

APRIL 1981 \$1.50

Songwriter

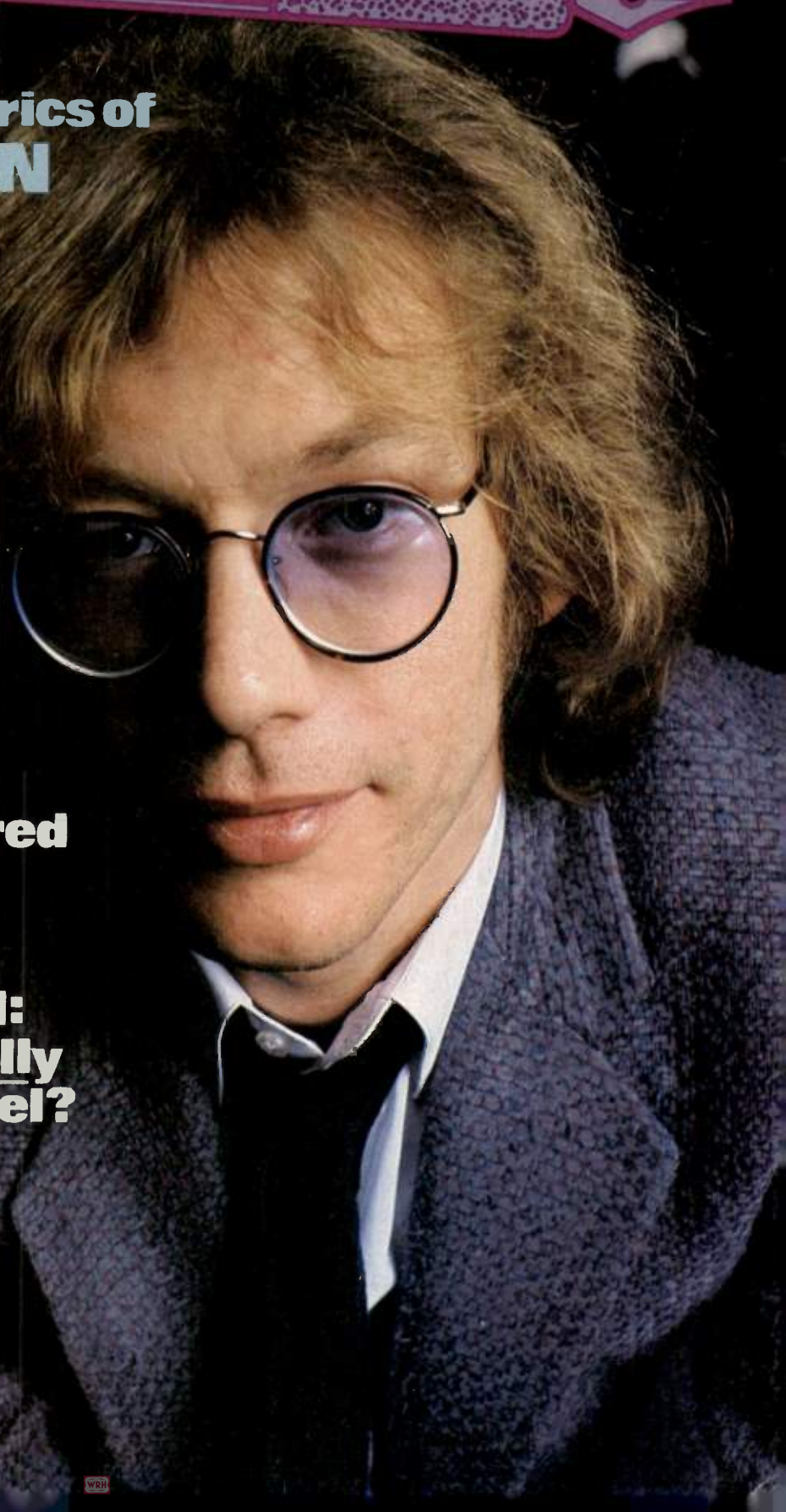


**The stout-hearted lyrics of
WARREN ZEVON**

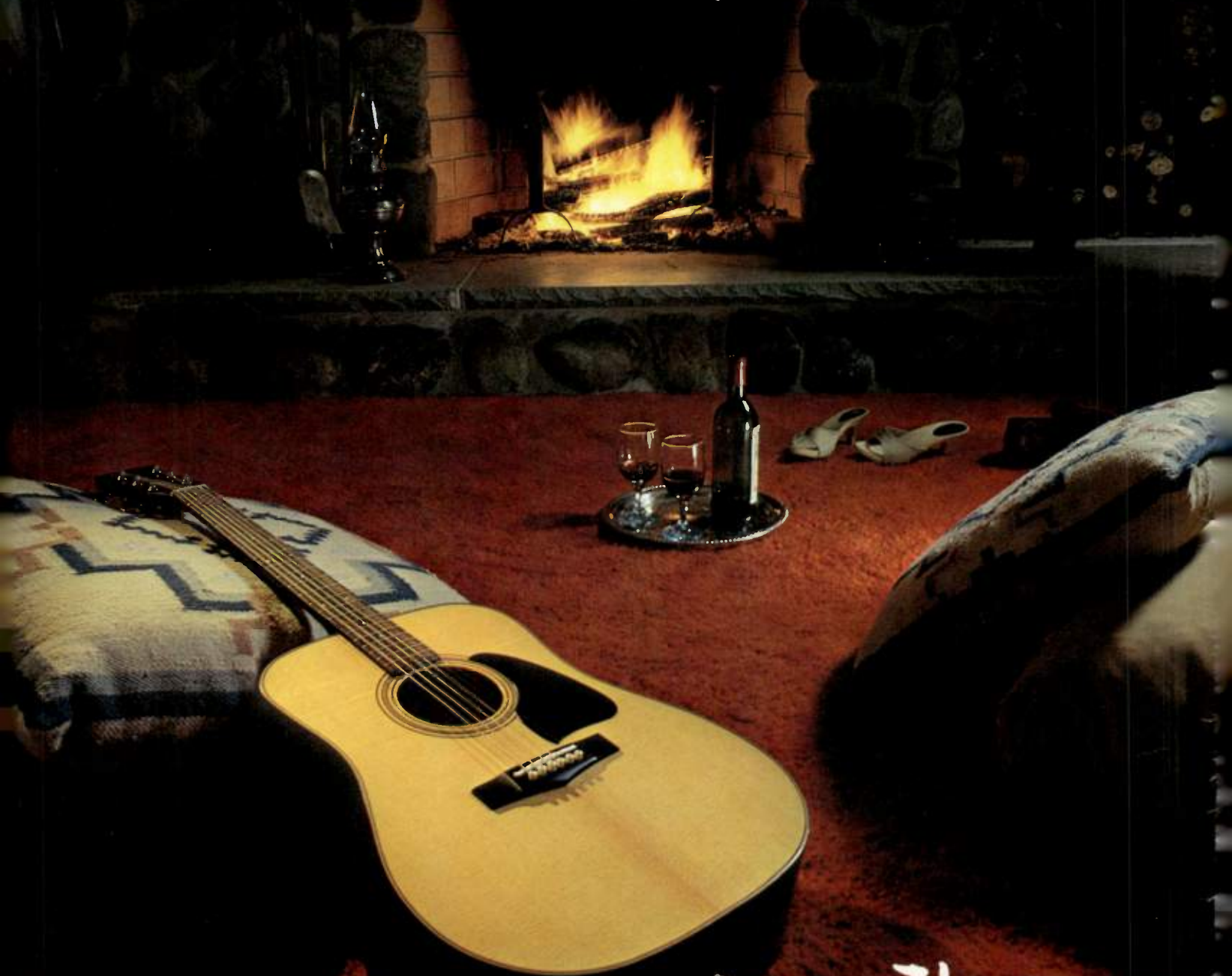
**The legendary
ears of publisher
DICK JAMES**

**The many-splendoured
melodies of
SAMMY FAIN**

**CONTRACT COERCION:
Does a publisher really
have you over a barrel?**



Master the art of life ...



Living life to its fullest is an art. Enjoying life's finer things is your reward. Enjoy an Ibanez Artwood.

Ibanez

For a full-color catalog send \$2.00 to:
IBANEZ Dept. SW
P.O. Box 109, Roseland, NJ 07068
327 Broadway, Etobicoke, ON M9B 1H1
In Canada: 6151 Park Ave., Montreal P.Q. H2V 4H5

EVERY MUSICIAN SHOULD PLAY THE SYNCASET.™



The TEAC Model 124 Syncaset lets you record one track, then overdub the other to get two musical parts in perfect time. Later, you can mix live material with these two tracks and hear all three parts through your home sound system.

With the Syncaset, you can accompany yourself or an existing piece of music, and record the result. Rehearse a tune or create one. Sharpen your ear for harmony and phrasing.

And develop your timing and playing skills while you're at it.

*Dolby is a registered trademark of Dolby Laboratories, Inc.

After you've worked on your own music, enjoy the sounds of others. The Model 124 is an outstanding stereo cassette deck. High signal-to-noise performance. Low wow and flutter. Wide, flat frequency response. There's Dolby* NR (disabled in the "Sync" mode). Memory rewind for fast tape checks. And illuminated VU meters for easy level adjustments.

Probably better than anyone, we know the Syncaset can't give you all the multitrack flexibility and open reel performance you want. But at a third the cost of an open reel multitrack recorder, it could be the start-up tool you need. And when you consider the savings on tape alone, you'll find the Syncaset a handy, economical instrument to work with.

So try out the instrument every musician should play. See your TEAC Multitrack dealer today for a demonstration of the Model 124 Syncaset.



MULTITRACK SERIES

TEAC Professional Products Group

Read 'em and reap.



No matter if you're an amateur songwriter or a seasoned pro, you too ought to receive *Songwriter* every month!

Exploring the art and craft of songwriting ... gaining valuable insights into the business behind songwriting ... studying the complexities of music law ... learning the attitudes of successful songwriters, producers, and publishers ... keeping abreast of the publishing companies that will listen to your songs ... *Songwriter* will give you the education you need to become a hit tunesmith.

That's reason enough to subscribe today!

Subscription Order

Mail to Subscription Dept.,
Songwriter Magazine
P.O. Box 3510,
Hollywood, Ca. 90028

- ☐ 3 years — 36 issues — \$40.50
☐ 2 years — 24 issues — \$29.00
☐ 1 year — 12 issues — \$15.50
 (Outside USA add \$2 per year)
☐ NEW ☐ RENEWAL
☐ Payment enclosed (Make checks/
 money orders to Songwriter
 Magazine)
☐ Bill Me Later. Please allow up to
 six weeks for delivery of first issue.

0000

Name _____
 Address _____
 City _____
 State _____ Zip _____

Subscription Order

Mail to Subscription Dept.,
Songwriter Magazine
P.O. Box 3510,
Hollywood, Ca. 90028

- ☐ 3 years — 36 issues — \$40.50
☐ 2 years — 24 issues — \$29.00
☐ 1 year — 12 issues — \$15.50
 (Outside USA add \$2 per year)
☐ NEW ☐ RENEWAL
☐ Payment enclosed (Make checks/
 money orders to Songwriter
 Magazine)
☐ Bill Me Later. Please allow up to
 six weeks for delivery of first issue.

0000

Name _____
 Address _____
 City _____
 State _____ Zip _____

Songwriter

Len Latimer
 Publisher/Editor-in-Chief

Rich Wiseman
 Editor

Ed Mitchell
 Art Director

Michele Kort
 Copy Editor

Barry Alfonso
Pat & Pete Luboff
 Assistant Editors

C.K. Lee
 Copyist

Contributing Editors:

Maggie Cavender
 David "Cat" Cohen
 Mike Delamater
 Kathy Gronau
 Al Kasha & Joel Hirschhorn
 Rob Sanford
 Jack Segal
 Doug Thiele

Donna Towe
 (Subscription Manager)
 Charley Compal
 General Staff

CHANGE OF ADDRESS

Planning to move? Please let us know six weeks in advance so you won't miss a single issue of SONGWRITER. Attach old label and print new address in space provided. Also include your mailing label whenever you write concerning your subscription to insure prompt service on your inquiry.

Match Code # _____
 Name _____
 Address _____
 City _____ State _____ Zip _____
 Date _____

NEW ADDRESS HERE (please print)

Attach
 Label
 Here

SONGWRITER

P.O. Box 3510 • Hollywood, CA 90028

FEATURES

15 CONTRACT COERCION BY PUBLISHERS

"Although most dealings with publishers are not coercive," writes Doug Thiele, "many still are."

18 PUBLISHING LEGEND DICK JAMES

Dick James signed John Lennon and Paul McCartney, and Elton John to their first publishing contracts; of him, Paul once said: "The thing about Dick is that he knows a good song when he hears one." By Pat & Pete Luboff.

22 SONGWRITER INTERVIEW: WARREN ZEVON

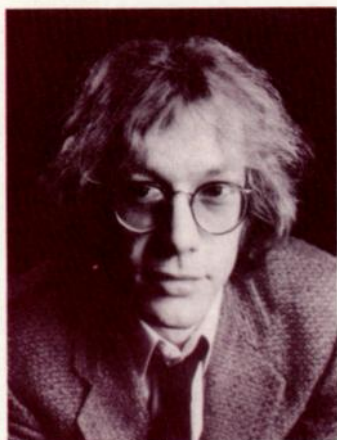
Though he's still best-known for his campy *Werewolves Of London*, Warren Zevon bridles at being categorized as a satirist. By Barry Alfonso.

26 SAMMY FAIN'S MANY-SPLENDURED MELODIES

The 78-year-old composer cowrote *Secret Love*, *I'll Be Seeing You*, and *Love Is A Many Splendored Thing*. To this day, "Music is what's keeping me alive." By Molly-Ann Leikin.

30 LAUREN WOOD'S METAMORPHOSIS

The former "Chunky" (of the cult band Chunky, Novi and Ernie) has gone solo . . . and commercial. By Margy Rochlin and Michele Kort.



COVER PHOTO BY ROBERT REIFF

WARREN ZEVON:

"What my work is about is a different kind of definition of courage."

DEPARTMENTS

9 MELODY LINES: Readers' letters.**11 Q&A:** Readers' questions.**12 FREE VERSE:** Assorted news flashes.**13 WHO'S WHO:** And who will listen to you.**33 AL KASHA & JOEL HIRSCHHORN****34 LYRIC WORKSHOP:** Readers' lyrics analyzed.**36 KEYBOARD WORKSHOP:** Scales and fills, part 3.**42 GUITAR WORKSHOP:** Exercise techniques.**45 BOOK REVIEW:** This Business Of Music.**50 CHARTS:** All the hits that fit.**53 CLASSIFIED ADS:** Songwriter supermarket.**54 NEW PRODUCTS:** The latest in hardware and instruments.

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.

Subscription rates, one year \$15.50, two years \$29.00, three years \$40.50. New subscribers, please allow up to six weeks for delivery of first issue. Outside USA, add \$2 per year. **Songwriter** (ISSN 0274-5917) is published monthly by Len Latimer Organization, Inc., 6430 Sunset Blvd., Suite 908, Hollywood, Calif. 90028. Controlled circulation postage paid at Los Angeles, California. Reproduction in whole or in part without permission from the publisher is prohibited. Copyright 1981 Len Latimer Organization, Inc. All rights reserved.

Songwriter Magazine. Postmaster, please send form 3579 to: **Songwriter**, P.O. Box 3510, Hollywood, Calif. 90028.



PRESENTED BY THE AMERICAN SONG FESTIVAL®

WRITE ON!

You know how hard it is for a lyricist, no matter how talented, to get a break... just getting a pro to read your lyrics is a hassle. Surprisingly, music publishers are constantly looking for good lyricists and most have a difficult time finding these uniquely creative people.

Since exposure is the name of the game, LYRIC COMPETITION 8 is THE way to get your creative words exposed to, read and judged by the "right" people... IT'S ABOUT TIME!

LYRIC CATEGORIES

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

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

THE EXCITING LYRIC 8 OPEN is for all types of lyrics without regard to category. For example, you may have a Top-40 lyric that does not easily crossover, or a lyric that's sacred in content which would fit only Gospel, or even a novelty lyric that fits only Folk, yet you'd like an extra opportunity to win. The LYRIC 8 OPEN is just what you want. Lyrics in the Open category are judged on their own merit without consideration to fitting a particular style of music. (The LYRIC 8 OPEN is an additional category only, so you must enter another category first to be eligible.)

THE PRIZES

The ASF Lyric Competition 8 will award over 1,300 prizes totaling more than \$11,000.00 in cash.

- The Grand Prize winner will receive a cash award totaling \$1,250.00, plus a publishing contract offer from the internationally respected CREAM PUBLISHING GROUP, which will include the option of having one of their composers write an original melody to accompany the winning lyric.
- 6 Category Winners will receive \$250.00 each.
- 12 Semi-Finalists will receive \$100.00 each.
- 300 Quarter-Finalists will receive \$25.00 each.
- 1,000 Honorable Mention winners will each receive a beautiful scroll in recognition of their creative achievement.

HOW THE LYRICS ARE JUDGED

The criteria for judging are originality and lyrical content. All lyrics will be judged by experts chosen from the nation's leading music industry professionals. At the advanced levels of judging, these pros will work in panels to select the six best lyrics, one from each category. These six Category Winners will then be reviewed by another judging panel, who will choose the Grand Prize Winning Lyric. This lyricist will receive an additional \$1,000.00 cash prize and **will be offered a much-sought-after contract from The Cream Publishing Group.**

WHAT YOU GET WHEN YOU ENTER

Two Handbooks for the Lyricist

Both these handbooks are valuable guides on all phases of a lyricist's career. They will provide you with practical information from how to find a collaborator and how to market your lyrics, to professional tips on how to improve your craft. One is a revised version of the handbook authored by Tina Fisher Goldblatt, and the other is written by Molly-Ann Leikin who is a professional lyricist and has been a judge in the American Song Festival Lyric Competitions. Molly-Ann covers in detail such topics as structure, rhyme, story line, characterization, hooks, and much more. These handbooks, which have a value of \$4.00 each, are a must for all lyricists and are yours free when you enter Lyric Competition 8.

Anthology of Winning Lyrics

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

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

ENTRY PROCEDURES

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

The Lyric 8 Open is an additional category only. Any lyric from any of the other categories may be entered.

• **Remember:** The Judges' Decision Option and Lyric 8 Open can only be selected as an extra category choice. You must designate your first category.

- D. If entering more than one lyric, obtain another entry form or produce a reasonable copy for each entry.

Send your check or money order and entry form with each lyric to:

"LYRIC COMPETITION 8"
The American Song Festival
P.O. Box 57
Hollywood, CA 90028

Please be sure your name and address is clearly printed on the outside of your entry envelope, since it will be copied from there onto a postcard with our acknowledgement of receipt (mailed within one week). **APRIL 30TH IS THE ENTRY DEADLINE**, but we are accepting entries now. (It'll take a while to process your entry. So the earlier you mail your lyric, the sooner you'll receive the **Two Lyricist Handbooks**).

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

HOW WOULD YOU LIKE TO BE OFFERED A CONTRACT FROM A MAJOR MUSIC PUBLISHER?



CREAM PUBLISHING GROUP



will make just such a dream-come-true contract offer to the Grand Prize winner of our LYRIC COMPETITION 8. You will have the opportunity to be associated with a publishing company whose writers have included some of the finest in contemporary music.

CREAM PUBLISHING GROUP'S active catalogue is constantly being recorded by a wide variety of major performers such as The Doobie Brothers, Rod Stewart, Barbara Mandrell, Tom Jones, Lou Rawls, Conway Twitty, Joan Baez, Rev. James Cleveland, George Benson, and the Blues Brothers to name only a handful.

Recent motion pictures have also been enhanced by songs from the CREAM PUBLISHING GROUP, (which is a division of Cream Records), among which are, "Airplane", "Brubaker", "One Trick Pony", "Hollywood Nights", "More American Graffiti", and "The Blues Brothers Movie".

CREAM'S catalogue of hits is impressive. The songs have demonstrated staying power and have been recorded again and again as hits by different artists. A brief listing would include RESPECT; I'LL TAKE YOU THERE; HOLD ON I'M COMIN'; (IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT; IN THE MIDNIGHT HOUR; EVERYBODY LOVES A WINNER; DOCK OF THE BAY; TOUCH A HAND, MAKE A FRIEND; GREEN ONIONS; THEME FROM SHAFT; YOU DON'T KNOW LIKE I KNOW; I LIKE WHAT YOU'RE DOING TO ME; HERE I AM (COME AND TAKE ME); BORN UNDER A BAD SIGN; SHA LA LA (MAKE ME HAPPY); LOOK WHAT YOU DONE FOR ME; I'M STILL IN LOVE WITH YOU; I'VE BEEN LOVING YOU TOO LONG; I CAN'T TURN YOU LOOSE; 634-5789; HAPPY BIRTHDAY DARLIN'; PRIVATE NUMBER; and KNOCK ON WOOD.

Imagine yourself with a contract offer from the CREAM PUBLISHING GROUP. What a fantastic way for a lyricist to get a start. And, this fabulous Grand Prize also includes a cash award of \$1,250.00!

With over 1300 prizes totaling more than \$11,000 in cash to be awarded to talented lyricists like yourself, you can see why LYRIC COMPETITION 8 is an opportunity you can't afford to pass up.

Rules and Regulations

1. The competition is open to any person, except 1981 judges, employees or agents of the American Song Festival, Inc. (A.S.F., Inc.) or their relatives.
2. Each entry shall be wholly original and shall not infringe any copyrights or any other rights of any third parties. Each entrant shall, by entering, indemnify and hold A.S.F., Inc. harmless from and against any claims inconsistent with the foregoing.
3. No lyric may be entered that has been recorded or printed and released or disseminated for commercial sale in any medium in the United States prior to June 30, 1981. All winners will be notified and all prizes will be awarded no later than August 15, 1981. Prizes will be paid to the lyricist named in the official entry form.
4. All lyrics submitted as entries remain the property of the entrant, and A.S.F., Inc. acquires no proprietary rights in such lyrics. A complete copy of all lyrics submitted as entries, therefore, should be kept by each entrant because the actual copies received by A.S.F., Inc. will not be returned and A.S.F., Inc. assumes no responsibility for loss or damage to the copies submitted.
5. Each entry shall be judged on the basis of originality and lyrical content. All decisions of the judges shall be final and binding upon A.S.F., Inc. and all entrants.
6. Entries must be postmarked not later than April 30, 1981. A.S.F., Inc. reserves the right to extend this date in the event of interruption of postal service, national emergency, or act of God.
7. The entrant must designate at least one category in which he wants his lyric to compete. Any lyric may be entered in additional category competitions by so designating on the entry form and including an additional fee of \$4.95 for each additional category. Such additional category may be left to judges' choice by selecting the "Judges' Decision Option" which permits the judges to place the lyric in an additional category which it best fits, in their opinion.

©1981 American Song Festival, Inc.

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

Official Entry Form

ENTRIES MUST BE POSTMARKED NOT LATER THAN APRIL 30TH



Lyricist: _____
(Print name)
Address: _____
City: _____ State: _____ Zip: _____
Country: _____
Phone: Home () _____ Office () _____
Area Code Area Code
Title of Lyric: _____

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

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

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

☐ Top 40 (Rock/Soul) ☐ Country ☐ Gospel/Inspirational
☐ Easy Listening ☐ Folk ☐ **The Lyric 8 Open**

☐ **Judges' Decision Option** (The judges will place your lyrics in an additional category which, in their opinion, it best fits.)

ENTRY FEE:
FIRST CATEGORY **\$8.95**

EXTRA CATEGORIES OR
JUDGES' DECISION OPTION **\$4.95** \$ _____

Total Fee \$ _____

☐ Full Payment enclosed (Only check or money order, please)

Charge to my ☐ Visa or ☐ Master Charge

Card No. _____ Expiration Date _____

Did you collaborate in the writing of this lyric?

Yes _____ No _____

Collaborators' Names: _____

Address: _____

City: _____ State: _____ Zip: _____

I hereby certify that I have read and agree to be bound by the rules and regulations of the Lyric Competition 8 which are incorporated herein by reference and that the information contained in the entry form is true and accurate.

SIGNED: _____ DATE: _____

SEPARATE ENTRY FORM NEEDED FOR EACH LYRIC

Send entry to: "LYRIC COMPETITION 8"
THE AMERICAN SONG FESTIVAL
P.O. Box 57
Hollywood, CA 90028

©1981 American Song Festival, Inc.





*When
You're
Ready*

When it's time to get serious about upgrading your studio's boards, your music needs the flexibility, performance and prestige of a professional Tangent console.

The Tangent Model 3216 is a good place to start. Nearly 200 studios worldwide have chosen it. And, if you're looking at making the investment in a large, world class console, it will make sense to wait and check-out our upcoming Phoenix Series consoles available with automation.

Write us for full information. We can show you some of the best in's 'n' out's of the music business.

When you're ready.

tangent

Tangent Systems, Inc.
2810 South 24th Street
Phoenix, Arizona 85034
(602) 267-0653
Telex: 69-6191

MELODY LINES

Barefoot Hits The Charts

his "tropical tunesmith" is still getting a lot of nice letters from the article of mine that you published ("George Nowak: Grand Cayman's 'Barefoot,'" June 1980).

Some good news: Last week one of my songs entered *Billboard's* Hot Country Singles chart. What makes me feel especially great is the fact that on that same chart a Johnny Cash song written by the great Kris Kristofferson appeared . . . 10 positions to the rear of mine! In the end I am sure Cash's song will come out ahead, but that's OK.

G. Nowak "Barefoot Man"
Georgetown, Grand Cayman

Indeed, Yellow Pages, Barefoot's collaboration with Roger Bowling, of Lucille fame, did enter *Billboard's* country chart at No. 79 for the week ending Nov. 29, 1980 (the two met when Bowling paid a visit to the Caribbean island). But Johnny Cash's *The Last Time* never did overtake Yellow Pages. In fact, *The Last Time* soon afterwards sunk from sight while Yellow Pages (sung, by the way, by Bowling) eased up the chart for the next two months, finally peaking at No. 30 on Feb. 7. So, Barefoot you now have a Top 40 country hit to your credit—congratulations!

A Complaint About 'Who's Who'

It doesn't take fancy professional words to say what I want to say about the "Who's Who" column. I'm very disappointed and have no faith in it. Why?

Recently I sent a demo tape of one of my songs, all neatly packaged, to Larry Lee, professional manager of the Cedarwood Publishing Co. in Nashville. Three weeks later I received a notice from the post office that I had a returned package and would I please come and pick it up? To my surprise it was the material I had sent to Larry Lee. Across the front was written boldly, "REFUSED MAIL."

This publisher didn't even want to take the time to open and listen to my demo. This is lack of consideration for, after all, it was he who stated in the June, 1980, issue of your magazine that he was taking material from songwriters for review.

Why do these publishers put their names in the "Who's Who" column if they can't keep their word and give a listen to our tapes? Can we as songwriters depend on "Who's Who" for a possible market for our songs, or are we just wasting our time, postage and envelopes?

Betty Branning
Grand Rapids, MI

No, you are not wasting your time, postage and envelopes, for we do solicit a guarantee from each publisher that he/she will review unsolicited tapes from our readers. That guarantee, in fact, is a prerequisite for that publisher's appearance in the column. True, in some cases, publishers have gone back on their word and returned tapes unopened; those publishers do not appear in "Who's Who" again. In other cases, there is a staff shakeup at a particular publishing house affecting the disposition of tapes (for an example of this, read the next letter from publisher Jodi Poole). But for the most part, publishers do keep their handshake deal with us and do review tapes sent in by Songwriter readers—provided they are sent in relatively promptly (i.e. within a month after you receive your issue with their listings). In your case, Betty, your tape was sent to Larry Lee some months

after his June, 1980, appearance. As it turned out, Lee closed the door to Songwriter reader submissions in December of last year, around the time you sent him your tape. He did so, he told us, after listening to hundreds of tapes. We're satisfied he kept his part of the bargain with us. Advice for the future: don't dally if you read of a publisher in "Who's Who" who's looking for the type of song you've been writing.

'Who's Who' Update

our overwhelming response to my "Who's Who" call for tapes (Oct., 1980) was tremendous. Due to major changes at Asilomar/Dreena Music I did not get a chance

to listen to the tapes. You have most probably received a form letter along with your tape. I am no longer at Asilomar/Dreena, and will be issuing a new address to where you can, if you still want an honest critique of your music, mail your tapes.

Jodi Poole
New York City

Your letters are always appreciated, eagerly read, and seriously considered for publication in "Melody Lines." We especially solicit your feedback, pro or con, on the articles we run and on any songwriter-related topic that concerns you. For space reasons, letters are subject to editing. Write: Melody Lines, Songwriter, P.O. Box 3510, Hollywood, CA 90028.



COMPLETE SOUND CONTROL RIGHT AT YOUR FINGERTIPS.



TEAC GE-20 Graphic Equalizer

The Teac 2-channel, 10-band graphic equalizer was built to solve problems, not create them.

Completely independent channels, level controls and overload indicators plus a switchable VU meter let you interface and calibrate quickly and easily anywhere in your recording chain.

Add 25 dB of headroom to all this independence and you've got clean, undistorted sound well in hand.

TEAC

TEAC Production Products Group

© 1981 TEAC Corporation of America, 7733 Telegraph Road, Montebello, CA 90604.

Every writer's Everett.



No piano can make composing easy. But an Everett can make what you write sound better.

Now we could tell you it's because of our solid Sitka spruce soundboards and 15-ply hard rock maple pinblocks. Or our Pratt-Read keys and direct blow Pratt-Read actions. Or even our uncompromising dedication to craftsmanship.

But you don't want to hear all that.

What you want to hear is your song. Sounding just the way you imagined it.

Maybe even better.

So come listen to an Everett. But compose yourself. You'll probably fall in love with the sound and want to write a song about it.



Noteworthy pianos since 1883.

Everett Piano Company, South Haven, Michigan. A division of Yamaha International Corporation.

