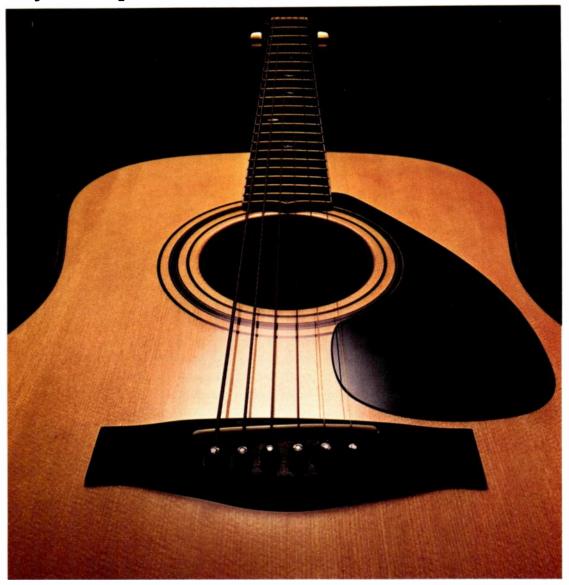


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n the Most Wanted Interviews list we keep around the office, the name John Lennon has stood at the top since I came to *Songwriter* in 1978. Back then, the "ranking" might have seemed a little odd; Lennon hadn't released an album since 1975, and was, by all accounts, out of touch with the music biz. Even a temporarily out-of-touch John Lennon, I figured, was more in touch with the art and angst of great — and courageous — songwriting than anyone I could think of.

It tears at my heart that our long-intended tribute to John on these pages has to be a tribute after the fact of Dec. 8, 1980. John Lennon was one of those oh-so-rare artists who could be trusted up there in the crow's nest. He envisioned, he defined, and he committed his observations and notions to song with awesome, pioneering honesty and humanity. His art and life, in fact, is a "must" textbook for songwriters. A book where you'll find great hopes amidst the great hooks, visions inside the verses. Sure, you can write the safe songs for the Top 40, but if you really want to matter as a songwriter (and, thus, ideally, as a societal mover), you'll set higher goals . . . the kinds that John Lennon set.

- Rich Wiseman

ue to our special tribute to John Lennon, we have combined our January and February issues. However, please note that this issue counts as *one* issue; thus, another issue has been tacked on to your subscriptions.

- Len Latimer

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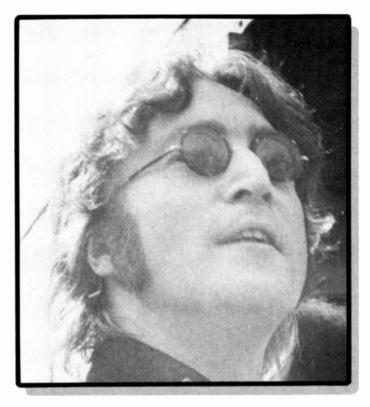
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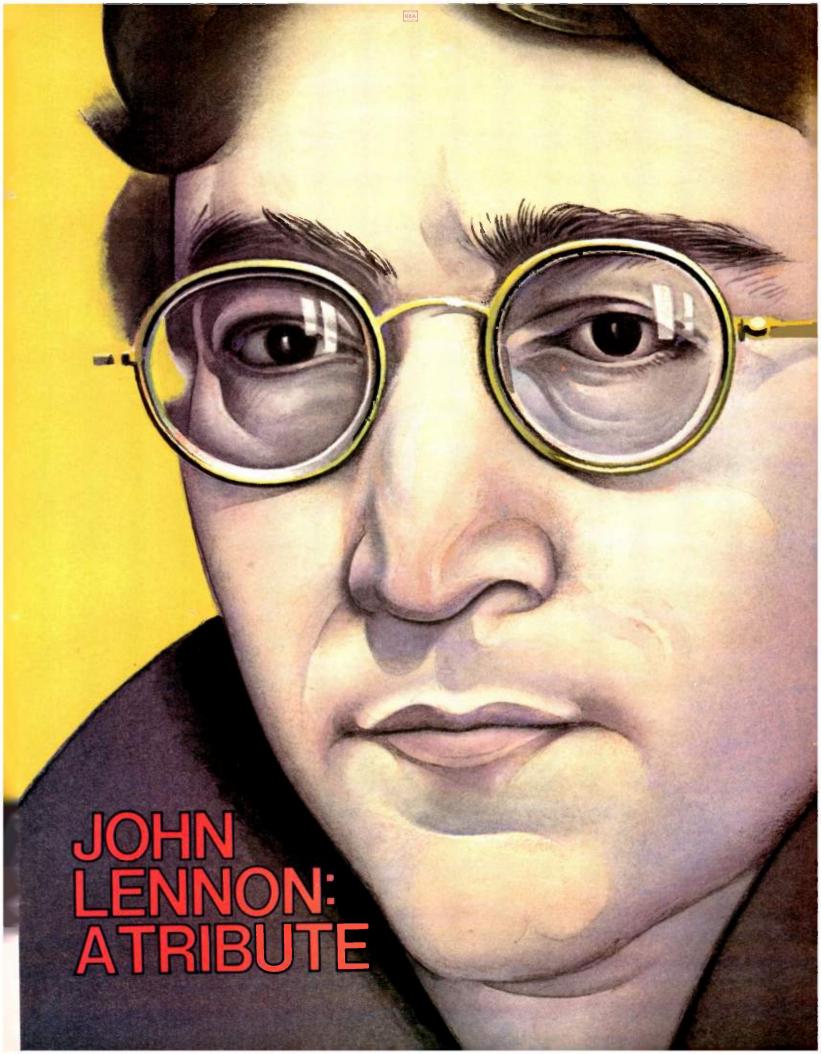
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From The Crow's Nest: A Bio

"John Lennon's ultimate goal as a songwriter was to tell the truth as he saw it."



40, John Lennon sang about starting over, and with more enthusiasm than artists half his age. He died Dec. 8, 1980, victim of an assassin, a young man.

His songs remain alive and well. More than just a catalogue of pop tunes, his work defines an era in music, stands as a model of excellence for others to strive for.

Rock and roll is 30 years old. At least half of those years were influenced by Lennon's songwriting in the most

fundamental of ways. There are few true innovators in any art form, but he was one of them.

His commercial impact was enormous. In the Beatles era, 20 of his collaborations with Paul McCartney reached No. 1 on the American charts. In the '70s his chart success continued with such solo offerings as *Instant Karma (We All Shine On)*, Give Peace A Chance, Mind Games, Whatever Gets You Through The Night and the classic *Imagine*... despite a five-year music biz hiatus. That hiatus ended only recently with the release of his and Yoko Ono's "Double Fantasy" LP, containing John's single, (Just Like) Starting Over. As this is being written, both LP and single reign at No. 1, familiar Lennon turf.



That, of course, is merely a market survey. What will endure of John Lennon's work is its merit as art. While each member of the Beatles had his share in shaking up pop music, Lennon dove into the rock world with the most energy, wit and ambition, breaking convention after convention in his writing and record-making.

Not only did he please his public, he helped to shape their tastes in rock, throwing aside successful formuli to challenge his fans with the new and adventurous. The creative leap between She Loves You and A Day In The Life is gigantic. Almost as great is the jump from his ornate "Sgt. Pepper" material to the emotionally raw works of his early solo years.

He took risks. Sometimes, he lost his gambles. Through it all, his integrity remained intact.

Inseparable from his importance as a rock pioneer was his personal courage. Without genuine sentiment and the intelligence to express it, the most polished songwriting skills add up to little. Lennon grew to use his talents towards a purpose. By the time the Beatles disbanded, his writing had progressed from celebrating teenage romance to dealing with a broad range of meaningful political and social concerns. He was considered a formidable enough antiestablishment figure to rouse the ire of the Nixon White House, forcing him to contest a vindictive deportation attempt through the mid-70s. But he risked a greater public embarrassment

A Discography

1964

BEATLES SINGLES

I Want To Hold Your Hand (1)

She Loves You (1)

I Saw Her Standing There (14)

Please Please Me (3)

From Me To You (41)

All My Loving (45)

You Can't Do That (48)

Can't Buy Me Love (1)

Love Me Do (1)

Do You Want To Know A Secret (2)

Why (88)

Matchbox (17)

P.S. I Love You (10)

Thank You Girl (35)

A Hard Day's Night (1)

And I Love Her (12)

I'll Cry Instead (25)

If I Fell (53)

I Should Have Known Better (53)

I'm Happy Just To Dance

With You (95)

Slow Down (25)

I Feel Fine (1)

She's A Woman (4)

BEATLES LPs

Meet The Beatles (1)

Introducing The Beatles (2)

The Beatles Second Album (1)

A Hard Day's Night (1)

Something New (2)

The Beatles Story (7)

Four By The Beatles EP (92)

1965

BEATLES SINGLES

Eight Days A Week (1)

I Don't Want To Spoil The

Party (39)

Ticket To Ride (1)

Yes It Is (46)

Help! (1)

Yesterday (1)

Act Naturally (47)

BEATLES LPs

Beatles '65 (1)

The Early Beatles (65)

Beatles VI (1)

Help! (1)

Rubber Soul (1)

4-By The Beatles EP (68)

(Numbers in parentheses indicate highest position on Billboard chart.)

1966

BEATLES SINGLES

Day Tripper (5)

We Can Work It Out (1)

Nowhere Man (3)

What Goes On (81)

Paperback Writer (1)

Rain (23)

Yellow Submarine (2)

Eleanor Rigby (11)

BEATLES LPs

"Yesterday" . . . And Today (1)

Revolver (1)

<u>1967</u>

BEATLES SINGLES

Penny Lane (1)

Strawberry Fields Forever (8)

All You Need Is Love (1)

Baby You're A Rich Man (34)

Hello Goodbye (1)

I Am The Walrus (56)

BEATLES LPs

Sgt. Pepper's Lonely Hearts Club

Band (1)

Magical Mystery Tour (1)

1968

BEATLES SINGLES

The Inner Light (96)

Lady Madonna (4)

Revolution (12)

Hey Jude (1)

BEATLES LPs

The Beatles (1)

1969

BEATLES SINGLES

Don't Let Me Down (35)

Get Back (1)

The Ballad Of John And Yoko (8)

Come Together (1)

BEATLES LPs

Yellow Submarine (2)

Abbey Road (1)

LENNON SINGLES

Give Peace A Chance (14)

Cold Turkey (30)

LENNON LPs

Two Virgins (124)

Unfinished Music No. 2: Music With

The Lions (174)

Wedding Album (178)

1970

BEATLES SINGLES

Let It Be (1)

For You Blue (71)

The Long And Winding Road (1)

BEATLES LPs

Hey Jude (2)

Let It Be (1)

LENNON SINGLES

Instant Karma (We All Shine On)(3)

LENNON LPs

Live Peace In Toronto 1969 (10)

John Lennon/Plastic Ono Band (6)

1971

LENNON SINGLES

Mother (43)

Power To The People (11)

Imagine (3)

LENNON LPs

Imagine (1)

1972

LENNON SINGLES

Woman Is The Nigger Of The World (57)

LENNON LPs

Some Time In New York City (48)

1973

LENNON SINGLES

Mind Games (18)

LENNON LPs

Mind Games (9)

1974

LENNON SINGLES

Whatever Gets You Through The

Night (1)

LENNON LPs

Walls And Bridges (1)

1975

LENNON SINGLES

#9 Dream (9)

LENNON LPs

Rock 'N' Roll (6)

Shaved Fish (12)

1980 LENNON SINGLES

Starting Over (1)

LENNON LPs

Double Fantasy (1)

through his exploration of his own private traumas in his songs. Such Lennon confessions as *Cold Turkey* and *Mother* are not pleasant to listen to, but they have a compelling ring of truth.

There are many John Lennons who will be remembered — the mop-topped youngster on the "Ed Sullivan Show"; the dandified philosopher/poet of the Flower Power era; the angry political activist who wrote songs about Angela Davis and the Attica prison riot; the sobered but still vital rock veteran who struck out with a new album after five years of silence. What is consistent throughout

this metamorphosis is the direction of his work. His ultimate goal as a songwriter was to *tell the truth* as he saw it, and he succeeded.

