the Dominant chord whose root is next in the cycle of 4ths which, in this case, is B7, the second chord pictured in **Fig. 1**.

Next, you will move (using the same shape as the F#m7) to the Minor 7th chord whose root is next in the cycle of 4ths, namely, Em7. Then move to the next Dominant chord in the cycle: A7, and then to the next Minor 7th chord in the cycle: Dm7, and then to the next Dominant chord in the cycle: G7, etc., etc., until you completely run out of fretboard.

Notice that the chord type has been alternating between Minor 7th and Dominant 7th and that the root movement has been in a cycle of 4ths: F#-B-E-A-D-G-etc. Also notice that you are alternating between just two different

shapes (one for each chord type) as you move down the fretboard through the cycle.

The Guide Finger in Action

In **Fig. 1**, if you finger the Minor 7th chord shape: 2-1-3-1 (from the top note down) with the 1st finger acting as a bar, and finger the Dominant 7th chord shape: 4-1-3-2, then finger 3 can act as your single guide finger from one chord to the next. Here's how: On the F#m7 the 3rd finger plays the note C# on the 4th string-11th fret. When you move to the B7, the 3rd finger remains on the 4th string while sliding down a whole step (2 frets) to the note B at the 9th fret in the B7 chord.

Next, while moving to the Em7, the 3rd finger remains stationary on the common tone B. Then, while moving to the A7, the 3rd finger again remains on the 4th string and slides down a whole step to the note A at the 5th fret. In a similar way, the 3rd finger repeats this alternate motion of descending whole step-common tone-descending whole step-common tone-etc. down the length of the entire 4th string.

Double Guide Fingers

Play through **Figs. 1-12** and apply the guide finger technique. **Figs. 5-8** illustrate the move from a Dominant chord to a Major 7th chord type through a cycle of 4ths, while **Figs. 9-12** illustrate the move from a Dominant 7th to Dominant 7th chord type through a cycle of 4ths.

In some cases you will find *double guide fingers* which, as the name implies, means that two fingers will serve as tracking guides. In **Fig. 2**, for example, if you finger the Dm7: 4-1-3-2 (top down) and the G7: 3-1-4-2, then fingers 1 and 2 both can act as your guides. Both fingers 1 and 2 will move in parallel motion to each other and follow the pattern: common tone-descending whole step-common tone-descending whole step-etc.

Another interesting fact you may observe about the relative finger motion in **Fig. 2** is that fingers 3 and 4 exchange strings during alter-

Ex. 4

CMAJ7 E7 Am7 D7 Dm7 G7 CMAJ7

Ex. 5

CM7 F7 BbMAJ7 Bb6 BbM7 Eb7 AbMAJ7 Ab6

AbM7 Db7 GbMAJ7 Gb6 Dm7 G7 C

nate chord moves. From Dm7-G7-Cm7-F7-etc. finger 3 alternates strings 2-4-2-4-etc. while finger 4, in exchange with finger 3, alternates strings 4-2-4-2-etc. Examine such relative finger motion between chord moves in all the music diagrams.

Chromatic Guide Finger

Looking at Fig. 7, you may observe a chromatic use of the guide finger. If (from the top down) you finger the C7: 4-1-3-2 and the Fmaj7: 4-2-3-1, you will notice that the 4th finger serves as a good guide since it descends a half-step chromatically (one fret at a time) down the length of string 2. Look for the same chromatic use of the 4th finger guide in Figs. 3 and 11. Of course, any finger can possibly function as a chromatic guide finger.

Speaking of looking, you should go through these diagrams and play the Observation Game (as explained in the June column) by seeing how many characteristics, relationships, etc. of each new chord move you can notice. Some areas to observe are: 1) voicings (see the April column, if you are unfamiliar with chord voicings); 2) positions of soprano note (June); 3) bass notes (May); 4) contrary, parallel, similar, and/or oblique voice movement (May); 5) common tones (May); 6) single guide fingers; 7) double guide fingers; 8) chromatic guide fingers; and 9) most importantly, the sound.