Q&A

CONTROLLING A BAND'S NAME

Is it possible for the person who thought of it to gain legal control of a band's name? Does it matter if the band has been formed as yet, or if the band has not yet performed in public?

Robert Kwitek
Chicago

You can't copyright a band's name, but you can trademark it. For the procedure, call your local federal information number and ask for the Bureau of Trademarks and Patents. The protection is similar to a copyright in that you can't stop anyone from using the name, but you do have recourse if someone does.

As we understand it, it's essential that you prove that such a name is in use, and you'll be asked for physical proof that it is, like newspaper clippings using the name in your context, etc.

THE MARKET FOR ALBUM CUTS

I have written dozens of songs, and while I admit that most of them probably are not hits, I consider them to be "interesting" songs. They would sound good on albums. Think of the songs we might have missed if singers only recorded "hits." We would never have heard *I'm So Tired*, *Piggies*, or *Long, Long, Long*, to name just a few. Even the Beatles didn't limit themselves to Top 40 fare.

My question is, must these kinds of songs go unheard simply because they don't fit into the Top 40 format? Is there a market at all for quality album cuts, or does it have to be all lobster and no pork chops?

Duane Richards
Libby, MT

*Such songs don't go unheard. The problem is that those great album cuts (like Jimmy Webb's *The Moon Is A Harsh Mistress*) must be presented directly to artists in a special way and have a special application for them.*

There are two major problems for you presenting album cuts; first, albums are marketed to contain as much "product" as possible to help the album sell. If album cuts are consciously included, it's possibly a writer's favorite song, or in many cases, that cut is used as a political favor to a friend or business contact of the artist, producer, manager, label or attorney.

Secondly, since publishers and others know those rules, they are really not interested in a song they probably can't get recorded, so we're back to square one. It's your job, at least at first, to present songs to publishers which are obvious hits. This will establish your career and earn you a little money as well.

The one exception to the rules is when you have a song which is so unique that its noncommerciality is not an issue.

We invite you to send your questions on the craft and business of songwriting to "Q&A." Although we cannot guarantee it, we will do our best to respond personally to your question (provided we don't have room to run it in "Q&A"), as long as you enclose a stamped, self-addressed envelope. Please limit your letter to the one of two most important questions on your mind; we are not able to answer questions you can answer with a little research (i.e. address of a specific publisher). Write: "Q&A," Songwriter, P.O. Box 3510, Hollywood, CA 90028.

USING FATHER'S PUBLIC DOMAIN SONGS

My father passed away just before the copyright law was changed; consequently, some of his songs fell into the public domain. My questions: 1) Does his name stay on the songs, even if no one has to pay to use them? 2) Can an album be made of just his songs, and be sold?

Lorraine Richards
Northpoint, NY

If the writer is known, the writer's name should always be listed whenever the song is published. As to your second question, an album of your father's songs can certainly be made, and there will be royalties . . . but only for the artist. Since the songs are public domain, no writer or publisher money is paid for use of the songs. Of course, if there's a new arrangement of the songs which is used on the album, a writer of the arrangement can conceivably make money on the exploitation of the arrangement.



NUMBER ONE BY ANY STANDARD!

Nickel alloy round wound strings for electric guitar. Available in all popular rock 'n' roll, jazz and pedal steel gauges.

D'Addario®
East Farmingdale, NY 11735 USA

TIM HARDIN: 1941-1980

A singer is a bird with a particularly beautiful flight pattern," Tim Hardin said in 1976. "And the different songs are the birds flying in different weather conditions. The weather does not accompany the bird, and the band does not accompany the singer. That's why I make the band play without me singing. Because I don't want them to depend on me. I don't want a weather report—I want weather."

Hardin, writer of such poignant love songs as *If I Were A Carpenter*, *Reason To Believe* and *Misty Roses*, got his weather, but in recent years it was little more comforting than a hard rain. A self-confessed heavy-duty drinker and drug-user, he had dropped out of public sight for most of the '70s. Even after he had resurfaced in Los Angeles in 1978, where he was to play his last live dates, a black cloud seemed positioned squarely over his head. As he told an interviewer from *Wet* midway through 1980, "I can watch people die. I've seen people croak and I've thrown them out the window . . . out the window because you don't want the body in the pad. You might get busted for what you're already doing." Regarding heroin he had added, ominously, that he had stopped using the drug—"except for when I can't." On Dec. 29, 1980, he was found dead in his Hollywood apartment. An overdose was the suspected cause of death, although at press time in mid-February, a spokesman for the coroner's office said the case had still not been "finalized." Tim Hardin was 39.

A native of Oregon, Hardin had made the pilgrimage to Greenwich Village in the early '60s, along with the likes of such fellow folkie hopefuls as Bob Dylan and Phil Ochs. His bittersweet songs, combined with his jazz-edged guitar stylings and vocal phrasing, led to his being labeled a "can't miss" talent; in fact, the big debate in the Village in those days was over who would reach national stardom first, Hardin or the rougher-hewed Dylan. The gems Hardin wrote during that period, including the aforementioned titles, would later be recorded by the likes of Frank Sinatra, Rod Stewart, Peter, Paul & Mary and Bobby Darin.

That Dylan's career took off and Hardin's went phfft was partially a comment on Hardin's apparent inability to keep an eye on the bottom line. In the *Wet* interview he complained bitterly about how he signed rights to his songs away. Los Angeles *Times* critic Robert Hilburn called him a classic victim of the "indifference and greed" of the music industry.

PRODUCER SHEL TALMY: STARTING OVER

S hel Talmy is one of rock's legendary producers, although he is barely known in the U.S. In the mid-1960s he was a one-man storm, racking up hits by the Who, Kinks, Manfred Mann, Chad and Jeremy, the Easybeats and others. One reason for his lack of U.S. renown is that many of his productions weren't credited. For instance, although he produced the first eight Kinks albums, he's credited on only two of the covers.

After a period of little involvement in the music industry, Shel's adrenalin was sparked by the "return to rock 'n' roll," and he feels ready to actively re-enter the music mainstream. Not long ago he relocated from England to Los Angeles, the city he still considers home.

Talmy attended L.A.'s Fairfax High at the same time as Phil Spector, then gravitated to

UCLA for a degree in psychology. He went to work for ABC Television, and later became an engineer at Conway Studios. "This was 1961 and the first half of 1962," he recalls. "It was three-track back then." In addition to the usual pop sessions, he engineered such period pieces as *Percolator Twist*, and *Surfer Stomp* by the Markets. But it occurred to Shel that life was "passing him by," and upon the urging of his boss, an English engineer, he went to London.

"Before I went, Nick Venet at Capitol offered me a bunch of acetates to take as examples of my productions. I arrived in London, told them that I was the greatest producer, played them the acetates of records by Lou Rawls, and the Beach Boys' *Surfin' Safari*, and reeled off a string of hits I said I'd produced—but, of course, I'd never produced anything.

"They said, 'Thank God you arrived, you start next week!' The second record I produced, *Charmaine* by the Bachelors, was a hit. By the time they found out that my credits were bogus, it didn't matter because I already had a hit."

Talmy was, perhaps, the first independent record producer in England. In those hit-conscious years he offered his advanced knowledge of recording techniques (America was ahead of Britain in those days) and an innate sense for recognizing good material and solidifying arrangement ideas.

"I was immediately impressed by the songwriting of a rock band called the Ravens, who changed their name to the Kinks," he says. "Ray Davies is one of the great songwriters of our time. He was prolific. One day he left at noon and returned the next day with 24 songs. He doesn't have a good voice, but he's a great stylist."

As the 1960s waned, so did Talmy's enthusiasm for the music business. He became disconcerted with the "creative lawyers and accountants" who came to dominate the business, and was upset as the music lost the fun it once had. In fact, he considers the 1970s a washout.

Talmy turned to various investments: land, a book publishing company, sound-activated lights. He also became an author of some success (most notably with "Whadda We Do Now Butch" about Butch Cassidy and the Sundance Kid). All the while he did keep his hand in music, producing Pentangle, Ralph McTell and the reformed Small Faces.

With rock once again asserting itself in the aftermath of disco's decline, Talmy feels the time is right for him to make a full-scale return. "I've been sitting on the sidelines waiting for disco to fade and rock 'n' roll to come back. The whole rock 'n' roll scene today is infused with a great

amount of energy, and a very positive, fun spirit.

"I've been going to clubs and listening to bands. I've seen some bands—the Carl Stewart Band, Loaded Dice—that I've been impressed by. But it's the rock 'n' roll that I like, not the new wave. New wave isn't selling, and a lot of those companies who've signed these bands are in trouble."

Talmy feels that having been away has given him a unique perspective. "The last number of years producers have let technology run them, instead of the other way around. Just because they have all this outboard equipment, they feel they have to use it. I started out as an engineer with a technical background, but the bottom line is still material. A great song with a lousy band can still be a hit, but it never happens the other way around."

Talmy, who recently produced the Epic recording act Sorrow in New York City, says he is open to hearing tapes of new artists and songwriters, preferably in the rock and country fields. Send your three-song demos to him at 724 N. West Knoll #307, Los Angeles, CA 90069.

MIKE CHAPMAN: HOT CHILD GROWING TEPID?

Speaking of producers, one of the most quotable of them all, L.A.'s Mike Chapman (*Songwriter*, March, 1979) recently announced that he is leaving rock for the greener pastures of MOR, where the songs are "nice and melodic."

Chapman, who's knob-twirled on such rockers as the Knack's *My Sharona*, Blondie's *Heart of Glass* and Nick Gilder's *Hot Child In The City*, complained at a meeting of the California Copyright Conference that "nobody" wants to play his rock hits anymore, adding "Rock and roll is on a steep decline and I'm getting off. In the last 12 months the disillusionment has embedded itself. I'm backpaddling."

Chapman said his outlaw tag hasn't helped matters: "I spent a year criticizing the industry and getting criticized for it, and a year making records that didn't get played."

In his remarks, however, rock groups' originality—or lack thereof—was not spared: "Rock 'n' roll as it exists today on the Top 40 level is not what it was when the Rolling Stones and the Beatles were around. I don't think they're innovative. They're not doing anything to move the industry forward." Even Blondie, he added, "has no direction. My latest single is a Caribbean song. The next single is R&B disco."

Chapman was asked what the Knack's second LP, the much-criticized "But The Little Girls Understand," cost to make, and Chapman grimly responded, "My reputation."



Bach's little known Concerto in D minor for Bologna Sandwich and Orchestra.

MUSICAL CHAIRS

THE L.A. MELEE

Steve Buckley moves up from Miami, where he was southeast R&B promotion manager for Capitol Records, to L.A. as the company's A&R black music manager. . . . Tom Bocci, producer of radio commercials and syndicated musical television shows, has joined the Disney organization as manager for Walt Disney Music and Wonderland Music. . . . Russ Regan, former president of 20th Century-Fox Records and founder of Parachute and Utopia Records, now heads the West Coast operations of Polygram Records. His title: vice president and general manager. . . . Jim Fernald and Gerd Eilers are the new professional managers at the Bug Music Group. Jim is promoted from within the firm, while Gerd comes from NBC-TV, where he was a pilot material coordinator. . . . Ann Munday, general manager of Chrysalis Music, is now also a vice president.

BITES FROM THE BIG APPLE

Rick Chertoff leaves Arista, where he was East Coast A&R staff producer, and joins Columbia Records as its director of East Coast A&R contemporary productions and staff producer. . . . Fred Haagen moves to WEA International as senior vice president. He has been president of Polydor USA, vice president of Polydor International, and vice chairman of PolyGram Records. . . . Marvin Saines plans to establish a full-price classical label to add to the Moss Group of labels at his new post as executive vice president of Moss Music Group. He is the former head of CBS Masterworks. . . . Ronnie Edmonston has been picked as director of the Producer Group. He was A&R administration director for Arista. . . . Michael Friedman and Don Silver leave Arista, where they were product management director/video services director, and East Coast A&R manager, respectively, to form Empire Project, Inc., a full-service production and publishing operation. . . . At ASCAP, Jim Gianopoulos has been upped to Eastern regional director of business affairs and Lisa K. Schmidt to Eastern director for repertoire. They were both formerly assistants to the director of membership. . . . Artist/composer Chip Taylor becomes A&R vice president of PolyGram Records, Inc., the new subsidiary of the PolyGram Corp. David Braun, former president and chief operating officer of PolyGram Record Operations, now heads the new PolyGram Records Inc., and Bob Sherwood is the company's executive vice president and general manager. Sherwood had been the president of Phonogram/Mercury and cochairman of PolyGram East.

—Pat & Pete Luboff

Zinger Of The Month

"In the *Record World*, if you don't see yourself on a *Billboard*, there probably is not too much in the *Cash Box*!"

—Don Arnold, Jr.
North Hollywood, CA

It's hat-passing time again in Zingerland. Since we don't have a hat, please drop your Zinger in an envelope and send it to Department of Zingers, Songwriter, P.O. Box 3510, Hollywood, CA 90028. Hurry—you don't want this column to go the way of the 79-cent jar of peanut butter, do you?

WHO'S WHO

IN NEW YORK



Bill Downs, owner
Big Mike Music—BMI
Bildo Music—BMI
408 West 115th St.
New York, NY 10025
(212) 222-8715
Also: Right On! Records,
USA

Bill Downs says he was always "crazy about music." During World War II, he wrote and produced the Army and Air Force recruiting radio shows, "Stars On Parade" and "Proudly We Hail." While arranging for the likes of Rosemary Clooney, Guy Mitchell, Johnny Ray and Stan Kenton to appear on the shows, Bill got to know people at record companies. He also met Sid Shaw, writer of such early Johnny Mathis tunes as *Faithfully* and *Heavenly*.

Bill began to use the connections he had established when he went into artist management. He landed a recording deal for his first group, The Temples, on Columbia's Date label. He also managed two other Columbia recording groups, The Orchids and The Spellbinders, as well as the Jelly Beans. He had a hit with the Ad Libs' *The Boy From New York City* on Leiber & Stoller's Blue Cat label. The Ad Libs have also recorded on Mercury and Capitol under Bill's guidance, and now have a release on EMI in Europe and Crystal in Germany with Chris Bentley as lead singer, *Dance With Me Children*. Bill also manages Boston's G. G. Turner, whose *The Red Head/Hey Girl* has sold over 50,000 copies in Europe on the Contrast and Vogue labels. Bill is currently recording Dolly Gilmore in Nashville for White Horse Records; other projects include Baby Knockers from Washington, and singer/songwriter Rod MacDonald. Right On! Records USA, distributed by Buddha, has released the AB Soul Symphony disco versions of *Because Of You* and *More*.

Bill found most of the artists he's involved with through tapes that came in the mail. "Tapes can do it," he says, "Keep hope. I'm looking for talent and hits, especially in pop/soul and pop/rock. You should send no more than two songs on a cassette, preferably with lead sheets. Don't forget to include lyric sheets if you don't have lead sheets, and a self-addressed, stamped envelope if you want your tape back. Allow plenty of time. I can't listen to everything at once. I have to connect with artists who may be busy, and I make trips to Europe.

"Don't just send a tape with SASE. Each tape should have a note saying who, what, where you are. I'm looking for lyrics that make sense, not just words put in for the sake of rhyme, and an original hook line. If you present your own soul or rock master, I will try to place it with record companies."



Robert Wright,
A&R producer, black
music division
RCA Records
1133 Avenue of the
Americas, 10th Floor
New York, NY 10019
(212) 596-5900

Other Offices: Los Angeles, Nashville, Worldwide

Robert Wright's music business career has developed on two levels, administrative and creative. He started out as a backup musician, in the studio as well as on stage,

eventually meeting up and becoming friends with Verdin White, bass player of Earth, Wind and Fire. Verdin asked Robert to collaborate with him, and the first song they wrote together, *Key To My Heart*, was cut by the Emotions.

Before he met Verdin, Robert had worked in the creative services department of MCA, was assistant to the financial director at Capitol, and was administrative assistant to the president of A&M. In 1976, Maurice White of Earth, Wind and Fire brought Robert into EWF's Kalimba Productions, where he stayed for three years writing for and producing such acts as Pockets. In 1979, Robert went independent, producing and writing for the Warner Bros. group, Stargard. He took his post at RCA in November, 1980.

At RCA, Robert deals with such acts as Evelyn "Champagne" King, Enchantment, Thelma Houston, Chocolate Milk, the Whispers, and Shalamar. "RCA is in a position to become one of the strongest labels in black music, because of its autonomous black division," he maintains. "We are providing an opportunity for exposure of strong material and acts. We're looking for writer/artists, acts and songs. You may submit one or two songs on cassette only with lyric sheets. If you're presenting yourself as an artist, include a bio and pictures. Your self-addressed, stamped envelope should be large enough and have enough postage so that your entire package can be returned.

"I like songs that have a good feeling; music is nothing but a feeling. I'm heavy on lyrics. Pay careful attention and make sure your lyrics have depth.

IN NASHVILLE



Dennis Worley,
director of music
publishing, East Coast
Word Music—ASCAP
Dayspring Music—BMI
2300 Hillsboro Rd. #302
Nashville, TN 37212
(615) 383-8964

Other Offices: Waco, TX, and Los Angeles
Also: The Word Record and Music Group—Word,
Myhr, Dayspring and Canaan Records.

Dennis Worley majored in music at Baylor University in Waco, TX. During the summers, he performed with the Continental Singers, and, later, accompanied them as tour director. After graduation he served as the minister of music for various churches. Since he was in Waco, hometown of Word Music, he naturally gravitated towards working with their music; he produced musicals published by Word and was in choral recording groups put together by Word. He moved to Nashville's Word office to head the company's publishing operations in October, 1980.

"My job is to provide repertoire for the artists of the Word family of labels, to promote our 3,000-plus song catalog to other labels, and to develop new writers," Dennis says. "We have signed Keith Thomas as a Word writer. We publish Ron Harris' *Special Delivery*; David Meece's 'Are You Ready' album, with the single *We Are The Reason*; B. J. Thomas' *You Gave Me Love*; The Imperials' *Oh Buddha*, written by Mark Farrow; and songs by Michael and Stormie Omartian, including *One More Song For You*, the title cut on a recent Imperials album. Other Word artists are Amy Grant and Steve Camp.

"If you are trying to write a song that you want recorded by a gospel artist," Dennis continues,

"the song should say something that causes a response from the listener. It must minister to the listener with its message and cause something positive to happen. It's got to inspire, to say something meaningful. Musically, it should be what we're listening to on any radio station."

You may submit one or two gospel songs to Dennis on cassette only with lyric sheets and a self-addressed, stamped envelope if you want your tape returned. If you live in the West, contact Don Cason in the Los Angeles-area Word office (1000 Riverside Dr., North Hollywood, CA 91602). Choral arrangements should be sent to John Purifoy at the Waco Word headquarters (4800 W. Waco Dr., Waco, TX 76710).

IN CHICAGO

Larry Green,
Midwest/Southeast operations director
Handshake Records
1440 N. State Parkway #4A
Chicago, IL 60610
(312) 649-9697
Handshake Records are distributed by CBS
Other offices: New York, Los Angeles

Larry Green's first involvement in the music business came while he was majoring in political science at Georgia State University. He served as the program director for the college's radio station, RAS-FM. In 1972, he decided to work full-time in the music business, so he moved to Charlotte, NC, to become Warner Bros.' local promotion man. A year later, he switched to A&M, and, in 1974, A&M sent him to Denver. At the end of 1976, Larry was

promoted to West Coast regional promotion manager for A&M; he was named A&M's national promotion director in 1978. Two years later, Larry moved to Chicago to head the Handshake office there.

Handshake, headed by Ron Alexenburg, former president of Epic and Infinity Records, is a new and growing label that is searching for all types of talent with U.S. and international appeal in MOR, Top 40, rock, country, and R&B. The current Handshake roster includes Johnny Bristol, Charles Fox, Revelation, Urban Heroes, Pet Clams, Debra De Jean and Emily.

Larry is looking for songwriter/artists. You may send a maximum of four songs on a cassette with lyric sheets. Include a bio, pictures and press package. Send a self-addressed, stamped envelope large enough and with sufficient postage so that all of your material can be returned.

"Today's music business is a challenge to the creativity of the songwriter," says Larry. "Songwriters have to be aware to place their material with the right artist. Keep writing songs. Without songs, there can't be any recordings. There's still a wide-open market. All tapes sent to Handshake Records will be screened and we will get back to everyone—in time. Be patient."

IN IOWA

Gary Unger, coowner
Sugarvine Music—BMI
Union Arcade Building #325
Davenport, IA 52801
(319) 324-2133

Also: ECI-Lovelight Records; AIC-Artistic Records;
BCA Records; Top Sound Promotions

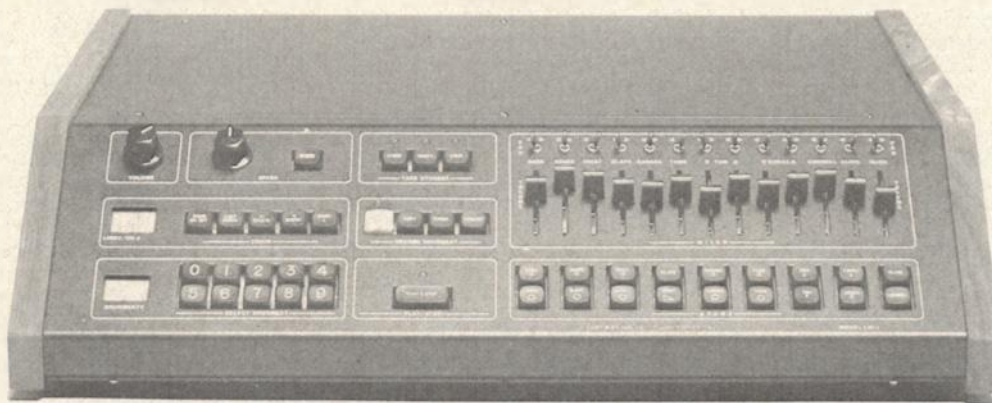
In 1972, Gary Unger had his musical coming-out. He sang on the "Roy Wiggins Show" on WMTS, a radio station broadcasting to Nashville and Murfreesboro. The experience, he says, inspired him to begin writing songs. Three years later, he recorded and coproduced with Gil Cabot *Good Night Jackie* on the Groove II label. When the song hit No. 44 on the Tri-State Nashville charts, it was picked up by Sundi Industries and got played on more than 100 stations. The song, originally published by Arthur Music, is now part of Gary's Sugarvine catalog.

Gary formed ECI with coowners Howard Horak and Charles O'Neil in 1980 and released *Dont' You Believe*, sung by Dolly Colter. (Tom DeVito was executive producer for Gold Sound Productions Inc. on the single, which was chosen for the "Rate-A-Record" spot on "American Bandstand"). Judy McClary recorded *My Share of Love* on AIC-Artistic, distributed by Sounds Of Music, and promoted through Gary's Top Sound Promotions; it went to No. 37 on the Tri-State charts. Other AIC artists and releases are: The Union Pacific Show Band, with its LP "Our Rock 'N Roll"; and "10 Jewels", an album by the rock group Union. Gary recently released *Goodnight Angel*, by the group Lambkin, on his own BCA Records, a Christian label.

Gary is looking for Top 40, country, and contemporary Christian songs, writer/artists and artists. You may send a maximum of two songs on cassette only with lyric or lead sheets and a self-addressed, stamped envelope for return of your tape. Allow six weeks for reply.

Gary's advice: "Don't waste your money on expensive demos."

REAL DRUMS



The LM-1 Drum Computer— a new breed of rhythm machine.

- ★ Real Drum Sounds—digital recordings stored in computer memory
- ★ 100 Drumbeats—all programmable in real time
- ★ Easy to understand and operate, requires no technical knowledge
- ★ 12 Drums: bass, snare, hi hat, cabasa, tambourine, two toms, two congas, cowbell, clave, and hand claps!
- ★ All drums tunable in pitch

- ★ 13 input Stereo Mixer
- ★ Separate Outputs
- ★ Automatic error correction in programming
- ★ "Human" Rhythm Feel made possible by special timing circuitry.
- ★ Able to program flams, rolls, build-ups, open and closed hi hat, etc.
- ★ Programmable dynamics
- ★ Any time signature possible.
- ★ Plays Entire Song (intro, verse, chorus, fills, ending, etc.)
- ★ All programmed parts remain in memory when power is off.

- ★ Readout of speed in beats-per-minute
- ★ Versatile editing
- ★ Programmed data may be stored on cassette tape to be loaded back in later
- ★ May be synced to tape

Linn
ELECTRONICS, INC.

3249 Tareco Drive
Hollywood, California 90068
(213) 850-0741

Does a publisher really have you over a barrel?



CONTRACT COERCION

By Doug Thiele

If you've ever gone to a trade fair or junk shop, you've probably noticed that there was no such thing as a "fixed price" for what you were after. Some folks feel that price haggling is not only part of the game, but a fine art . . . and they're probably right. Well, whether you like it or not, haggling (or, more politely, "negotiating") is part of the songwriting game as well. You are trying to create the best deal for your song, while the user of the song—publisher, producer, or artist—is trying to secure the greatest share of the pie.

And that's fair. But *coercion* is a different thing entirely. It means to compel an action by force, and as a songwriter you will undoubtedly encounter it at some time. Why? Simply because the numbers are stacked against you. With so many good songs out there—including those already in a publisher's catalogue and those being cranked out by staff writers—publishers think (or think you think) they can use coercion to get an unbalanced deal for your song.

But is that publisher truly in a coercive position? I maintain that he or she usually *isn't*. Coercion should only be possible when the coercer has something unique to offer, or when the other party believes that the coercer's service is unique. For example, the services of some major recording artists are considered unique, and they can therefore wield great power in negotiations—power that some consider coercive. The hundreds of active publishers and producers obviously *don't* offer unique services, yet songwriters may perceive a certain publisher as having the upper hand when he or she is the only one offering a deal. This hardly constitutes uniqueness though, for if the song is strong enough to interest one party it should be strong enough to attract others.

Although most dealings with publishers are

not coercive, unfortunately many still are. I've found that the major companies tend to be fairer in their dealings, because they're jealous of their street reputations, but certain smaller publishers and producers seem to feel they must resort to underhanded tactics to compete. Sadly, women seem to encounter coercion more frequently than men do, possibly because they are less acquainted with negotiating techniques and, of course, because of a discriminatory attitude on the part of a few publishers and producers.

Coercive tactics are not illegal; they just take unfair advantage of you and your song. You'll rarely achieve all your goals in a contract, since that's the nature of a two-party negotiation, but you needn't accept a bad deal. The best defense against coercion is a thorough knowledge of standard industry practices, especially in regards to the three major issues of song publishing negotiations: amount of front money, length of contract, and percentage of royalties.

FRONT MONEY

Most writers receive no advance money when they sign a song, but you should ask anyway. The major rationales for receiving money up front are to reimburse demo costs or to indicate a serious commitment and good faith from the publisher (especially a small one). The normal advance is \$100-\$200.

Recently, one major publisher stated that instead of giving writers advances, he preferred using that money to hire promotion services for the song. While this tactic would not necessarily be called coercive, it certainly represents a step backwards for writers. Publisher promotion is an internal expense and should not be connected to advances. How much promotion could even be undertaken for as modest a sum as \$200? If you've requested an advance, especially to repay

your demo costs, don't be coerced into giving it up unless a reasonable concession is made by the other side.

THE REVERSION CLAUSE

Without a reversion clause in a contract, a publisher will own your song for at least 35 years, and potentially for 50 years after your death. However, the music industry has generally accepted the concept that if a publisher can't exploit your song in a reasonable length of time (say one to three years), then you should get it back.

A few publishers maintain that reversion is

“The best defense against coercion
is a thorough knowledge of
standard industry practices.”

unfair because they'll continue to work a song for the length of the copyright. But even you, the songwriter, would probably give up on a song if nothing happened after a few years of work. The only rationale for denying reversion seems to be the publisher's hope that the songwriter will someday become famous and thus have contributed a valuable song to the catalog. Despite such arguments, from a songwriter's viewpoint the denial of reversion is unfair—and possibly coercive.

ROYALTIES

Even as a new songwriter, you should receive half of the publishing revenue earned by

your song. The other half remains with the publisher. In reality, writers with top credentials can often dip into as much as half of the publisher's share as well.

Reportedly, one major company still offers to guarantee a record of your song if you will allow a false collaborator to cosign your publishing contract (thereby cutting your writing royalties in half). While not illegal, this is unconscionable coercion, pure and simple. A deal like that goes far beyond “giving something to get something.” How could you trust a company which makes such an offer? What would you do if the record did not happen? What recourse would you have?

In another instance, when a writer asked for a piece of the publishing royalties from a small publisher interested in her song, the publisher became very angry. He not only refused to give up any publishing proceeds, but also declared that he didn't want to hear any more material from the writer. Saying “no” would have been an adequate response; this “killing a flea with a cannon” approach to negotiating is clear coercion.

THE ETIQUETTE OF SONG SELLING

The etiquette in pitching songs allows you to show a song to as many contacts as you can, but requires that you keep each company informed of offers you receive or contracts you sign. For your protection, and to avoid hassles, be as honest as possible with the publishers you do business with.

Sometimes, no matter how well-mannered



Save and Protect Your Copies of Songwriter

SONGWRITER is more than just another magazine — it's one you'll find yourself referring back to time and again. And what better way to save and protect your copies of **Songwriter** than with these library cases or binders. They're custom-designed to hold a year of **Songwriter** (12 copies). Rugged. Handsome. A perfect way to combat clutter and conserve space. Color: maroon with gold **Songwriter Magazine** logo.

Files: Each file holds 12 issues.

Price per file \$4.95;
three for \$14; six for \$24.

Binders: Each binder holds 12 issues.

Issues open flat. \$6.50 each;
three for \$18.75; six for \$36.

Add \$1 each outside U.S.A. Simply fill out the coupon below.
Allow 3 to 6 weeks for delivery within the U.S.A.