John Lennon's story is a Horatio Alger tale if there ever was one. Everyone knows the essential facts of his youth: growing up on the shabby streets of Liverpool, the son of working class parents looking for a way out of his dreary world. His advantages would seem to have been few. He did, however, have one thing in his favor, an early commitment to music. When he formed his skif-

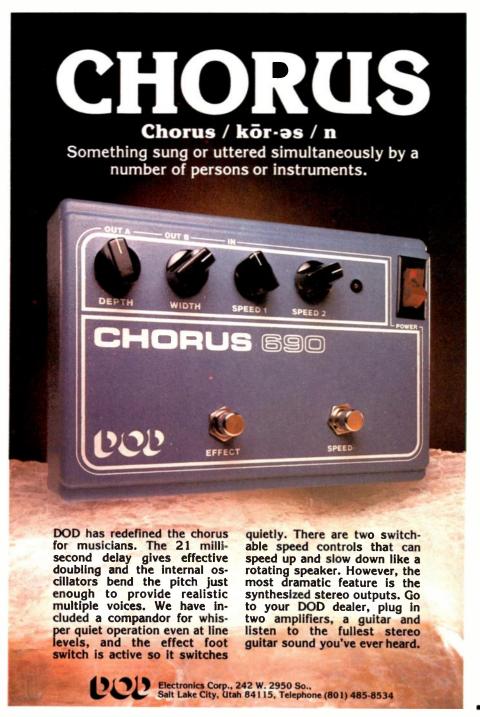
fle group, the Quarrymen, in the mid-'50s, rock and roll was in its infancy.

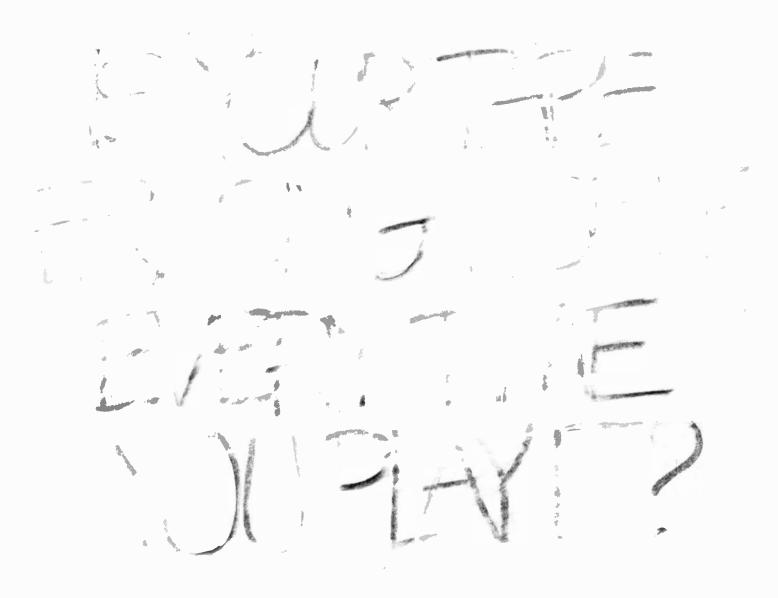
The first Lennon composition has been lost over the years, but this much is known: he became a serious songwriter after meeting fellow guitarist Paul Mc-Cartney at a Quarrymen gig in 1955 (John was 15, Paul 13). Both of them had been toying with song fragments, and a collaborating partnership grew out of their friendship. Much of their earliest efforts have vanished (the story goes that Jane Asher, McCartney's girlfriend in the mid-'60s, threw away a batch of their beginning lyrics while cleaning out Paul's pantry). One tune written mostly by Lennon at age 17, One After 909, can be found on "Let It Be." Understandably rudimentary, it shows a songwriting tyro working in the style of Chuck Berry, learning through imitation.

Lennon always referred to himself unashamedly as a "primitive" musician. "I can play the piano even worse than I can play the guitar," he told Rolling Stone in a 1971 interview. "(I have) a limited palette, as they call it . . . if I want to write just a rocker, I have to play the guitar, because I can't play piano well enough to inspire me to rock." In the technical sense, his skills were limited: like the rest of the Beatles, he never had the benefit of academic training or even learned notation. It took music critics to point out the complexities that found their way into his work - Lennon never did understand what musicologists meant when they discussed his songs' "aeolian cadences." What made Lennon and McCartney an immortal songwriting team is difficult to pigeonhole - it was a certain combination of natural genius and hard work. They kept writing, got better, and finally became the most popular composers of their day.

In their early efforts to make the charts, individuality as songwriters wasn't a pressing concern; the restrictions of the pop market were adhered to. "I had sort of a professional songwriter's attitude," Lennon has said in reference to his work prior to 1965. "We would turn out a certain style of song for a single . . . I didn't consider them — the lyrics or anything — to have any depth at all."

Certainly, few would claim that such tunes as *Please Please Me*, *From Me To You* or *I Want To Hold Your Hand* are major statements on the human condition. Yet these are the sorts of songs that took America by storm in 1964, and their appeal has endured despite all the changes in rock since. Their hallmarks — instantly memorable melodies,





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instrumental and lyrical hooks galore—are still being copied, most recently by bands like the Knack. If the words are not deep, a zest shines through them that's hard to miss. Like Gerry Goffin-Carole King, Jeff Barry-Ellie Greenwich and the other Brill Building songsmiths of the early '60s, the Lennon-McCartney team could quickly produce songs of surprising vigor and cleverness.

It wasn't just the merits of their material which made John and Paul so influencial. By topping the charts with their own compositions, they created a demand for rock groups with self-penned tunes, a revolutionary development which has now become the norm. Artists like Presley had become the leaders in rock through their voices and stage magnetism, but the Beatles won their fans through their creativity as well as their personalities. Suddenly, artists had the chance to express what they felt to a mass audience, not merely sing a song selected for them by a producer.

Lennon, for one, ached to take advantage of this opportunity. As already noted, he became disdainful of his hit material, using book ventures such as "In His Own Write" and "A Spaniard In The Works" as an outlet for his more

personal creative needs. These punfilled, weirdly humorous writings foreshadow the songs he would begin to write in 1965. The transition was gradual. One of his first attempts in this vein, *Help!*, hints at the seething emotions he wished to express. "It's real," Lennon later said of that song. "The lyric is as good now as it was then . . . It was just me singing 'help!' and I meant it."

Part of the impetus for Lennon to explore a wider songwriting turf came from listening to Bob Dylan (who, incidentally, was quite taken by the Beatles' hits during this period). Lennon took note of Dylan's poetic lyrical approach, with its use of surreal imagery and bizarre viewpoints. The breakthrough for him came with "Rubber Soul," which signaled the Beatles' musical coming of age.

In many ways, the LP's material reflected the changing mores of the Beatles' listeners . . . the searching, increasingly radicalized Love Generation. Lennon always denied that he or any of the other Beatles consciously "led" their fans, but did admit in his *Playboy* interview that both the band and its audience were moving in the same direction: "Whatever wind was blowing at the time moved the Beatles too. I'm not saying

we weren't flags on the top of the ship; but the whole boat was moving. Maybe the Beatles were in the crow's nest, shouting, 'Land ho!' or something like that, but we were all in the same boat."

One of Lennon's finest expressions of where his generation's "boat" was heading was Norwegian Wood, a distinctively modern love song. Funny and poignant at once, this semi-waltz describes a romantic encounter without the traditional male domination. "I once had a girl/or should I say, she once had me" sets the tone for Lennon's affair with the woman who woos him only to leave him in the morning. Who knows how many hip young couples, proud of their free and easy love lives, curled up with this song on their stereos.

The ease with which Lennon became spokesman for the young seems a bit curious when you consider that he was writing songs based on the most personal of incidents. The aforementioned Norwegian Wood was drawn from his own romantic roamings. Lucy In The Sky With Diamonds, widely held to be the description of an acid trip, was actually based upon a fantasy drawing his son Julian brought home from school one day. Bits and pieces of commonplace experience found their way into Lennon's work, but the most important source of inspiration for him proved to be his childhood years.

Youthful recollections were the basis for *Strawberry Fields Forever*, which represented perhaps the boldest artistic departure for the Beatles. Once again, this Lennon-composed single was in step with a shift in the public taste — its eerie, otherworldly feel connected with a psychedelicized 1967 rock audience. The song, though, was not an attempt to cash in on a fad. Its musings on alienation ("Living is easy with eyes closed/Misunderstanding all you see") refer to Lennon's schooldays spent as a misfit unsure of his talents. Of course, few knew the source of such references.

Perhaps even more than his lyrical efforts, Lennon's musical ideas were expanding the possibilities of rock. Indian raga, Dylanesque folk, electronic sound collage — these other divergent musical forms found their way onto Beatles records, altering the course of pop music for years to come. Strawberry Fields Forever introduced the sound, colored by moody orchestration and tape effects, but "Sgt. Pepper's Lonely Hearts Club Band" proved to be the full realization. Grandiose and self-conscious but undeniably powerful, the 1967 LP has been frequently ranked by critics as the



single most influential rock LP in the history of the medium.

From this point on, the history of John Lennon/Solo Artist may be said to begin, despite the fact that his songs were released on Beatles albums. The creative rift between he and McCartnev became apparent clearly on 1968's "White Album." On this LP, McCartney was the source of such charming fare as Ob-La-De, Ob-La-Da and Honey Pie. Lennon's contributions - ranging from the dreamily introspective Julia (written for his mother), to the socially conscious Revolution (the first of a series of political songs), to the abstrusely humorous (Happiness Is A Warm Gun, inspired by an ad in a rifle magazine) - were darker, reflective of a restless mind. Something was clearly stirring inside him; he was searching for a new voice.

To find it he went back to the basics. While other composers were taking a cue from "Sgt. Pepper" and writing their own mock-poetic works, Lennon was renouncing freaked-out lyricism in favor of economy of language. I Want You (She's So Heavy) from "Abbey Road" proved a bellweather for his full-fledged solo efforts; it's a screaming rocker with minimal, but deeply felt lyrics. The virtue of simplicity was on his mind again, though not the teen innocence of I Want To Hold Your Hand. He was striving for something direct, visceral, honest.

"John Lennon/Plastic Ono Band," released in late 1970, was an artistic bombshell even for Lennon. Most Beatles fans had been aware of his earlier experimental recordings with Yoko Ono ("Two Virgins," the "Unfinished Music" albums), but they were considered mere curiosities. The Plastic Ono Band LP, though, demanded to be taken seriously. Musically sparse, heart-tearingly personal, cathartic, it is a masterpiece. "Creating is a result of pain," Lennon told Rolling Stone shortly after the album was released. "I have to put it somewhere, and I write songs . . . Pain - and how to transcend it - is what the LP was all about.

Some might consider these songs crude and unfinished — their melodies are familiar (mostly folk and gospelbased), their words blunt and unpretty. But once the initial shock of the screams, the skeletal arrangements and the occasional four-letter words passes, the child-like expressiveness of the material proves winning. Love, as plain-spoken a comment on the subject as could be imagined, is beautiful in its guilelessness. God, containing Lennon's famous "the

dream is over' remark, addresses — and dispenses with — his Beatle years. The LP seemed to purge him of his demons; none of his subsequent albums would prove this confessional.

Next came "Imagine" (1971), more commercial in approach but still highly personal. It features several notable tracks, including sentimental Jealous Guy and the satiric, rockabillyish Crippled Inside. The album's real showpiece, though, is its title track. Filled with utopian imagery ("Imagine there's no heaven/It's easy if you try/No hell below us/Above us only sky/Imagine all the people/Living for today"), it's as lovely and perfectly rendered a song as Lennon ever wrote.

The radical circles Lennon and Yoko Ono became involved in was the source

with the artists whose careers he helped to make possible?

The answer in part came with the release of the upcoming album's first single, (Just Like) Starting Over, a warm, expansive tune that served as a statement of intentions. The song is written for Yoko, but the double significance of the title is obvious: Lennon was out to reclaim his place as an active rock force. "Our life together is so precious . . . we have grown, we have grown," he purrs over a strummed guitar, reaffirming his link with his fans. Then the song launches into a buoyant '50-ish rocker, bubbling over with vocal and instrumental hooks. The single shot up the charts late last year, brightening a fairly dull radio playlist.