Cycle Progressions

Exs. 1-5 are typical chord progressions which illustrate the harmonic use of the cycle of 4ths by utilizing the guitar chord shapes given in Figs. 1-12. Although each example is written in a half-note rhythm for the sake of clarity, feel free to apply your own rhythm strum, fingerpicking pattern, etc. after you learn each progression.

Approach the learning of these examples using the mental recording/photography and Observation Game techniques explained above on three levels:

- 1) Learn/sing the top or melody line of the example alone (you may have to take one measure at a time)
- 2) Learn/play the melody on guitar from memory
- 3) Learn/play the entire example employing the full 4-note chords while emphasizing the melody line.

If you would like to take this concept one step further, then take your favorite song melody and find appropriate chord voicings which will allow the melody to be voiced on top.

Next month we will begin exploring chords and inversions on the top four strings alone. And after that we will see what happens when we begin to use chords and inversions whose bass notes occur on strings 6, 5, and 4 in combination. Until then, here's a real easy teaser for you: On a guitar in standard tuning, what is the total number of different pitches available from the 12th fret and below? Of these total number of different pitches how many pitches are found in only one string-fret location each? That is, all the other pitches can each be played at two or more string-fret locations. For instance, the 1st string open E can also be played at the 2nd string-5th fret and/or at the 3rd string-9th fret, etc. Name each of the one string-fret location pitches and the string-fret location of each. Remember problems are simply solutions in disguise.



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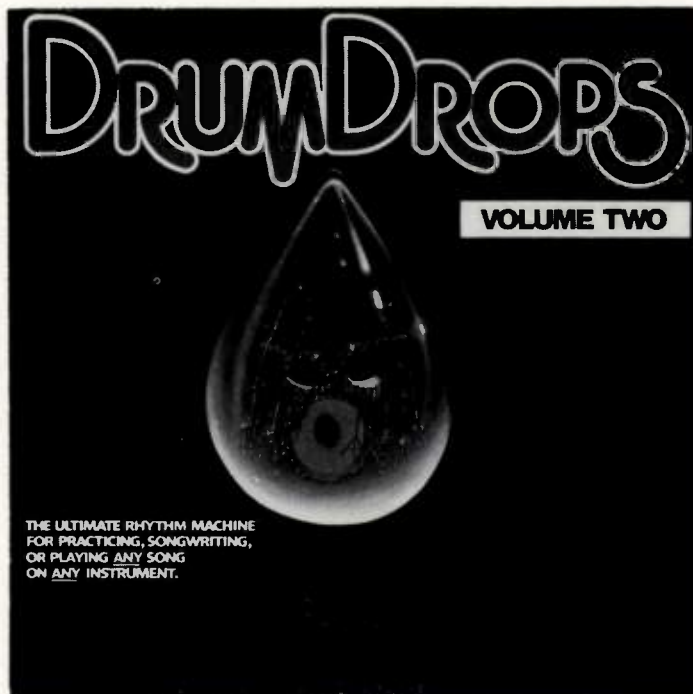
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Songwriter Charts

• Indicates those artists who record songs by other writers

Soul Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. K. Gamble L. Huff	Turn Off The Lights	• Teddy Pendergrass	Mighty Three, BMI (P.I.R.)
2. D. Summer B. Sudano E. Hokenson J. Esposito	Bad Girls	• Donna Summer	Starline/Eastcore/Sweet Summer Night, BMI (Casablanca)
3. K. Gamble L. Huff	You Gonna Make Me Love Somebody Else	• The Jones Girls	Mighty Three, BMI (P.I.R.)
4. T. Life S. Peake J. Fitch	Music Box	• Evelyn "Champagne" King	Mila/Six Continents, BMI (RCA)
5. R. Kerr W. Jennings	I'll Never Love This Way Again	• Dionne Warwick	Irving, BMI (Arista)
6. M. Cooper F. Pilate	Chase Me	• Con Funk Shun	Val-je-Joe, BMI (Mercury)
7. R. James	I'm A Sucker For Your Love	• Teena Marie	Jobete, ASCAP (Gordy)
8. M. Riperton K. St. Lewis G. Dozier R. Rudolph	Memory Lane	Minnie's/Bull Pen, BMI (Capitol)	
9. P. Adams K. Morris C. Staton W. Garfield	When You Wake Up Tomorrow	Candi Staton	Pap/Leeds/Stacey Lynne/Stacey, ASCAP (Warner Bros.)
10. R. Muller	First Time Around	Skys	One Too-One, ASCAP (Salsoul)