To: Jesse Jones Box Corp., P.O. Box 5120, Philadelphia, PA 19141

Enclosed is my check or money order for \$ _____

Please send me: _____ Songwriter Binders _____ Songwriter Files

Name (Please Print) _____

Address _____

City _____

State _____

Zip _____

Expression

MUSIC PRODUCTION AND
PUBLISHING COMPANY
MASTERS — DEMOS
TOP PROFESSIONAL MUSICIANS,
ARRANGERS, SINGERS & PRODUCERS

Top 40/Pop-R.&B.-Country-M.O.R.

Special Demo \$65

grand piano, guitar, bass, drums, recording artist.

Super Demo \$75

grand piano, guitar, bass, drums, strings, recording artist.

Master Demo \$90

grand piano, 2 guitars, bass, drums, more strings, extra effects, recording artist.

- prompt service • instrumental tracks
- co-writing available • lead sheets \$20
- free cassette with order • sample cassette \$4
- 1981 National Directory of Music Attorneys, \$6.95

send lead sheet and/or tape, check and details, plus \$1.50 postage to:

EXPRESSION MUSIC COMPANY
652 Hilary Drive, Tiburon, CA 94920
(415) 435-5223

you are, a publisher will be less-than-gracious if she or he loses out on a good song. Some publishers have even been known to use force in wresting control of the song from a writer, occasionally claiming that a deal had already been made and threatening to sue. (In these cases, the publisher may have gone out on a limb and shown the tune around before the contract was signed.) One publisher has been known to refuse to see any more songs from a writer who doesn't sign a tune once an offer's been made. This might be called "sour grapes coercion." Of course if you really did verbally commit the song to a publisher, it's your obligation to follow through on the deal.

GETTING THE BEST CONTRACT

Everyone involved in negotiating a contract must agree to all the components of that contract, and therein lies fair negotiation. Many industry companies agreed in writing to give songwriters an AGAC contract (a strongly pro-writer agreement offered by the American Guild of Authors and Composers) if they requested one. In practice, though, most publishers refuse to sign an AGAC contract for all but top writers. Here the issue of coercion is clouded: A publisher may be responding honestly to a writer by saying, "Your song doesn't exhibit a strong enough negotiating posture for me to accede to all these pro-writer demands." A coercive posture, on the other hand, would be one in which the publisher said, "Oh, you want an AGAC contract? Well, I'm not really interested in the song any more."

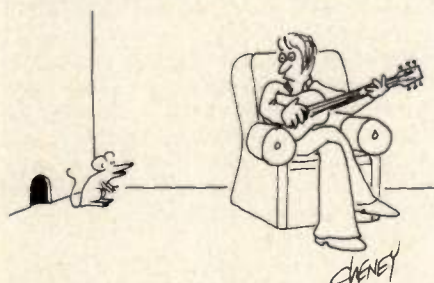
STICKING TO THE BOTTOM LINE

Fear and guilt are the two major motivating factors for giving in to coercion. Don't feel guilty if you've been straightforward in your dealings, and don't be afraid of being ruined by someone who is trying to coerce you. You can turn to many different resources in the music industry, and only someone with a fairly paranoid mentality would expend energy bad-mouthing you.

You don't have to succumb to coercion, but you also can't expect a fantastic deal if you don't have the necessary negotiating strength or skill. It helps to have a bottom line in mind when negotiating a contract, and it's essential to stick to that bottom line.

You'll find that the music industry is similar to all others: the majority of companies are fair, whether they're tough or lenient at the bargaining table. Don't let those few coercive companies take unfair advantage of you.

Contributing Editor Doug Thiele is a staff member with Songwriters Resources and Services.



"Would you mind knocking off for the night?
I'm trying to get my kids to sleep."

Tunesmith... It's like having an uncle in the music business!

Are you tired of letting your songs sit on the shelf? And are you sometimes confused as to how to find a publisher for your song? Do you know who's good? Who's not a rip-off? Many times it's simply not how good your songs are, but who you know.

And **Tunesmith** gives you that vital, hard-to-find contact information you need to know to find a publisher for your songs.

You may not be familiar with **Tunesmith**... it was created several years ago to help writers just like you. Through **Tunesmith** you can be heard by the people you should be heard by... professional people who are in a position to help.

Tunesmith is an exciting monthly newsletter from the publishers of **Songwriter Magazine**... and it's the only one of its kind anywhere. We contact and interview hundreds of music publishers, A&R men, and record producers to bring you 15 to 18 top contacts in each issue... publishers and record people who will listen to your songs... music pros who can do something for your songs if they hear something they like.

Many publishers don't listen to "unsolicited songs."

But **Tunesmith** changes that for

you!! We explicitly ask permission for you to submit your songs and only those publishers who have agreed to listen to our subscribers' songs are reported in **Tunesmith**. Isn't it about time a service like **Tunesmith** was made available?

The confidential reports in **Tunesmith** tell you the individuals at the publishing companies, their backgrounds, the types of songs they are looking for, and even what they consider to be a good song. Plus, we tell you the all-important "executive name & address" information to submit your tunes, and what is preferred in a presentation package (cassette, lead sheets, return envelope, etc.).

Tunesmith is mailed to you via first-class mail the first week of each month. And, if you're like our other subscribers, you'll be eagerly awaiting it because each issue is chock full of important contacts waiting to hear your songs. Pop, Country, Easy Listening or Gospel... **Tunesmith** covers them all.

Be a step ahead of the crowd! The hard-to-find "inside" information in **Tunesmith** can be your key to the music business! We probably have just the publisher you've been looking for.

Tunesmith

P.O. Box 3839 Hollywood, CA 90028

Enter my subscription to **Tunesmith** as indicated below:

☐ 6 months (6 issues)\$15

☐ 12 months (12 issues)\$25

☐ New ☐ Renewal*

☐ **Bonus!** I've enclosed payment now so send me **Tunesmith's** special "A&R Report" of the names and addresses of the top record company executives.

☐ Bill me later.

☐ Charge my VISA
or Mastercharge

Enter account number here

□□□□□□□□□□□□□□□□

If Mastercharge indicate
4 numbers above name here

□□□□

Expiration date □□□□
month year

Name

*If renewal, please attach label from old issue.

Address

City

State

Zip Code

Signature (must be signed to be valid)

Cardholder name (please print)



"I'm telling writers now to write happy, humorous songs. We're taking ourselves too seriously."

England's **DICK JAMES** *Publishing Legend* By Pat & Pete Luboff

Paul McCartney once said of music publisher Dick James, "The thing about Dick is that he knows a good song when he hears one." Does he ever! When James first heard McCartney and songwriting partner John Lennon's *Please, Please Me* over the phone, he immediately picked it as a hit. By noon the next day he had struck a publishing deal with the two Beatles and their manager Brian Epstein, becoming half owner of Northern Music and thus the soon-to-be invaluable McCartney and Lennon catalog.

The rest is history. But it's only a part of Dick James' publishing history, for after Northern was sold to ATV in 1969, James soon discovered another budding songwriter/superstar—Reg Dwight, alias Elton John. With the

coup of obtaining the Elton John-Bernie Taupin catalog for Dick James Music Ltd., James once again established himself as the most prescient (and successful) music publisher in Britain, if not the world.

James began his career on the other side of the publisher's desk, though, as a singer and a "not particularly successful" songwriter. He quit school at 14 to perform, and by 17 was earning a resounding four pounds a week (about \$10) as a professional singer. He was also already dating Frances, now his wife of over 35 years.

James toured the variety halls of England for a number of years until he decided at 32 that he'd rather stay at home with Frances and their son Stephen. "So I began to look



PHOTOS/PAT & PETE LUBOFF

around," he says. "I'd always enjoyed talking with songwriters about their work, so I joined Sidney Bron, who had a publishing company. In the next eight years, we had some quite big hits. I also had a little bit of success with some of the songs I'd had a hand in writing. But I gave up writing when I met Lennon and McCartney."

While we were in London last year, we called Dick James to ask for an interview. He said he could only spare five or ten minutes. We were still wondering how to best use those 10 minutes as we approached the Gibraltar-like James House on Theobald's Road, were buzzed through the security system into the vault of the reception area, rode in the musical elevators to the fifth floor, and walked past walls lined with gold and platinum records.

But once in the inner sanctum with Dick, we breathed a sigh of relief at the warmth of his welcome and his obvious sympathy with songwriters. What follows is some of the philosophy he shared with us in the two hours we spent together.

Songwriter: We noticed as we were coming in downstairs you had a sign that reads "Dick James for creative music publishing." How

would you define creative music publishing?

James: In the music business, there are a lot of people who mean well, and then there are people who are just in the business to try to make their bank accounts bigger, regardless of what happens to the blood, sweat and tears of the songwriter. I came up the hard way, as a singer, and I did try writing songs as well. I also identify with songwriters because, as a singer, I needed to have good songs. So, I've always realized that the songwriter is a very sensitive, insecure animal. A songwriter is insecure because when he writes a hit, he feels he might not write another. I know how these people feel about things, so I've always been very aware of the creative side of the industry.

I always believe the song comes first. The Beatles might have come before *Please, Please Me*, but when *Please, Please Me* hit the market, it was the song that was the king. Their previous song reached No. 19, but *Please, Please Me* reached No. 1. What was the difference? The song, not the performance! If it weren't for the songs, the Beatles wouldn't have been the success they were because the songs

**"Whether it's slow or fast,
I believe that the strong melody
will always pay off."**

were the secret of their success. Even though the Beatles themselves are now a blast from the past, the songs, every time we hear them, are always as fresh as the day you first heard them. They are recorded and performed by other people, broadcast all over the world. I used to say that Lennon and McCartney were the Richard Rodgers and Oscar Hammerstein of that decade. And people used to say, "Dick, do you honestly believe those songs are going to last?" "Those songs are not only going to last," I'd say. "They'll be played into the next century!" That was nearly 20 years ago, and they don't look like they've diminished yet.

And, if we believe in a song, we'll go for covers. Let me make it clear, getting cover records is a very difficult thing today, because most artists are looking for original songs; they don't want to record what somebody else has recorded. But a good song is always a good song . . . it's a question of timing. We're still working on songs that we believed in 10 years ago. They've had mileage, but they'll get more mileage. Why discard it? Just because a Rolls-Royce is 10 years old, there's no reason to throw it away. And if a song is a *quality* song, there's still a lot of recording potential in it.

For example, five years ago we put out a record in the States and it "bubbled under" the charts. Unfortunately it didn't make it, but we felt that the song was good. Arthur Braun, the general manager of our office in New York, believed in the song as I did, and he went carrying it around. He got a cover on it with the Carpenters on an album of theirs that did a million, then he got Humperdinck and it was on his platinum album, then we got it to Clive Davis and he liked the song. The next thing we knew, Barry Manilow was doing it, a song called *Can't Smile Without You*. It took us four years and we sold over 12 million records worldwide.

Another example: Arthur got a Pat Benatar cut on the album, "In The Heat Of The Night"—a song called *Heartbreaker*. When they pulled a single, they pulled something else. Arthur kept saying, "pull this one" and they pulled something else, and then the third time they pulled *Heartbreaker*. It went clear to No. 1. It's been a big hit and sold well over a million albums and a million singles. So, it's belief in the work. *Heartbreaker* must be three years old now. You've got to live with a song. You must be tenacious.

I claim that not many music publishers are doing this. Most music publishers are counting the song that walked in today. Tomorrow, they've forgotten about the song because they've taken the song that just walked in.

We have a song that was a hit for Gerry and the Pacemakers, going back to the 1960s, called *Ferry Cross The Mersey*. There is a cover record which came out just before Christmas, 1979, in Germany, and it was still on the charts over six months later. Now we're talking about a song that's 15 or 16 years old, but we never give up. People come in here looking for a song, and I'll say, How about *Don't Bother Me*, the old George Harrison song which we still have here. I'm always suggesting songs from the past, because if they proved to be hits then, they can be hits all over again.

All of this is what I call creative publishing: we're sensitive to our writers' needs. We have a tremendous roster of material that we believe in. And we'll still get around the piano with the writer, and still criticize constructively the



melody or the lyrics at a point where they can be changed. Unfortunately, most publishers will run for the top group that's on the charts at the moment. They might sell a million, but that group might only be there because of their image at this precise moment. The songs might not mean anything, they only link in with the group's success.

Songwriter: We also noticed you had a couple of concept albums on your sign. Is that something you're getting into more?

James: Well, I'm looking for what one calls a property, because although it might take two, three, or four years, if we can do it with a song it's worthwhile doing it with a concept.

If you win, you win with virtually a catalogue of songs and possibly a movie. We already have a concept album called "Dear Anyone," which is by Don Black and Geoff Stephens. We've had a big hit with a song from that called *I'll Put You Together Again* by the group Hot Chocolate. Then there's a lovely song called *Sleeping Like A Baby*, which is recorded by Linda Lewis and was a hit in Germany. We're also getting French and Spanish covers of this material. We are now dealing with the contractual side of putting on the stage show. We had belief in it and we've never given up, not for one moment.

We also have "Tell Me On A Sunday," a



"The tragedy is that most budding songwriters are only rewriting what they heard on the radio yesterday. That is the song you shouldn't write, because it is already done."

joint writing venture by Andrew Lloyd Webber and Don Black, who is a contract writer here. We already had the publication of half anyway, because of Don Black. So Andrew Lloyd Webber's manager said, "Dick, you've got Don Black's half, will you have our half and do the whole thing?" Andrew Lloyd Webber is one of the great success stories in writing. He has the respect and desire to say "Dick James is doing a great job" because of the songbook version we got out, because of what we try to do in getting a French version, etc. This is not just one song: we're talking about 250,000 albums and a complete concept in many languages of the world, and they're planning to make a movie of it. It'll be more than two years before the movie comes out, but by that time we'd have earned very considerable monies in almost every worthwhile territory.

We keep on creatively turning over Elton John/Bernie Taupin songs. We still get French versions and German versions. We recently had a big hit in Germany with *Your Song*.

Songwriter: What differences do you see between the English and American markets?

James: The American market is still a wider market. You've got the country market, the black market, the semiclassical, and songs that cross over into other markets. We are still very confined here in the U.K. The same radio station plays country, black, pop, classical, Viennese waltzes. With one radio station trying to do that, you're not going to please everybody—more than likely, you're going to make them feel discontented. In America, there are hundreds more stations. You've got so many markets and radio stations beaming to those markets, and here we're still trying to get a concentration of exposure. If you don't make it on BBC Radio 1 or Radio 2, you just don't make it, but you can make it in another market elsewhere in the U.S.A.

Songwriter: What are your feelings about

styles in music and possible future trends?

James: Everything is to its time. You can almost notice as we're talking that the music of today is changing. Last year, two years ago, it was the disco sound. Now the disco sound is different and you can't get arrested with that old sound. People say, "Do you think anything can ever be as big as the Beatles again?" I say, "Yes, it's possible." Let's face it, many years ago nobody thought that anyone could be bigger than Rudy Vallee or bigger than Crosby, Sinatra, or Elvis, or the Beatles. Everything becomes bigger and bigger. I know it's hard to conceive that anyone could be bigger than the Beatles, but in actual fact, until they started repackaging the Beatles in the mid-'70s we had sold more albums of Elton John.

Perhaps the market has become a little noisy and a little raucous because people want to try at this precise moment to forget some of the insecurities of the world. You usually forget by



making a noise rather than sitting down and being quiet. For example, during the Depression, there were a lot of songs like *We're In The Money*—bright, happy songs. That might be what's happening right now. But in 1981 we could start to get the slow, melodic, nostalgic feel.

It really is what the public is in the mood for. Whether it's slow or fast, I believe that the strong melody will always pay off. It's not as perishable as the bright, noisier things. Of course, there's still very much a market for the heavy rock or beat, and I don't think it'll suddenly disappear. But there's no substitute for a good melody and a good lyric. The youngsters

of today are going to be the teenagers of not too long from now. In 5 to 10 years' time, they're going to be the young people getting married and they're going to have their songs to listen to, their storehouse of nostalgia, as I did with wartime songs. There were the people who grew up to the Beatles songs, then Elton John songs, but if you listen to some of the new wave, with all due respect is that going to be "our song"? Can you hear it 50 years from now—"Honey, do you hear that raucous, diabolical noise? They're playing our song." I doubt it!

I try to urge writers to be as creative and as original as possible. I'm telling writers now to write happy, humorous songs. We're taking ourselves too seriously. It's a drag, let's have a laugh. We don't laugh enough. I think you should be able to smile or giggle at a lyric, why not? Kids always fight back at establishment and authority, but instead of getting moronic or neurotic about it, smile about it. There is a danger that songwriters take themselves far too seriously.

Some publishers take a philosophical view of "Can it ring the cash register?" Well, I still think it's worthwhile losing money on a good song. Because if it's a good song, somewhere along the line it'll prove it's capable of earning the money back for you. You've got to go for the song first, and the cash register will take care of itself. It's that gut feeling that's going to pay off... whether it's 1967 or '77 or '97.

Songwriter: Do you have any more advice for writers?

James: I do urge writers to try to think of tomorrow's songs. Try to think of a format, a formula, a melodic structure, a lyric flow that is different from anything that is around today. The tragedy is that most budding songwriters are only rewriting what they heard on the radio yesterday. That is the song you *shouldn't* write, because it is already done. There's no sense in writing that, but there is lots of sense in writing tomorrow's original and unusual love song!

Son Steve James on the 'discovery' of Elton John

The Dick James Organization could well be called "James and Son," since the elder James runs the business in tandem with son Steve. A short walk down the hall from Dick's office leads to that of the younger James, where he heads the operations of DJM Records. While visiting Steve James, we were treated to the story of another famous James' discovery: Elton John.

Elton John was using our little demo studio 'illegally,' making demos at night without paying for them. He got caught by



a stroke of bad luck, but in hindsight I would say it was good luck," recalls Steve James.

The year was 1967, and Dick James Music maintained a tiny four-track studio in a spare office—"just a room with a few microphones, a place where a writer could just lay down a rough on tape." The engineer for this makeshift writer's studio was Caleb Quayle, a pub mate of John's (and later the lead guitarist on his early albums) who was doing his financially-strapped friend a favor by sneaking him into the studio after hours.

One night, however, the office manager saw lights on as he passed the office, and he reported his discovery to Steve James. "The next day I pulled Caleb into my office," says James, "and said to him, 'What's all this about doing demos and not putting in a time sheet for it?'" Since there was no way John could afford the hourly studio fee of five pounds, James suggested that Quayle bring in the culprit to discuss the situation.

"Elton came in at the closing of work that day and I met him," continues James. "He was very apologetic. He was then, and is now, a very honest person, so he was rather

uncomfortable about having done something underhanded. He said he had no alternative and he didn't think we would let him use the studio for nothing.

"The only thing I could suggest was that he let us hear the material, and if any of it was any good, maybe we could sell it or sign him as a writer. Then we wouldn't charge him for the studio, because we let our writers use it for free."

James' reaction to the tape Elton John brought in was mixed: interesting melodies, terrible lyrics. "I didn't think any of them were hits at the time, but there was something original about it," says James. Since two other people in the Dick James offices, Steve Brown and Bernie Williams, agreed that young Elton showed promise, he was signed to a writer's contract.

Williams then came up with the idea of advertising for a lyric writer (Elton agreed with everyone else that he wasn't one), and anyone with a fleeting knowledge of pop music history would know who answered the ad: "a kid named Bernie Taupin, whose lyrics were extremely poetic . . . slightly unusual, original," says James. "They weren't the usual June-moon direction, and Elton took a liking to them."

Taupin came down to London from Lincolnshire, about 300 miles north, and soon was put in a room with John—something like two zoo animals scheduled to mate. "They hit it off immediately and began to try out a few things," relates James, and the publisher felt certain from the outset that the collaborators would eventually come up with hit songs.

Dick James Music tried to develop the pair strictly as songwriters, but received a lukewarm reception from producers at first. "Although they thought the songs were great," explains James, "they couldn't see them for any of their artists. They were too original, too different from the run-of-the-mill songs of most artists of those days."

Finally, James had the good sense to follow the advice of several record producers who had said, "I don't know why you're showing these around—it sounds like the guy's voice on the demo is good enough to put out as a record!" With nothing to lose, John went back into the little studio—now updated to eight-track—and recorded the single *I've Been Loving You*. The record was put out on the Phillips label, "and it did absolutely nothing," according to James.

Elton's disappointment was not so much with his commercial failure, but "because he felt we had pushed him into writing a commercial record aimed at the charts," admits James. "He wanted to be free to do his own thing." Still maintaining the attitude "What have we got to lose?" James gave Elton the go-ahead to write what he wanted, and the result was the recording *Lady Samantha*, also released on Phillips. This time, about 7,500 copies were sold, which was regarded as a "near miss" but not an embarrassing showing.

"By then," continues James, "we felt that he was at least starting to make a name.

There were people talking about Elton John being *different*. We decided to go on a full album with him."

With Steve Brown producing, John was given complete artistic freedom to create a concept album, *Empty Sky*. But although Dick James Music had kept the faith, Phillips Records suddenly got cold feet. "He (Johnny Franz of Phillips) felt that Elton had to have a hit single first before the album would sell," recalls James. "I felt that as a concept album you couldn't start putting out commercial singles hoping they would hit before the album. I felt it was important to get the album released at that time, even if it didn't sell an enormous quantity."

The next day, James set up a distribution deal with one Louie Benjamin, wherein, as James explains, "we have complete artistic control and stock risk but we utilize their sales operation." With the signing of the deal, a new record company was born. Name: DJM Records. Birthdate: Feb. 28, 1969. First single: *It's Me That You Need*.

The single, which was completed before "Empty Sky," sold about 5,000 copies in England, but later that year became a "massive" hit in Japan. "Empty Sky" got good reviews and some airplay, but didn't do as well as James had hoped.

Nonetheless, the company still believed in their artist's potential, and later that year Steve Brown suggested that maybe what Elton John needed was a producer of a higher caliber than himself. "We decided to try to get Gus Dudgeon," says James, "who had just produced David Bowie."

The ever-optimistic Jameses, father and son, gave Dudgeon carte blanche in the studio ("we did not check up on anything he did"), and the result was the famous "Elton John" album, whose cover showed a serious, bespectacled John emerging out of a black background.

"It was done in January, 1970, and I had just come back from Cannes," says James. "Gus rang us up and said, 'I've just completed the album and I'd like to come in and play it for everyone.' We took a whole day in my father's offices and I remember everyone just leaped off their seats. We thought it was the greatest thing." The album, which featured such songs as *Take Me To The Pilot*, *Your Song*, and *Border Song*, became tremendously successful and "broke" Elton John in the United States.

But Steve James considers that one of his greatest claims to fame in regards to Elton John was his marketing of John's third album, "Tumbleweed Connection." "We sort of rush-released it for Christmas (1970) and I did something no one had ever done before—buy TV advertising for an artist. I bought 10 'seven-second' spots for about 500 pounds. They just said, 'Get Elton John's 'Tumbleweed Connection'. . . it's in your shops now!' That's all you can say in seven seconds."

And that was enough. The album sold nearly 300,000 copies in the next four weeks! You can bet that Steve James had a merry Christmas, and quite a happy new year!

—Pat and Pete Luboff

Rock's stout-hearted man:

WARREN ZEVON



PHOTOS/ROBERT REIFF

"I write songs out over and over.
They have to look good to my eye—
that's part of the quality check."

"Maybe what my work is about—
or is becoming about—is a different
kind of definition of courage."

By Barry Alfonso

Warren Zevon first sprang upon an unsuspecting AM radio public in 1978 with the release of his kooky *Werewolves Of London*. Filled with weirdly amusing imagery ("I saw a werewolf drinking a piña colada at Trader Vics's/And his hair was perfect!"), and accentuated by a bouncy piano line and Zevon's jaunty, mock-serious vocal style, *Werewolves* quickly clawed its way up the charts. From out of nowhere, it seemed, a fresh young singer/songwriter had entered the pop limelight.

It was no overnight success story for Zevon, however. For better than a decade he had written, recorded and performed his music in obscurity, honing his songwriting skills and paying dues in some unusual ways. If you comb the racks of a collector's record store, you'll find covers of Zevon tunes dating back to the late '60s—*She Quit Me*, for instance, turns up as a cut on the "Midnight Cowboy" soundtrack album. About this time, Zevon made his first LP, "Wanted Dead Or Alive," a decidedly unpolished collection of rock songs which he disowns today. It would be six more years before he would record another album.

During the interim, Zevon took a sabbatical from the Los Angeles music scene and headed abroad. He ended up as a barroom singer/guitarist near Barcelona, rubbing elbows with an assortment of mercenaries, exiles and adventurers. This colorful environment was to be captured in a number of his later songs—in fact, one Spanish cohort, barkeep David Lindell, became Zevon's collaborator on several of them, including *Roland The Headless Thompson Gunner*.

Back in the States, an old friend of Zevon's was paving the way for his return. Jackson Browne helped get Zevon a recording contract with Asylum, an opportunity more inviting than even the shores of the Mediterranean. So the expatriate returned—with a batch of songs that would earn the highest praise of the American rock press.

"Warren Zevon," his 1976 Asylum debut, gives evidence of just how much he had grown as a songwriter over the years. The tunes on the LP (produced by Jackson Browne) are mostly folk-based, dressed up in country-rock arrangements by some of L.A.'s most notable musicians (including members of the Beach Boys and Fleetwood Mac). The lyrics, though, are the real meat. They evoke with dark humor the seamier side of the Los Angeles Zevon had kicked around in for so long . . . the L.A. of tacky hotels and desperate characters on the fringes of the city's glamor. His musings are both bizarre and rooted in common-day experience. *Desperados Under The Eaves*, for instance, of-

fers the sardonic comment: "If California slides into the ocean/Like the mystics and statistics say it will/I predict this motel will be standing/Until I pay my bill."

Three subsequent Asylum LPs ("Excitable Boy," "Bad Luck Streak In Dancing School" and, most recently, "Stand In The Fire") have confirmed the depth of Zevon's talent. Included in his catalogue are mournful romantic laments (*Hasten Down The Wind*, *Empty-Handed Heart*), wry character sketches (*Carmelita*, *The French Inhaler*) and exercises in pure rock and roll abandon (*Poor, Poor Pitiful Me*, *The Sin*). His forte is penning pulp fiction-style narratives, accounts of gun-barrel justice and honor. Such songs as *Roland The Headless Thompson Gunner* and *Jeannie Needs A Shooter* (the latter a collaboration with Bruce Springsteen) have

her and killed her, then he took her home"). But, in his best songs—such as *Play It All Night Long*, a nightmarish but poignant snapshot of the South—the horrors he describes are more than cheap thrills. Zevon's lyrics invite thoughtful consideration, even while you're enjoying the unbridled energy of his music.

Zevon is hardly the most commercial of rock composers, though Linda Rondstadt has covered four of his tunes to date. While his LPs have sold respectably, he is not the sort of artist who can churn out hit after hit—which doesn't disturb him greatly. Releasing a series of *Werewolves* follow-ups isn't what he's after. He does, however, continue to grow personally (he successfully sought treatment for alcoholism two years ago) and creatively. A savvy, articulate tunesmith with an eye for the unconventional,



brought him comparisons with director Sam Peckinpah and author Ross MacDonald (a friend of Zevon's), who share his fascination with the theme of valor under fire.

It would be wrong, however, to conclude that Zevon is obsessed with blood for its own sake. As he makes clear in this interview (the result of conversations in the spring and winter of last year at his rented Hollywood Hills home and over the phone), violence is but one aspect of the overall tale Zevon's songs tell. To be sure, there are the grisly gag-tunes on his albums, like *Werewolves* and *Excitable Boy* ("He took little Susie to the Junior Prom. . . . And he raped

he's one of rock's most promising talents.

Songwriter: Lou Reed once pointed out that books are allowed to express all aspects of life, including the bad ones, but that songs are not supposed to do that. The reason Reed is considered an unorthodox writer is because he chooses to express unpleasant things, the way that a novelist or a filmmaker might. Do you agree?

Zevon: I would endorse that statement entirely. If you're trying to express something that sounds a little violent, like it's going to produce a little

**"Sometimes, actively writing
is just listening creatively."**

too much adrenaline for someone driving a Pinto down the freeway, whatever the criteria for the restriction is, I'm not willing to work in that. On the other hand, I don't think it's something you deliberately do—that would be the same as gratuitous violence. Which is worse than being bland, I guess.

Songwriter: Do you ever worry that you overly romanticize violence in your songs?

Zevon: That's a real serious question, one that nearly drove me mad. The question of what songs mean and what they do is sort of terrifying when you think about it. But then you begin to realize that there's such a thing as taking yourself too seriously. You back off and say, "Isn't it a little pretentious of me to start wondering

you've written along these lines has been *Play It All Night Long*, from "Bad Luck Streak In Dancing School." It could be taken as black humor, but it's so unrelentingly grim in its lyrics that, after a while, it's not funny at all. Did you intend it to be humorous?

Zevon: It means different things on different levels, but if you're asking me what's the song about, I see it as being anything but funny. On one level, I'm asking the person who's listening to it, "Wait a minute, what do you think is funny? What do you think *I think* is funny?" Maybe in that way, it's me trying to define myself as a writer, to force people to make a decision. And the decision is, if you think this is funny, you shouldn't be listening to my stuff, because you've really got it all backwards. The last thing

song—this is not a deep piece of work, my friends. It was a lot of fun writing it.

Songwriter: I hear that you and your cowriters (LeRoy P. Marinell and Waddy Wachtel) traded off in writing the verses.

Zevon: That was true to some extent. I think all of the first verse was written by Waddy. But a lot of it is the kind of humor that you have with close friends, where you'll kind of go along for a while without stopping to say, "Hey, I'm confused. Are you kidding or not?" We were just kidding each other to the point where nobody questioned what anyone was doing. Waddy walked in and said, "What are you doing?" And I said, "We're doing *The Werewolves Of London*." And he said, "You mean, 'Ah-woooooo,"



how I'm influencing society? Shouldn't I address myself to how well I'm doing the job of producing this piece of entertainment?"

There are things more insidious than violence, like hypocritical optimism. I consider that what we're essentially dealing with is an existence that we don't understand. That's why a lot of my work is about death. I have news for everyone, including myself—don't make long-range plans, 'cause there is an inevitable adieu for everyone. I don't consider it a subject to be avoided.