"Double Fantasy" detailed the refer-

"By topping the charts with Lennon-McCartney compositions, the Beatles created a demand for rock groups with self-penned tunes, a revolutionary development."

of 1972's "Sometime In New York City," a strident record that earned critical pans and mediocre sales. Though sincerely intended, its shrillness turned even the Lennon faithful off. A single, Woman Is The Nigger Of The World, stalled at No. 57, and few rock fans went away humming such album cuts as John Sinclair or Attica State. More than anything, it showed Lennon to be concerned, but somewhat out of touch, unable to check his songwriting excesses.

Lennon soon began to retrench, however. "Mind Games" (1973) and "Walls And Bridges" (1974) showed marked improvement. The latter LP particularly has some fine moments -Going Down On Love and Whatever Gets You Through The Night are potent, high-spirited rockers. If these tunes showed more craft than personal sentiment, they promised a creative upswing on future LPs. But, after an oldies album was released in 1975 ("Rock 'N' Roll''), he retired from the scene. Personal tidbits filtered out to the public his reconciliation with Yoko, the birth of his son Sean — but details of his artistic plans, if any, were not forthcoming.

Then, last summer, the word was out: Lennon had booked studio time to record a batch of new songs. Expectations were high for what might result, though there was much uncertainty as to what the material would be like. Would a 40year-old Lennon adopt an MOR stance, or try to compete as a rock and roller

ences to family life and mature love that (Just Like) Starting Over alluded to. Alternating songs by John and Yoko, the album has been compared to a series of exchanged love letters, full of homely advice, erotic daydreaming, expressions of yearning and faith. The music is varied and bright, with touches of funk (Cleanup Time), reggae (Every Man Has A Woman Who Loves Him) and Beach Boys-ish pop (Woman) as points of interest. There are flashes of anger here and there; I'm Losing You draws upon Lennon's estrangement from his wife years before, asking with exasperation, "What the hell am I supposed to do?" On the whole, though, "Double Fantasy" explains and justifies Lennon's domestic contentment. Watching The Wheels, riding on a melody which recalls *Imagine*, deals with this theme most eloquently, presenting Lennon as a latterday Fool On The Hill, a bemused observer of a crazy world.

The LP serves as a snapshot album of Lennon and his family, perhaps the last self-portrait to be exhibited. Whatever his intentions were for its release, it was not meant to be a farewell. Lennon was out to prove that happiness could lead to as much creative work as his pain and confusion once had. As always, he was in transition. For all of his unforgettable compositions, John Lennon never left behind him a final statement, the one definitive song. That was his privilege — he was young.



1980, Terry O'N

Writing With Paul: Excerpts From The Playboy Interview

"Paul provided a lightness, an optimism, while I would always go for the sadness, the discords."

he following interview with John Lennon is excerpted from a 20,000-word interview with John and Yoko Ono that appeared in the January, 1981, issue of *Playboy*. It is reprinted with *Playboy*'s permission.

In this portion of the interview (which was conducted last fall in John and Yoko's New York apartment), John talks about his collaboration with Paul McCartney and the stories behind several of their most memorable songs.

LENNON: Paul and I made a deal when we were 15. There was never a legal deal between us, just a deal we made when we decided to write together that we put both our names on it, no matter what.

PLAYBOY: Let's talk about the work you did together. Generally speaking, what did each of you contribute to the Lennon-McCartney songwriting team?

LENNON: Well, you could say that he provided a lightness, an optimism, while I would always

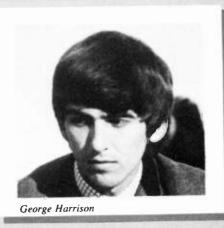
go for the sadness, the discords, a certain bluesy edge. There was a period when I thought I didn't write melodies, that Paul wrote those and I just wrote straight, shouting rock 'n' roll. But, of course, when I think of some of my own songs — In My Life — or some of the early stuff — This Boy — I was writing melody with the best of them. Paul had a lot of training, could play a lot of instruments. He'd say, "Well, why don't you change that there? You've done that note 50 times in the song." You know, I'll grab a

















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note and ram it home. Then again, I'd be the one to figure out where to go with a song — a story that Paul would start. In a lot of the songs, my stuff is the "middle eight," the bridge.

PLAYBOY: For example?

LENNON: Take Michelle. Paul and I were staying somewhere, and he walked in and hummed the first few bars, with the words, you know (sings verse of "Michelle"), and he says. "Where do I go from here?" I'd been listening to blues singer Nina Simone, who did something like "I love you!" in one of her songs and that made me think of the middle eight for Michelle (sings): "I love you, I love you, I love you. . . ."

PLAYBOY: What was the difference in terms of lyrics?

LENNON: I always had an easier time with lyrics, though Paul is quite a capable lyricist who doesn't think he is. So he doesn't go for it. Rather than face the problem, he would avoid it. Hey Jude is a damn good set of lyrics. I made no contribution to the lyrics there.

PLAYBOY: What's an example of a lyric you and Paul worked on together?

LENNON: In We Can Work It Out. Paul did the first half, I did the middle eight. But you've got Paul writing, "We can work it out/ We can work it out' — real optimistic, y' know, and me, impatient: "Life is very short and there's no time / For fussing and fighting, my friend. . . ."

PLAYBOY: Paul tells the story and John philosophizes.

LENNON: Sure. I was like that before the Beatles and after the Beatles. I always asked why people did things and why society was like it

"I always asked why people did things and why society was like it was."

was. I didn't just accept it for what it was apparently doing. I always looked below the surface. **PLAYBOY:** When you talk about working together on a single lyric like We Can Work It Out, it suggests that you and Paul worked a lot more closely than you've admitted in the past. Haven't you said that you wrote most of your songs separately, despite putting both of your names on them?

LENNON: Yeah, I was lying. (Laughs) It was

when I felt resentful, so I felt that we did everything apart. But, actually, a lot of the songs we did eyeball to eyeball.

PLAYBOY: Will you give some brief thoughts on some of our favorites . . . (starting with) *In My Life*.

LENNON: It was the first song I wrote that was consciously about my life. (Sings) "There are places I'll remember / all my life though some have changed. . . ." Before, we were just writing songs a la Everly Brothers, Buddy Holly — pop songs with no more thought to them than that. The words were almost irrelevant. In My Life started out as a bus journey from my house at 250 Menlove Ave. to town, mentioning all the places I could recall. I wrote it all down and it was boring. So I forgot about it and laid back and these lyrics started coming to me about friends and lovers of the past. Paul helped with the middle eight.

PLAYBOY: A Day in the Life.

LENNON: Just as it sounds: I was reading the paper one day and I noticed two stories. One was the Guinness heir who killed himself in a car. That was the main headline story. He died in



London in a car crash. On the next page was a story about 4000 holes in Blackburn, Lancashire. In the streets, that is. They were going to fill them all. Paul's contribution was the beautiful little lick in the song "I'd love to turn you on." I had the bulk of the song and the words, but he contributed this little lick floating around in his head that he couldn't use for anything. I thought it was a damn good piece of work. PLAYBOY: . . . 1 Wanna Be Your Man.

"I fought men and I hit women. That is why I am always on about peace. It is the most violent people who go for love and peace."

LENNON: Paul and I finished that one off for the Stones. We were taken down by Brian (Epstein, our manager) to meet them at the club where they were playing. They wanted a song and we went to see what kind of stuff they did. Paul had this bit of a song and we played it roughly for them and they said, "Yeah, OK, that's our style." But it was only really a lick, so Paul and I went off in the corner of the room and finished the song off while they were all sitting there, talking. We came back and Mick and Keith said, "Jesus, look at that. They just went over there and wrote it." We gave it to them. It was a throwaway. Ringo sang it for us and the Stones did their version. It shows how much importance we put on them. We weren't going to give them anything great, right? That was the Stones' first record. Anyway, Mick and Keith said, "If they can write a song so easily, we should try it.'

PLAYBOY: How about Strawberry Fields Forever?

LENNON: Strawberry Fields is a real place. After I stopped living at Penny Lane, I moved in with my auntie who lived in the suburbs in a nice semidetached place with a small garden and doctors and lawyers and that ilk living around not the poor slummy kind of image that was projected in all the Beatles stories. In the class system, it was about half a class higher than Paul, George and Ringo, who lived in government-subsidized housing. Near that home was Strawberry Fields, a house near a boys' reformatory where I used to go to garden parties as a kid. We would go there and hang out and sell lemonade bottles for a penny. We always had fun at Strawberry Fields. So that's where I got the name. But I used it as an image, Strawberry Fields forever.

PLAYBOY: And the lyrics, for instance: "Living is easy -

LENNON: (Singing) "With eyes closed. Misunderstanding all you see." It still goes, doesn't it? Aren't I saying exactly the same thing now? I



The Beatles, with producer George Martin

was always hip. I was hip in kindergarten. I was different from the others. I was different all my life. The second verse goes, "No one I think is in my tree." Well. I was too shy and self-doubting. Nobody seems to be as hip as me is what I was saying. Therefore, I must be crazy or a genius — "I mean it must be high or low," the next line. There was something wrong with me, I thought, because I seemed to see things other people didn't see. As a child, I would say, "But this is going on!" and everybody would look at me as if I was crazy. I always was so psychic or intuitive or poetic that I was always seeing things in a hallucinatory way.

PLAYBOY: We'll never listen to Strawberry Fields Forever the same way again. What memories are jogged by Help!?

LENNON: When Help! came out in '65, I was actually crying out for help. It was my fat Elvis period. You see the movie: He -1 - is very fat, very insecure, and he's completely lost himself. And I am singing about when I was so much younger, looking back at how easy it was. Now I may be very positive - yes, yes - but I also go through deep depressions where I would like to jump out the window. It becomes easier to deal with as I get older; I don't know whether you learn control or, when you grow up, you calm down a little. Anyway, I was fat and depressed and I was crying out for help.

PLAYBOY: What were you depressed about? LENNON: The Beatles thing had just gone be-

yond comprehension. We were smoking marijuana for breakfast. We were well into marijuana and nobody could communicate with us, because we were just all glazed eyes, giggling all the time. In our own world. That was the song, Help! I think everything that comes out of a song shows something about yourself.

PLAYBOY: Getting Better.

LENNON: It is a diary form of writing. All that "I used to be cruel to my woman, I beat her and kept her apart from the things that she loved' was me. I couldn't express myself and I hit. I fought men and I hit women. That is why I am always on about peace, you see. It is the most violent people who go for love and peace. Everything's the opposite. But I sincerely believe in love and peace. I am a violent man who has learned not to be violent and regrets his violence. PLAYBOY: How about Paul's song Hey Jude? LENNON: He said it was written about (my son) Julian. He knew I was splitting with Cyn and leaving Julian then. He was driving to see Julian to say hello. He had been like an uncle. And he came up with Hey Jude. But I always heard it as a song to me. Think about it: Yoko had just come into the picture. His is saying, "Hey, Jude" — "Hey, John." Subconsciously, he was saying, Go ahead, leave me. On a conscious level, he didn't want me to go ahead. The angel in him was saying, "Bless you." The Devil in him didn't like it at all, because he didn't want to lose his partner. +



"The closest damn thing."

We were recently lucky enough to catch Doug Kershaw on tour. After his show at Harrah's at Lake Tahoe he talked to us about his new Bose® sound system, which consists of four Bose 802 speakers, a Bose PM-2 Powermixer, and a Bose 1800 power amplifier. He's been using the system to amplify his electric fiddle, squeeze box, electric quitar, and vocals.

Q: Doug, you've been playing for a long time. I'll bet you've tried a lot of different kinds of sound gear, haven't you?

Kershaw: Yes, I've used lots of different things and I've spent a lot of time developing my sound. Even then, I could never quite get what I was looking for. But my new Bose system is the closest thing to what I want. The closest damn thing.

Q: What differences have you noticed since you started using the Bose system?