Easy Listening Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. L. Bell C. James	Mama Can't Buy You Love	Elton John	Mighty Three, BMI (MCA)
2. R. Kerr W. Jennings	I'll Never Love This Way Again	• Dionne Warwick	Irving, BMI (Arista)
3. J. Beaumont J. Voyel W. Lester J. Verschum	Since I Don't Have You	• Art Garfunkel	Bonnyview, ASCAP (Columbia)
4. G. Goffin C. King	Up On The Roof	James Taylor	Screen Gems-EMI, BMI (Columbia)
5. P. McCartney	Heart Of The Night	Poco	Tarantula ASCAP (MCA)
6. Buie Cobb Hammond	Do It Or Die	Atlanta Rhythm Section	Low-Sai, BMI (Polydor/BGO)
7. G. Rafferty	Days Gone Down	Gerry Rafferty	PRS, (United Artists)
8. C. B. Sager B. Roberts	You're The Only One	• Dolly Parton	Unichappell/Begonia/Fedora, BMI (RCA)
9. P. Jabara B. Roberts B. Esty	Main Event	• Barbra Streisand	Primus Artists/Diana/Rick's, BMI (Columbia)
10. A. Willis D. Lasley	Lead Me On	• Maxine Nightingale	Almo, ASCAP (Windsong)

Country Top 10

Songwriter	Title	Artist	Publisher, Licensee, Label
1. C. B. Sager B. Roberts	You're The Only One	• Dolly Parton	Unichappell/Begonia/Melodies/Fedora, BMI (RCA)
2. D. Pomus M. Shuman	Save The Last Dance For Me	• Emmylou Harris	Unichappell/Trio, BMI (Warner Bros.)
3. B. McDill	Amanda	• Waylon Jennings	Gold Dust, BMI (RCA)
4. S. Jones	(Ghost) Riders In The Sky	• Johnny Cash	Edwin H. Morris & Co., ASCAP (Columbia)
5. R. Bourke C. Black	Shadows In The Moonlight	• Anne Murray	Chappell & Co./Tri-Chappell, ASCAP/SESAC (Capitol)
6. B. Cook	You Can Have Her	• George Jones & Johnny Paycheck	Harvard/Big Billy, BMI (Epic)
7. S. Davis B. Sherrill	No One Else In The World	• Tammy Wynette	Algee, BMI (Epic)
8. J. Allen	Pick The Wildwood Flower	• Gene Watson	Tree, BMI (Capitol)
9. E. Rabbitt R. McCormick D. Malloy E. Stevens	Suspicious	Eddie Rabbitt	Deb-Dave/Briarpatch, BMI (Warner Bros.)
10. S. Pinkard I. Dain S. Dorf S. Atchley	Coca Cola Cowboy	• Mel Tillis	Peso/Malkyiel/Senor, BMI, ASCAP (MCA)