Songwriter: One of the most powerful songs

I've thought of myself as is as a satirist.

Songwriter: What about *Werewolves Of London*, your only AM radio hit thus far? That was definitely a song played for laughs. Do you think it may have labelled you a "novelty" songwriter?

Zevon: I really don't know. In the first place, it never occurred to me that the radio would play it. It's impossible for me to think of an album in terms of a single off of it, anyway. An album has a certain format, a certain dimension to it. I can't see the idea of bending something on the album one way for a certain person. But I won't deny that *Werewolves* is a novelty

The Werewolves Of London?" And we said, "Correct." We didn't see ourselves retiring on the BMI earnings from the song. It's a novelty, but it's not a novelty the way, say, Steve Martin's *King Tut* is.

Songwriter: There is a character who appears frequently in your songs who interests me. He's the adventurer who shows up in *Desperados Under The Eaves*, *Lawyers*, *Guns And Money* and a number of other tunes. He's a man of action, maybe tender at heart but fighting his way through the world in some way. Have you tried to create this character in your work?

“There’s a certain relaxing
of the will to create when you
let yourself do something simple.
It’s mostly the three-chorders
that you wished you’d written.”

Zevon: That’s fair enough. I’ve always had heroes, and they weren’t necessarily Phillip Marlowe—they were Igor Stravinsky or Muhammad Ali or whoever. We need to look up to these people.

Songwriter: How much of that character is you, if any at all? Is it Walter Mitty-type role-playing on your part?

Zevon: It depends upon how you’re using “adventure.” There’s a great deal of spiritual and ethical adventuring—I think probably the greatest and most dangerous adventure is love. I think that maybe I create these characters out of a need for inner goals. They used to be more involved with physical courage and that kind of thing. I think that had to do with my upbringing,

really hard, unattainably so. I think that’s why initially when I started creating these characters—they had more superficial qualities of valor. Maybe what my work is about—or is becoming about—is a different kind of definition of courage. I still think it’s one of the essential qualities that makes your life valuable, but it’s not necessarily the sort found in *Roland The Headless Thompson Gunner* or *Jungle Work*. I’m not sure what the type is, and that’s what I’m trying to learn and express.

Songwriter: Do you think that literature has influenced your songwriting much? You have a reputation for being a great reader.

Zevon: Insofar as my life is influenced strongly, and what I write comes out of my experiences,

between writing poetry intended for the printed page and writing lyrics intended for songs?

Zevon: Speaking for myself, I write songs out over and over again, write them and scan them. They have to look good to my eye when I’m writing them—that’s part of the quality check. The two things I do that I’m neat about is my musical handwriting and my typing. I can’t make a typographical error or I’ll just rip up the paper. So I have to be able to see the lyrics, because I’ve already made this scary commitment that I’m writing a song.

Songwriter: You’ve often been compared by critics to such filmmakers as Sam Peckinpah. Does it make you comfortable to have your songs held up against films?



ing, which was real strange. I sort of grew up dominated by this uncle on my mother’s side of the family—I was named after him. He died a war hero at 22 and we had this huge painting of him in uniform and a letter from President Roosevelt, the whole routine. It didn’t take a lot of therapy to realize that I’d been ingrained with the idea that dying was going to fulfill your parents’ ideas of what’s good.

On the other hand, my father’s an immigrant—I’m a first-generation American. He was a prizefighter, was and still is a gambler. This guy is the toughest guy I’ve ever met. I don’t feel deprived of love from the guy, he’s just really,

I am. Though I wouldn’t say the connection is direct, I’m not leaping back in defensiveness at the possibility—in fact, I’d say that Newton Thornburg’s novel *Black Angus*, which has to do with coping with death in the American South, had a lot to do with *Play It All Night Long*. There’ve been some instructive things, some standards, that some writers have given me. T.S. Eliot and Robert Lowell can get away with really complex stuff in a conversational tone. To me, Eliot is a real hard-boiled guy—he never lapses into fancy writing because he likes the line. That’s a quality I admire.

Songwriter: Is there a difference in your mind

Zevon: From what I’ve seen of his work, the comparison with Peckinpah makes me happy. I think it’s a real positive sign that there’s a visual aspect to my songs. I see my work expanding, and the next logical place is visually. I’m really fascinated by movies.

Songwriter: When you sit down to write, do either the words or the music come first to you?

Zevon: Together is usually the way. Music first, the words after is the hardest way, though I’m sure I’ve done it to varying degrees. Lyrics first—

continued on 48

Sammy Fain's Many-Splendoured Melodies

By Molly-Ann Leikin

On my birthday in October of 1976, when I was still having birthdays and driving Volkswagens, I had taken a second mortgage on my old green bug and used the money to buy a plane ticket to Nashville. The occasion was the ASCAP Country Music Awards, where I was to receive my first recognition of any sort for my writing.

Seated across the aisle and up two seats from me was an animated, sparkling little man with the happiest eyes I'd ever seen. He was surrounded, as he usually is when I see him now, by a cluster of adoring fans in and out of the music business who love hearing what he calls his "silly stories" but which are really part of the history of our business.

"Who's that?" I asked an official.

"Why that's Sammy Fain. You mean you don't know him?"

Sammy Fain? Sammy *Love Is A Many Splendoured Thing*, *I'll Be Seeing You*, *Secret Love* Fain? Ho-ly.

I immediately left for the lavatory to practice what I was going to say to him. No first encounter I was about to have with a legend was going to be botched. Take one: "Hello Mr. Fain.

I'm a writer too and they're even going to give me an award although my song wasn't No. 1 for a month like Freddy Fender's version of *Secret Love* was." Naw. Too pushy.

Take two: "Hello Mr. Fain. Do you have change for a dollar? I want to call home as soon as we land to say I met you." Naw. Too groupie.

Take three: "Hello Mr. Fain. I love your music." Yeah, that's it!

I practiced that sentence in the mirror for about 15 minutes and then casually high-hur-

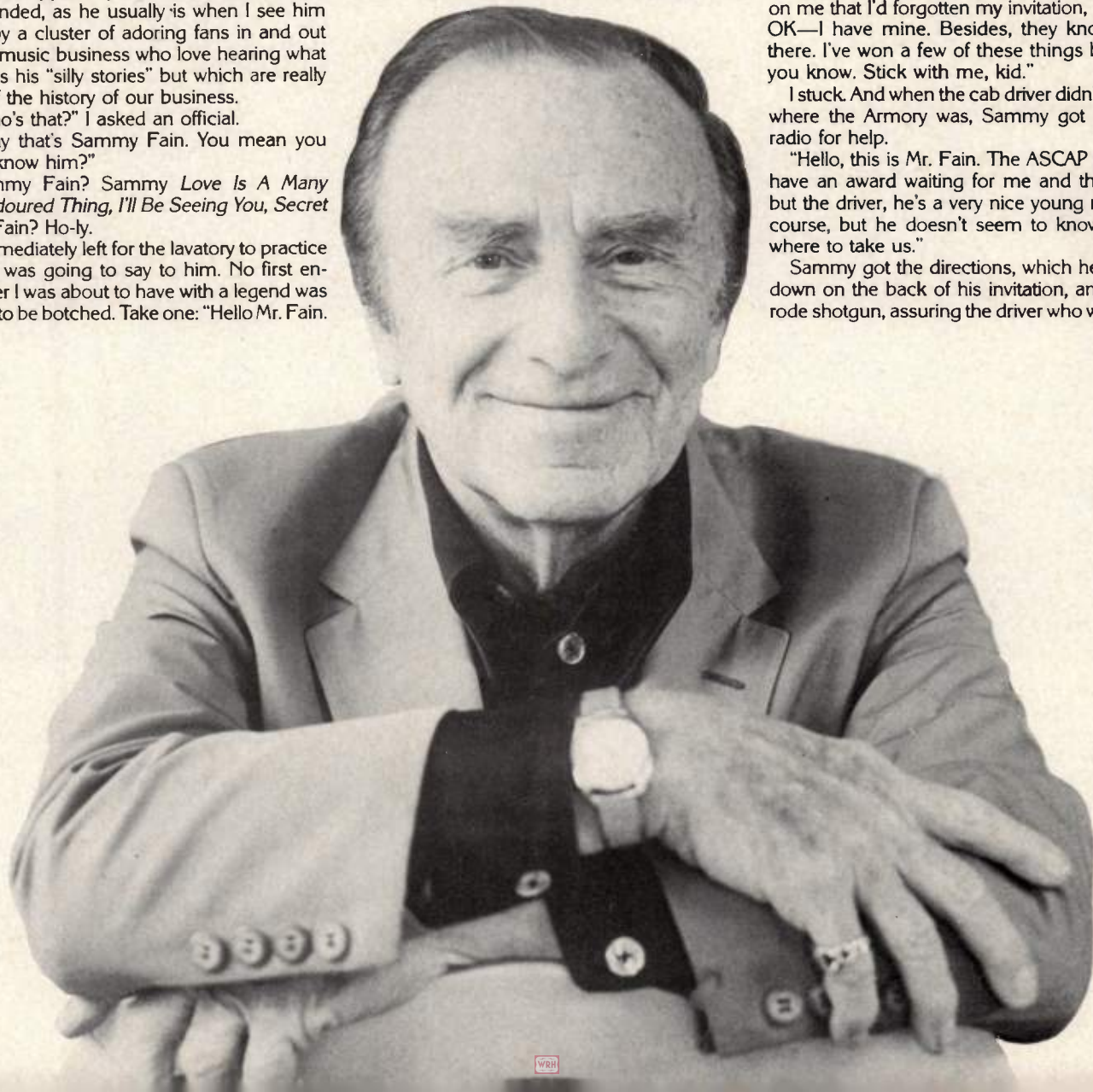
dled the aisle cart barricading the way to my encounter. I cleared my throat and jumped in. "Mr. Fain. I muse your lovic."

That's how I met Sammy. He was gracious and interested in a newcomer and seemed genuinely pleased to share the excitement of that occasion with me. At 6 p.m. the following day when we met as planned at the second elevator from the right facing Tuscaloosa on the twenty-first floor of the Hyatt Regency Hotel, Sammy was dapper and smiling and ready to escort me to the ball. That's when it dawned on me that I'd forgotten my invitation, "That's OK—I have mine. Besides, they know me there. I've won a few of these things before, you know. Stick with me, kid."

I stuck. And when the cab driver didn't know where the Armory was, Sammy got on the radio for help.

"Hello, this is Mr. Fain. The ASCAP people have an award waiting for me and the lady; but the driver, he's a very nice young man of course, but he doesn't seem to know quite where to take us."

Sammy got the directions, which he wrote down on the back of his invitation, and then rode shotgun, assuring the driver who was just



PHOTO/NELSON SHAWN

in from West Texas that we'd all be fine and if we were a little late, so what—our songs both began with S's anyway and they gave out the awards alphabetically.

Sammy has a way with drivers and doormen and doctors and dreamers. Every time I see him at dinners or cocktail parties or writers' meetings he is the soft center of everybody's chocolate circle. In researching Sammy's career, I couldn't find anyone who had anything less than wonderful to say about him. I think that is because Sammy himself is so careful to be kind in what he says about everyone he knows or once knew.

According to the ASCAP biographical dictionary, Sammy was born on June 17, 1902, in New York City. As we sat down for lunch at a Beverly Hills restaurant, I picked the bio up from there.

Songwriter: Did you grow up in New York City?

Fain: No. My family moved to the country, the Catskills, to a small town called Old Falls. Later we moved to South Fallsburgh and Monticello.

Songwriter: Was your family musical?

Fain: Oh yes, my father was a cantor. So was the father of Irving Berlin, who I consider the greatest *natural* songwriter. Maybe the writing has something to do with our Jewish heritage, writing with a tear. My mother used to sing lullabies that she wrote. My first cousins Willie and Eugene Howard lost their mother and came to live with us; later they were big musical comedy singing stars. So there must be something to being in a musical environment.

Songwriter: What was your first song?

Fain: *When the Boys Come Marching Home*. I wrote the lyrics too. And the second one was called *Bound For The Bronx*. I sent lead sheets to publishers in New York; in those days we didn't make demos. I never heard back, either.

Songwriter: Did you keep on submitting your songs to other publishers?

Fain: Yes. I read an ad in a magazine which said "Send us your music, we'll write the words and make you a millionaire." Well, it sounded like a pretty good deal, so I sent in my songs *There's Always a Way to Remember But I Can't Find A Way To Forget* and *There's No Other Little Girl For Me* and I waited. And I waited.

Finally, one day, it was in the middle of the winter and snowing like crazy, I went to the post office and found this letter. My hand shook so much I thought I would faint. And that's not all. The letter said I was a genius. I couldn't believe it, but I sure wanted to. Then there was this little P.S. at the bottom saying if I could send them \$100 for their expenses, they could publish my songs and get people like Al Jolson to sing them. I asked my father for the money, but he said it didn't sound right. I didn't have any money of my own but I decided I would just work after school.

Songwriter: What kind of job did you get?

Fain: I collected old whiskey bottles and sold them two for a penny. With the pennies I bought fish hooks and with the fish hooks I went fishing. I sold the perch, pickeral and sunfish I caught. While I was a pretty good fisherman, I could see it was a long way to \$100. Finally, my father had a friend who was an editor of the *Rural New Yorker* check into the publishing company. He found out they were song sharks, and that legitimate publishers would take songs for free, or even give a little advance.

Songwriter: How then did you get started?

Fain: I went to work for a New York publisher, Shapiro-Bernstein—in the stock room. I was very shy. I wanted to write songs, but I couldn't get them published.

Songwriter: How did you finally break through?

Fain: I went into the office early every morning

Fain: No. I had to play everybody else's.

Songwriter: How did you finally get a chance to sing your own songs?

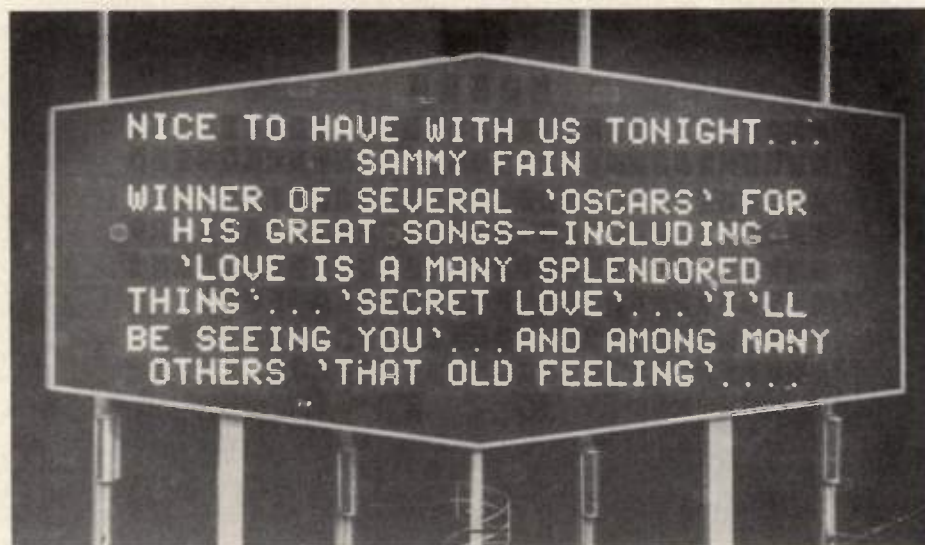
Fain: I sang pretty well. Since everybody liked my voice and my songs, I went on the radio in New York City. That was what did it. I didn't get paid, but I got to sing my own songs.

Songwriter: Did you stay at Mills Music long?

Fain: No, I was offered three times as much money by Waterson, Berlin & Snyder. I went there and they even gave me a drawing account against future royalties.

Songwriter: With whom did you collaborate?

Fain: Irving Kahal. He had terrific titles. We had two big hits right away: *Wedding Bells Are Breaking Up That Old Gang Of Mine* and *Let A Smile Be Your Umbrella On A Rainy Day*. Later the publisher went bankrupt due to other investments. My name was on the songs, but



A Dodger Stadium message board welcome, circa 1970.

to write and play the piano because at the time I didn't have a piano where I was living. Who comes in one morning but Louis Bernstein himself. He overheard me playing and singing and said "Hey, aren't you the kid from the stock room? I want you down here!" So I became a demonstrator for the company.

In those days, of course, we didn't have recorded demos; we had to sing them live for the vaudeville acts who'd come up to the offices. So I became a good demonstrator for Shapiro-Bernstein. Then, just as I was about to get going, I developed pneumonia and had to go back up to the mountains to recover.

Songwriter: What did you do when you recovered?

Fain: I went to work for Jack Mills Music as a demonstrator and songwriter.

Songwriter: Did you play any of your own songs?

money? No.

Songwriter: What was the next step?

Fain: A fellow named Artie Dunn came in from Boston and we started singing together on the radio. One of our biggest shows was the Capitol Hour from the Capitol Theatre on Sunday mornings in New York. They had a big symphony orchestra; it was very classy.

Songwriter: Did you sing with Artie for long?

Fain: No, because my ambition was to write. So I helped Artie find another partner, Les Reese, and I stayed with Waterson, Berlin & Snyder as a songwriter.

Songwriter: How did you meet Irving Kahal?

Fain: He asked a writer/publisher, Fred Fisher, where he could meet me. I guess he'd heard some of my songs, and he came in from

Berlington, Vermont. We hit it off right away. Boy, he had great titles. *Let A Smile Be Your Umbrella On a Rainy Day* was one of them.

Songwriter: Is there one song that is more special to you than all the others?

Fain: Yes, *I'll Be Seeing You*.

Songwriter: Why?

Fain: I got a call regarding a show called "Right This Way" that was on the road. It was about to close. They needed some more ballads, or else the star, Tamara, was going to leave. She'd been a big hit singing Jerome Kern's *Smoke Gets In Your Eyes* in "Roberta," but she was going to leave "Right This Way" since it didn't have a hit song. I was reluctant to get involved because there were two writers who had done all the other songs and I didn't want to step on their toes. Molly, you better take that tea bag out or you'll wind up with coffee. Now where was I? Oh, I sure wouldn't have liked it if anyone had butted into my show, but then I got a call from Georgie Wood of the Wm. Morris office who asked if it would be OK to send the writing team up to my hotel, just to talk to me. So I said OK. When they arrived they pleaded with me to write a song for Tamara. Irving and I agreed, and wrote *I'll Be Seeing You*. Irving had the title.

"The reason I write
is I can't hide what's
inside me. You know,
music is what's
keeping me alive."

Songwriter: Did Tamara stay in the show?

Fain: Yes. You should have heard her sing the song with her guitar! I got chills. I knew the song was special.

Songwriter: Was it a big hit right away?

Fain: No. The show was a flop and the song laid around in the publisher's drawer for five or six years.

Songwriter: Why was it special then?

Fain: I have a trunk somewhere full of letters, 300-400 of them from World War II... Sweethearts and wives wrote to me telling me how much that song meant to them.

Songwriter: How was it finally recorded?

Fain: Five or six years later, Tommy Dorsey did it with Frank Sinatra's vocal. Hildgarde did it and Freddy Martin had it in his act at the Coconut Grove.

Songwriter: Did you write any other songs for "Right This Way"?

Fain: There was another spot which was a

little weak so we wrote *I Can Dream Can't I*.

Songwriter: How long did it take to write it?

Fain: A couple of days.

Songwriter: Is that usually enough time?

Fain: If I like a title, I get music right away. The first attack is always good for me. But I'm always dissatisfied so, just to be sure, I try another approach, maybe even a third. Sometimes I go back to the first one, but I want to be sure I am thorough and give the title the right music.

Songwriter: Do you write at the piano?

Fain: Not always. I get music in my head sometimes and I just write it on the back of an envelope. I perfect it later at the piano.

Songwriter: Do you always work from a title?

Fain: Not always. I wrote a whole melody for what turned into *Secret Love*; Paul Francis Webster wrote the lyric later. I didn't know what it would be called until I saw his lyric.

Songwriter: Didn't Doris Day have the first hit with that song?

Fain: Yes. Slim Whitman did it after her, and had a hit too. But he played a different chord in one spot.

Songwriter: How do you feel when people play the wrong chords in your songs?

Fain: How do I feel? Well, I mean the man meant well...

Songwriter: But how do you feel?

Fain: The song had been a big hit already, done with the right chords, so what the heck. But I really do like the singers to interpret my songs like they are written.

Songwriter: What else did you write with Paul Francis Webster?

Fain: Gosh, so many good songs. *Love Is a Many Splendored Thing*, *Secret Love*, *Tender Is the Night*, *April Love*, *A Certain Smile*, *A Very Precious Love*, to name a few. Molly, I tell you, if you don't take that tea bag out of the pot it'll be coffee, and I don't mean Sanka!

Songwriter: How did you happen to come to Hollywood?

Fain: I had a song in New York called *Was That The Human Thing To Do*. It was with Warner Bros. The song hit No. 1 in each area of the country. That was unusual for a blues song. Most of the big hits then were ballads. I wrote that one with Joe Young. They were making a film out here called "Footlight Parade." It was a Busby Berkley film and Buzz was dissatisfied with one song in it. They had top writers on the picture, Harry Warren and Al Dubin, but you know how crazy they are at



With Sammy Davis, Jr.



With lyricist Yip Harburg. The pair wrote *Where Has The Rainbow Gone*, a follow-up to Harburg's classic *Over The Rainbow*, shortly before Harburg's recent death.



Arriving in Honolulu with long-time friend Jimmy Durante.

the studios. Yip Harburg told me, and this is the God's truth, that someone threw out *Somewhere Over The Rainbow*—threw it out of "The Wizard of Oz"! Anyway, Warners suggested since I had a hit with my blues song that I come out and take a whack at the movie. So I called Irving and told him we were going to California.

Songwriter: How was the trip?

Fain: Terrible. Irving got sick. I asked the stewardess if we could just fly a little lower since the altitude was bothering Irving. She really did ask the pilot to go a little lower, but she came back and told us we were flying over some very high mountains. In view of that, Irving said we were low enough. Boy that was some trip! Twenty-seven hours and then we landed in



With (left to right) conductor Ray Heindorf, Doris Day and director Jack Donohue at a "Calamity Jane" rehearsal.



With his collaborator of nearly 40 years, Paul Francis Webster.



Webster and Fain accepting their Oscar for *Love Is A Many Splendored Thing* from Maurice Chevalier in 1955.

Burbank. Imagine!

Songwriter: Who was in the movie?

Fain: Dick Powell, Ruby Keeler and James Cagney.

Songwriter: What was your song called?

Fain: *By A Waterfall*. Buzz heard it and yelled "That's it." So we got it in the picture. And Dick was happy because the verse melody gave him a chance to show off his voice.

Songwriter: Did you go back to New York after the movie was finished?

Fain: No, Warners signed us. Our next job was a Rudy Vallee picture called "Sweet Music"

and our song was called *Every Day*.

Songwriter: Nowadays, the film studios don't have songwriters under contract, so I'm curious to know how much you earned.

Fain: About \$1,000 a week each. We were hitting pretty good then. We were under contract to Warners for a number of years, then they stopped making musicals. It's a cycle you know. Anyway, they were paying our plane fare back to New York. Irving and I went in to get our tickets and passed Buzz in the hall. We told him we were going back to New York. He was very upset and said he needed another song for Dick Powell. So we went upstairs and wrote *When You Were A Kiss On Your Mother's Lips And A Twinkle In Your Daddy's Eye*. It has a very sweet melody, almost like *Surrey With A Fringe On Top*, which was written much later. I played our song for Buzz who called Jack L. Warner himself and Mr. Warner signed us to a new contract on the spot. We had a contract to do another six or seven pictures to keep us busy. Then they stopped making musicals, as the fad changed to underworld pictures. So we went back East.

Songwriter: I know you won Academy Awards for *Love Is A Many Splendored Thing* and *Secret Love*, but how many times have you been nominated for an Oscar?

Fain: Ten. And Molly, really, I can afford to get you another tea bag.

Songwriter: How did you feel the first time you were nominated?

Fain: Well, the song was *That Old Feeling*. It gave me goose bumps. I wrote it in New York with Lew Brown. We didn't write it for the movie, but they put it in. They did that in those days. Then boom! I got a telegram telling me to get out my tuxedo. We were up against *Sweet Lailanie* that year and Bing Crosby was so big and, well, the other song won. Still, as it turned out, *That Old Feeling* became a much bigger song.

Songwriter: Tell me about the first time you won an Oscar.

Fain: The first time was *Secret Love*. I wrote it with Paul and it was a big hit. I knew we had a shot with it. But that year I was up against Harry Warren's *That's Amore*. Dean Martin sang that one and he was big and my stomach was a mess. Harry was sitting right behind me too. When they called my name, I ran right up so Harry couldn't clomp me over the head! Nooooo, he would never do that. We're old friends.

Songwriter: Who taught you how to play the piano?

Fain: I did. I play by ear. I guess it just came naturally to me.

Songwriter: If you were starting out now as a songwriter, what would you do?

Fain: I don't know, really. I have at least 10

songs I've written lately, and I don't know what to do with them. It is so different now. I guess I'd make a demo, a very good demo, and take it around. The main thing is to try. But I don't mean to put in 20 years and get nothing to show for it. But if you think you're good, then push. If you aren't good, well, don't waste your life being disappointed.

Songwriter: What would you have been if you hadn't been successful as a writer?

Fain: A singer. I did pretty well singing. I guess it was a gift. Once I went up to play a song for Kate Smith. Her manager was there and they signed me up. I made records for Velvetone and Harmony, subsidiaries of Columbia Records. They sold three for a dollar.

Songwriter: And if you hadn't been a singer?

Fain: I never thought about it.

Songwriter: Stephen Spender, the poet, when trying to define inspiration, talked about the "ligne donnée" theory, wherein creative people are more or less tapped on the shoulder by God, who says "Here's the idea, now you take it the rest of the way." Do you agree with that?

"If you think you're good, then push. If you aren't good, well, don't waste your life being disappointed."

Fain: I certainly do. I believe I have a God-given talent. The reason I write is I can't hide what's inside me. It has to come out. You know, music is what's keeping me alive.

Songwriter: You said you were self-taught. Did you ever study later?

Fain: No. I do everything from instinct. George Gershwin used to come up to the mountains when I was a kid and I played some of my first songs for him. He didn't like the lyrics much, but he liked my tunes. Later, when I went to ASCAP meetings and had had a few hits, I asked George if he could recommend someone who could teach me harmony and theory. He told me he wanted the name of my teacher. So sometimes instinct works.

Songwriter: What makes you happiest?

Fain: When I write something that I get a kick out of and I say, "Gee, how did I write that?"

Songwriter: What makes you angry?

Fain: When a publisher or a recording company ignores somebody like a Harry Warren. I'm all for the young writers. In the last few years I've written songs with unknowns, so it isn't as though I just work with big writers. But

continued on 52

*"I used to sit down at the piano . . .
and go into a trance for eight hours.
That would be a song.
Now I have all these little devils
screaming at me: 'Is this Top 40?'"*

"Chunky" **LAUREN WOOD** **goes commercial**

By Margy Rochlin
& Michele Kort

If you want to know when artists have changed their musical style, just check out their hair. David Bowie, who sported flowing, Garboesque locks when he sang soft rock, switched to a spiky, inch-long style for the harder rock of his Ziggy Stardust period. The Beatles hair grew longer and longer as they began to incorporate metaphysical, Eastern influences in their songs. Linda Ronstadt cut her hair when she went New Wave. In turn, Robert Goulet, whose hair always looks the same, will never change his brand of ballads.

The album covers of singer/songwriter Lauren Wood provide a clear demonstration of this principle. Between her first album in 1974 with the group Chunky, Novi, and Ernie (she was Chunky) and her solo debut of 1979, her hair style changed from a teased fuzzball to a sleeker, high fashion look. And on her latest album, "Cat Trick," her hair looks even more demure. Wood's music and lyrics, meanwhile, also smoothed out their quirky edges and achieved an engaging pop sound. Her new appearance and musical outlook have brought greater commercial success, so she can easily ignore comments by friends like Frank Zappa, who quipped, "Look, it's Candice Bergen's stuntwoman!" After all, Zappa recently changed his hairstyle, too!

Although Lauren Wood's metamorphosis was part of a general growing up process, writing tunes for other artists helped the transition along, she explains: "I would try to think of how another performer would sing a song that I was writing, and while I was putting it together I would always go back to how I would write it for myself. Suddenly I would wonder, 'Who would want to sing a song like this?' My melodies were falling all over the place! So I tried to write things that were a little more relaxed

and easier for other people to sing. Along the way I ended up writing some pretty commercial things for myself."

Those commercial songs included her own easy listening hit, *Please Don't Leave*, as well as tunes recorded by Nicolette Larson, Cher and Greg Allman, and Ronnie Montrose. Her music has even come to the attention of ABC-TV, which used her song *Hollywood* for its fall season jingle (with lyrics altered to "You and me and ABC").

Hollywood is Lauren Wood's current residence, but her musical career first took wing in an unlikely place—her hometown of Pittsburgh. At an early age, she and her California cousin Novi Novog (an extraordinary viola and synthesizer player who's now in the group Sumner) began playing and writing songs together during Novi's Pittsburgh vacations. By their mid-teens, they had formed Rebecca and the Sunnysbrook Farmers, a group which featured "a lot of tambourine players." The Farmers opened for many top rock acts who played Pittsburgh and recorded one album on a local label.

When Wood came to L.A., she and Novi and fellow Farmer Ernie Eremita (a bass player) formed their trio and began gigging around Los Angeles. With "Chunky" supplying original songs, piano, and lead vocals, the group developed an underground following and won a contract with Warner Bros. Despite the high quality of both of their albums (produced in part by Doobie Brothers mentor Ted Templeman), the discs made more impression in bargain bins than on the charts.

By the time of C, N, & E's third collaborative effort, the three had drifted in separate musical directions and agreed to let their final album be a solo showcase for the newly-christened Lauren

Wood. "After we broke up," explains Wood, "it was left up to me to find a new name that was more commercial. I was in the lobby of Sunset Sound and my friend suggested the name Lauren. I liked it, but with a snotty name like that I needed something earthy to balance it out. I turned around and there was this horrible wallpaper with a forest printed on it. Lauren Wood—I liked it!"