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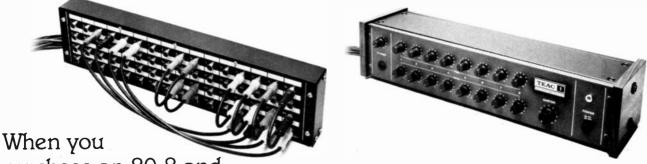
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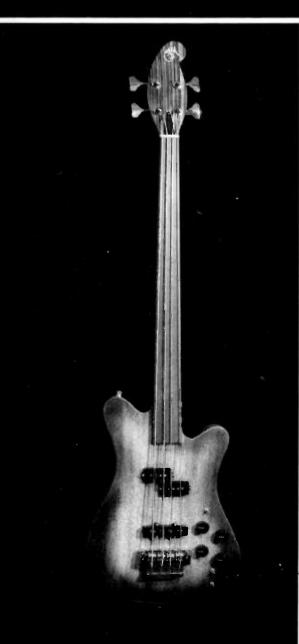
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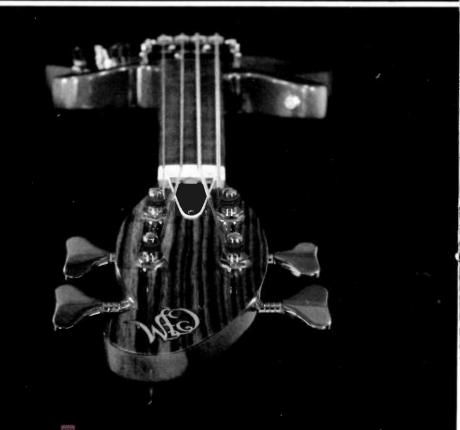
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Harry Nilsson's Remembrance

"What made him great was brains and a sense of humor, with heart thrown in."

inger/songwriter Harry Nilsson was closely associated with John Lennon during the past decade. The two of them shared a deep friendship, particularly while John was separated from Yoko Ono in the mid-'70s. Their late-night carousals in Los Angeles made for gossip column copy at the time—but beyond the excesses, there was a professional relationship that led to Lennon's producing Nilsson's "Pussy Cats" in 1974, one of John's few outside musical projects. Nilsson shared his memories—and outrage—with Contributing Editor Barry Alfonso.

I met John after (Beatles publicist) Derek Taylor played my first album for him—this was about 1968. Derek called me and asked if I wanted to come over to England and go to a session. I was met at the airport by Ringo's car and went to Apple, said hello to Derek and was chauffered to where John lived, which is now, I think, Ringo's house. I spent the weekend with John at his house. It was the weekend that Cynthia (Lennon's first wife) moved out and Yoko moved in. We spent the night talking about divorce and all that stuff, 12 hours nonstop—he was like that, always hyper. John wasn't a very relaxed guy. He was always manic—"let's go, let's do it." An all or nothing person, as far as I knew him.

We were roommates later for a time, sort of like the Odd Couple. This was in '75 or so. For a month and a half, a whole bunch of us lived in this beach house at Malibu. John, Ringo, Keith Moon, Mal Evans and I were there. After that, John and I went to New York and we lived in a hotel room at the Pierre for another month and a half. I consider myself his closest friend during that period when he was away from Yoko. When he needed a friend, I was there. I took a lot of the blame for him getting drunk and all that, but I didn't force foul-tasting liquids down his throat. That was his own doing.

I can tell you this—when we were doing the "Pussy Cats" album, we were all getting nutso. It was the height of something, the peak of rock and roll madness. We could do anything we wanted to do, but people didn't exactly know what to do with that kind of freedom. During that period, Keith and John and Ringo and myself were all out there getting crazy. It was a destructive period that everyone went through, and because everyone was doing it, everyone thought it was the thing to do.



When John and I decided to do that album, we started off on the same foot: "Let's make an album and get loaded along the way." At one session, I remember counting just the drums, and between Ringo and Jim Keltner and Keith Moon playing on, I think, Rock Around The Clock, there were 24 drums. We'd finish the session, go back to Malibu and get out of our minds on amyl nitrate, acid, coke, grass, liquor, the works.

And then, at one point, when it got too crazy and I lost my chops and people were sleeping on pool tables, John went "click," like that, turned off and became the leader of the band, the producer. He straightened up and he was great. He did his job, we were working very well—then it became a race to get the album finished in a month or two. But we did it, and he did a good job. He became the responsible person and was a tremendously creative producer. In fact, he was the only other guy other than myself who tried to get things out of the engineer. He worked with the engineer, rather than telling him what to do or letting him do it by himself.

He encouraged the guy—I loved that. So, in other words, he was a creative producer, was productive and got a lot of work done in a short time. He'd wake up in the morning five minutes before you would and he'd be shining your shoes. I'm serious, literally shining your shoes, really manic. If he was getting drunk he was really getting drunk, and if he was getting sober he was really getting sober.

I know we learned things from each other. We did agree on songs. We shared the opinion that it took a little bit of this and that, a little salt and pepper, a word here and there to make you laugh, to make a song. That's the attitude I still take when writing, and that was the attitude he showed me by his own songwriting. I remember working on a song we did together, Old Dirt Road (found on Lennon's "Walls and Bridges" and Nilsson's "Flash Harry" LPs). He had this bit of a song and an idea, we were in the studio, and I went to the piano and finished it. I came over to him with a page of lyrics and asked him what he thought of them. He said, "You're flying, go with it." That was his attitude.



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The most important thing I learned from him was to follow through, to finish what you start. If you say you're going to send someone a post card, send a post card. He always followed through.

I was talking to my wife the other day about his work. She asked me, "What was it that he did?" I said that I really didn't know. If you look at the words of his songs, occasionally there's a clever line, but they don't look very good on paper. His melodies

"We shared the opinion that it took a little salt and pepper, a word here and there to make you laugh, to make a song."

were probably more important than his words, yet he was known for his words. A lot of his melodies were like child melodies. I do think he was a great singer, though I don't know that he had a great range. When you put the words and the melodies and his singing together, there was the thing that happened, that synergy. I really couldn't explain it to my wife any more than I can explain it to you. But there it was. Basically, I'd say what made him great was brains and a sense of humor, with heart thrown in.

Everyone's going to miss John. You keep saying, "No more wit from John, no more anticipation of what he's going to do next-Christ, he's gone." That makes me angry more than sad. I only hope that, out of this, maybe some good can happen—and that has to do with gun control. We all know what John did, and we all know about Mark David Chapman, unfortunately. Now do we all know what we're going to do about it? I want to know what we're going to do about hand guns. The answer isn't registration—the answer is to stop the manufacture and distribution of them. The only way to do it is through power, which comes out of signatures and money. I want to take out an ad in TV Guide about it, put John Lennon's name on it and say "If you care, send in this coupon." I've had offers of help-Publisher Lester Sill (of Screen Gems) has offered to let me use his office. There are people in record companies who have offered to put up money, artists who are willing to do concerts to help pay for ads. Reminiscing isn't important, but this is. ⊕

If you're interested in supporting Harry Nilsson's efforts to secure hand gun legislation, he asks that you write him at his office: 9200 Sunset Blvd., Suite 1000, Los Angeles, CA 90069.



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His Greatest Gift

"There is so little personal commitment anywhere in the entertainment business that John Lennon's blazing individuality looms larger than ever."

ohn Lennon is now being written up as a great culture hero, a man who symbolized the 1960s. Most of the articles are heavily political in nature, and dwell on the influence he had in creating or sustaining certain trends. That's fine as far as it goes, but this sociological analysis gives short shrift to Lennon's greatest gift—his music and lyrics.

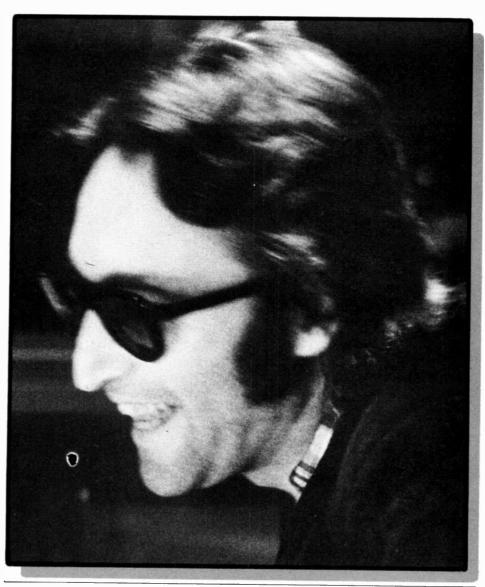
John Lennon's songs were witty, stinging, playful and deeply dramatic by turns. Reviewing them gives special poignancy to the opening lines of (Just Like) Starting Over: Our life together is so precious together. We have grown. We have grown. The statement about life and how precious it is will obviously strike listeners as tragic irony in view of Lennon's premature death. But We have grown carries its own pathos. For Lennon's career, from the start, was marked by growth, by constant polishing of his skills. It reminds us all that there was so much more artistic growth to come, growth that would have benefited millions in a meaningful way.

The composer's life and personality are revealing clues to the nature of his genius. In an interview shortly before he died, he remarked, "I'm dissatisfied with every record the Beatles ever made." It's a rare creator who feels he has produced a perfect song or novel or performance. There is always, in an artist of Lennon's stature, the intense, often neurotic striving to be better.

Another John Lennon statement illuminates the writer's ego: "Part of me thinks I'm a loser, and the other part thinks I'm God almighty." Lennon's emotions ran the gamut from elation to desperate insecurity. That constant internal seesaw kept him from ever growing repetitive and complacent.

No man of such towering imagination and creativity could be simple and untouched by pain. John Lennon's life began with deprivation, when his mother left him in the care of an aunt. They were happily reunited years later, until a freak automobile accident claimed Mrs. Lennon's life. By all accounts, Lennon never recovered from her death. His first marriage ended in divorce, and much of his later career, after great success, was spent in spiritual searching. When that proved a disappointment, the composer burned himself out with drink and drugs, admitting, "I've always needed a drug to survive."

But he was ambitious and a realist. He had



By Al Kasha & Joel Hirschhorn

humor, never taking himself too seriously. Those writers who attribute his prodigious output to a kind of undefinable magic should also take note of his practical and clear-headed approach to his work. "I'm a craftsman," he has said of himself, and he was. He absorbed the influences of black musi-

cians such as Chuck Berry and Little Richard. He and the other Beatles were also influenced by Gerry Goffin and Carole King, and they assimilated country music too.

Lennon always said that neither he or the other Beatles set out to be geniuses. They just wanted to be good songwriters. Their

diversity was astonishing. This is traceable not only to talent, but to attitude. John Lennon didn't want to be locked into one style. The early Beatles songs, such as I Want To Hold Your Hand were joyously direct rock. They moved to emotional tunes like Help, that echoed the frantic yearning of a generation. There were the bittersweet, tender ballads like Yesterday and the intriguingly psychedelic works such as Strawberry Fields Forever. Lennon burst forth with vivid political sentiments like Give Peace A Chance and Power To The People.

Lennon and McCartney introduced us to fascinating people, such as Eleanor Rigby and Lady Madonna. They pointed out the futility and loneliness of a Nowhere Man and the life style of a Paperback Writer. Lennon alone made despair real with Whatever Gets You Through The Night and in the end, he supplied us with an inspiring blueprint for

Starting Over.

It is a simplification of Lennon's contribution, though, to say that variety was the key factor in his popularity. Equally important was the way he twisted words, took cliches and bent them. A Hard Day's Night is a good example of his flair for clever wordplay. So is Eight Days A Week.

Yet John Lennon could be touchingly simple. His last song, deservedly No. 1 on the charts as this is written, is a model of simplicity. Lennon says: Although our love is still special, let's take a chance and fly away, somewhere alone. It's been too long since we took the time. There's nothing show-offy or pretentious here. Those sentiments are sincere

and loving.

Starting Over is evidently autobiographical. We feel Lennon's strong love for his wife, and the depth of feeling in what he says makes it clear that Yoko was good for him, and not the villainous interloper that the press has sometimes pictured her to be. The lyrics tell all: But when I see you, darlin', it's like we both are falling in love again. It'll be just like starting over.

Robert Hilburn, in a recent Los Angeles Times tribute, said: "Many rock personalities are dull, vain and deceitful. Lennon was an exception. Much like his music, he was engaging, open, appreciative." These qualities glow in his songs, as well as his honesty.