Songwriter Top 40

Songwriter	Title	Artist	Producer	Publisher, Licensee, Label
1. D. Summer B. Sudano J. Esposito E. Hokenson	Bad Girls	• Donna Summer	Giorgio Moroder	Chappell, BMI (Casablanca)
2. M. McDonald L. Abrams	Minute By Minute	Doobie Brothers	Ted Templeman	Snug, BMI/Loresta, ASCAP (Warner Bros.)
3. R. L. Jones	Chuck E's In Love	Rickie Lee Jones	Lenny Waronker Russ Tribleman	Easy Money, ASCAP (Warner Bros.)
4. J. Stewart	Gold	John Stewart	John Stewart	Bugle/Stigwood/Unichappell, BMI (RSO)
5. J. Lind A. Willis	Boogie Wonderland	Earth, Wind & Fire with the Emotions	Maurice White Al McKay	Charlieville/Inving, Deetrick/Ninth, BMI (A&M)
6. G. Rafferty	Days Gone Down	Gerry Rafferty	Hugh Murphy Gerry Rafferty	Gerry Rafferty, PRS (United Artists)
7. F. Knight	Ring My Bell	Anita Ward	Frederick Knight	Two-Knight, BMI (Juana)
8. S. Gibb	She Believes In Me	• Kenny Rogers	Larry Butler	Angel Wing, ASCAP (United Artists)
9. J. Lynne	Shine A Little Love	Electric Light Orchestra	Jeff Lynne	Jet, BMI (J&J)
10. B. Anderson B. Ulvaeus	Does Your Mother Know	Abba	Benny Anderson Bjorn Ulvaeus	Countless, BMI (Atlantic)
11. P. Stanley V. Ponce D. Child	I Was Made For Lovin' You	Kiss	Vini Poncia	Kiss, ASCAP/Mad Vincent, BMI (Casablanca)
12. P. Frampton	I Can't Stand It No More	Peter Frampton	Peter Frampton Chris Kimsey	Almo/Frampton/Fram-Joes, ASCAP (A&M)
13. P. Bellotte H. Faltermeyer K. Forsey	Hot Stuff	• Donna Summer	Giorgio Moroder Pete Bellotte	Rick's/Stop, BMI (Casablanca)
14. S. Lawrence B. Hart	You Take My Breath Away	• Rex Smith	Charles Calello Stephen Lawrence	(Columbia)
15. R. Nielson	I Want You To Want Me	Cheap Trick	Cheap Trick	Screen Gems-EMI/Adult, BMI (Epic)
16. D. Fekaris F. Perren	Makin' It	• David Naughton	Freddie Perren	D. Fekaris, (RSO)
17. J. Whitehead G. McFadden J. Cohen	Ain't No Stoppin' Us Now	McFadden & Whitehead	John Whitehead Gen McFadden Jerry Cohen	Mighty Three, BMI (P.I.R.)
18. R. Bourke C. Black	Shadows In The Moonlight	• Anne Murray	Jim Ed Norman	Chappell/Tri-Chappell, ASCAP/SESAC (Capitol)
19. L. Bell C. James	Mama Can't Buy You Love	Elton John	Thom Bell	Mighty Three, BMI (MCA)
20. P. McCartney	Getting Closer	Wings	Paul McCartney Chris Thomas	Welbeck, ASCAP (Columbia)
21. P. Cotton	Heart Of The Night	Poco	Richard Orshoff	Tarantula ASCAP (MCA)
22. Buie Cobb Hammond	Do It Or Die	Atlanta Rhythm Section	Buddie Buie	Low-Sai, BMI (Polydor/BGO)
23. M. Chapman N. Chinn	If You Can't Give Me Love	Suzi Quatro	Mike Chapman	Chinnichap/Careers, BMI (RSO)
24. D. Harry N. Harrison	One Way Or Another	Blondie	Mike Chapman	Rare Blue/Monster Island, ASCAP (Chrysalis)
25. G. Goffin C. King	Up On The Roof	James Taylor	Peter Asner	Screen Gems-EMI, BMI (Columbia)
26. E. Stevens	When You're In Love With A Beautiful Woman	• Dr. Hook	Ron Hatfink	Deb-Dave, BMI (Capitol)
27. J. Morali H. Belolo V. Willis	Go West	Village People	Jacques Morali	Can't Stop, BMI (Casablanca)
28. A. Willis	Lead Me On	• Maxine Nightingale	Denny Nightingale	Almo, ASCAP (Windsong)
29. E. Van Halen A. Van Halen M. Anthony D. I. Roth	Dance The Night Away	Van Halen	Van Halen Templeman	Van Halen, ASCAP (Warner Bros.)
30. R. Davies R. Hodgson	The Logical Song	Supertramp	Supertramp Peter Henderson	Almo/Delicate, ASCAP (A&M)
31. J. Ferguson	Shakedown Cruise	Jay Ferguson	Jay Ferguson Ed Meshai	Painless, BMI (Asylum)
32. J. Beaumont J. Voyel W. Lester J. Verschum	Since I Don't Have You	• Art Garfunkel	Louie Shelton	Bonnyview, ASCAP (Columbia)
33. B. McDill	Amanda	Waylon Jennings	Not listed	Gold Dust, BMI (RCA)
34. J. Jackson	Is She Really Going Out With Him	Joe Jackson	David Kershbaum	Irving, BMI (A&M)
35. K. Liugren	People Of The Southwind	Kansas	Kansas	Don Kirshner/Blackwood, BMI (Kirshner)
36. P. Jabara B. Roberts B. Esty	Main Event	• Barbra Streisand	Bob Esty	Primus Artists/Diana/Rick's, BMI (Columbia)
37. B. Edwards N. Rodgers	Good Times	Chic	Nile Rodgers Bernard Edwards	Chic, BMI (Atlantic)
38. E. Rabbitt R. McCormick D. Malloy E. Stevens	Suspicious	Eddie Rabbitt	David Malloy	Deb-Dave/Briar Patch, BMI (Elektra)
39. R. Parker, Jr.	You Can't Change That	Raydio	Ray Parker, Jr.	Raydiola, ASCAP (Ansta)
40. N. Rodgers B. Edwards	We Are Family	Sister Sledge	Bernard Edwards Nile Rodgers	Chic, BMI (Columbia)