Along with her new name came her new look, a far cry from the "furry shoes and tool vests" of the past. The transformation began when Chunky, Novi, and Ernie were on an extended tour, Wood recalls: "I didn't have to keep up an image because people didn't know me. I didn't have to be the 'ridiculous Chunky' all the time. When I got some money for being on the road I started buying clothes and I got a real good response by not wearing those ridiculous cartoon outfits. Then, when C, N & E went into the studio, I didn't have to keep my hair teased up for the stage, so I let it go more natural."

The changes in her music, encouraged by the desire to sell her songs to other singers, also pleased her but made her work more difficult. "It used to be simpler," she says. "I would sit down at the piano, turn on the tape recorder, go into a trance for eight hours and at the end I would fall off the piano bench. That would be a song. Now I have all these little devils screaming at me: 'Is this commercial? Is this Top 40? Is this AOR?'"

Her newfound discipline has more than commercial applications, she admits. When she approached songwriting strictly from inspiration, as she had when writing for the trio, she often produced only the *beginnings* of a song. Now



she uses "a combination of inspiration, experience, and craft" to flesh out a complete composition.

Rarely writing a song in one sitting any more, Lauren Wood uses several techniques to develop her songs. Sometimes she'll take the perfect Los Angeleno approach to the subconscious—driving around in her car. "I usually put something down on tape, play it on the cassette recorder in my car, sing with it, pick out what's wrong with it, take it home, work on it some more, drive around some more, work on it some more, and then . . ." she cracks devilishly, "I lip-synch to it in the mirror and see how I would look singing it on 'American Bandstand.'"

Another device she occasionally uses is the "Drum Drops" LP (drum tracks recorded in typical song patterns). "I can't lock into the tracks," says Lauren, "but they're helpful. Once I have a song partway there I can put the 'Drum Drops' on and it will help me finish it."

Wood maintains her own publishing company, Creeping Licking Music ("I called it that because no one else had the name") but it is administered by Evan Paul Music, a division of Special Music. If Evan Paul places one of her songs with an artist, the company gets a percentage of the publishing revenue. The percentage is considerably higher if the company locates a new artist to record Wood's tunes.

Before reaching this stage in her career, Lauren Wood plugged her own songs and advises young songwriters to cultivate personal contacts and avoid publishers. "Go to friends and acquaintances with your songs," she suggests (she's been lucky to meet artists like Nicolette Larson through their mutual association with Ted Templeman). "I think it's always best to go to the

artist. If you can write a song with that artist in mind, it doesn't hurt. Sometimes it's good to sit down with someone and not provide them with a tape—just play your song with your guitar or piano. Of course," she adds with a laugh, "do not sit down at the piano if you are a guitar player—it could be a very awkward moment."

With experience, humor, and talent in her favor, at 29 Lauren Wood sees her personal relationships as a pivotal component to her success. "Songwriting is like therapy to me," she says. "I guess it's because I grew up fat (thus the childhood nickname Chunky). I always felt like I was either the most popular person or a complete reject—always walking on thin ice. Now I try to surround myself with people who think I'm real good. I recommend that all young songwriters surround themselves with people who think they're geniuses."

A dangerous overprotective atmosphere, one might think. "No it isn't," Wood says firmly. "Songwriting is a life full of so much rejection and disappointment that the only thing that can keep you from going crazy is support from friends and relatives who believe in you."

The importance of close relationships is reflected in her lyrics, which most frequently dwell on love in its most intense forms—unrequited, lost, and highly dramatic. The tunes, full of punchy, melodic hooks and infectious energy, usually are written before the lyrics. "Lyrics don't come as easy to me," says Wood, "so I force myself to write things down. I write the music first and then try to get a stream of consciousness going for the words. I will take something that's happened to me to any degree and then *blow it up*. I make it into a very big deal."

The drama in her songs makes sense when considering her musical influences. Randy New-

man, Stevie Wonder, the Beatles, Debussy, and Richard Rodgers rank among her favorites. "Richard Rodgers was my hero," she says. "I always wanted to tell him how his music comforted me—the melodies and the chord changes. I wanted him to know that there were people out there who played very different music who were really influenced by him."

Lyrically, she respects people like Rickie Lee Jones who can weave a story with their words. One of Wood's first attempts to write that kind of lyric was on *Where Did I Get These Tears?*, a tune on her solo album which chronicles the loss of a former lover to marriage with another woman. "I would like to write songs like Rickie Lee Jones," admits Wood. "She has a tremendous mind. Of course," she adds, "I don't think I could write *exactly* like her—I'm not a beatnik. I live in the Hollywood Hills, not at the Tropicana Motel. I think you should only write about what you know. If you don't people will realize that the premise is flimsy."

Recently, Lauren has begun cowriting with Allee Willis, cowriter of Maxine Nightengale's hit, *Lead Me On*—and it's proven to be a fortuitous match. "The chemistry is perfect," she enthuses. They've already placed songs with Lani Hall and Nightengale.

Lauren Wood's growing commercial appeal since she shed her Chunky image, leads one to reflect on whether the adjustments she made in her music and appearance were carefully plotted. "I didn't make a conscious decision," Wood insists, "but I'm very egotistical. Once I understood what a good response I was getting, I thought to myself"—she rubs her hands together with glee—"Milk this moment, sweetheart!"

It's Here! DrumDrops Volume Five . . . "The Hard Rock Album"

**You Asked For It —
You Got It!**

Take:

One . . . Of the most sought after studio drummers in England, "Gerry Conway". He has recorded with Paul McCartney, Elton John, Kikki Dee, Cat Stevens and many more.

Two . . . From New York, "Eddie Tuduri". (Beach Boys, J.D. Souther, Doctor John, Rick Nelson, Delaney and Bonnie)

Three . . . The hardest rock styles on the charts today . . . from new wave to straight ahead.

Four . . . The raw punch of Sound City Recording Studio (Tom Petty, Pat Benatar, Cheap Trick, The Babys) and you've got . . . Volume . . .

Five . . . The HOT ONE!

Gerry has brought the true British influence of today's contemporary rock styles to side one and Eddie captures the funky American rock and roll on side two.

Whether you're into Blondie or The Little River band, it's all here and executed with powerful precision.

All ten selections are in 4/4 time and use our standard arrangement. The overdubbing is back to the basics, just good ole tambourine and cowbell.

DRUMDROPS VOLUME FIVE: The High Energy Album For Explosive Songwriters and Players!

SELECTIONS

SIDE ONE "BRITISH"

1. Intro 1:45
2. Fast Punk Rock
3. New Wave Shuffle
4. Straight Ahead New Wave
5. Medium British Rock
6. High Energy British Rock

SIDE TWO "AMERICAN"

1. Double Time Push Rock
2. Louisiana Funk
3. Straight Ahead Rock & Roll
4. Southern Punch
5. Syncopated Hard Rock



NOW . . . YOU CAN TUNE YOUR GUITAR OR BASS TO YOUR STEREO IN SECONDS AND BE TUNED TO THE EXACT SPEED OF YOUR TURNTABLE FOR PLAYING ALONG WITH OTHER ALBUMS.

Introducing the ToneTuner. The quickest and easiest way to get your strings perfectly in tune with each other and your turntable.

Simple to use. Place ToneTuner on your turntable. You will hear a tone for each string held at the exact pitch for 15 seconds. Just before the tone, you will hear the number string to tune and the name of the note. Simply turn your tuning peg until your note is harmonically identical.

Playing along with other albums. While a recording artist is in the studio, they tune their guitar or bass to the U.S. Standard "A440" tuning. However, when you play their record on your turntable, if it isn't spinning at exactly 33 1/3 revolutions per minute, the pitch of the note will deviate. If your turntable runs slow, the pitch will be lower. Fast — higher. It is extremely hard to get your guitar in tune with the guitar on the record. ToneTuner was recorded on the finest equipment available at "A440 Calibrated" tones. But, when you play the ToneTuner on your turntable, and tune your guitar or bass to it, no matter what speed it's turning, your instrument will be perfectly matched to the guitar or bass on the record you're going to be playing along with.

MAIL TODAY!!

☐ **YES! Send me Volume Five!**

I am enclosing \$10.95 for each album or cassette including postage and handling.

Album ☐ \$ _____
Cassette ☐ \$ _____

Send me:

☐ **Vol. 1**

Basic Rock, Country, Jazz

☐ **Vol. 2**

Funk, Country, Fusion

☐ **Vol. 3**

R&B, Offtime, Funk

☐ **Vol. 4**

Light Rock

Album ☐ # 1438 \$ _____
Cassette ☐ # 1449 \$ _____

Album ☐ # 1450 \$ _____
Cassette ☐ # 1461 \$ _____

Album ☐ # 1472 \$ _____
Cassette ☐ # 1483 \$ _____

Album ☐ # 1494 \$ _____
Cassette ☐ # 1506 \$ _____

California residents add 6% sales tax. \$ _____
TOTAL \$ _____

☐ **YES! Send me Tone Tuner**

I am enclosing \$5.95 for each Tone Tuner including postage and handling.

_____ Albums @ **\$5.95** \$ _____

California residents add 6% sales tax. \$ _____

TOTAL \$ _____

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Make Check Payable To:

Songwriter Magazine

P.O. Box 3510

Hollywood, CA 90028

AL KASHA & JOEL HIRSCHHORN

Anatomy Of A Hit: Fame

Anyone who listens to the radio or goes to movies knows that *Fame* was one of 1980's biggest hits and is a front runner for the Best Song Oscar. But it has also accomplished something few songs have the quality and power to do: it has launched a new star.

Irene Cara's vocal is superb, but without the material, her talents would not have slammed across with such impact. *Fame* touches a widespread chord. It isn't only speaking to actors who want to land a part in a film or a Broadway show. It addresses all people who feel the need to excel, to be special. Each line is directed toward interpersonal and romantic relationships, as well as toward aspiring performers and writers.

For our purposes, we'll examine each line and see how it can serve as a "pep talk" to the aspiring songwriter.

Commercially, the record opens with a lively opening figure. The figure has an intense, yearning quality, in keeping with the heroine's need for success. This is well exemplified by the down-up-down movement of the intervals, the way C keeps going to Bb and then dropping down to hold the F. The tune then leaps optimistically back up to the C, as though following the shifting trials and tribulations of a creator's life. Dean Pitchford and Michael Gore effectively, if subliminally, set the ensuing lyric content.

The first line is direct: *Baby, look at me*. The prosody adds conviction, with a lingering emphasis on the work *look*. Pitchford and Gore then say, *You ain't seen the best of me yet*. This is a highly emotional line, and the music has equal intensity, particularly the high and sustained *You*.

You ain't seen the best of me yet is the thought of every entertainer and every writer. They feel they have so much to convey, so many feelings to share, and there's that constant frustration that they aren't showing all that's inside them.

One of the musical staples of rock music is the downward progression. The first four bars of *Fame* illustrate the effectiveness of the reverse: a moving upward progression.

Give me time, I'll make you forget the rest is the vivid plea of a person auditioning for a role, or trying to sell a song to a resistant artist or publisher. It projects the very human stirrings of competition, the compulsion to push to the head of the success line.

I got more in me is full of gutsy strength, and the phrase also flows well because of the alliteration.

The next words are pictorial, but beyond that, they reach to the whole core of personal identity: *I can catch the moon in my hand, don't you know who I am?* The line, *don't you know who I am* is an expression of our need to be not just liked but understood, and as such relates to everyone.

Fame, I'm gonna live forever is an all-encompassing summary of the human psyche. On the level of show business recognition, it talks of creators who want to be applauded and placed in a permanent hall of fame. It also speaks of our desire to live forever in the hearts and minds of those we love.

I'm gonna learn how to fly captures the sensation of soaring pride when delivering a great performance. Musically the word flies upward, and then there is an answer *High*, which leaps another third and is sustained. This contributes to the sense of steady build in the song.

I feel it comin' together suggests the complex mood swings of the performer and writer, the wavering between having the situation in hand and then succumbing to despair. *People will see*

Fame

Words and music by
Dean Pitchford and Michael Gore

Baby, look at me
And tell me what you see.
You ain't seen the best of me yet.
Give me time; I'll make you forget the rest.
I got more in me,
And you can set it free.
Don't you know who I am?
Remember my name.

I'm gonna live forever.
I'm gonna learn how to fly.
I feel it comin' together.
People will see me cry.
I'm gonna make it to heaven.
Light up the sky like a flame.
I'm gonna live forever
Baby, remember my name.

Baby, hold me tight,
Cause you can make it right.
You can shoot me straight to the top.
Give me love and take all I got to give.
Baby, I'll be tough.
Too much is not enough.
I can ride your heart till it breaks.
Ooh, I got what it takes.

I'm gonna live forever . . .

© 1980, Metro-Goldwyn-Mayer Inc. Rights controlled by MGM Affiliated Music, Inc. All rights reserved. Used by permission.

me and cry represents the need of a creator to affect his or her audiences emotionally.

The word *Fame* repeats, and leads into *I'm gonna make it to heaven*. Heaven can be read as personal joy, or the heights of success. *Light up the sky like a flame* continues that sense of show business tradition, evoking the Judy Garlands and Al Jolsons, as well as the Eagles and Bob Segers and Barbra Streisands.

Then the key line reappears, *I'm gonna live forever, baby remember my name*. To underscore that crucial thought, the writers have a constant musical echo or *Remember, remember, remember, remember*.

The overall melody of *Fame* has an emotionally appropriate drive, a sense of joyous abandon and freedom.

Baby, hold me tight, 'cause you can make it right is more immediately one-to-one in tone, more romantic, but it can also be read as a message to an audience, the audience being any group or individual that embraces the creator and "makes it right" with appreciation and applause. *You can shoot me straight to the top* is emotional and sexual. There is, as all creative people know, a sexual satisfaction in pleasing an audience. *Give me love and take all I got to give* demonstrates how much a performer puts out, and how much he wants back. Love is essentially what he seeks. Love is adulation, but love is often compensation for the affection he may feel personally deprived of.

Baby, I'll be tough is a message all aspiring performers and writers need to hear. Achieving fame is tough, even though the fulfillment is tre-

mendous once it is reached. *Too much is not enough* calls attention to the endless effort one has to make. No sacrifice is too great, no hours too demanding.

I can ride your heart till it breaks, ooh, I got what it takes emphasizes the self-belief you have to have. You must believe *Ooh, I got what it takes*. You have to cling to that belief no matter how many discouraging words are hurled at you. And if you do cling to it, and if you have ability, you'll conquer every obstacle.

Fame has all the commercial prerequisites: a recurring hook, emotional intensity, an immediately singable melody, pulsing rhythm and a sense of personal commitment on the part of the writers. But *Fame* also has the distinction of being the finest song about show business tradition in several years. It's an excitingly modern "grease-paint" song, and beneath all its entertainment value, it is worth remembering and reviewing as writers. Just emblazon certain lines in your mind: *You ain't seen the best of me yet, people will see me and cry, I'm gonna live forever, remember my name*.

Fame is a vividly meaningful reminder about commitment. Commitment is the answer to any success, commitment and fervent love. Apply those to your work, and you're already well on the road to fame.

Al Kasha's and Joel Hirschhorn's "David Copperfield" opens this month on Broadway

Remove Vocals

Remove the lead vocal and substitute your own voice with most stereo recordings using our new, low cost VOCAL ZAPPER™. Great for practice, professional demos or just for fun.

WITH THE

VOCAL
ZAPPER™



FROM
PAIA Electronics, Inc.

1020 W. Wilshire, Oklahoma City, OK 73116 (405) 843-9626

- ☐ Rush my Vocal Zapper Kit, \$24.95 plus \$3 postage & handling enclosed.
- ☐ Send assembled Vocal Zapper, \$39.95 plus \$3 postage & handling enclosed.
- ☐ Send Free Catalog

name _____

address _____

city _____ state _____ zip _____

Visa ☐ MC ☐ card no. _____

PAIA Electronics, dept. 4S, 1020 W. Wilshire, Okla. City, OK 73116

LYRIC WORKSHOP with Annette Tucker

As I've read the hundreds of lyrics that have come in, I've realized that the biggest problem most writers have is with form. Many have put their title in the verse; in the section labeled "chorus," meanwhile, the title is nowhere to be found! Suffice it to say, if you are writing a verse/chorus song, your title must be in the chorus, preferably in the first line. There is no set rule as to how many times you can repeat it . . . but the more the better. Many times a DJ doesn't tell you the title of a specific song he's played on the radio, but you should be able to guess it. Your titles should be easily guessable as well, the better to hook your listener.

THE LONESOME SIDE OF THE BED

By Shasta Sue Moles
Dublin, VA

I've packed away the good time
Pictures of you
I've tied up with ribbons all our
Good time memories too

I've tried to stop the dreams of
Our loving nights
But what's the use of trying to win
A losing fight

(Chorus)

'Cause I always wake up on the
Lonesome side of the bed
Holding sweet memories of you
Always wake up with my pillow instead
On the lonesome side of the bed

I've walked the floor and paid
My hurting dues
Just about every day I find I'm
Thinking of you

I just pretend everything's going
To be all right
I go to sleep holding you close
To me all night

(Repeat chorus)

©1978, Shasta Sue Moles

The first half of this song was good and the chorus was set up the way it should be.

The title of the song is in the first line of the chorus. When I think of the lonesome side of the bed, I think of the empty side. I feel that you would wake up with him or his pillow. The line "Holding sweet memories of you" needs a rhyme on the last line. You could say, for example, "Holding sweet memories we knew" and, then, "I always wake up with your pillow instead of you." Or you could use the title again and say "I always wake up on the lonesome side of the bed/With your pillow instead of you." Both of those lines "pay off."

The last half of the song doesn't give us any new information; it should. Maybe you could tell us more about the relationship. I do like the final verse; the idea that she pretends he is there and still wakes up on the lonesome side of the bed is good.

Other points: A well-crafted song contains different rhymes in each verse; you use the same rhymes in verses two and four. Also, I suggest you put in a two-line bridge; the lyric could use an additional informational element.

This lyric is a diamond in the rough. A rewrite could make it a winner!

WE ALL GOTTA DIE FROM SOMETHIN'

By Ed Carini
Mt. Kisko, NY

Life is what you give, not what you give up
You can't drink your life from an empty cup
Livin' is a full course meal not a little snack
so get your fill it's all down hill you ain't
comin' back

(Chorus)

We all gotta die from somethin'
Lord I know that's true
But I wanna die from somethin' that I like to
do

The price you pay for livin' fast is dyin' faster
still
But why should I make my life last if I can't
have my fill
Alcohol and nicotine make me feel so good
I like to do the things I want not the things I
should

(Repeat chorus)

Runnin' with wild women will surely do me in
Everytime I score, I still want more, I wish I
was a twin
But stayin' away from things you like can be
mighty rough
I'd rather die from doin' too much than never
doin' enough

(Repeat chorus)

©1980, Ed Carini

This lyric works. Let's see why.

—The writer expresses a definite attitude.

—There are many pictures, which keeps our interest.

—The chorus has a good pay-off ("But I wanna die from somethin' that I like to do").

—The second verse tells us what he wants to do that isn't good for him and follows the title.

—The third verse continues with an example, and hammers home the protagonist's point of view.

—The rhymes are in the same place in each verse.

—The verses are long and the chorus is short. The balance is good.

Congratulations on a job well done!

Annette Tucker is the director of ASCAP's Songwriters' Workshop West. As a writer (I Had Too Much To Dream Last Night), she's been under contract to Four Star Music, Warner Bros., Don Costa, Shapiro-Bernstein and Motown.

WANT YOUR LYRIC ANALYZED?

Songwriter will give your lyric every consideration for publication in this column, provided you follow these guidelines: 1. Your lyric must be typed and double-spaced. A copyright notice must appear at the end of the lyric (only copyrighted songs are eligible). 2. On a separate piece of paper, type the following: "I grant permission to Songwriter Magazine to reprint the lyric to my song, (title of song), in its 'Lyric Workshop' column, for the purpose of analysis." Sign your name and the date. Also, please type your address and phone number on this sheet. 3. Address your lyric to: Lyric Workshop, Songwriter Magazine, P.O. Box 3510, Hollywood, CA 90028. 4. Please, only one lyric per envelope, and only one submission per month! Also, do not enclose a stamped, self-addressed envelope, as no lyrics can be returned or acknowledged.

Readers whose lyrics are chosen for analysis in "Lyric Workshop" will be notified by phone. A Songwriter tee shirt will be awarded to the writer of every lyric that is published. Good luck!



CARVIN
Catalog
FREE!
1981 Pro-Line Guide

• A comprehensive 64 pg. color guide to all Carvin Pro-Line equipment including illustrations, technical information and specifications with Special Direct Prices.

• Carvin's new products for the 80's include; double neck guitars, modular power amps up to 700w RMS. Recording and road mixing boards, JBL Pro speakers, bi-channel tube guitar amps, Parts, plus much, much more.

• As we introduce you to the finest Pro Equipment available, you'll appreciate Carvin's policy of selling Direct for exceptional values.

Write: CARVIN Dept. SW80, 155 Industrial Ave.,
Escondido, CA 92025 • Phone: (714) 747-1710

CARVIN FREE CATALOG

Name _____
Address _____
City _____
State _____ Zip _____ SW80

Write now.

Have you ever felt the desire to write? Did you ever yearn for a royalty check, a byline, or just the prestige and fulfillment enjoyed by thousands of writers? Then don't let time, opportunity, and publishers pass you by.

You can find out what writing to sell is all about by reading *Writer's Digest* magazine, just as this famous author did:

*"In 1930, I picked up a copy, which I still possess, of *Writer's Digest*, at the corner drugstore, and for the first time in my life I learned that magazines paid money for writing. I thought to myself, 'you mean people make a living doing this wonderful - this kind of wonderful, fantastic, daydreaming thing?'"*

-Irving Wallace

Thousands of people, just like you, write and sell short stories, magazine articles, books, and poetry every day. Some are full-time writers, but the majority of them are teachers,

housewives, accountants, cashiers, and others, who enjoy writing as an exciting and profitable hobby.

You don't need a degree in English to succeed as a writer. Most publications are written at a junior high vocabulary level. But, you do have to know what's selling, who's buying, and how to slant your material for that market. Where do writers get this information?

Every month, more than 150,000 of them go to their link with the publishing business — *Writer's Digest*, the world's leading magazine for writers. *Writer's Digest* is written by writers, for writers — and aspiring writers. You'll enjoy its practical and entertaining style, while you learn what markets are hot, how to break into them, and who to sell your material to.

Send us the coupon below and you'll have access to the same information that thousands of writers rely on every month. To a would-be writer, "someday" can mean "never". Don't delay, subscribe today.

...or forever hold your peace.

**Subscribe Now While You Can Still
Get *Writer's Digest* At A Savings
Of \$6.00 Off Newsstand Price**



Writer's
DIGEST

Yes, I've put off the rewards of writing too long. I want the same information that helps thousands of writers write and sell their material every month. Enter my subscription today while I can still save \$6.00 off the newsstand price.

Please check appropriate spaces:

- ☐ I want 12 issues for the money saving price of \$12.
☐ WAIT, I can save even more. I'll take 24 issues for \$23.
☐ Payment enclosed ☐ Bill me later

Name _____

Address _____

City _____

State _____

Zip _____

Mail Coupon To:

**Writer's Digest Subscription Dept.
205 West Center Street
Marion, Ohio 43305**

WSW1-8

KEYBOARD WORKSHOP with David 'Cat' Cohen

Scales And Fills, Part 3

Most singer/songwriters who are relatively inexperienced with pop keyboard styles have a tendency to play simple patterns that they repeat monotonously behind their songs. This levels out a song presentation and can be a contributing factor in limiting the potential of a song's appeal. One way to remedy this monotony is to vary the accompaniment slightly while staying within the basic groove and feel of the tune. Another even more effective way to add the kind of dimension which gives us a feeling of more than one instrument being played is playing melodic fills. Let's look at some accompaniment patterns and see how fills can give us a welcome contrast.

First of all, let's examine our favorite "boom-chick" moderate rock style. In **Ex. 1** you'll find a four-bar example (with variations).

With the variations in our bass line, the accompaniment is lively and interesting, but four, eight or sixteen bars down the line we are going to get tired of this texture. Therefore, in the fourth, eighth, or sixteenth bar, or whenever there is a gap in the melody, we give our accompaniment a change of texture by breaking the left hand and playing a melodic scale passage in the right hand. In **Ex. 2** our fill is in the major pentatonic scale.

This use of single-note contrast works well in many styles. In **Ex. 3** there is a four-bar example with driving rock rhythm.

Once again, a fourth bar with a contrasting fill will make this passage more effective. In **Ex. 4** our fill is in the D minor pentatonic scale.

Another rhythmic style, a shuffle pattern with split-chords, yields a similar result. In **Ex. 5** you'll find four bars of a country shuffle.

A good contrast here for bar four would be a triplet ragtime scale fill in the right hand, as in **Ex. 6**.

In a sixteenth style, **Ex. 7** features two bars of a funky groove.

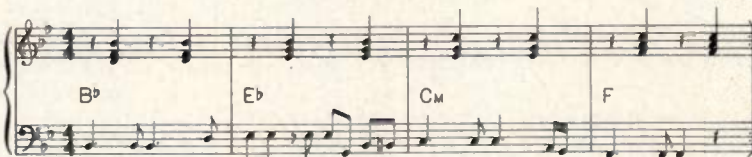
Now we can stop the chords on the last half of bar two, and, in **Ex. 8**, contrast with a melodic fill in the dorian mode.

These fills work well on the keyboard, but they actually simulate the sound of a single-note guitar, horn, or string fill giving our arrangement a "band sound."

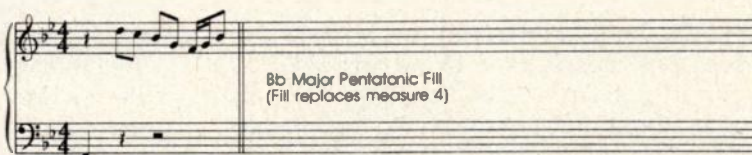
This completes our discussion of fills for the present. In next month's column we will explore another aspect of a "band sound" in a keyboard arrangement—syncopated punches.

David 'Cat' Cohen specializes in keyboard instruction for the professional songwriter/musician. He lives in Los Angeles.

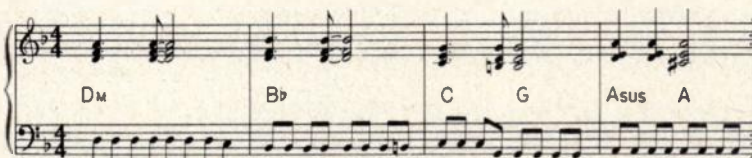
EXAMPLE 1



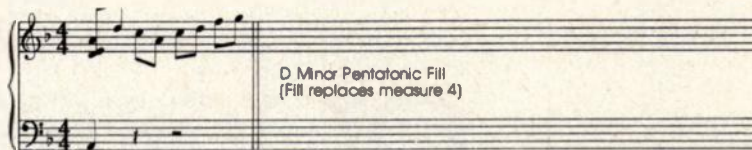
EXAMPLE 2



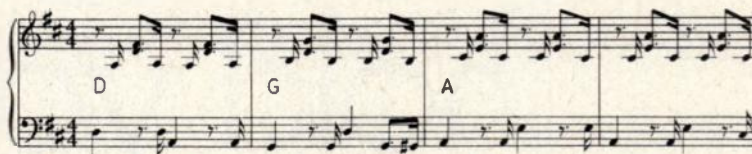
EXAMPLE 3



EXAMPLE 4



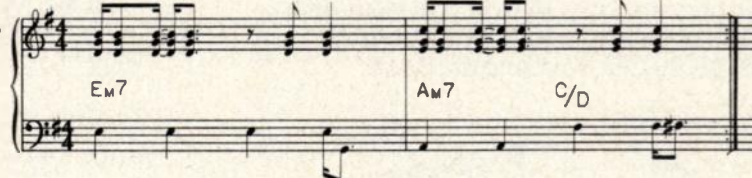
EXAMPLE 5



EXAMPLE 6



EXAMPLE 7



EXAMPLE 8



TO WIN THE AMERICAN SONG FESTIVAL YOU NEED MORE THAN A GREAT SONG.

Here's what American Song Festival judge John Braheny says about how he listens to entries:

"It's difficult...not to be excited by a great production in a demo or turned off by an unpleasant sounding tape." *Music Connection Magazine*, October 16, 1980.

Your Entry Recorded by Hollywood's Finest

We use only top Hollywood studio musicians. For example...

- Ric Miller (guitar): Credits include session work with Carly Simon, Mac Davis and Anne Murray.
- Gloria Rausch (lead vocals): Credits include concert appearances with the Ohio Players, Chick Corea and B.B. King.

Our entire production staff puts the same talent, skill and artistry into your festival entries as they put into their biggest industry gigs.

Our Past Festival Winners

Demo Masters can help make a great song a winning entry. Here's what happened to Teresa De Gusti of Calgary, Alberta, Canada:

"I just qualified for the finals in the Castlebar International Song Contest and will be travelling to Ireland to perform 'Feather Light' for the grand prize. Thank you for a superb quality demo."

Pros and Judges Agree:

"America's #1 Demo Service"

"Without a doubt America's #1 Demo Service. The best possible product for the price." Al Kasha - Academy Award Winner, Songwriter Columnist and ASF judge.

"For the aspiring songwriter in need of a good demo, Demo Masters does an excellent job. They really care!" Jack Segal - wrote "When Sunny Gets Blue" and over 50 gold records.

"A fine organization in Hollywood I deal with exclusively. With a Demo Masters recording you're ready to send your song around in the best possible light." Sid Wayne - Wrote "It's Impossible" and over 50 Gold records.

Free Samples

Hearing is believing. We'll send you our sample record FREE! It's got rock, pop and country selections to give you an idea of how totally professional your entry will sound. Just check "Sample Record" on your Order Form.

Turn A Great Song Into A Winning Entry

Don't run the risk of turning off the judges to a great song. Don't hide your songwriting talent with a Mickey Mouse homemade tape.