This is a comparatively safe period in rock history. There are many fine records, but they seem, for the most part, to be careful, professional products, lacking any sort of personal commitment. Entertainment in general suffers from the safety syndrome. Broadway is kept alive by revivals of old hits. Movies wallow in nostalgia, or get financed only as "packages," with bankable names. There is so little personal commitment anywhere in the entertainment business that John Lennon's blazing individuality looms larger than ever. He heightened our joy and reflected our pain, and made us more aware than we were before he entered the national landscape. In pop music, he will be one of the few names in music to survive the 20th century.

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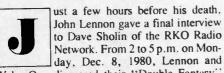
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The Final Interview

"I always felt that the best songs were the ones that came to you . . . from the spirit."



Yoko Ono discussed their "Double Fantasy" album, their struggles over the past 10 years, and their hopes for the future. Portions of the interview were used in a three-hour special, "John Lennon: The Man. The Memory," which aired on RKO affiliates on Sunday, Dec. 14.

In this edited version of the interview transcript, Songwriter has focused on Lennon's discussions of his songwriting rather than on his lifestyle or philosophy. But, as it will become immediately apparent, for John Lennon life and songwriting were inextricably intertwined.

RKO: I want to ask you about getting the urge to make music again.

John: IT CAME OVER ME ALL OF A SUD-DEN. I DIDN'T KNOW WHAT CAME OVER ME! Just suddenly I had, if you'll pardon the expression, diarrhea of creativity. And, in fact, we went into the studio and cut about 22 tracks, and had to cut it down to 14. They were all dialogue songs, meaning that we were writing as if it were a play and we were two characters in it. It's real life, but not real as well, because on a record it can't be real. I mean we could have taken it a step further and made this record so that maybe Yoko would be called Ziggy Stardust and I would be called Tommy. And then you would call it a rock opera. But we always worked from our own selves, as near as we could. And the

songs are real diaries . .

I was in Bermuda with Sean, and she here, in New York. And I called and said, "Well look, we were talking about recording, and it must have triggered something off here, because I'm getting all this stuff." And I started singing it to her on the phone, or playing a cassette. And she would call back two hours later and come back with Moving On or something. And then I'd be swimming or doing anything, then suddenly something else would come, like Starting Over. I suddenly had all this material, not really trying, but not not trying either. For five years, I'd been so locked in - the home environment - and completely switched my way of thinking so I didn't really think about music at all. My guitar was sort of hung up behind the bed, literally.

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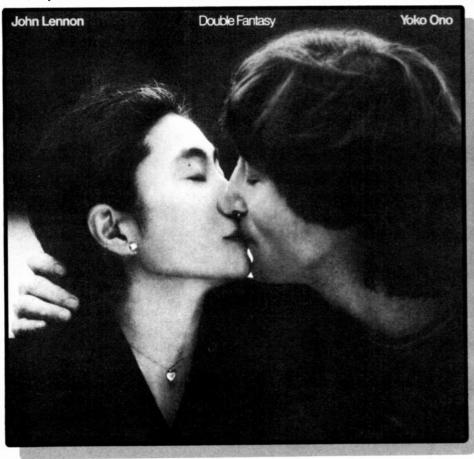
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Manufactured by GHS Corporation 2813 Wilber Avenue, Battle Creek, Michigan 49015 And I don't think I took it down in five years. **RKO:** How did you feel hearing Yoko's material?

John: It inspired me completely. As soon as she would sing something to me or play the cassette, within 10 or 15 minutes, whether I wanted to work or not (if you call it work), I would suddenly get this song coming to me.

And I always felt that the best songs were the ones that came to you. I do have the ability, you know, if you asked me to write a song for a

John: As I put it in my last incarnation, everybody's got something to hide except for me and my monkey. It means that one cannot be absolutely one's self in public, because the fact that you're in public makes you have to have some kind of defense. But we always try, whether it's "Two Virgins," "Imagine" or the films we've made together, not to project an image of something we're not. It was most uncomfortable when I didn't feel I was being myself — when I would have to smile when I didn't want to smile.



"('Double Fantasy' is for) all the people of my age group. I'm saying, 'Here I am now, how are you? How's your relationship? Did you get through it all? Let's try to make the '80s good.'

movie or something, I can sit down and sort of make a song. I wouldn't be thrilled with it, but I can make a song like that. I call it craftsmanship, but I never enjoyed that. I like it to be inspirational, from the spirit. And being with Sean, and switching off from the business, sort of allowed that channel to be free for a bit. It was switched off, and when I sort of switched it on again — zappo! — the stuff came through. So now we already have enough material for the next album, and we're talking about the third album. So we're full of vim and vigor!

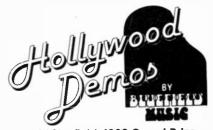
RKO: You went out on a limb with this album. You took a lot of very personal love songs and laid them out for everybody. How does that feel to you? How do you feel baring yourself after five years of silence?

And it became like being a politician. What I really got through this five years is that I'm not running for office. I would like to be a happy, contented person. I don't want to have to sell my soul again, as it were, to have a hit record.

RKO: Did you need to remove yourself from the music scene and that pressure to crack out an album every six months — would that spoil the creativity that you were talking about?

John: Yes, it's like the channels on the radio were jammed. I was not getting clear signals, after almost 20 years of being under contract and having to produce two or three albums a year in the early days, and a single every three months regardless of what the hell else you were doing, or what your personal life was like. Nothing counted, you just have to get those songs out.





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Paul and I turned out a lot of songs in those days, and it was easier because it was the beginning of our relationship and career. Paul and I developed in public, as it were. We had little rehearsal in private. But then it got to be format, and sort of not the pleasure that it was, and that's when I felt that I'd lost myself. Not that I was on purpose being a hypocrite or a phony, but it took something away from what I set out to do. I started out to do rock 'n' roll because I absolutely liked doing it. So that's why I ended up doing a track like Starting Over. It's kind of tongue-in-cheek, you know, sort of a la Elvis, and I hope people accept it like that. I think it's a serious piece of

work but it's also tongue-in-cheek. I went right back to my roots. It's not going back to being Beatle John, it's being John Lennon, whose life was changed completely by hearing American rock 'n' roll on the radio as a child. I'm not trying to compete with my old self or compete with the young new wave kids. I'm not competing with anything. I'm trying to go back and enjoy it as I enjoyed it originally.

Yoko: Music is just a format and we're adding many different formats, and that's interesting. New wave is going to be old one day too, you know. John: Old hat any minute.

Yoko: The minute it's out there and it's No. 1 means that it's old hat. And I think it's nice to discover all different forms of music, but at the same time that doesn't mean the old form doesn't mean anything. In fact, if a young generation person picked up a very old form like Elvis and did it, you wouldn't say she's mellowing.

John: I'll give you a for instance. Bruce Springsteen's *Hungry Heart*, which I think is a great record, is to me the same kind of period sound as *Starting Over*. I think the Cars *Touch And Go*, is right out of the '50s. That new wave, a lot of it is '50s stuff but with the '80s styling, and that's what I think *Starting Over* is.

Yoko: Look, music form never dies. And that goes right back to Chopin or Beethoven or Bach. John: One more thing. They say disco is gone now. And all those complaints about it being all the same is exactly what I heard about Little Richard and Fats Domino. They couldn't tell the difference 'cause the backing was always the same — the saxophones. But you could always select from Fats Domino which are the best tracks. . . . Now disco is part of the music scene. It's affected country and western, it's affected pop, it's affected the ballad. New wave will be exactly the same. It's another wave that joins the ocean of music. And this constant trying to group things is the same mentality that constantly tries to put things into boxes of religion, nationality, race, color, creed, sex. It's the same thing. Forget about all the categories.

Yoko: Did you realize that in "Double Fantasy" there are many, many different forms of music? It's not like we're not sticking to just blues or rock or country. Each soul has a different form. John: Wait 'til you hear my country songs. Can't wait. I love country. Hank Williams is one of my greatest influences.

John: There's only two artists I've ever worked with for more than a one night stand: that's Paul McCartney and Yoko Ono. I think those are pretty damn good choices.

RKO: How did your music start reflecting your meeting and your spiritual bond with Yoko? Was it immediate?

John: It was immediate. I used to have a place where I worked in the house, upstairs, in my first incarnation with another wife and kids, and I used to make kind of freaky music at home... fiddle around with loops, do back wards things. I would take the most usable and add it to Beatles tracks.

But at home I was really far out. I had a little studio which was really just a lot of tape recorders, and we made "Two Virgins" that way. She came over for a date and I didn't know what to do and she didn't know what to do, so I said, "You want to go upstairs and play with the tapes?" (Laughter) So because we didn't know what to do we played with the tapes all night. I was running around pushing buttons and playing the mellotron and she started into her Yoko Ono stuff which is now stuff you hear by the B-52s or Lene Lovich. She started doing "Ooooohhh, eeehhh, owoooo," and I thought "This is great," and I was going "Bluohho, etc." and she was going "Owoowo," and we made a tape

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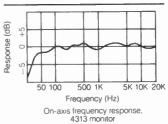
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all night and in the morning we made love as the sun came up.

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RKO: And the reaction was what?

John: WHAT ARE THEY DOING? THIS JAPANESE WITCH HAS MADE HIM CRAZY AND HE'S GONE BANANAS! But all she did was take the bananas part of me out of the closet that had been inhibited by the other part. It was a complete relief to meet somebody who was as far out as I was — who was the real thing . . .

Some of the ideas that she wanted both of us to do then I wish we'd done, because now other people have done them. I would say, "No I'm not gonna do that, are you kidding? We're in enough trouble as it is!"

Yoko: And also I started to feel guilty. In early '71 he wrote a song called *Power To The People*, 'and my song, *Opening A Box*, was on the B side, and, of course, that was banned in America. That sort of thing started to happen, so I felt that maybe I was doing a disfavor to him in a way because he could be No. 1 all the time, but now, because he's involved with somebody a bit radical . . . But on the other hand, we did a lot of interesting things and we were having fun as well.

John: Woman Is The Nigger Of The World was

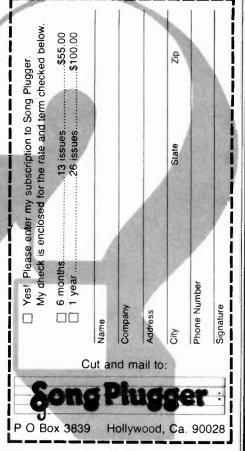
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banned 'cause of the word "nigger," (even though) I had Ebony and Jet both say they weren't offended. The statement "Woman is the nigger of the world" was made by Yoko in 1967 or 8 to an English women's magazine called Nova, a kind of Vogue. She was on the cover and the title was "Woman Is The Nigger Of The World," and I immediately stole the title and wrote a song. It did not come out 'til 1971, and there was all this hulabaloo about the word "nigger," but the hulabaloo was from the white community, you know, not from the black community, because blacks understood where it was coming from . . .

We got into so much trouble for what we tried to say (on women, love and peace, the war), so when Yoko took me to the production of "Three Penny Opera," I said, "Ah, I see, so we're not alone." I don't know what happened to Brecht when he first put that out, but it was the same idea — to make a statement on the society right now, right away and no bullshit, just say it.

RKO: Is your music to educate, or is it to entertain, or is it both?

Yoko: Communicate.

John: Communicate, it's that need to communicate.

RKO: It doesn't necessarily have to be political. John: No, but politics was in the air those days. Come on, I mean you couldn't avoid it, right? And being artists, when we get into something, WE GET INTO IT. We wanted to be right there. Yoko: So involved.

John: Down on the front lines, you know, but as we always said, with flowers. Our intentions were good.

John: The Beatles had the top five numbers at one time, right, so I can never get more than I've had in that respect. I've had the boyhood thing of being the Elvis and getting my own spot on the show. Now I want to be with my best friend. My best friend is my wife, who could ask for anything more? I'd as soon do something else together than not work together. "Double Fantasy," this is the first album. I know we worked together before, we even made albums together before, but we feel like this is the first album, I feel like nothing happened before today.

feel like nothing happened before today. **RKO:** So what is "Double Fantasy"? What does that mean?

John: Well, you know where it came from? I'm taking Sean and the Nanny and the family, except for mother who is here selling cows, to the Botanical Gardens in Bermuda for lunch. And I was just walking in and I looked down and a sign said "Freesia Double Fantasy." It was some flowers, and I thought, 'Double Fantasy,' that's a great title. It had so many meanings that you couldn't even begin to think what it means. It means everything you could think of. It's a double couple. It's real life but it's still a fantasy, because it's now in plastic and in photograph. And it's fantastic. It just sort of seemed to be perfect for the title of the album. And there's two of us. And it just sort of says it all somehow without really saying anything, it says everything. And it's a flower, actually.