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Writing Songs Vs. 'Being a Songwriter'

Do you want to write songs or do you want to "be a songwriter"?

There's a vast difference. Wanting to write songs means that you have a need to communicate through music or words, that you're powerless to stop yourself from pouring out your feelings in song form.

Wanting to be a songwriter is thinking primarily in terms of results, not work. It means that you're fixated on the rewards possible, the glamor, fame and money.

All of these material satisfactions are waiting for the composer who achieves recognition, but they are rarely waiting for the individual who makes them his prime objective. A person who writes doesn't choose his profession; it chooses him. Everything in his makeup, in his experience from early childhood on, points him in that direction.

In examining the backgrounds of various successful songwriters, certain common denominators continually crop up. The lyricist of today was almost certainly the student writing poems in second or third grade. As he or she grew older, he/she probably wrote words to the school graduation play or contributed verse to the college yearbook.

The same compulsion is evident in the background of composers. Many of them studied classical music, but couldn't wait to tuck away their copies of *Fuer Elise* or the *Fantasia Impromptu* so they could begin experimenting with melodies of their own. They, too, wrote tunes for school or camp shows or college musicals.

Only this kind of all-consuming drive can carry you through dark periods. It has nothing to do with practical decision-making. Those who decide to be "sensible" and give up because prospects look momentarily bleak were never truly committed in the first place.

Certain songwriters don't write prolifically; they claim they will only work if given an assignment. If this is the case, an early retirement is recommended, because a composer has to look for work; it doesn't come chasing after him until he has achieved a powerful reputation — and not always then.

Songwriters, of course, are very concerned with the approval and admiration of publishers, producers and peers. They may love to write, but outside response is valuable since it tells them how close or far away they are from the professional mark. But whether they write or not isn't contingent on listener reactions. Basically they're writing for themselves, to satisfy a deep-seated need that can't be satisfied any other way.

Those who want to "be songwriters" are usually the first to cite examples of writers who "got all the breaks." They grumble about the injustice of certain people becoming "overnight successes." This cliché is one of the most inaccurate in the English language. Look at any overnight success and you'll generally find years of effort, planning, polishing.

The ones who want to "be songwriters," rather than write songs, think there is a secret formula, that they can make it by "politics." With an eye perpetually trained on the rewards a songwriting career can bring, they cultivate the "right" people, even putting their name on songs when possible without making a legitimate contribution. This kind of angling may work for one or two records, but the individual who devotes himself to it exclusively is not really interested in composing, and his intrinsic lack of involvement will boomerang in the end. He'll have no staying power.