The judges want to hear the best your song has to offer. And that means caring enough to enter a thoroughly professional tape produced and performed by top Hollywood studio professionals.

Getting the best isn't expensive. Prices start at only \$50.

Begin by filling out our easy Order Form and sending us lyric sheets and homemade tapes of your festival entries. Or call us toll free and talk to a professional. Just ask for Mike Schaffer, our Producer. Outside California call (800) 423-5711. In California call collect (213) 999-6963. (If you're entering the Vocal Performance Competition, ask about our Overdub Service.)

Act now and save \$5 with our Special Festival Rebate.

See you in the winner's circle!



YOU NEED A RECORDING THAT REALLY BRINGS YOUR SONG ACROSS.

THE JUDGES WANT TO HEAR YOUR SONG PROFESSIONALLY RECORDED.

AND WE CAN DO IT FOR AS LITTLE AS \$50!

★ SONG ★ ★ WRITERS ★ ★ ORDER ★ ★ FORM ★

Talk to a professional about your songs. Call our Producer, Mike Schaffer, toll free at 800-423-5711. In Calif. call collect (213) 999-6963.

★ SONG TITLE: ★

Enclose rough tape and lyric sheet or lead sheet. Show chord changes if you know them.

★ ARRANGEMENT (including notated chord and melody charts at no extra charge.) ★

1. STYLE: ☐Pop Ballad ☐Easy Listening ☐M.O.R. ☐Rock ☐Disco ☐Country
☐Other (specify) _____

2. TEMPO: ☐Slow ☐Medium ☐Fast ☐Metronome Setting (optional) _____

3. LEAD VOCAL: ☐Male or ☐Female to sound like _____
particular artist (optional)

★ INSTRUMENTAL PACKAGES ★

1. BASIC: Lead Vocal and either (choose 1) ☐Acoustic Guitar ☐Piano \$50
2. STANDARD: Lead Vocal, Electric Bass, Drums and (choose 1) ☐Electric Guitar
☐Acoustic Guitar ☐Piano \$95

★ ADD THESE EXTRA INSTRUMENTS: ★

Rhythm Instruments: ☐Electric Guitar ☐Acoustic Guitar ☐Electric Piano ☐Piano
☐Congas ☐Harmonica \$25 ea.
Melody Instruments: ☐String Synthesizer ☐Sax ☐Trumpet ☐Trombone \$30 ea.

★ ADD A HARMONY VOCAL: ★

☐Male ☐Female \$25 ea.

★ MELODY CO-WRITING ★

Your lyrics put to music by an experienced composer/arranger. You retain all rights \$30

★ TAPE COPIES: Recorded directly from the 15 i.p.s. studio master half track mix. ★

One copy included free. Choose one: ☐Reel or ☐Cassette.

Additional Copies: ☐3 or less at \$4 ea. ☐4 to 7 at \$3.50 ea. ☐8 or more at \$2.90 ea.

★ SAMPLE RECORD ★

A 10 minute 45. Side one: rock, pop and disco. Side two: country

☐Check enclosed ☐VISA ☐MASTER CARD

Card No. _____

Interbank No. _____ Exp. Date: Mo. _____ Yr. _____

Signature _____

NAME _____ PHONE NO. _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

Allow 3 to 5 weeks on demo recording orders.
(Prices as of 1-1-81 and subject to change)

Call toll free 800-423-5711, In
California call collect (213) 999-6963



Subtotal

CA Residents add tax

Postage

Special Festival Rebate-Deduct \$5

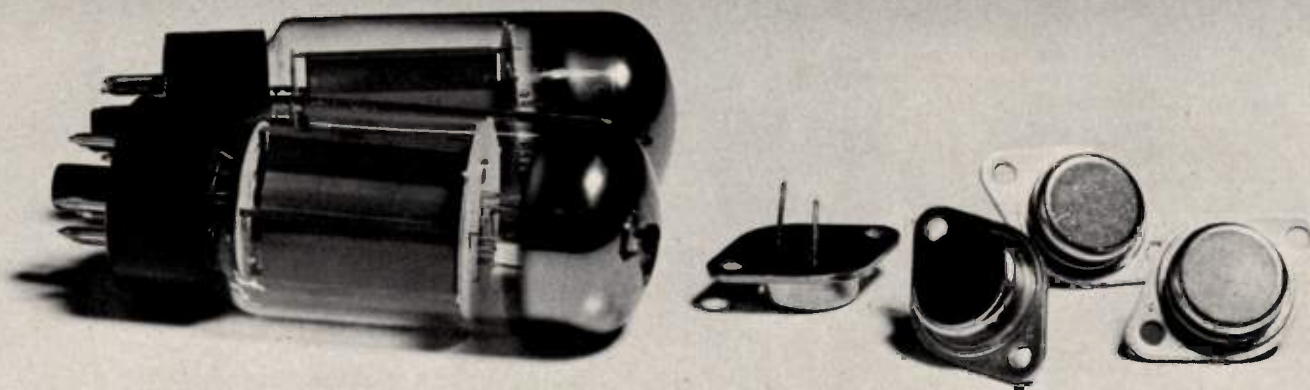
Grand Total

DEMO MASTERS

"Pro Demos for America's Publishers & Songwriters"

7028 Owensmouth Ave./Suite 200
Canoga Park, CA 91303

THERE IS A DIFFERENCE, AND EVERYBODY KNOWS IT.



Everybody knows there's a difference between a tube amp and a solid-state amp. And we know you'd like to have the best of both.....the warm, sweet tone and singing sustain of a tube amp.....the performance and reliability of solid-state.....all in one package.

We've been making tube and solid-state amplifiers for over fifteen years now — and we've learned a lot about both. We've learned how they work and why they sound the way they do, and in the process,

have become the industry's leader in musical instrument amplification.

Our knowledge, experience, and technology have come together to produce our latest innovative effort — The Solo Series™.

A revolutionary concept was employed in the design of the Solo Series™ to create a sophisticated new circuitry called "Saturation"™** — a technological breakthrough in solid-state design that duplicates the action of a

vacuum tube driven to its limits.

We're not going to convince you here that Saturation™ makes our new Solo Series™ sound like a tube amp. We know you've heard it too many times before from lots of amp builders. Visit your Peavey Dealer and find out for yourself. With Saturation™, you really can't tell the difference!

PEAVEY ELECTRONICS CORP.
711 A Street/Meridian, MS 39301
© 1981



All Solo Series™ amplifiers are equipped with Peavey Scorplon™ square frame speakers.

*(Patent applied for)



**Forget those frustrating,
frantic
and futile
ways
to have
your
song
heard**

**Here's the
sure way to have it
listened to and judged
by top music industry people through ...**

The American Song Festival®



AND WHO ARE OUR JUDGES?

They are the top professionals in the music industry. Major music company publishers, high level record company executives, representatives of performing rights associations, record producers, and recording artists themselves, all make time in their active schedules to judge your songs.

WHY DO THESE IMPORTANT PEOPLE WANT TO HEAR YOUR SONGS?

Because finding hit songs is their business. These dedicated professionals leave no stone unturned in trying to find good songwriters like yourself who could be writing tomorrow's hits. And, after seven years as the premier songwriting competition in the world, our judges recognize that the American Song Festival showcases more songwriters than any other event. In scope, it is the single most important opportunity for songwriters all over the world to have their material heard by the professional music community.

HOW MANY JUDGES WILL HEAR YOUR SONGS?

A minimum of three, each judge having an opportunity to hear your song at a different time so that his evaluation will be free from the previous judge's opinion. This gives your song the distinct advantage of being heard fresh by three different music industry professionals with varied personal tastes in music and your song need appeal to only one. When that judge selects your song, it moves up to second level judging with all the other songs selected in the initial process. It is then listened to simultaneously by a panel of three *more* judges who, if they select your song, move it to third level judging. At this level, your song, along with ten or twelve others which have reached this height, will be heard by some *thirty* judges who will choose the category winners. If your entry wins a category, it then competes with the other category winners for the Grand Prize which is selected by some *fifty* of the most prominent executives in the entire music industry.

DO AMATEURS COMPETE AGAINST PROFESSIONALS?

Absolutely not! We have two separate divisions, one for amateurs and one for professionals. Separate category winners are selected in each division and two separate Grand Prize winners, one in each division, will walk away with a \$10,000.00 cash award. Each category winner receives \$2,000.00; each semi-finalist \$200.00; and each quarter-finalist \$50.00. In all there are **OVER 1350 PRIZE WINNERS.**

IS CASH THE ONLY THING YOU CAN GAIN BY ENTERING THE ASF?

Again, absolutely not. Hundreds of winners of our past competitions have been signed to music publishing contracts, and have had their songs recorded by major artists. The list of superstar performers who have recorded songs by ASF entrants is staggering and covers all styles of music... from Manilow to Milsap... Mathis to Midler... Wonder to Wynette... and Streisand to the Starship.

IS IT COSTLY TO ENTER?

It is costly *not* to. Take songwriter Jack Sawyer for example. Jack entered a song entitled "All I Ever Need" in one of our previous competitions. It did not win. However, one of our judges liked what he heard so through our address request system, (a process which is explained on the next page), we put him in touch with Jack Sawyer in Missoula, Montana. As a result, the song was published and placed with Johnny Mathis who included it in his million selling album, "You Light Up My Life," as well as being recorded by Helen Reddy on her LP, "We'll Sing In The Sunshine." Costly to enter? Had Jack Sawyer not entered he would have lost out on the tens of thousands of dollars in royalties his song has earned him *because* he sent his entry in to the American Song Festival.

TO LEARN HOW TO ENTER, JUST TURN THE PAGE . . .

THE '81 AMERICAN

THE SUREST AND EASIEST WAY TO HAVE YOUR SONGS HEARD BY THE RIGHT PEOPLE!

Entering is a snap. Just record your song on a cassette and follow the simple entry procedures outlined herein. You don't need lead sheets, you can sing the song yourself or have someone else sing it. An elaborate demo is not required. YOUR SONG IS ALL THAT COUNTS! The criteria for judging in the songwriting competition are musical composition and lyrical content, when applicable. Elaborate instrumentation and production will have no bearing on which songs our judges choose. Many previous winning songs were submitted as simple home recordings with only a single instrument accompanying the vocal. In fact, it is not even required that an instrument accompany the voice to win. This is a *song* competition and what we are judging is the *song*... not the recording.

THESE ARE THE 1981 CATEGORY CHOICES

AMATEUR DIVISION

1. Top 40 (Rock/Soul)
2. Easy Listening
3. Country
4. Folk
5. Gospel/Inspirational
6. THE ASF 8 OPEN *

PROFESSIONAL DIVISION

1. Top 40 (Rock/Soul)
2. Easy Listening
3. Country
4. THE ASF 8 OPEN *

Any number of songs may be entered. Each song can compete and WIN in as many categories as your division permits.

* The ASF 8 OPEN category has been designed to accommodate all types of music. It is an additional category which provides your specialized song an opportunity to win. Once you enter your song in one of the other categories, (1 - 5 Amateur; 1 - 3 Professional), you are eligible to enter the ASF OPEN. In this category, each song is judged on its own merits and not compared to others of the same genre. But remember, the OPEN is an *additional* category only, so be sure to choose a first category as well.

AN ASF EXTRA — THE VOCAL PERFORMANCE COMPETITION

This is a special competition in which our judges set aside the merits of the song and concentrate on the vocal talents of our entrants. Open to amateur performers only, it is a separate competition from songwriting and has its own Grand Prize of \$2,000.00!

Whether you plan to sing on your entry, or have a friend sing your song, if you want to enter the VOCAL PERFORMANCE COMPETITION, check the requirements of Rules & Regulations #9 and by all means enter. It may be just for you.

NOTE: The same tape you use to enter the vocal performance competition may be used to enter the song on that tape into the songwriting competition. We do the duplicating of the tape for you.

OVER \$650,000 AWARDED

Since its inception seven years ago, the American Song Festival has awarded the most cash prizes ever for creative competitions! in 1981 there will be 1390 prizes in all.

- ★ 2 GRAND PRIZE WINNERS (1 Amateur and 1 Professional Category winner) will each receive an additional prize for a total cash award of \$10,000.00.
- ★ 10 CATEGORY WINNERS (6 Amateur and 4 Professional) will each receive \$2,000.00.
- ★ 30 SEMI-FINALISTS (3 from each category) will each receive \$200.00.
- ★ 350 QUARTER-FINALISTS (250 Amateur and 100 Professional) will each receive \$50.00.
- ★ 1000 AMATEUR HONORABLE MENTIONS will each receive a beautiful scroll in recognition of their creative achievement.

and the VOCAL PERFORMANCE GRAND PRIZE of \$2,000.00 as previously stated.

SPECIAL SERVICES

★ THE AMERICAN SONG FESTIVAL ADDRESS REQUEST SYSTEM

which provides our judges with a songwriter's name and address if they are interested in your song. It puts them into direct contact with you as illustrated previously with Jack Sawyer and his song, "All I Ever Need."

★ WE ARE SUPPORTIVE OF OUR ENTRANTS...

as it is our greatest desire they achieve the success and recognition they deserve. To this end, we have provided promo men to work records released on our past entrants' winning songs, as well as running trade ads to support these records. Also, through our respected position in the worldwide community of song competitions, we have entered some of our past winners into international song festivals. In conjunction with their competing in South Korea, or Japan, or Canada, or New Zealand, etc., we have released an extensive amount of publicity promoting their participation in these faraway competitions.

★ WE REMAIN ACCESSIBLE...

to our entrants well beyond the date our annual Song Festival concludes. Our creative department remains available to provide valuable feedback and advice as to how to approach the marketplace with your songs. In our desire to see our entrants realize their dreams, we have spent countless hours setting up appointments for our entrants to get into the right doors and meet the music industry professionals face to face.

ADDED FEATURES

YOU RETAIN ALL RIGHTS TO YOUR SONGS. You do not have to give up a "piece of the publishing" to enter the ASF competition. If you make a publishing deal with a music publisher as the result of entering the ASF, that is entirely between you and that publisher.

ADDITIONAL CATEGORIES AND JUDGES' DECISION OPTION. You can win in more than one category with the same song as has already happened many times in the past. Today's music charts show that many songs are "cross-overs" ... on the Top 40, Easy Listening and Country charts at the same time, for example. You can choose your own additional categories and enter your song in them, or else pick the JUDGES' DECISION OPTION, which allows the judges to place your song into an appropriate additional category for you. Many entrants in past competitions have won in categories picked for them through the JUDGES' DECISION OPTION.

VALUABLE MATERIALS YOU RECEIVE FREE WHEN YOU ENTER

The 1981 Music Business Directory

Up-to-date listings of the top 101 record companies; 250 publishers; 200 recording studios; and a listing of 100 record producers. (Regular \$4.00 value.)

The Songwriter's Handbook

This practical guide for career direction, written by PAUL BARRATA, provides you with a valuable insight into all areas surrounding a songwriter's career. You will learn how to select a publisher; discover the inner working of performing rights organizations; be provided with a glossary of music business terms; be shown how a writer earns income; read an in-depth discussion of the whys and wherefores of copyright; and much more.

The Final List of 1981 Winners

You will be sent the results of this year's competition, including a list of all the Judges and Final Judges, Grand Prize Winners, Category Winners, Semi-Finalists and Quarter-Finalists.

NOTE: Each entrant will receive *one* each of the above regardless of the number of songs entered.

SONG FESTIVAL

FILL OUT THE ENTRY FORM NOW AND BEAT THE DEADLINE OF JUNE 4 FOR THIS YEAR'S AMERICAN SONG FESTIVAL. IT COULD BE THE BREAK YOU'VE BEEN LOOKING FOR.

ENTRY PROCEDURES

(Please use as check list when preparing your entry.)

- ☐ Record your song on your own cassette, making sure that the judges will be able to hear it clearly (see Tips From Judges on back cover). If your song has already been recorded on disk or reel-to-reel tape, we will duplicate it onto cassette for \$1.00 per song. No lead sheets can be accepted.
- ☐ Record only one song per cassette. Start recording at the beginning of the tape. Rewind the tape before mailing.
- ☐ On the side of the cassette on which you have recorded, print the song title only.

Complete the attached entry form or reasonable facsimile, paying particular attention to the following points:

- ☐ **DIVISION CHOICE** — choose ONLY a category or categories from your division (Amateur or Professional). For definition, see Rules & Regulations #8.
- ☐ **CATEGORY CHOICES** — You MUST designate at least one category in which your song will compete. The fee for entering one song in one category is \$14.85. To enter your song into additional categories and Judges' Decision Option (JDO) indicate so by checking the appropriate boxes on your entry form. No additional cassettes are required — we will duplicate for you. The fee for each additional category or JDO is \$8.25 each. (Note: Both the ASF 8 Open and the Judges' Decision Option may only be selected as additional categories.)
- ☐ **THE VOCAL PERFORMANCE COMPETITION** — This special competition is open only to amateur singers (see Rules & Regulations #9). This divisional status is separate from the songwriting competition's rule (#8), so be sure to read both. The fee for entering this competition alone is \$14.85. If you wish the Vocal Performance Competition to be an additional category, the fee is only \$8.25; we will duplicate the tape for you.
- ☐ Make sure that you have entered all information required on the entry form and that you have signed and dated it in the spaces provided.
- ☐ If entering more than one song, you will need separate cassettes for each, as well as separate entry forms or reasonable facsimiles.

With the above completed, you are now ready to mail in your entries:

- ☐ Wrap your entry form around its cassette. Enclose a check or money order (made payable to The American Song Festival) or list the proper information on the entry form when using your Visa or Mastercard. Use rubber bands or string wrapped in both directions.
- ☐ Be sure to *print* your name and address clearly on the outside of your entry package. This is to ensure that an acknowledgement of receipt of your package will reach you; the address will be copied from your outside package, so readability is important.
- ☐ Your entry package must be postmarked **NO LATER THAN JUNE 4, 1981** and mailed to: THE AMERICAN SONG FESTIVAL, P.O. Box 57, Hollywood, CA 90028.

1981 RULES & REGULATIONS

1. The competition is open to any person except 1981 judges, employees or agents of The American Song Festival (ASF), or their relatives.
2. Each entry shall be wholly original and shall not infringe any copyrights or any other rights of any third parties. Each entrant shall, by entering, indemnify and hold ASF harmless from and against any claims inconsistent with the foregoing.
3. No musical composition or lyric may be entered that has been released or disseminated for commercial sale in any medium in the United States prior to September 1, 1981, or the public announcement of the "Category Winners," whichever occurs first. All winners will be notified and all prizes awarded no later than January 31, 1982. Prizes will be paid to the songwriter named in item #1 on the official entry form.
4. The entrant shall (or shall cause the copyright proprietor of the entry if different from the entrant to) permit ASF to perform the entry in and as part of any ASF award ceremony; to record the entry either as it is originally recorded or as a newly recorded version, for non-sale promotional purposes and to use the resulting recording for such promotional purposes as ASF shall deem fit.
5. ASF assumes no responsibility for loss or damage to any entry prior to its receipt by ASF.
6. All decisions of the judges shall be final and binding upon ASF and all entrants.
7. All entry packages must be postmarked **NO LATER THAN JUNE 4, 1981**. ASF reserves the right to extend this date in the event of interruption of postal services, national emergencies or Acts of God.
8. **FOR THE PURPOSE OF SONGWRITING DIVISION SELECTION, A PROFESSIONAL IS ANYONE WHO IS OR HAS BEEN (AS OF JUNE 4, 1981) A MEMBER OF A PERFORMING RIGHTS ORGANIZATION, SUCH AS ASCAP, BMI, SESAC OR THEIR FOREIGN COUNTERPARTS. ALL OTHERS (INCLUDING ASSOCIATE MEMBERS OF A PERFORMING RIGHTS ORGANIZATION) ARE AMATEURS.**
9. **FOR THE PURPOSE OF ELIGIBILITY IN THE VOCAL PERFORMANCE COMPETITION, A PROFESSIONAL SINGER IS ANYONE WHO HAS HAD HIS/HER VOICE RECORDED AND SAID RECORDING HAS BEEN RELEASED OR DISSEMINATED FOR COMMERCIAL SALE IN ANY MEDIUM (AS OF JUNE 4, 1981). ALL OTHERS MAY ENTER AND COMPETE.**
10. Each entrant acknowledges that in the event he or she is the winner of a prize in this competition, ASF will have the right to publicize and print his or her name and likeness and the fact that he or she won a prize in the competition and all matters incidental thereto.
11. Entrant agrees to be bound by ASF's Entry Procedures and Rules & Regulations established in this entry form.
12. No entered material will be returned.

© 1981 American Song Festival, Inc.



Official Entry Form

ENTRY PACKAGES must be postmarked no later than JUNE 4th.

1. SONGWRITER: _____
(Print Name)
2. ADDRESS: _____
CITY: _____ STATE: _____ ZIP: _____
COUNTRY: _____
PHONE: Home () _____ Office () _____
Area Code Area Code
3. TITLE OF SONG: _____

4. DIVISION SELECTION

SEE RULES & REGULATIONS #8 AND #9 TO DETERMINE YOUR DIVISIONAL STATUS. BE SURE TO READ BOTH, SINCE THERE ARE DIFFERENT CRITERIA FOR THE SONGWRITING AND VOCAL PERFORMANCE COMPETITIONS.

CATEGORY SELECTION

YOU MUST SELECT ONE CATEGORY BY CHECKING THE APPROPRIATE BOX (\$14.85 ENTRY FEE).

ADDITIONAL CATEGORIES AND J.D.O.

YOU MAY HAVE YOUR ENTRY COMPETE IN ADDITIONAL CATEGORIES BY CHECKING THE APPROPRIATE BOXES (\$8.25 ENTRY FEE FOR EACH).

THE ASF 8 OPEN AND JUDGES' DECISION OPTION CAN ONLY BE ENTERED AS ADDITIONAL CATEGORIES. YOU MUST ENTER YOUR SONG INTO ONE OF THE OTHER CATEGORIES FIRST. WHEN YOU CHOOSE THE JUDGES' DECISION OPTION OUR JUDGES WILL PLACE YOUR SONG INTO AN ADDITIONAL CATEGORY.

AMATEUR DIVISION

- ☐ Top 40 (Rock/Soul)
- ☐ Country
- ☐ Easy Listening
- ☐ Judges' Decision Option
- ☐ Folk
- ☐ Gospel/Inspirational
- ☐ Vocal Performance
- ☐ The ASF 8'Open

PROFESSIONAL DIVISION

- ☐ Top 40 (Rock/Soul)
- ☐ Easy Listening
- ☐ Judges' Decision Option
- ☐ The ASF 8 Open

5. ENTRY FEE:

FIRST CATEGORY \$14.85
ADDITIONAL CATEGORIES AND/OR JUDGES' DECISION OPTION \$8.25x _____ = \$ _____

DUPING COST (If entry not on cassette) \$1.00x _____ = \$ _____

TOTAL FEE \$ _____

☐ Full payment enclosed (only check or money order, please)
Charge to my ☐ Visa or ☐ Mastercard

Card No. _____ Expiration Date _____

6. COLLABORATORS' NAMES (if applicable): _____

7. I hereby certify that I have read and agree to be bound by the Entry Procedures and Rules & Regulations of the American Song Festival which are incorporated herein by reference and that the information contained in the entry form is true and accurate.

SIGNED _____ DATE _____

SEPARATE ENTRY FORM NEEDED FOR EACH SONG

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

© 1981 American Song Festival, Inc.



GUITAR WORKSHOP with Rob Sanford

A Guide To Exercise Techniques

This month we will march our fingers up and down the fingerboard for the purpose of developing and maintaining muscle tone in both hands. As a vehicle for working out, we will use a five-fret reach exercise in the fretting hand coupled with a controlled tremolo exercise in the picking hand. You can use these guitar gymnastics not only as a daily warm-up for both hands but also as a training aid in fretboard visualization, since the entire fretboard is used.

Ex. 1 shows the basic exercise in first position (at fret one). Note that only fingers one and four of the fretting hand are employed and that they both are separated by a distance of five frets. Also observe the first finger shift from the first fret up to the second fret between strings three and two, respectively. This shift is necessary to accommodate the tuning difference between strings three and two in order to maintain the half-step relationship between the pitch played with the fourth finger and the pitch played with the first finger on adjacent strings. Try it—you'll hear it.

Continue Ex. 1 up and down the entire span of your fingerboard via finger slides: the fourth finger slide on the first string and the first finger slide on the sixth string (indicated by a slanted, connecting dash in the notation). These fourth and first finger slides are used to shift the entire exercise up and/or down the fingerboard by one fret or position.

Change your hand position only with the shift between the third and second strings and with the fourth and first finger slides. Otherwise, maintain a strict five-fret reach. To be sure you are actually maintaining a five-fret reach in one position, observe the motion of your thumb on the back of your guitar neck. While in one position, your thumb should remain essentially stationary and should shift only when you shift positions.

The posture of the fretting fingers is critical to the proper development of a *versatile* technique. Always keep the fourth finger on its tip and reach back with the first finger to make the five-fret stretch—not vice versa. The intended posture is similar to the hand position of a violinist. As you come to acquire this pseudo-violin posture,

your fretting hand will develop musculature which will strengthen your *overall* abilities, even if some effects—such as, string bending—are executed with a different fretting hand technique altogether.

On the other hand, let's discuss the picking gymnastics. When downpicking, use all downstrokes. When fingerpicking, use the strict finger alternations as notated in the examples.

Once you've reached the plateau of Ex. 1 in each of its five renditions, climb to the next level of play: the controlled tremolo. You create a controlled tremolo by varying the number of strokes per pitch. **Exs. 2-6** illustrate the use of two through six strokes per pitch, respectively. Proceed through each level of tremolo play consecutively. Note that, as in Ex. 1, Exs. 2-6 each have five renditions depending on the picking hand execution employed. Don't rush. Strive for accuracy, not speed.

Gauge your progress via the service of a metronome. The proper metronome setting is the one at which you make no mistakes. Therefore, start slowly and let the metronome pace—not push—you.

At each metronome setting and before increasing the tempo by even a click, be able to vary your dynamic level from *pianissimo* to *fortissimo*. When you can vary your dynamic level accurately and smoothly, move on up.

These finger calisthenics, when properly performed, will produce some noticeable heat in the wrists and fingers of both your hands. This heat is desirable because the warmth is an indication that you are developing new muscle tone. And with this new muscle tone will come a more keen muscle sense, that is, the ability to generate a fluent signal from head to hand. However, don't strain. Just push your technique a little beyond the heat-producing point and then relax. But be sure to work out long enough to generate some appreciable inner heat, because without heat, you won't be lighting anybody's aural fire.

As a teaching associate of the likes of Howard Roberts, Barney Kessel and Joe Pass, Rob Sanford has been lighting aural fires for some time now. He lives in Woodland Hills, CA.

EXAMPLE 1

EXAMPLE 2

EXAMPLE 3

EXAMPLE 4

EXAMPLE 5

EXAMPLE 6



INTER-OFFICE MEMORANDUM

DATE: Design Engineering
TO: Marketing
FROM: Marketing
SUBJECT: New Product Design

DISTRIBUTION: This may be an impossible task, but we've dreamed up an instrument geared to today's musician. It has to have the best function-to-price ratio that you can design into a keyboard.

Here's what we're looking for...

A totally polyphonic synthesizer that can ^{very easily} produce STRINGS, ORGAN and BRASS and still be variable enough to be used as a LEAD SYNTH.

The STRING VOICE must pass through a three part filter with adjustable cut-off and emphasis. This voice must then go through the finest chorus circuit you can come up with. (By the way, the chorus should have variable depth, speed and delay!)

A realistic BRASS VOICE must be available at the touch of a button. There should also be a variable mode passing it through our patented filter. This should allow the player to program filter contour, cut-off, emphasis and contour amounts to create some powerful polyphonic synth effects.

The ORGAN must have 5 footages mixable from 16 feet to 1 foot with a tone control available. This ORGAN VOICE should be panned into either the chorus circuit or the VCF or both while still available as a direct signal.

LFO modulation must be fully controllable, have adjustable delay and be routed to either the VCF or used as FM for vibrato.

The output section must provide separate levels for each voice, on-off switching for preset mixes and individual L-R panning into a stereo output.

Finally guys...the real crusher! This product must be manufactured to the highest Moog standards and still priced lower than any comparable instrument on the market.

Please respond as soon as possible.



INTER-OFFICE MEMORANDUM

DATE: MARKETING DEPT
TO: DESIGN ENGINEERING
FROM: THE MUSICIAN'S ENSEMBLE
SUBJECT: KEYBOARD
DISTRIBUTION:

HERE IT IS!

APPROVED



OPUS 3

by moog®

2500 WALDEN AVENUE, BUFFALO, N.Y. 14225

(We're the people who started it all!)

Songwriter back issues never die. They just sell away. At \$2⁵⁰ each.