Yoko: And also, in the 10 years, we learned that John has his own fantasy and I have mine too, and that's all right you see. We don't have to

unify our thoughts totally . . . so we're showing the differences of the fantasies, too.

John: That's why it wasn't just all love songs — love, losing you, and moving on. We're not presenting ourselves as the perfect couple because we don't want to get into that bag either. We're trying to present what it is — a relationship that lots of other people are having, but they're maybe not songwriters and they don't express it that way. We have our problems, we had our problems, no doubt we'll have problems, but we're trying, we want to stay together. I am not aiming at 16-year-olds — if they can dig it, please dig it. But "Double Fantasy" is for all the people of my age group . . . people

"Imagine was a straight lift out of Yoko's book, 'Grapefruit.'
There are pieces in there saying, 'Imagine this, imagine that.'"

having wives and children and having gone through everything together. I'm singing to them. I'm saying "Here I am now, how are you? How's your relationship? Did you get through it all? Wasn't the '70s a drag? Well, let's try to make the '80s good, 'cause it's still up to us to make what we can of it." It's not out of our control. I still believe in love, peace. I still believe in positive thinking. I'm not always positive, but when I am, I try and project it . . . The Woman song is to Yoko but it's to all women. Because my role in society, or any artist's or poet's role, is to try and express what we all feel. Not to tell people how to feel, not as a preacher, not as a leader, but as a reflection of us all. RKO: "Double Fantasy" doesn't seem to be at all the first fantasy or the first "what if" situa-tion. "Imagine," of course, said what if this, what if that. How did that come out for you? John: Imagine was a straight lift out of Yoko's book, "Grapefruit." There are pieces in there saying, "Imagine this, imagine that . . ." so I didn't give her credit! (Laughter) I dedicated the album to her, which is a cop out. But you know I was only as honest as I could be then.

People kept saying "Oh what were you doing in the bed-in? What are you doing together? What are you doing?" "All we're saying is give peace a chance" literally came out of my mouth to a reporter after being asked for the millionth time: "What are you doing?" Not that I have the answer or I've got a new format for society, cause I don't and I don't believe anybody else has. Show me the plan before we knock all the buildings down . . . but give peace a chance. Imagine is the same thing . . . "Imagine if there were no countries . . . imagining no religion, not imagining no God," although you're entitled to do that too. "Imagine no denominations. Imagining that we revere Jesus Christ, Mohammed, Krishna, equally. Imagine that there's no Catholic-Protestant, no Jew-Christian, that we allow it all, freedom of religion for real. Just imagine it. Would it be so terrible?

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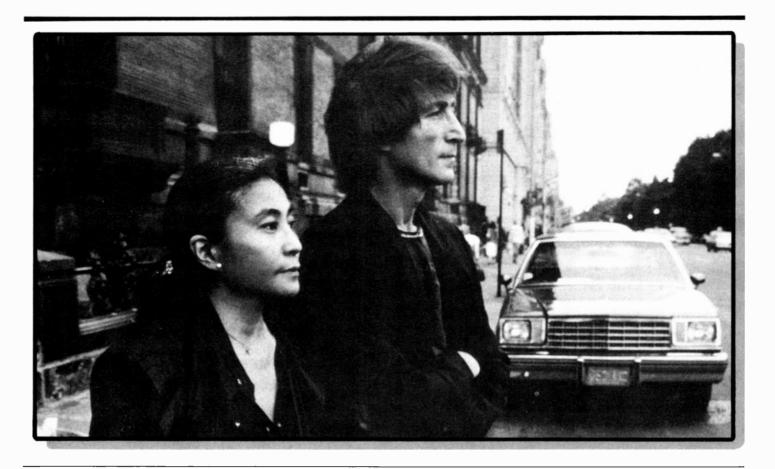
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"Being artists, when we get into something, WE GET INTO IT. Down on the front lines, but, as we always said, with flowers."

positive image, which is of course going to set up another kind of society. And even in all this we always had just a human race dream. We always wanted to fly, so now we have planes, and the next dream is wanting to be peaceful.

RKO: You mentioned when you did this album you were talking mainly to people your age. But if the cliche is true that we all become more conservative or mellow, or whatever you want to call it, as we get older . . . Do you see that happening to yourself? Listening to this album, which is obviously a little mellower . . .

John: Well, I tell you, you don't have to atrophy because you get older. It's again the belief system. When we were kids, 30 was death, right? I'm 40 now and I feel better than before. You can atrophy your ideas of life at 20 or 30 or 40. You can become mellower without becoming rigid. I still believe almost in anything until it's disproved. I don't have any set answers. I'm as open as ever, but my hormones don't work the same, that's all.

Yoko: Look, I think it's totally the opposite. I mean all these menopausal men are the ones who are really violent and they are thinking about killing five million people. What's mellow about that? Young people in love are tender. I mean, go back to I Want To Hold Your Hand. They're more mellow songs. What are you ta'king about? We're talking about starting over. We're talking about falling in love again to each other, you know. And that's the most beautiful, young,

fresh thing to do. Nobody in the menopausal age can do that.

John: When you've been somewhere beautiful, like Bali, and all your friends haven't been, you want to say "My God, I was in Bali, man, and it's just the greatest place." That's how we are about things — we get enthusiastic and excited. The same as when it sort of dawned on me that love was the answer. The first expression of that was on a song called *The Word*, on the Beatles' "Rubber Soul." Seemed like the underlying theme to the universe is that everything that was worthwhile got down to this love, love, love thing. It was the struggle to love, be loved and express that.

RKO: When you two sing above love, is it possible to define what love is, or is it just a personal thing between each two people?

Yoko: Love is love isn't it?

John: You know what it is but you can't define it. I tried to define it on the "Plastic Ono" album with a song called *Love*. . . "Love is real, real is love." It's whatever it is when it feels good is love, and the other one . . .

John and Yoko: Is not love.

RKO: On that same album, when you sang *Hold On*, did you have any ideas of the things you were going to go through.

Yoko: No. Amazing, isn't it?

RKO: The multiyear process that culminated in *Starting Over*...obviously was filled with a lot of bad stuff as well as good stuff.

John: Of course it was.

RKO: What was the worse for you?

John: The worst was being separated from Yoko and realizing that I really, really needed to be with her and wanted to be with her, and could not literally survive without her as a functioning human being. I just went to pieces and I didn't realize that I needed her so much.

RKO: What do you think is the work that reflected this feeling about the period?

John: Well, that period I did "Walls and Bridges" which is . . .

Yoko: It wasn't bad.

John: It's technically OK, and if you pull it apart as production or format of the songs there's nothing wrong with them. But there's an air of loss, there's an air of . . . "Walls and Bridges" has this air of misery, but you can't put your hand on it. There's a kind of cloud around it. If you look closely, you could say "Bless You," it's a nice song, nothing wrong with it, good construction, good harmony. But overall there's some horrible confusion and loneliness in it.

RKO: No. 9 Dream always seemed to me the most wistful, longing song.

John: That's how I felt, my dear. I mean I was haunted, all right, because I realized that I needed her more than she needed me, and I've always thought the boot was on the other foot, and that's as honest as I can get. Burt Reynolds said it the other night and God bless him... that women have always kicked him out. Yoko kicked me out. I call it the seven-year "hitch." I

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don't know what it was, but it was horrific and it took me a long time to catch on, because I drank too much, and a lot of it's known already. I was out of control and nobody was looking after me and I needed somebody to love me and there was nobody there to support me, and I fell apart.

Another thing I want to say about Burt Reynolds. The other night, Barbara Walters asked

"All Yoko did was take the bananas part of me out of the closet . . . It was a complete relief to meet somebody as far out as I was."

him what he wanted to be remembered as and he said "The best father that ever was."

Yoko: Really? That's beautiful.

John: And I thought, thank God. I began to feel that maybe I'm the only father that's interested in relating. And is it going to become, "Oh John Lennon's now selling this family business, and he's been through peace and love and now he's coming on like daddy." And I'm only talking about it because that's what I've done and that's how I feel.

RKO: And honestly admitting to it.

John: And admitting that I'm more feminist now than I was when I sang Woman Is The Nigger. I was intellectually feminist then, but now I feel as though at least I've popped my, not my money, but my body where my mouth was, and tried to really live up to my own preaching. And to see somebody like Burt Reynolds, who is the world's No. 1 male star over all the pop stars worldwide, have the guts to say he wants to be known as a father, I thought, "Oh great, I'm not going to be alone on this one."

Yoko: Overall we're getting more and more positive, aren't we, because we . . .

John: Because we survived. You have to give thanks to God or whatever it is up there. The fact that we all survived. We all survived Vietnam, Watergate, the tremendous upheaval of the whole world. We were the hit ones in the '60s, but the world is not like the '60s, the whole map's changed and we're going into an unknown future, but we're still all here. While there's life there's hope.

RKO: So it sounds like instead of the down litany of the early '70s where you said all the things you don't believe in, now it's . . .

John: Exactly. That's why I put the "ting, ting, ting" on the beginning of Starting Over. I hope somebody would catch on, but it's easier if I explain it. At the beginning of Mother on the "Plastic Ono" LP, you hear this very slow church bell, which is like a death knell. I was trying to make a positive out of a negative but it was heavy going. And the reason this one goes "ting, ting, ting" is to show that I've come through. And whoever's listening must have come through or they wouldn't be here.

I consider that my work won't be finished until I'm dead and buried and I hope that's a long, long time. So to me it's part of one whole piece of work from the time I became public, till now. And that's the connecting point between them, and you hit it right on the head. The '80s is like we got a new chance, you know.



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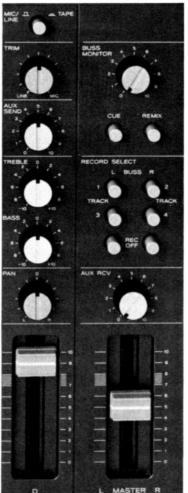
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What Was Missing From The Eulogies

"Lennon enjoyed that remarkable blessing/blight of insight.

For such insight, one does not live in the now. The now is already hindsight."

new friend dropped by that evening and dropped some old unfriendly news on me. I hadn't noticed that the light had changed. Well, what in hell are friends for? I'd been so involved with whatever it is that I do. Who watches the news?

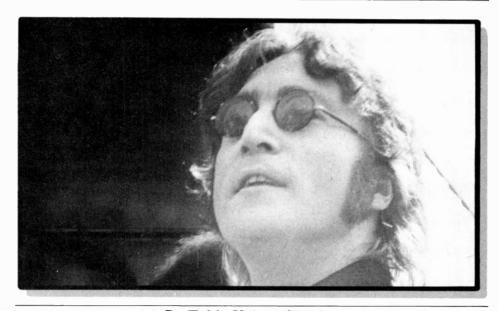
It took a month for the shock to wear off. Whatever it is that I do just didn't get done. Before that, every word I cut with my pen onto some fresh page was as sentimental and embarrassing as old love letters written in the heat of seasons.

After that, after my (A. Love, Love, Love, B. Helter-Skelter, C. "Jo Jo was a man who thought he was a loner, but he was another man," i.e. me first) generation got its puerile third eye shot off, it took weeks to fill my pens with ink. Instead, I drank a shot of something proof, I got held up with the flu. I got shot full of my own medicine — and was riddled with questions.

More than a month now, and it seems everyone has rat-a-tat-tattled everything off they possibly could about John Lennon. The chatter shattered every corner of the media and its empire. But now I am beginning to see what was missing from the eulogies and what I am really grieving for. What I think we are all grieving for, above and beyond the notes and the presence is the flesh that used to be John Lennon.

Today, we are not for want of his music, his voice, his image on a screen. Today, we can hear him, see him, as nearly touch him as most of us ever did. Here, surrounded by a patchwork of technology and firmly plugged into the current behind the wall, we might as well insist that John Lennon is still alive, if what we missed were "the last chance we ever had to hear him sing..." or "the last time we got to see him..." Technology keeps sending him out in digital.