We're not discussing the conscientious craftsman who tries to promote his career by acquiring sound business sense. Scribbling melodies or words in an attic and never getting them heard is self-defeating and speaks of insecurity. The point is, wanting to *write* should be priority No. 1.

Don't be annoyed if you're a slave to your "habit" and have moments when you wish you could turn the compulsion off. Don't curse the drive that seems to take you over; be grateful for it, even when it seems as though the road is leading you from one dead end to another. Fate has unexpected ways of presenting opportunities, but these are usually presented to people who are ready for them. 

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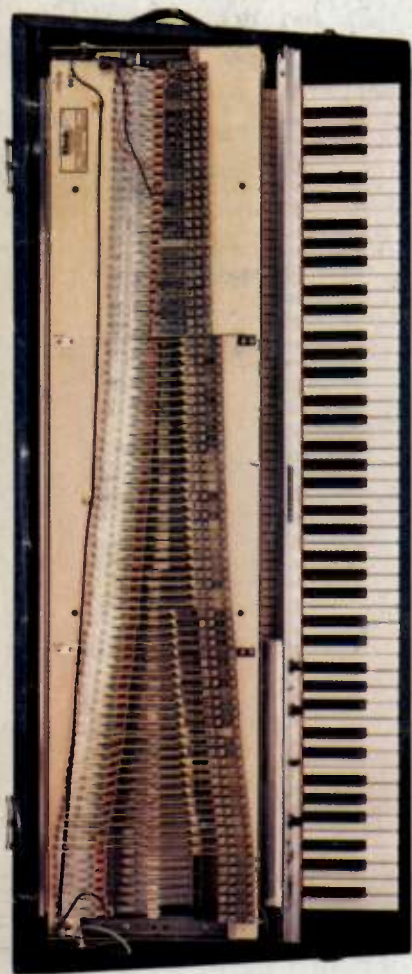
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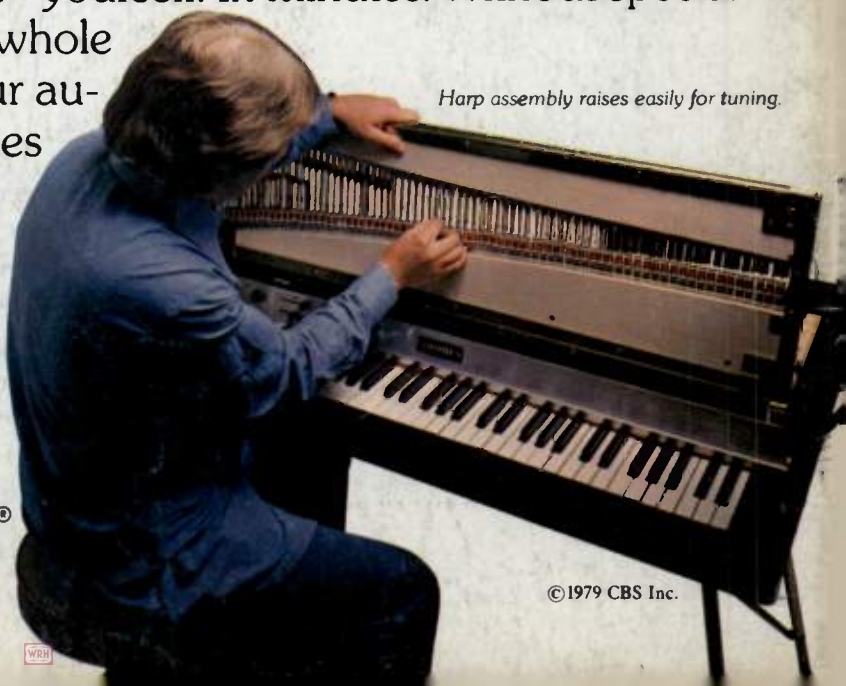


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