☐ OCT/75

Jim Weatherly, Breaking Into The Country Market, Snuff Garrett

☐ NOV/75

Barry Manilow, Jim Fogle-song, Memories Of A Song-plugger

☐ DEC/75

Alan O'Day, Alternative Chorus, Copyright Revision Bill

☐ JAN/76

Gordon Lightfoot, Chappell's Roger Gordon, Steve Cropper

☐ FEB/76

Hayt Axton, Dick Clark, AGAC

☐ MAR/76

Jimmy Webb, Karen Hodge, How To Get A Good Mix

☐ APR/76

Sammy Cahn, Buddy Kitten, How To Present Your Songs

☐ MAY/76

David Gates, Improving Use Of Melodic Range, SRS' Helen King

☐ JUL/76

Loggins & Messina, Movie Lyrics And Music, The N.Y. Songwriters' Showcase

☐ AUG/76

Barry Mann & Cynthia Weil, Autobiography Of A Copyright, Song Festivals

☐ SEP/76

Paul Anka, Banking And The Music Business, What You Can Earn With A Top 10 Record

☐ OCT/76

Jerry Foster & Bill Rice, Children's Music, Register of Copyrights Barbara Ringer

☐ NOV/76

Neil Sedaka, How To Make Your Own Record, History Of Tin Pan Alley

☐ DEC/76

Melissa Manchester, Packaging And Selling Your Master, Tom Catalano

☐ JAN/77

Bobby Goldsboro, The Harry Fox Agency, Harry Warren

☐ FEB/77

Ashford & Simpson, Is Collaboration An Art?, Atlanta—Major Music Center

☐ MAR/77

Henry Mancini, Academy Award Winners, Collaboration—Part II

☐ APR/77

Lambert & Potter, Gospel Music, Songwriters' Hall Of Fame

☐ MAY/77

Carole Bayer Sager, How To Copyright Your Song, Hit Record Computer

☐ JUN/77

Roger Nichols, Record Producing, Writing and Marketing Commercials

☐ JUL/77

Mel Tillis, How Songs Are Picked, How To Get Free Legal Advice

☐ AUG/77

Larry Weiss, ASCAP vs. BMI—Nashville Hall of Fame Museum

☐ SEP/77

Kander & Ebb, ASCAP vs. BMI—Part II, How To Budget A Union Session

☐ DEC/77

Marvin Hamlisch, What Is Creativity?, Composers' Agent Al Bart

☐ JAN/78

Norman Gimbel, How To Start A Publishing Co., Securing A Record Contract

☐ MAR/78

Chuck Jackson & Marvin Yancy, How To Use Mass Communications Principles In Songwriting

☐ APR/78

Tony Macaulay, Making Lyrics More Dramatic, Marvin Reynolds

☐ MAY/78

Irving Berlin, Clive Davis, Bread and Roses, Casting Your Songs

☐ JUN/78

Peter McCann, A & M's Chuck Kaye, 12 Commandments Of Songplugging, Anatomy Of A Songshark

☐ AUG/78

Bill Conti, Breaking Through Songwriters' Block, Getting Your First Break

☐ SEP/78

John Prine, Song Protection, Developing Your Creativity

☐ OCT/78

Leo Sayer, Performing Tips, The A&R Department, L.A.'s Hoot Circuit

☐ NOV/78

Special Jingle Writing Issue, Steve Karmen, N.Y.'s Hoot Circuit

☐ JAN/79

John Farrar, How To Start A Songwriters Assn., On Being A Woman Songwriter

☐ FEB/79

Tom T. Hall, Joel Diamond, ATV's Marv Goodman, The Songwriter As Producer

☐ MAR/79

Stephen Bishop, Mike Chapman, Should You Be Publishing Yourself?, The New Copyright Form

☐ APR/79

Richard Kerr, Joan Armatrading, Publisher Jay Warner, Forum on Songwriting Business

☐ MAY/79

Special Demo Recording Issue, David Patch, Forum on Film Scoring

☐ JUN/79

Charles Fox, The Copyright Royalty Tribunal, Synesthesia

☐ JUL/79

Special Guitar Issue, Seals & Crofts, Stephen Foster, On Making A Copublishing Deal

☐ AUG/79

Stephen Stills, E/A's Joe Smith, Acuff-Rose, The Art of Self-Promotion

☐ SEP/79

Patrick Simmons & Michael McDonald, On Starting Your Own Record Co., Producer Eddie Kramer

☐ OCT/79

John Stewart, Improving Your Singing, Samantha Sang, The Sheet Music Business

☐ NOV/79

Randy Newman, The Gospel Music Scene, Bill Gaither, Guide To Music Biz Scams

☐ DEC/79

Freddie Fenn, A Day In The Life At Warner Bros. Music, How Suggestion Sells Songs, TEAC's Porta-Studio

☐ JAN/80

Barry Manilow, Jule Styne, MCA's Leeds Levy, ASCAP's Stanley Adams

☐ FEB/80

Burt Bacharach, Songplugging In Nashville and L.A., Tom Paxton, Org. Of Creative Music Publishers

☐ MAR/80

Lionel Richie, Charles Strouse, How To Save On Taxes, Song Values

☐ APRIL/80

Special Demo Recording Issue, Paul Jabara, Michael Franks, The Record Biz Slump

☐ MAY/80

Interviews with Readers' Poll Winners, Songwriter International, Music Of Your Dreams

☐ JUN/80

Frank Zappa, BMI's Ed Cramer, Who's Who In Audio and Instruments

☐ JUL/80

Rory Bourke, Randy Goodman, Sonny Throckmorton, Producer Jack Gold, Record Company Ownership

☐ AUG/80

Dennis DeYoung, Tapping Your Listeners' Emotions, Janitor Johnny Mullins

☐ SEP/80

J.D. Souther, Making & Selling Your Own Records, Sherman Bros.

☐ OCT/80

Tom Waits, Producer Bones Howe, Larry Groce

☐ NOV/80

Special Guitar Issue, Rupert Holmes, Publisher Buddy Killen

☐ DEC/80

H.W. Casey (KC), Copyright Infringement, Setting Up A Creative Environment

(Sorry, the following issues are sold out: Jun/76, Oct/77, Nov/77, Feb/78, Jul/78, Dec/78)



Please send me the issues I've marked:

P.O. Box 3510, Hollywood, CA 90028

☐ I've enclosed my check or money order payable to Songwriter Magazine in the amount of \$2.50 per issue. Send U.S. funds only. Outside of USA add \$2 postage & handling. Allow 6 to 8 weeks for delivery.

☐ Please charge my purchase to: ☐ Visa ☐ Master Card

If using Master Card please indicate the four numbers above your name here: _____

(Note: there is a \$8 minimum charge for payment by credit card.)

Name (Please print) _____

Address _____

City _____

State _____ Zip _____

Expiration date _____

Account no. _____

Cardholder name _____
(Please print)

Signature _____

(must be signed to be valid)

BOOK REVIEW

This Business Of Music

Sidney Shemel and
M. William Krasilovsky

Billboard Publications, Inc., fourth edition 1979

By Diane Sward Rapaport

This Business Of Music" is wonderfully named. The creativity and richness of music is irrevocably partnered with megabucks and legalities.

As befits an approximately \$4 billion industry, music business is not accomplished with a shake of the hand and a sincere smile. The myriad agreements recording artists and composers will be faced with, as well as the complex legalities surrounding them, fill up this 600-page book. No other book comes close to presenting the information so thoroughly and dispassionately.

Part I, approximately one-fifth of the book, deals with recording companies and artists. It covers recording contracts, including most of the important clauses and subclauses; distribution systems, including recording clubs and foreign licensing; personal managers, booking agents and independent producers; counterfeiting, piracy payola; and work permits for foreign artists.

Part II covers publishing; the nature of copyright laws; songwriter and publisher agreements; performing rights organizations, including what considerations are involved in choosing among them; mechanical rights; uses and new versions of public domain music; music and movies; and more.

Part III represents a hodge-podge of information on names and trademarks, privacy rights, contracts with minors and taxation in the music business.

Nearly one-third of the book is an appendix of sample forms and contracts and informational resources—everything from recording contracts, copyright registration forms, songwriter/publisher agreements, joint ownership of copyright agreement, to things like "Work Permit Map and Address List," "ASCAP Credit Weighing Formula" and "Reference Materials for Songs, Records, Shows, Films, Composers and Publishers."

Although the book is mainly used by managers and lawyers, recording artists and songwriters are urged to own it as well. They should read relevant passages not only before entering into any agreements—but also before they see a lawyer. That way, they'll be informed on the subject and can use the lawyer's expensive time not in being taught the subject, but for clearing misunderstandings, drafting the artist's needs and wants into legal language, and negotiating and brokering fair deals. In today's music business, the question of "Can the artist absorb this complex knowledge" has been superseded by necessity. The artist who chooses to remain naive almost inevitably gets screwed.

You can order "This Business Of Music" through the Songwriter Book Shelf ad, located elsewhere in this issue.

Diane Rapaport is the author of "How To Make And Sell Your Own Records."

A SINGER'S DREAM!



The Thompson Vocal Eliminator can actually remove most or virtually all of a solo vocalist from a standard stereo record and yet leave most of the background music untouched! Not an equalizer! We can prove it works over the phone. Write for a brochure and demo record below.

YOU SHOULD SEE US

For:

- Delay and Ambience
- Studio Echo/Reverb
- Tape Noise Reduction
- Parametric Equalization
- Electronic Crossovers
- Comp/Limiters



We manufacture a full line of high quality audio and recording equipment. You will probably have to pay twice as much elsewhere to obtain comparable quality. Only Direct Sales make our prices and quality possible.

Send \$1 for a 20 page brochure and 20 minute demonstration record.

Write to: **LT Sound**, Dept. SW, P.O. Box 729,
Decatur, GA 30031. (404) 284-5155

Free Advice*

SRS will answer any of your questions about the craft and business of music. Founded in 1974, the non-profit organization is dedicated to the education and protection of songwriters and the expansion of social awareness through music. Our staff includes a former A&R man with experience at CBS, Elektra and RCA Records, a chart songwriter with many major credits and contributing editors to Songwriter Magazine. We present workshops, forums, concerts, song registration (Songbank®), legal referral, counseling and a place you can come to for straight information. Membership fee is \$30 per year and is tax deductible. Join now!

*The first one's always free.

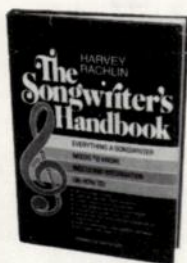
Songwriters Resources & Services
The Songwriters Building
6772 Hollywood Boulevard
Hollywood, California 90028
(213) 463-7178, 463-5691



- ☐ Please send more information on SRS.
☐ Enclosed is \$30 for membership in SRS.

Name _____
Address _____
City _____ State _____ Zip _____

The Books You Should Read Are On Songwriter's Bookshelf



The Songwriters Handbook

by Harvey Rachlin. A guide for the beginner and a valuable reference book for the professional. Covers the entire spectrum of the professional — from the conception of an idea for a song to getting it recorded. "This is one of the most comprehensive books on the subject yet" Henry Mancini. "... An important and necessary reference guide" Burt Bacharach. "Is encyclopedic in the information it covers" Marvin Hamlisch.

Code #1179 \$12.20



How To Have Your Hit Song Published

by Jay Warner, a noted, experienced music publisher. This book is a step-by-step guide to marketing your song. Topics include "how to choose a performing rights society," "how to present your songs," "how a publishing company works," "how to make publishing contacts," "how to publish your own songs," etc. 95 pages plus indexes and glossary.

Code #1348 \$12.95



How To Make Money In Music

A concise, up-to-date, guidebook for success in today's music business. Tells you how to open the doors and secure for yourself a niche within the bustling, burgeoning music business. Covers recording, concerts, equipment, management, promotion, copyrights, publishing, and various contracts with sample forms. Paperback. 272 pages.

Code #1281 \$6.95



Music to Sell By — The Craft of Jingle Writing

by Antonio Teixeira, Jr. and Tony Teixeira. Besides being one of the top commercial writers and film composers on the East Coast, Tony is a popular clinician, lecturer and music educator (faculty member of Berklee College of Music). Nationally, he has written for Chrysler Air Conditioner, Budget Rent-A-Car, Steinbrau Ale, etc., and has won many national ad awards.

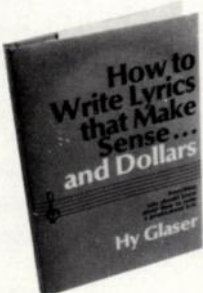
Code #1090 \$10.50



How to Be a Successful Songwriter

Interviews, interviews, interviews! Mac Davis, Loggins & Messina, Henry Mancini, The Osmonds, Bill Preston, Barry White, Seals & Crofts, Paul Williams, and 14 other famous songwriters. Literally hundreds of hours of interviews with people who have helped to create more than 160 gold records. Contains advice on where to get ideas, how to structure a song, the all too common mistakes to avoid, presentations, song protection, and perhaps more importantly, how to promote and sell your final masterpiece.

Code #1315 \$6.95



How to Write Lyrics That Make Sense . . . and Dollars

by Hy Glaser. This fascinating and informative book explains the mechanics of writing lyrics . . . plus an in depth look at the world of music publishing. Hy's songs have been recorded by such artists as Frank Sinatra, Nat King Cole, Sarah Vaughan.

Code #1112 \$10.95



More About This Business of Music

edited by Shemel & Krasilovsky. Revised and enlarged. Invaluable source covering serious music, background music and transcriptions, tape and cartridges, production and sale, live performances. 204 pages.

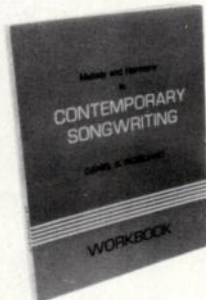
Code #1023 \$12.95



Melody and Harmony in Contemporary Songwriting

by Daniel A. Ricigliano. Ricigliano is the author of the highly successful book *Popular & Jazz Harmony* and is a faculty member of the Manhattan School of Music. Book presents the most significant melodic and harmonic principles in songwriting. Illustrates and examines the effects of a particular interval, chord, progression, etc., rather than to suggest that it is "good" or "bad," or that it should or should not be used. From inversions to endings, diatonic sevenths to whole tone scales, book is highly informative. See separate workbook below.

Code #1360 \$13.50



Melody and Harmony in Contemporary Songwriting — Workbook

Companion workbook to textbook above (see Code #1360). Each chapter corresponds to the same chapter given in the text. Exercises are designed to help the student acquire working knowledge of the material presented in the text.

Code #1405 \$9.50



Modern Recording Techniques

by Robert E. Runstein. Introduces the reader to the equipment, controls and techniques used in the modern studio recording. Learn how to talk in real audio terms to studio engineers.

Code #1168 \$11.50



The Music/Record Career Handbook

by Joseph Csida. An encyclopedic guide to beginning and developing more than 30 different careers in the creative, commentary, business and educational areas of the music and record industry. "Csida's credentials are impeccable and impressive — former music editor of Billboard . . . He covers virtually all aspects of song and music writing, royalties, publishing, etc."

Downbeat, 376 pages.

Code #1089 \$15.95



The Songwriters' Success Manual

by Lee Pincus. Author is music publisher whose songs include Lennon/McCartney's *She Loves You* and *I Saw Her Standing There*. In the manual's 28 chapters the author's experience is used to help any writer trying to break into the business. "... Very helpful to the beginning songwriter . . . Realistic and practical"

ASCAP Today.

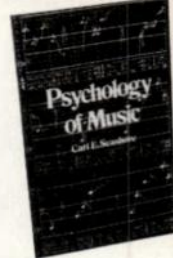
Code #1078 \$7.95



How I Write Songs (Why You Can)

by Tom T. Hall. Over 10 years of Tom's commercial success go into this practical and non technical guide to songwriting and the music industry. Also included are definitions of music business terms and expressions, examples of songwriter contracts and analyses of Tom's own biggest hits.

Code #1056 \$5.95



Psychology of Music

by Carl E. Seashore. Between the physical world of vibration, as measured by apparatus, and the world of consciously heard music there is a third area of investigation — the psychology of music. Book opens with the musical mind and with a series of chapters on music as a medium; vibrato, pitch, loudness, duration, timbre, tone, consonance, volume, and rhythm, dealing with each from the special point-of-view of the role of psychology. It then moves to such factors as learning, imagining, and thinking in music; the nature of musical feeling; measures of musical talent; etc.

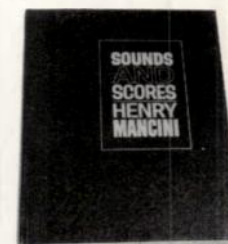
Code #1382 \$6



Gospel Music Directory and Yearbook

An annual publication of the Gospel Music Assn. Lists gospel award winners plus artist/musicians, talent agencies, periodicals, radio stations, record companies. Gospel Publishers.

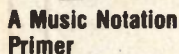
Code #1157 \$6.00



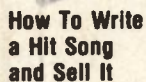
Sounds and Scores

by Henry Mancini, regarded by his peers and music critics as one of the giants in the popular music field. He has won an unprecedented 20 Grammy Awards, six Gold Album awards, the Golden Globe, and practically every other music industry honor. LP records are included to follow along and study the scores . . . discussions of scoring, etc. A must for the student film composer.

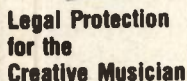
Code #1180 \$20.95



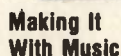
Code #1337 \$5



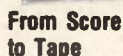
Code #1067\$8.50



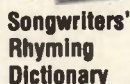
Code #1146\$16



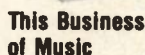
Code #1416 \$14.20



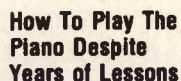
Code #1135\$10.50



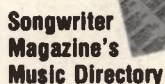
Code #1034.....\$6



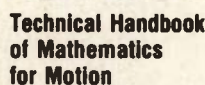
Code #1012\$19.50



Code #1124 \$13.95



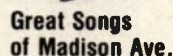
Code #1258 \$3



Code #1102\$41



Code #1269.....\$2



Code #1292\$8.95

Songwriter

Rush Me the Following Books

[illegible]

Total

**Calif. residents add
6% sales tax**

Total Amount☐ Check or money order enclosed for _____☐ Charge my purchase to ☐ Visa ☐ Master Charge.

Expiration date _____ Account Number _____

Cardholder Name

Signature _____
(Must be signed to be valid)

If using Master Charge, please indicate the 4 numbers above your name.

Name _____

Address

City

State

Zio

All U.S. Orders Include Postage and Handling.

Outside USA add \$2 postage and handling. Allow 3 to 6 weeks for delivery.

that's swell, but it's not likely. *The French Inhaler*, for instance, had its lyrics written completely first.

Songwriter: It seems that way—it isn't structured like a conventional song. It lacks a chorus.

Zevon: That was something I was experimenting with at the time. I was interested in the idea of songs that just continued and drew you along, that maybe doubled back, but only in a time-displacement way. It was basically a linear effort.

Songwriter: How concerned are you normally, then, with song structures? Do you think about the various verse/chorus forms when you're writing?

Zevon: No. There was a time when I was pretty keen on this, but then I thought it was just turning into an intellectual pursuit. I'm aware of the structure when it comes along, but different structures are satisfactory to me. For instance, with *Play It All Night Long*, I did fear that some people, especially antifolkies, would find it incredibly monotonous. To me, it's not. I like stuff that has droning and chanting qualities—people have said to me on a lot of occasions that my songs sound Scottish, and I guess it's true. I'd say the farthest that I've pushed form is *Bill Lee*, on "Bad Luck Streak In Dancing School." I doubt I'd do a song like it again.

It bothers me a little because of my early exposure to classical music if a cadence is really predictable. But then, *Wild Age*, for example, is enormously predictable, incredibly formulaic.

"Keep working in some capacity as a musician . . . You can survive. If you're a songwriter, you really shouldn't need more than that."

There's a certain relaxing of the will to create when you let yourself do something simple. It's mostly the simple songs, the three-chorders, that you wished you'd written.

Songwriter: Do you frequently force yourself to write a song?

Zevon: It really can't be done. I'll sit down and force some stuff, but I'll just kick the piano and walk away. But I will say that I was up so long writing "Dancing School" that I had a seizure at the airport. I thought I had a stroke—I probably had been beating my head against the wall trying to write something I should've abandoned.

Wild Age, which closes that album, came out because I was doing just that—I was doing what I knew I couldn't do, and I was really hurting myself. See, I had pretty much written the songs on the album in the sequence that they appear, and the outcome of the album was that the character had survived. On a purely entertain-

ment level, though, I didn't want to leave it that way. This posed something of a problem, so I shot a lot of endings. I was so tied up in knots that I started playing *Wild Age*. It seemed so simple and dumb that I started unwinding—I could feel my muscles relaxing and I was singing out louder and louder. But I guess it didn't turn out to be too dumb.

Songwriter: From a writer's standpoint, how has going on the wagon affected your work habits? Has it made much of a difference?

Zevon: Yes, it has, but I detect it less and less. It's like wearing contact lenses—until you put glasses back on, nobody notices. It's simply not part of the way I work anymore. But basically, you learn that you can trick yourself, which is all, I think, I'm trying to do as a songwriter. It's just a matter of getting the songs out. You can try any trick, and the more healthy, normal, nontoxic tricks you try on yourself, the better. But the toxic tricks don't work.

Songwriter: What do you do now to help let down your creative inhibitions?

Zevon: There's not much you can do except keep playing. With *Wild Age* or *The Sin*, I got so wound up in something that was intricate that they came in an explosion of simplicity and straightforward statement. I sort of induced it by chaining myself to another tune for a period of time. It's a process of risking, I guess. I would say it's the risk of failure as much as it is, dare I say, a kind of modesty of logic that says, "Why should I be writing a song? Why is this particular idea better than what anybody else in the house could write? Why should I be compensated for this?" If you think about that and get self-critical and suddenly realize that you may have accidentally repeated something you might've heard before, all those things get in the way.

Songwriter: Even if you can't force a song, do you still try to put in a few hours every day composing?

Zevon: Yes—it's just like physical exercise. I'd be real uncomfortable if I didn't have the opportunity to do it every day, to have a tape recorder and some kind of musical instrument or pencil around. What happens to writers is that time starts getting real valuable—you get real busy with tours and rehearsing and this person you need to see and all the other things in life. I can't blame people, but I guess nobody knows when I'm working. I don't know myself. I used to say I was writing 24 hours a day, but now I think it's not healthy to think that way. That's an addictive personality talking. But I'd say I'm more or less actually writing eight hours a day every day, concentrating on it or trying to absorb and listen. Sometimes, actively writing is just listening creatively.

Songwriter: Do you usually work on one song at a time, or do you have several on the drawing boards simultaneously?

Zevon: Well, right now, I'm working on several things at once. I'm taking advantage of working the opposite way from how I did with "Stand In The Fire's" songs. Sometimes, on the last couple of albums, it's been interesting to write chronologically. Now I'm doing what I used to do, which is kind of laying groundwork for a

IN OUR SONGWRITER TEE-SHIRTS, WE'RE STIFF COMPETITION

Red and black logo on white tee-shirt. Make check or money order payable to **Songwriter** and send to: P.O. Box 3510 Hollywood, CA 90028



☐ Yes send me _____ Songwriter tee-shirt(s)	☐ Small ☐ Medium ☐ Large ☐ X-large	Charge my purchase to ☐ VISA ☐ MC	Card Holders Name _____ Signature _____ Account # _____ Expiration Date _____ If using MC, indicate the 4 numbers above your name
\$6⁹⁵ each	Name _____	Address _____ City _____ State _____ Zip _____	
Outside USA add \$2 postage and handling. Allow 6 to 8 weeks for delivery. California residents add 6% sales tax.			

song and just leaving it, letting it lie sometimes for years. I did that with my early songs, like *Frank And Jesse James*. That enables me to play this or that work in progress and maybe come up with a bridge or something else—it gives you a wider spectrum of songs to work on, and it gives the songs a long time to evolve and mature. It's like making charcoal sketches and taking Polaroids for a painting later.

Songwriter: There seems to be a lot of symphonic elements in your music.

Zevon: Yeah, to a certain primitive extent I can hear polyphonically, like with the counterpart in *Empty-Handed Heart*. Also, I'm obsessed with voicings. That's originally from my classical background, which was self-trained by conscious absorption. Everything has to be voiced in a certain way. That's why I haven't thought in terms of chord changes. I've thought in terms of horizontal patterns of notes. If I thought in terms of chords, I might know what chord to hit next, which I don't necessarily want to know.

That's why I write a lot of things on instruments I don't play at all. *Poor, Poor Pitiful Me* I wrote on the fiddle. It's another of those tricks I mentioned. The longer we write, the quicker the numbers flash in front of us. I can't teach my son guitar because my fingerings are so bad. On the other hand, they're so bad that I'm not sure that I'm playing I-IV-V, I-IV-V. And I'm not sure I want to know. Very often, I'll compose something in awkward tunings or on an unfamiliar instrument, and it's part of the same chicanery, so something analytical won't click in when I'm still in the process of just having fun. The laws of acoustics do dictate a few basic chords that work, cadences that do connect. It's just that I'm not comfortable knowing what I'm doing.

Songwriter: Jackson Browne has played a significant part in your career. What's it like working with him? I know you two collaborated on a song, *Tenderness On The Block*.

Zevon: It wasn't entirely easy for us to write together. I'm a lot lazier than he is. I reach the point in the studio where I say, "Let's start fresh, let's throw it out," or something like that. Jackson is not like that. He'll follow a course no matter how arduous or demanding, emotionally or intellectually. He has a tremendous ability to concentrate, while I have a real fragmented brain. So it was pleasant collaborating, we enjoyed it, but there was a certain amount of conflict about how we thought things should develop.

Songwriter: What's the story behind the song you cowrote with Bruce Springsteen, *Jeannie Needs A Shooter*?

Zevon: The story is that I was talking to Jon Landau (Springsteen's producer) and Jon was saying that Bruce writes a lot of songs, but then he gets tired of them and won't do them, won't record them. He started rattling off these titles and I thought he said *Jeannie Needs A Shooter*—it's really *Janie Needs A Shooter*. That was the one that really hooked me. The title obsessed me. That's what keeps me going as a writer—some formations of words have a certain incantatory quality or a certain resonance that becomes

musical and transcends the meaning of words. That phrase had that kind of resonance—*Janie Needs A Shooter*. I couldn't get it out of my head. Every time I'd see Bruce, I'd ask him when I was going to hear that song. Finally, I asked him one time and he said, "Warren, you like that title, don't you?" I said, "Yeah," and he said, "Well then, you write it." So that's what happened. I immediately wrote the first verse and all the music and did all of the string parts without the rest of the verses. The architecture of the song was pretty clear to me. The first verse said some things that I liked, so I brought it to him and we both agreed it should be a straightforward narrative. We sat down and he kind of wrote the story in several verses—we spent a few hours on that and we were pretty satisfied. After the first verse, the bulk of it is his. Now, I forget what we discussed in terms of plotting, but I do have a very vivid picture of him sitting quietly with a notebook writing verses down. When I got back home, I kind of moved a few words around. To me, it's right.

Actually, there is a song by Bruce called *Janie Needs A Shooter*. Some people have heard it and it's supposed to be real bizarre.

Songwriter: Who are a few of the other songwriters you admire?

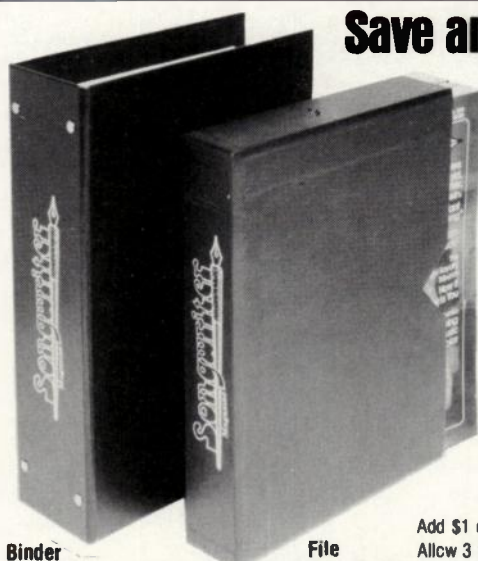
Zevon: This is the question that always kills me, because I don't want to leave anybody out. There are different things about every songwriter—Randy Newman, for instance, drives me crazy. I've gone on record saying that. What

drives me so crazy about him is that he's so great, but there's something emotionally blocked there. I've never met the man, it may be something about his nature, but he doesn't put heart into his songs. He's got a tremendous intellect and sense of humor, but he has a detachment. That's the reason the guy makes me so mad.

Van Morrison, besides being a great singer, is a magical writer. Some of Neil Young's songs are incredible, though some are forgettable too. There are a few of J.D. Souther's songs that I find astonishing—I'll leave it at that. Rather than say that's the list, let's just say they are some examples.

Songwriter: For a long time, you were kicking around the music business with limited success. Drawing upon your experiences in trying to get your career going, what advice might you have for a struggling songwriter?

Zevon: You've got to remember that my advice is never to take advice too seriously, so let me make that clear. But I'll say this—a songwriter who is in the position I was in is not going to be able to stop writing. Even if I was to write a lot of symphonic music, I'd come around back to songwriting. The advice I would give is to try to keep working in some capacity as a musician. Believe me, you can do something like go to Spain and find a little bar and find a job making 400 pesetas a night singing *Me And Bobby McGee* and you can survive—that's what I did. If you're a songwriter, you really shouldn't need more than that.



Save and Protect Your Copies of Songwriter

SONGWRITER is more than just another magazine — it's one you'll find yourself referring back to time and again. And what better way to save and protect your copies of **Songwriter** than with these library cases or binders. They're custom-designed to hold a year of **Songwriter** (12 copies). Rugged. Handsome. A perfect way to combat clutter and conserve space. Color: maroon with gold **Songwriter Magazine** logo.

Files: Each file holds 12 issues.

Price per file \$4.95;
three for \$14; six for \$24.

Binders: Each binder holds 12 issues.

Issues open flat. \$6.50 each;
three for \$18.75; six for \$36.

Add \$1 each outside U.S.A. Simply fill out the coupon below.
Allow 3 to 6 weeks for delivery within the U.S.A.