The use of technology was perhaps the major contribution that the Beatles made to pop music. After the Beatles, pop found itself tossed into the same new definition of music that ''contemporary classical' music had found itself for decades: music is no longer just the transitory occasion of a performance, here and then gone at only that time, in that place, in that particular way. Music became, even for pop, a thing, a recording in a box of a particular assemblage of sounds (old, new, borrowed, blue), impossible to perform outside the artists' workshop. We buy the recording, and we are all owners of "the



By Tobie Helene Shapiro

original." So John Lennon as a Beatle died over a decade ago, but all four of that troupe still continue to perform whenever we push the right button.

The music isn't it. What was written, or not yet written, actually has only tangential importance in this loss. It would not have been the same if any one of the three other alive and kicking ex-members of the group had stopped sending signals (technological demise). What makes John Lennon different?

They were, all four of them, products and symbols of an era in process, an era past, and another era to come. Each one of them had his role, almost as analogous faces of the times, whether or not their private selves were in harmony with that image.

Ringo was the flower child, lucky and half innocent/half giddy playing in the garden. Harrison was the mystic, seeker of the inner self, and the other worldly rewards, beyond the grasp of this old dissolving western civilization. McCartney was the musical genius and heart throb, the tease and suitor. He never stopped writing music, though the subject matter took a turn when he set off on his own.

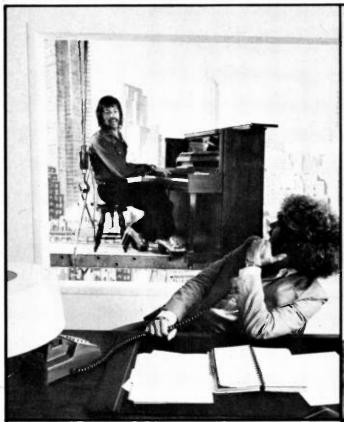
But Lennon, aside from all his brilliant musical contributions, was *The Artist*. He was the artist in the true sense of the word, not as per-

former or writer, or for that matter not defined by nor limited to the media of his choice. But underneath the method of communication, John Lennon was a visionary. That is the part played by great artists throughout history.

Shakespeare foretold the emergence of psychological awareness and the divine farce of analysis hundreds of years before chance, fate or genius inspired the Freudian, Jungian, "Stockholm syndrome" era. From 1508 to 1512, the artist/visionary Michelangelo emblazoned the ceilings of the Sistine Chapel with his precognition of the rise of the common classes. Right there on Papally sponsored property, all of humankind, depicted naked without the clergy's garb, aristocratic finery, beggars' rags or the guise of a title . . . everyone, en masse, as near to God as any Pope. In 1517, Martin Luther did the same as a philosopher (the love of thought, the art of wisdom) when he nailed his 95 questions to the church door in Wittenberg. What a profound effect they had! How much more profound it would have been, had everyone from the dust to the throne had access to those visions!

It was Lennon who enjoyed that remarkable blessing/blight of insight which bends time beyond normal recognition. For such insight, one does not live in the *now*. The now is already hindsight. The artist as visionary lives in the

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future. It is the vision of the possibilities and inevitabilities of our future in this day-to-day world that Lennon saw and offered to us. There he was, being lavishly supported by the very system which ostensibly stood to suffer from any widespread belief in Lennon's image of a peaceful, cooperative, loving world. What in hell is all the music for, anyway? So, ever since, the music business has been muddling around looking for a

will, etc. But the sweet sentiment was not a suggestion, though it may have been mistaken for one. It was a fast approaching warning, becoming an imperative. It is now evident all around us that there is no longer a tasty choice, if there ever were one, as to which best of all possible worlds we would most like to live in. It is finally evident that if we, as a species, cannot now erase boundaries and borders, make ribbons

"It is finally evident that if we, as a species, cannot allow peace to give us a chance, we will perish."

replacement part. They're idiots, of course. They mistook a survival imperative sent out via music, as just a craze. In my recollection, pop music had not before that era, nor has since, spoken to the heart of such matters at such a time and in such daring ways that people from the dust to the throne were awakened to new ideas rather than lulled to spiritual slumber by old ones in new clothing.

I had my cry when I heard rock promoter/manager Bill Graham mention in passing that "Rock and roll is as close to big business as Sara Lee." I was angry at the interviewer in his pose of attention while under the influence of stupor. Why doesn't anyone ever ask the disquieting questions? Why do they never see deeper than their own reflections in someone else's eyes? Isn't there anyone with a voice who is still compelled to imagine from the leaves, not just what must have been the seed, and what must come from the sun, but what might become, by invention, a page? It is what is written on that unimagined page that is left for artists. And it is that page, when the page is music, for which the throne-sitters in the music business insist there is no market.

Yet, I remember how it was back when John was still taking a slingshot to Goliath. Weren't we silly having such faith in someone's talent that we waited for the release of the album, snapped it up, and played it over and over, even if the first two and one half minutes didn't make immediate sense, or a familiar gratifying ring? We played the damn record and listened to talent growing, and trusted enough to try, until we understood and appreciated what new thing the world was up to, as seen through the eyes of bright others.

There was that era, vibrant with hopeful energy. Weren't we foolish dancing barefoot in the grass? . . . telling our elders to loosen up and fly left? . . . refusing to study war? . . . being absolutely incapable of regarding a Vietnamese peasant as an alien enemy, even when ordered to do so? . . . doubting the motivation of our very own perfect government? . . . or any government? Weren't we off the track searching for the questions and answers in other tongues, from other alien, amazingly close cultures? Wasn't John silly for poking at the tide with a song?! I remember how it was, back then, with John.

It seemed almost as if some happy room might even be made for the lesson sent to us on the disc. A sweet sentiment. Peace on earth, good and drawstrings out of old flags, and allow peace to give us a chance, we will perish. It is that simple. Love it, or get wasted. Which would you rather?

But, OB-LA-DI, OB-LA-DA.. "No single thing abides, but all things flow. Fragment to fragment clings;

the things thus grow until we know and name

By degrees they melt, until they are no more the things we know." - Lucretius (96?-55 B.C.)

. . . LIFE GOES ON. By the early '70s, there was a scattering of the tribe. Sheep sought sundry available shepherds beginning to dot the landscape. Leaders without heart lost everyone else's step. Bare feet that had danced in the grass, now put on Manson's shoes for him, or kicked ass at Altamont, or yielded to their knees for Rev. S. M. Moon, or waited in line for their short shot of Kool Aid in Jonestown.

Survivors survived, kept the fashion hip while losing the substance. They learned their lesson and bettered the instruction. "Love thy neighbor and because you are thy neighbor' came out in the wash of rhetoric from hot tubs and other forms of benign gratification.

Anyone unlucky enough to have to keep on thinking, due to some genetic blight, watched as the worst side of Lennon's vision unfolded like a map of the river Styx, revised.

I look around now and see a world still so alive with such promise! There is nothing lost, really. Promises, even broken by their authors, cannot be broken utterly unless some lesson is not learned in the process. It's just that all the promise was put to sleep and filled with excuses to ward off guilt. What we lack is only imagination. Imagine!

utside my house that night, it was every man for himself. My new friend dropped by that evening and dropped some old unfriendly news on me. On us. We hadn't noticed that the light had changed. Well, what in hell are friends for? We'd been so involved with whatever it is that each of us No. 1's does.

Then, according to my new friend, nee stranger, some other No. 1 with a bullet jumped out of a shadow and killed poor John Lennon. Poor us.

Good God, I miss him.

Tobie Shapiro is a writer and musician. She lives in Berkeley, CA.



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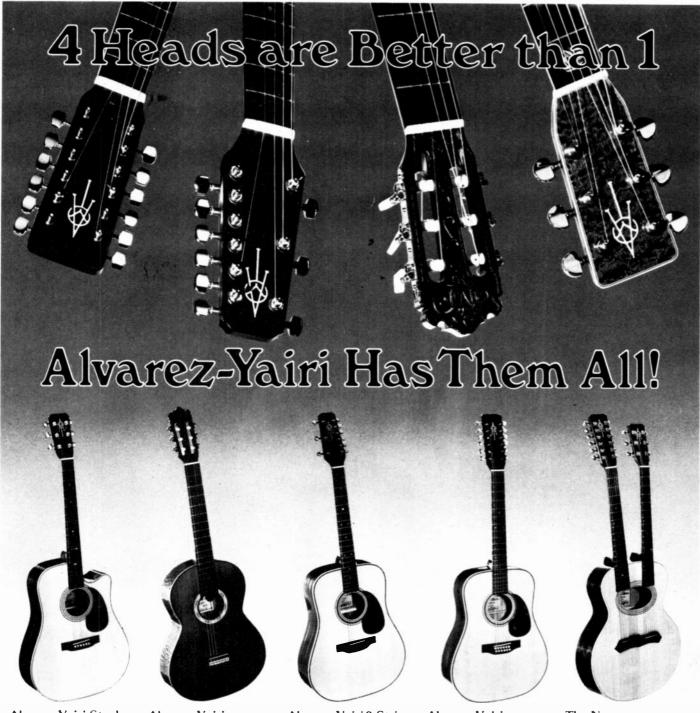
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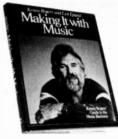
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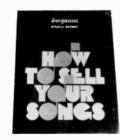
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National Coalition Of Songwriting Groups: A Near Reality



By Michele Kort

e can bring greater respect to songwriters," says Billy James, a staff member of Songwriters Resources and Services (SRS). "It will enable us to speak in one voice, facilitate information exchange, eliminate duplication of services."

James is *not* referring to SRS—he's outlining the potential role of SONG (Songwriter Organizations National Group), a group which already has a name and a steering committee but officially does not exist . . . yet. "Nobody has joined anything," says James, acting chairperson, "but we hope to

"A national organization will provide more clout for songwriters through its visibility and its power to show 'numbers'."

make a formal announcement in February at the NSAI (Nashville Songwriters Assn. International) Songwriters Symposium."

The idea for a national coalition of songwriter organizations has been informally discussed for a couple of years, but the talk turned to specifics at last year's NSAI Symposium. "We all realized the need for it," says John Braheny of the Los Angeles Songwriters Showcase. "We thought that the Songwriters Expo (in Los Angeles) would be a good place to continue the momentum."

Braheny and partner Len Chandler extended invitations to all of the approximately 50 songwriter organizations in the country.

urging them to send one or two representatives to the Aug. 16, 1980, meeting at the Expo. To everyone's delight, about 16 people showed up, including one woman from Pennsylvania who hitchhiked most of the way. Those who attended were able to formulate a set of organizational goals.

"Education, protection, and nurturing of songwriters—that is the general mission of the group," says James. He also points out that a national organization will provide more clout for songwriters through its visibility and its power to show "numbers" to potential funding sources and to the Copy-

right Royalty Tribunal.

"SRS, NSAI, and AGAC (American Guild of Authors and Composers) have been doing a great job in providing those numbers so far," says Braheny, "but only a fraction of the songwriters out there have been polled. AGAC, for example, only deals with songwriters who have been recorded, but thousands and thousands out there are struggling, and you can't *not* call them songwriters." Adds James, "The Bureau of Labor Statistics doesn't even have an occupational category for songwriters!"

M aggie Cavender, executive director of the 14-year-old NSAI, the oldest of the songwriter organizations, feels that a national organization could provide muchneeded guidance and moral support to new and developing songwriter groups. "There are so many songwriting organizations popping up all over the country away from major music markets," she says. "Some have no more than five or 10 members, and they're going off in all sorts of directions."

Cavender envisions SONG as a vehicle for the more established organizations like NSAI and SRS to share their expertise with new-comers and save them the needless task of "reinventing the wheel." As John Braheny says, "One of the real important things SONG can accomplish is to give organizations the cumulative know-how we've experienced."

Billy James noted other areas in which SONG could be effective: providing information on nonprofit status and fundraising; organizing seminars; offering discounts on products and services; coordinating a national information exchange through a newsletter or through *Songwriter*; and screening local informational material for accuracy and consistency.

"I'm jazzed at the prospects," says James, adding that SONG may finally give credibility to popular songwriting as an art form deserving of philanthropic support. "There is still a general antipathy toward popular arts on the part of foundations and corporations," he explains. "It is my intention to see that songwriters are compensated commensurate with their social contribution. Kids often pay more attention to song lyrics than to their parents!"