To: Jesse Jones Box Corp., P.O. Box 5120, Philadelphia, PA 19141

Enclosed is my check or money order for \$ _____

Please send me: _____ Songwriter Binders _____ Songwriter Files

Name (Please Print) _____

Address _____

City _____

State _____

Zip _____

SONGWRITER	TITLE	ARTIST	PRODUCER	PUBLISHER, LICENSEE, LABEL
1 R. Orbison/J. Nelson	Crying	Don McLean	L. Butler	Acuff Rose/BMI/RCA
2 B. Gibb/A. Galuten	What Kind Of Fool	Barbra Streisand and Barry Gibb	B. Gibb/A. Galuten/K. Richardson	Stigwood/Unichappell/BMI/Columbia
3 C. Stein/D. Harry	Rapture	Blondie	M. Chapman	Stonebridge/ASCAP/Chrysalis
4 N. Diamond/A. Lindgren	Hello Again	Neil Diamond	B. Gaudio	Stonebridge/ASCAP/Capitol
5 D. DeYoung	The Best Of Times	Styx	Styx	Almo/ASCAP/A&M
6 B. Springsteen	Fade Away	Bruce Springsteen	B. Springsteen/J. Landau/S. Van Zandt	Bruce Springsteen/ASCAP/Columbia
7 S. Winwood/W. Jennings	While You See A Chance	Steve Winwood	S. Winwood	Island/Irving/Blue Sky Rider Songs/BMI/Warner Bros.
8 Sting	Don't Stand So Close To Me	The Police	The Police/N. Gray	Virgin/Chappell/ASCAP/A&M
9 P. Palmer	Morning Train	Sheena Easton	C. Neil	Sheena Easton/Unichappell/BMI/EMI-America
10 B. Withers/W. Salter/R. MacDonald	Just The Two Of Us	Grover Washington Jr.	G. Washington Jr./R. MacDonald	Grover Washington Jr./Antisia/ASCAP/Elektra
11 J. Lennon	Woman	John Lennon	J. Lennon/Y. Ono/J. Douglas	Lennon/BMI/Geffen/Warner Bros.
12 P. Seymour	Precious To Me	Phil Seymour	R. Podolor	Hearmore/On The Boardwalk/BMI/Boardwalk
13 L. Simmons/A. Peoples/J. Ellis	Don't Stop The Music	Yarbrough and Peoples	L. Simmons/J. Ellis	Blackwell/ASCAP/Mercury/Polygram
14 M. Goodwyn	Just Between You And Me	April Wine	M. Goodwyn/M. Stone	Blackwell/ASCAP/Capitol
15 C. Taylor	Angel Of The Morning	Juice Newton	R. Landis	Juice Newton/Blackwood/BMI/Capitol
16 E. Rabbitt/E. Stevens/D. Malloy	I Love A Rainy Night	Eddie Rabbitt	D. Malloy	Debdave/Brianpatch/BMI/Elektra
17 B. Andersson/B. Ulvaeus	The Winner Takes It All	ABBA	B. Andersson/B. Ulvaeus	Artwork/ASCAP/Atlantic
18 S. Wonder	I Ain't Gonna Stand For It	Stevie Wonder	S. Wonder	Jobete/Black Bull/ASCAP/Tamla/Motown
19 K. Cronin	Keep On Loving You	REO Speedwagon	K. Cronin/G. Richrath/K. Beamish	Fate/ASCAP/Epic
20 J.R. Hubbard	Guitar Man	Elvis Presley	F. Jarvis	Vector/BMI/RCA
21 E. Clapton	I Can't Stand It	Eric Clapton & His Band	T. Dowd	Stigwood/Unichappell/BMI/RSO
22 J. Williams	Giving It Up For Your Love	Delbert McClinton	B. Beckett/Muscle Shoals Rhythm Section	Blackwood/Urge/BMI/Capitol
23 A. Tamey	A Little In Love	● Cliff Richard	A. Tamey	ATV/BMI/EMI-America
24 E. Woolfson/A. Parsons	Games People Play	The Alan Parsons Project	A. Parsons	Daremoly Music/Jasper Jeeters/Music/BMI/Black Platinum/ASCAP/Arista
25 J. Allen/D. Hall	Kiss On My List	Daryl Hall & John Oates	D. Hall/J. Oates	Hot-Cha/Six Continents/Fust Buzza/BMI/RCA
26 D. Lubahn/P. Benatar	Treat Me Right	Pat Benatar	K. Olsen	Blackwood/White Dog/BMI/Chrysalis
27 R. Meisner/E. Kaz	Hearts On Fire	Randy Meisner	V. Garay	Nebraska/United Artists/Glasco/ASCAP/Epic
28 L. Sayer/A. Tamey	Living In A Fantasy	Leo Sayer	A. Tamey	Rare Blue/ASCAP/ATV/BMI/Warner Bros.
29 S. Jones	Rider In The Sky	Outlaws	G. Lyons/H. Thomasson/B. Jones	Edwin H. Morris/ASCAP/Arista
30 M. Avsec/D. Ierace	Ah! Leah!	Donnie Iris	M. Avsec	Berna/Sweet City/ASCAP/MCA/Carousel
31 T. Snow/J.L. Parker	Staying With It	● Firefall with Lisa Nemzo	K. Lehning	ATV/Braintree/Snow/BMI/Atlantic
32 E. Penny/J. Gillespie	Somebody's Knockin'	Terri Gibbs	E. Penny	Chiptin/ASCAP/Trichappell/SEASAC/MCA
33 J.C. Mellencamp	Ain't Even Done With The Night	John Cougar	S. Cropper	H.G./ASCAP/Riva/Polygram
34 S. Perry	The Party's Over	Journey	K. Elson	Weed High Nightmare/BMI/Columbia
35 M. Reno/P. Dean	Turn Me Loose	Loverboy	B. Fairbairn	Blackwood/Dean of Music/BMI/Columbia
36 M. White/V. White/L. Dunn/D. Foster/B. Russell	And Love Goes On	Earth, Wind and Fire	M. White	Alma/Verdangel/Cherubin/ASCAP/Foster Frees/Irving/BMI/ARC/Columbia
37 M. McDonald	Keep This Train A Rollin'	The Doobie Brothers	T. Templeman	The Doobie Brothers/Tauripin Tunes/ASCAP/Warner Bros.
38 D. Walden	How 'Bout Us	● Champaign	L. Graham	Champaign/Dana Walden/Columbia
39 W. Shelby/D. Griffey	It's A Love Thing	The Whispers	The Whispers/D. Griffey	The Whispers/Spectrum VIII/Mykinde/ASCAP/Solar/RCA
40 P. Ballard	Mister Sandman	● Emmylou Harris	B. Ahem	Edwin H. Morris/MPL/ASCAP/Warner Bros.

COUNTRY TOP 10

SONGWRITER	TITLE	ARTIST	PUBLISHER, LICENSEE, LABEL
1 J. Foster/B. Rice	Thirty Nine And Holding	● Jerry Lee Lewis	April/ASCAP/Elektra
2 J. O'Hara	Wandering Eyes	● Ronnie McDowell	Cross Keys/ASCAP/Epic
3 H. Williams Jr.	Texas Women	Hank Williams Jr.	Bocephus/BMI/Elektra/Curb
4 B. Hill	Pickin' Up Strangers	● Johnny Lee	Wellbeck/ASCAP/Full Moon/Asylum
5 D. Lowery/M. McAnally	Old Flame	Alabama	I've Got The Music/ASCAP/RCA
6 L. Chesler/M. Kellum	I'm Gonna Love You Back To Loving Me Again	● Joe Stampley	Blabb/Mullet/BMI/Epic
7 J. Crouch/T. Dae	Lovin' What Your Lovin' Does To Me	● Conway Twitty and Loretta Lynn	Sawgrass/BMI/MCA
8 C. Rains	A Headache Tomorrow (Or A Heartache Tonight)	● Mickey Gilley	Blue Lake/Chick Rains/BMI/Epic
9 M. Davis	Hooked On Music	Mac Davis	Songpinter/BMI/Casablanca
10 J. Colter	Storms Never Last	Waylon & Jessi	Baron/BMI/MCA

EASY LISTENING TOP 10

SONGWRITER	TITLE	ARTIST	PUBLISHER, LICENSEE, LABEL
1 E. Penny/J. Gillespie	Somebody's Knockin'	Terri Gibbs	Chiplin/ASCAP/Trichappel/SEASAC/MCA
2 P. Everly/J. Paige	Dare To Dream Again	Phil Everly	Everly & Sons/BMI/Curb/CBS
3 M. Martin	Dreamer	● The Association	Rockslam/Bug/BMI/Elektra
4 L. Sayer/A. Tamey	Living In A Fantasy	Leo Sayer	Rare Blue/ASCAP/ATV/BMI/Warner Bros.
5 B. Withers/W. Salter/R. MacDonald	Just The Two Of Us	● Grover Washington Jr.	Grover Washington Jr./Antisia/ASCAP/Elektra
6 P. Ballard	Mister Sandman	● Emmylou Harris	Edwin H. Morris/MPL/ASCAP/Warner Bros.
7 B. Gibb/A. Galuten	What Kind Of Fool	Barbra Streisand and Barry Gibb	Stigwood/Unichappell/BMI/Columbia
8 N. Diamond/A. Lindgren	Hello Again	Neil Diamond	Stonebridge/ASCAP/Capitol
9 C. Taylor	Angel Of The Morning	Juice Newton	Juice Newton/Blackwood/BMI/Capitol
10 A. Tamey	A Little In Love	● Cliff Richard	ATV/BMI/EMI-America

SOUL TOP 10

SONGWRITER	TITLE	ARTIST	PUBLISHER, LICENSEE, LABEL
1 M. White/V. White/L. Dunn/D. Foster/B. Russell	And Love Goes On	Earth, Wind and Fire	Alma/Verdangel/Cherubin/ASCAP/Foster Frees/Irving/BMI/ARC/Columbia
2 S. Bunch/T. Smith/D. Grusin	Thighs High	Tom Browne	Thomas Browne/Roaring Fork/BMI/Arista/GRP
3 R. Hakamura	Sukiyaki	● Taste of Honey	Beechwood/BMI/Capitol
4 J. Knight	Perfect Fit	Jerry Knight	Almo/Crimsko/ASCAP/A&M
5 D. Mackey	Everything Is Cool	T-Connection	T-Conn/Irving/BMI/Capitol
6 W. Robinson Jr.	Being With You	Smokey Robinson	Bertam/ASCAP/Motown/Tamla
7 B. Withers/W. Salter/R. MacDonald	Just The Two Of Us	● Grover Washington Jr.	Antisia/ASCAP/Elektra
8 N.M. Walden/L. Walden/A. Willis/J. Sledge	All American Girls	Sister Sledge	Walden/Gratitude Sky/ASCAP/Irving/Kejo/BMI/Atlantic/Cotillion
9 R. Bell/Kool & The Gang	Take It To The Top	Kool & The Gang	Delightful/Fresh Start/BMI/Polygram/De-Lite
10 D. Walden	How 'Bout Us	● Champaign	Champaign/Dana Walden/Columbia

● Denotes a recording artist who will record outside songs.

BLANK CASSETTES

Professional Quality Demos
Our Specialty
Time Length Customized

Direct from Manufacturer
★★★
Below Wholesale Prices!!

- CHROMIUM •
- GAMMA FERRIC OXIDE •
- HIGH OUTPUT •
- LOW NOISE •
- VOICE APPLICATION •

Cassette Duplicating
Also Available

ANDOL AUDIO PRODUCTS, INC.
4212 14th Avenue Brooklyn, NY 11219
N.Y. Office, (212) 435-7322
For info. Call toll-free
(800) 221-6578

SONGWRITER DEMOS

YOUR SONGS arranged and produced
by experienced, award-winning
professionals

Producer: **TOM HOLBROOK**
MASTER QUALITY recordings

1. BASIC PRO DEMO \$40 per song
Male Vocal, Chord Background, Bass,
Lead Guitar
2. DELUXE PRO DEMO \$60 per song
Full studio band and vocal.
(Our most popular demo)
Lead Guitar, Chord Background, Bass,
Drums, Male Vocal, and Harmony

Personal detailed evaluation and
placement guidance \$15 per song
Melody Co-Writing NO EXTRA
CHARGE!
Sample Tape of Our Work \$5
R-R or Cassette

SEND US: Lead Sheet and/or rough
tape
Specify: Reel to Reel Tape or Cassette
(Extra copies \$5 per song)
Check or Money Order with order to:

TOM HOLBROOK
P.O. BOX 157/OJAI, CA 93023
PHONE: (805) 646-5067
PROMPT SERVICE

Fain: continued from 29

I feel all of us should have a shot. Jerome Kern wrote *All The Things You Are*, one of his greatest tunes, rather late in his life.

But what really makes me upset is when a famous, older songwriter calls an office and they ask him who he is and what the call is regarding. I guess that's the way the world is. But I feel bad about it. I'm at an age when I'm not just looking for compliments, but I'd like to be recognized for what I've done.

Songwriter: If you could push a button and make things different, what would you do?

Fain: First, when I would record a song, I would want to hear, and understand, the lyrics. Sometimes when I listen to singers on TV shows, I don't know what I'm hearing when I hear the singers. The music is so powerful that I can't hear the words. The rhythm's nice and everything, but if they aren't going to sing clearly, then why not just go "do ba ba da boo"?

Songwriter: What do you do when you're not writing?

Fain: I go to the races. But only once a week.

Songwriter: What else?

Fain: I swim, listen to opera and classical music, and I walk my dog Shadow—every morning.

Songwriter: When do you write best?

Fain: I love to work in the morning. After a light breakfast, I get a very great yen to go to the piano.

Songwriter: Do you keep a cassette going?

Fain: No. I should, but I don't. Mechanically I'm a schlemiel. So I keep it in my head 'til I can write it down. If I'm walking down the street, I'll just scribble my idea on the back of an envelope. You know, I wrote *Dear Hearts and Gentle People* on the way to the races. I had Bob Hilliard with me.

Songwriter: Who was driving?

Fain: I was.

Songwriter: Did your car have a gear shift?

Fain: Yes.

Songwriter: And you wrote on the back of an envelope at the same time?

Fain: No! I stopped the car. But you know, I won at the races that day.

Songwriter: What do you think of the music you hear on the air today?

Fain: I like it a lot. I even wrote a disco song a while back. With Jack Murray. The song is called *If I Ever Catch The Guy Who Taught My Wife To Disco*. It's cute. Very rhythmic too. See, I'm very adaptable. Always have been.

Songwriter: You mentioned that you lived in a hotel in New York City. Did that cause any trouble as far as your piano was concerned?

Fain: Boy, did it! I had to get a towel and put it between the keys and the strings. You know, when you're banging out the same tune day after day, the neighbors stop liking it in a hurry. I got so used to a soft sound that now I have an extra felt bar on my piano. I don't like the music too loud...

But, listen, I have to leave now. They're wrecking, I mean redecorating my house. Call me, OK? And if you have a title, bring along this tea bag and maybe I can scribble something on the back of an envelope and we'll catch a big hit.

And then he disappeared into his Seville, to rescue his Beverly Hills house from the decorator who was trying to rearrange the spinet and the grand piano. Sammy still loves the spinet because he can play it softly. "If a song is good you can play it softly and the world will hear it anyway."

I'll remember that, Sammy.

Lyricist Molly Ann-Leikin is the cowriter of the country Top 10 hit, *Two Steps Forward And Three Steps Back*.

DEMO LAB WEST

YOU NEED A HOT DEMO

TO GET YOUR SONG RECORDED, BUT WHICH
PRODUCTION COMPANY WILL YOU CHOOSE?

WHY PAY UP TO \$5.00 FOR OTHER
SAMPLE CASSETTES WHEN OURS IS **FREE**

WE'LL GAMBLE OUR COST, TIME AND POSTAGE ON YOUR SINCERITY.
OUR SAMPLE CASSETTES WERE MADE BY US ON OUR EQUIPMENT.
YOU WON'T BE HYPED BY MISLEADING REPRESENTATIONS OF WHAT
WE DO. YOU'LL GET \$2.00 WHEN YOU RETURN IT WITH YOUR ORDER.

FOR INFORMATION AND **FREE CASSETTE**, WRITE:
P.O. BOX 665 - OJAI, CA. 93023 - (805) 646-4466

Master Charge and Visa Credit Cards Accepted

THE CLASSIFIEDS

COLLABORATOR WANTED

ASCAP lyricist seeks professional composer to write strong melodies to written lyrics, all styles. Joseph Rossi, Jr., 29 Albenmarle St., Bridgeport, CT 06606.

Composer artist seeks good lyricist to collaborate. My music has received awards and positive feedback from publishers. Send letter (or sample) to Gilbert Lo, P.O. Box 492, Van Nuys, CA 91408.

Quality blank tapes, C-10 to C-120. Price list on request. No minimum order. Starstager, Box 5848, Reno, NV 89513.

Young lyricist seeks versatile composer for collaboration. Must be interested in covering NEW ground. Serious-minded, ambitious musicians inquire only. Lisa Zoie, 17C Cromwell Pl., Mohegan, NY 10547.

Versatile lyricist seeks talented composer to collaborate on 50/50 basis. Details discussed upon contact. Rick Reeder, R.R. #1, Box 404, Bunker Hill, IL 62014.

Songwriter would like to collaborate with experienced composer. Prefer the Chicago area. (312) 873-5848.

DEMOS/STUDIOS

Hollywood Demo Service professional masters/demos/lead sheets. Free sample. 1626 N. Wilcox #105, Hollywood, CA 90028.

Free studio demos. You've got the song? Can't afford the demo? I'll tell you how to get multitrack studio time in your home area FREE or at least advanced to you. No tricks, no gimmicks, just common sense ideas. They work! I've recorded over 30 songs all for free! Send \$3.95. Midwife Records, P.O. Box 193, Madison, OH 44057.

Professional 16-track demos of your songs. 15 years experience. \$100 per song. Tiki Sound Studios, 792 East Julian Street, San Jose, CA 95112, (408) 286-9840.

East Coast Demo Co. You get more for less. Proven results. P.O. Box Raleigh, NC 27545.

Demos \$10. Lead sheets \$10. Red River Recording, Box 37442, Shreveport, LA 71103.

LEAD SHEETS

Our lead sheets, professional, neater than most, by AFM pianist, worth the \$18 (32 bars). Sample-stamped envelope GREY 606-S Lantanard, Lantana, FL 33462.

INSTRUCTIONS/PUBLICATIONS

Record company addresses: over 160 listings, complete with phone numbers. \$3.50 Music Research, P.O. Box 872, Milpitas, CA 95035.

Chart Busters: A professional guide to commercial songwriting. \$7.95 check/money order to: Shetland Sound, Box 120023, Nashville, TN 37212.

Teach yourself songwriting! Turn your ideas into BIG MONEY SONGS! 15-page booklet. Send \$5.95 to: Imagination Unlimited, POB 5923, Bend, OR 97701.

Tired of getting nowhere with your songs? Have your songs critiqued by a professional songplugger or songwriter. Send two songs maximum on cassette with typed lyrics plus \$5 per song to: SOUND ADVICE, P.O. Box 23289, Nashville, TN 37202. Or write for free information.

MISCELLANEOUS

Entertainment law firm—Copyright litigation—management—recording—publishing negotiations and contracts; tax matters. Members NY & CA Bars. Jacobson & Bailin, 18 East 48th St., N.Y., NY 10017, (212) 688-1210.

ADVERTISERS

American Song Festival	6, 7, 39-41
Andol	52
Back Issues	44
Bookshelf	46
Carvin	34
D'Addario	11
Demo Lab West	52
Demo Masters	37
Drum Drops	32
Expression Music Co.	16
Holbrook	52
Ibanez	2
Linn Electronics	14
LT Sound	45
MOOG Music Inc.	43
PAIA Electronics	33
Peavey	38
Tangent Systems, Inc.	8
TEAC	3,9
3M	56
Writer's Digest	35
Yamaha/Everett Piano ...	10
Yamaha Keyboard Div.	55

CLASSIFIED AD REQUEST

Mail to: SONGWRITER MAGAZINE
P.O. Box 3510, Hollywood, CA 90028

Ad Copy (Don't forget to include your name, and address or phone number. Please Print Clearly) **Our Policy:** Songwriter accepts no ads offering publishing or composing services for a fee. Additionally, Songwriter reserves the right to request product samples and references. On word counts: Letter or number groups (rpm, 6F4, etc.) count as one word. Names and addresses must be included in the word count. Classified ads are not commissionable. Songwriter is not responsible for any ad claims. **Rates:** Collaborator Wanted \$.50 per word (\$7 minimum). All other categories \$1 per word (\$14 minimum). Prices of merchandise and/or services must be included in all ads.

My ad is to appear under the following heading (check one): ☐ Collaborator Wanted
☐ Demos/Studios ☐ For Sale ☐ Lead Sheets ☐ Instruction/Publications ☐ Misc.

Name _____ Phone No. _____
Street Address _____ City _____ State _____ Zip _____
No. of words _____ Price per word _____ No. of months to run _____ Total _____

CHECK ONE: ☐ Check or money order enclosed ☐ Charge my VISA or Mastercharge

Enter account number here

Expiration date ☐☐☐☐ month ☐☐☐ year

If Mastercharge indicate number ☐☐☐☐ above name here

Signature (must be signed to be valid)

Cardholder name (please print)

NEW PRODUCTS



TAPE NOISE REDUCTION SYSTEM BY DBX

A new two-channel simultaneous encode/decode "type 1" tape noise reduction system suitable for small studio applications has been introduced by dbx, Inc. The dbx Model 150, which is 1 3/4" high and rack mountable, is optimized for use with tape transports that move tape at 15 ips or 30 ips. Designed to bring professional noise reduction to the small studio at an affordable price, the dbx 150 stacks easily for use with different multitrack formats. Because it is a simultaneous encode/decode

unit, the 150 eliminates the disadvantages of relay or manual switching between record and play operation—providing decoded tape monitoring without sacrificing the ability to do punch-ins.

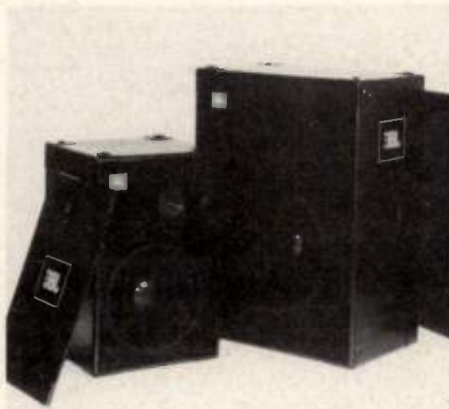
Equipped with phono jack input and output connections, the dbx 150 can be used with all open reel 15 ips or 30 ips tape machines. Professional Products Division, dbx Inc., 71 Chapel St., Newton, MA 02195.

JBL'S EXTENDED RANGE PLAYBACK SYSTEMS

James B. Lansing Sound recently announced the addition of two new loudspeaker products to its Professional Series: the 4690 and 4695 Extended Range Playback Systems. Capable of high acoustic output with minimum distortion, the 4690 Full Range and 4695 Subwoofer have a variety of permanent and portable applications, including nightclubs, discotheques and theaters.

The 4690 is a compact, two-way system engineered for full-range music playback. Componentry consists of JBL's recently introduced E140 15-inch low frequency loudspeaker, new 2306 high frequency exponential horn, 2410 high frequency compression driver and a specially designed 3101A dividing network.

When maximum sound levels of low distortion bass are required, the 4690 can be used in conjunction with the 4695 Subwoofer. Featuring JBL's new E155 18-inch loudspeaker housed in an optimally tuned reflex enclosure, the 4695 can handle 600 watts continuous program down to 30 Hz. The 4690 and 4695 are packaged in



3/4-inch multilaminate hardwood enclosures coated with durable black polyurethane paint. Rugged enough to withstand the wear and tear of portable use, the enclosures are also structurally suitable for fixed hanging installations. JBL, 8500 Balboa Blvd., Northridge, CA 91329.



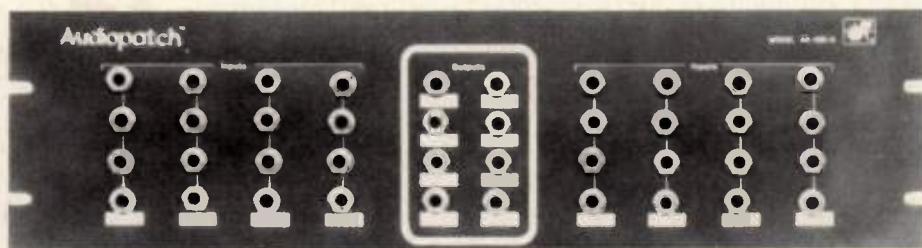
"X" SERIES GUITAR AMPLIFIERS

Carvin has just released its new "X" Series Guitar amplifiers which feature all tube design, "Seriesed" preamp tubes for natural sustain, normal to sustain channel switching, studio quality three spring Hammond reverb system, and graphic equalizers. The warm tube sound is available in three power levels, 30, 60, and 100 watts, and in a variety of models featuring 12" or 15" MagnaLab, Electro-Voice, or JBL speakers. Exceptional output and sustaining qualities are offered from its compact enclosure. Prices start at \$379 for a single 12" 30 watt model. Carvin Manufacturing Co., 115 Industrial Ave., Escondido, CA 92025, 800-854-2235 (California 800-542-6070).



TUSC JT 300-22 AMPLIFIER

The JT 300-22 amplifier from Tusc is a piggyback affair that is designed for guitar and keyboard use. The power pack features a 130 watts RMS two-channel power unit offering the user a full range of tonal combinations. Each channel sports volume, treble, midrange, and bass controls; while channel one also features master distortion, and reverb effects. The ported speaker cabinet houses two 12" heavy-duty Fane speakers. The heavy-duty ball casters allow for easy movement of the JT 300-22. Tusc Electronics, 3 Oval Dr., Central Islip, NY 11722.



AUDIOPATCH FROM STEREO SENTRY MANUFACTURING

Every audio installation input and output is easily available with the addition of the latest Audiopatch jack panel from Stereo Sentry Manufacturing Co. Called Audiopatch Model 455, the unit consists of separate front and rear panels that will handle up to eight stereo components with patching combinations for up to 32 stereo signals. Once equipment is connected to the rear panel, simple patching on the front panel is all that is required to make

any interconnection that you may wish to make. Both Audiopatch panels measure 19" x 5 1/4" x 1/8" and are joined by a wiring harness for immediate installation into popular audio racks. An optional wood cabinet is also available for those who prefer the separate component look or for those whose racks are not designed for equipment mounting. Stereo Sentry Manufacturing Co., 5420 Blodgett Ave., Downers Grove, IL 60515.

WHO SAID ALL GRAND PIANOS HAVE TO COME IN BASIC BLACK?



It wasn't Yamaha.

Because besides our jewel-like polished ebony, we make grand pianos in three other finishes. Including gleaming white.

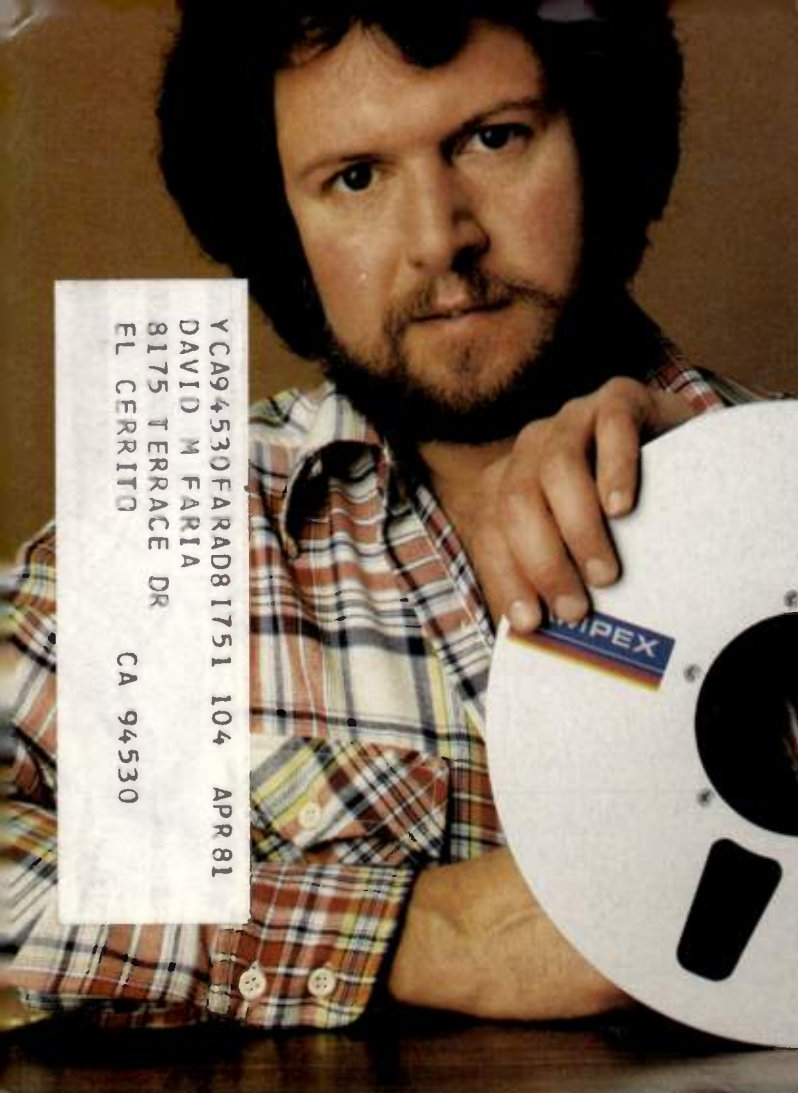
In fact, when it comes to variations on the theme of pianos, nobody makes more fine pianos than Yamaha.

When you stop by your nearest Yamaha dealer, you'll see what we mean when we say Yamaha sees things in not just basic black, but also white, and everything in between.

Any questions? Just write: Keyboard Division, Yamaha International Corporation, Box 6600, Buena Park, CA 90622.



YCA94530FARAD81751 104 APR 81
DAVID M FARRIA
8175 TERRACE DR
EL CERRITO CA 94530



"Scotch" is a registered trademark of 3M.

If you've been using Ampex 456, you've been setting yourself up for Scotch 226.

Our new Scotch® 226 is compatible with Ampex 456. But that's about the only way the two tapes are equal. Scotch 226 gives you much lower modulation noise and 2 to 3dB less print-through. Yet there's no compromise in headroom, signal-to-noise, biased tape noise, distortion levels or frequency response.

And because Scotch 226 delivers fewer print-through problems, we can offer Scotch 227, a one-mil version for longer playing time.

Best of all, you'll find Scotch 226 to be consistent in quality reel after reel, batch after batch. And that may be the most important difference to consider.

We developed Scotch 226 because we heard you wanted it. Those of you who like our mastering tape, but don't like to rebias,

will find it's just the ticket. And together with Scotch 250, it gives you an unbeatable tape combination.

Most of the major equipment makers have already recommended Scotch 226. But you don't have to take their word for it. Test it for yourself. It's as simple as changing reels.



Scotch 226.

3M hears you.

3M