Presently, the steering committee of SONG is in a waiting stage—waiting to obtain non-profit corporate status (lawyer Ron Bakal of

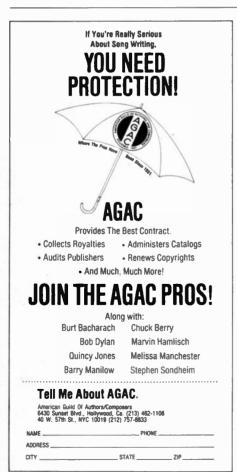
the SRS board has volunteered his services), waiting to receive formal approval of its August resolutions from the boards of the interested local songwriter organizations, and waiting to hear from those organizations who didn't attend the August meeting but would like to be involved. (Songwriter organizations should call or write Billy James at SRS, 6772 Hollywood Blvd., Hollywood, CA 90028, [213] 463-7178.)

Since SONG is an "organization of organizations," individual songwriters cannot be members, except through their locals. So, says James, "The most important thing for songwriters to do is to join a songwriter organization."

SONG will welcome the participation of other music-related organizations as well, according to James. "We are not taking an adversary role with anyone; we are not antipublisher. In fact, we're investigating the possibility of associate membership for publishers and record companies."

The day after making these remarks, James called *Songwriter* to amend them somewhat. "We *are* going to take an adversary role," he said forcefully. "People still don't know who songsharks are, they still get taken in by these people. Songwriting is bigger than ever, and as a result mini-industries spring up—song contests, seminars, cassettes . . . We feel that all of these ventures need to be screened for their accuracy and their ethics."

In just a few months, there may be an organization able to do just that. \oplus

















Steve Sussman

Kirby Kinman

Tim McCabe

Denny Gever

David Heaven'er

TEW YORK

Steve Sussman
East Coast professional manager
Arista Music Publishing Group
6 West 57th St.
New York, NY 10019
(212) 489-7400
Also: Owned by Ariola International; Arista Records
Other Office: Los Angeles

teve Sussmann studied English at the University of Rochester. Two and a half years ago, he started working for The Music Agency, Ltd., an advertising and marketing firm that services the record industry. Some of their clients were UA, MCA, Big Three Music Publishing, Arista Records and Polygram Distribution. Steve first did A&R work for another of their clients, Bill-board's "Music In The Air." His job was to pick the albums that were heading for the Top 50; he claims today his success rate was 87%. Steve did a bio of Blondie for their "Eat To The Beat" songbook and the liner notes for the simultaneous release of the Kinks' "One For The Road" LP and videocassette (a first, he says). He began to be approached by publishers who wanted him to find songs for them. In August, 1980, Billy Meshel offered him his present post.

Arista publishes the Air Supply hits, All Out Of Love and Lost In Love; Natalie Cole's cut of Someone That I Used To Love, written by Michael Masser and Jerry Goffin; Chaka Khan's Top 20 song, Papillon, written by Gregg Diamond; The Allman Brothers' Angeline single; and Suzi Quatro's single, Rock Hard, which is also an album cut on the "Times Square" soundtrack album.

Steve wants, "Fresh, innovative material in any genre. I'll always be happy to meet the person who can surprise me with a tape. We're primarily into the R&B, pop and country fields, and not into gospel or jazz. We want something we can take to a star and not be ashamed to show. Real top quality songs. You may submit only one song on a cassette, with lyric sheets and a self-addressed, stamped envelope.

"Never be discouraged. I would hope, as a professional manager that nobody would ever go out of my office discouraged. And the first thing they'd want to do is get back to the piano or guitar and write a new song or fix the one that we were discussing. I want writers to always leave with a positive feeling.

"It's hard to tell someone who has a good song that we can't use it. A lot of stuff is close, but the

By Pat & Pete Luboff

acid test is would someone go out and buy it? That's why we're looking for extra special hits."

ATLANTA, GA

Kirby Kinman president Emeryville Music — BMI Think Music — ASCAP 2215 Perimeter Park, Suite 21 Atlanta, GA 30341 (404) 451-5997 Also: Emeryville Associates: Robox Re

Also: Emeryville Associates: Robox Records (pop), Tanglewood Records (country), Equity Recording Co., Inc., Quadrophonic Sound Studios (24 tracks in Nashville)

irby Kinman's father was an amateur musician and Kirby always liked playing and singing as a hobby. So, in 1972, when a business "semidisaster" brought on a self reevaluation, Kirby turned to his interest in music for a new career. He took a job at a custom record company in Atlanta. Tiring of that particular job, but with his interest in the music business confirmed, he met songwriter Bud Reneau; they later formed an unofficial partnership. Bud is a writer the music pust received two ASCAP awards for airplay on his songs, Sweet Summer Lovin', cowritten with Benny Tosti and cut by Dolly Parton; and the multicovered I'd Rather Go On Hurtin'.

After meeting Bud, Kirby realized that he needed to learn more about the business; so, to support his education, he bought a semitruck and drove tractor trailers for two-and-a-half years. He also used the truck driving to his music business advantage by travelling to the music centers and talent scouting while he was there. Meanwhile, Bud and he started their record label and began producing and releasing artists.

They released Charnissa, a female artist whose single, It's Never Too Late (Til It Ends), was written by Bud and played on over 100 stations in the Southeast. Johnny Carver wrote and recorded Fingertips, which was published, produced and released by Emeryville Associates. They're also working with blues writer/artist Jerry McCain and self-contained rock act Ziggurat; and they have two staff writers—Linda Young and Robin Blakeney. Recent projects include a production by Bud and Steve Clark of Dennis Yost, former lead singer of the Classics Four on such million-sellers as Hush and Stormy; the release of a single by

Johnny Carver on ABBA's tune, S.O.S., and an album with Bill Phillips, called "Tin Can Man," coproduced by Bud and Sonny Throckmorton, who wrote some of the songs on the album.

Kirby says, "Most songwriters don't realize how much effort the professionals put into a song. They write, rewrite, improve, edit songs 10 times more than amateurs. They're more demanding on themselves and critical of their own material. An amateur might say 'I have 50 songs,' but a professional would only own to three or four songs. They're much more selective on what they think is finished and unfinished. There's no such thing as an album cut to a professional songwriter.

"I'm interested in hearing anything that's a hit. Send your best songs on cassette only with a self-addressed, stamped envelope if you want it returned."

Tim McCabe
president
Tim McCabe Productions
1227 Spring St.
Atlanta, GA 30309
Also: Azında Publications – BMI, October's
Child Music – ASCAP; Star Song Records.

im McCabe was born and raised in Nashville, but he preferred rock to country music. He began playing guitar at 13 and was working in bands by the time he was 15, but he never seriously considered a career in the music business. He studied business for two years at Vanderbilt, then transferred to Georgia State into a premed psychology program. It was while he was doing graduate work at the University of Georgia in histology that he sang a commercial for a local jewelry store. The jingle was picked up by DJs, who he says played it as a record until it became a top requested song in the Atlanta area! Tim got a record contract with Kapp and they released it as a single. Tim had so much fun, he decided to try the music business for a year. That was in 1968, and he's been in it ever since.

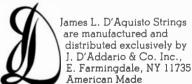
Keeping to his philosophy of "having as many irons in the fire as possible," Tim has been busy singing, writing and producing award-winning national TV and radio commercials for Coca Cola, Kentucky Fried Chicken, Chevron and United Way, as well as many local spots. He was music editor for a magazine called *Beat*. In 1970, he wrote and recorded a song for his home team called *Home of The Braves*, which had some success around the country with the team name changed for each area. His biggest selling record date was released on his own Atlantis label: *Springtime In Atlanta* has sold over 40,000 units.

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James L.D'Aquisto

He has also released singles on Laurie and Capitol, and has performed in concerts with B.J. Thomas, Kenny Rogers, and Bob Hope.

Tim began his production company seven years ago. He has produced Michele White for Sunshine Sound (TK) out of Miami in conjunction with KC of the Sunshine Band. The album is called "Sweet Innocent" and the single is Hold Me. Tim wrote all the songs and copublishes them with KC's company. Tim also produces pop concert pianist Mac Frampton for his own Star Song label. Tim has recently completed masters on rock group Mirage and soul artist Lene Hayes. He is also an artist on his own label.

Outside the studio, Tim has produced two TV specials for Southeastern TV, "Southern Love Affair" and "Springtime In Atlanta," both regional Emmys. He also has been president of the Atlanta chapter of NARAS.

Tim needs "hits." Soul for Lené and Michele, instrumental easy listening for Mac Frampton, and Top 40 for Mirage. You may send two songs on cassette only, with a self-addressed, stamped envelope if you want your tape returned.

"I think we songwriters have picked one of the hardest professions ever. Timing is everything. If you happen to have the right song to the right artist at the right time, your dreams can come true.

"I make it a point to go into my office and work 9 to 5. If you lose your self discipline, you flounder. You have to work at it all the time."

Denny Geyer professional manager Magic Touch Music — ASCAP Miraleste Music — BMI 480 Melrose Ave. San Francisco, CA 94127 Other Office Los Angeles

enny Geyer grew up in the Midwest and moved to San Francisco in 1968, attracted by the music scene. He was in a group called A.B. Skhy, which released two albums on MGM. Denny has been writing songs for a long time and has had a dozen of them recorded. Five years ago, he began to do publishing work and two years ago, he became the San Francisco representative of Magic Touch. Denny is currently in a band called Hot Cider, which works in the Bay area.

Magic Touch was founded in Los Angeles by Hichard Delvy. They represent the Steve Stills catalog for covers by other artists, and do the same for Billy Edd Wheeler, who wrote Coward Of The County. They publish Let Me Be Your Woman, most recently released by Linda Clifford on RSO, and covered by eight others, including Helen Reddy. They have three songs on Ruth Waters' Midland Records alburn: If There's A Road, written by Jeff Ervin, which will be the Bide of the first single; I Can Be Anything I Want To Be, which Denny cowrote with Gideon Daniels; and Denny's Everybody Loves A Good Funk. Denny says, "I'm looking for anything strong,

Denny says, "I'm looking for anything strong, particularly in rock 'n' roll, R&B and country, and some MOR. You can send two songs on cassette only with lyric sheets, and a self-addressed, stamped envelope for the return of your tape.

"One of the toughest things for a writer to do is to learn how to handle rejection. If you realize that publishers experience the same rejection at the level of presenting your songs to producers, you'll realize that rejection is a part of the songwriting business. Generally, more people are going to say 'no,' than 'yes.' If you know that, it doesn't hurt so much and you can handle it and not get your enthusiasm for songwriting destroyed by it. Roll with the punches and just keep going.

"The entire business is tough. Publishers have

to work hard to get records. There are so many singer/songwriters and so few openings for outside material. Artists and producers seem more critical today. I think the '80s will see less and less of a weak song saved by a lavish production. We're going back to basics: good melodies, good lyrics and strong hooks."

MASHVILLE

David Heaven'er
operations
ISPD Publishing — ASCAP
38 Music Square West
Nashville, TN 37203
(615) 255-0561
Also David Heaven'er Productions,
Century VII Records
Other Office Louisville, KY

avid Heavener hails from Louisville, where he earned a degree in music therapy at Jefferson Community College. He worked for a year at Central State Hospital as a therapist before his love of music drew him into a full time commitment to the music business. David played rock 'n' roll guitar and percussion and performed opening sets for artists such as Alice Cooper and Canned Heat. In 1974, he moved to Nashville to be involved in country music. He got a job playing and singing at night. By day, he'd hang out with his friends who had jobs in record companies. Before long, David was doing record promotion. In 1976, he returned to Louisville and started his own record promotion firm. Two years later, David met and produced Tiny Tim. David negotiated the deal with TK Records for Tiny's second album, which featured Tiptoe To The Gas Pumps.

Century VII was formed with Vicki Lynn in Sept., 1979, and David returned to Nashville. He produced DJ Gary Burbank, well known for Who Shot J.R.?, with a follow-up song that he wrote, Momma, I Want To Grow Up To Be Like J.R. David produced and wrote most of the songs on Connie Johnson's LP, "Love Is What You Make It," including the title cut and the single Good As Gone. Another song from that album, I'd Love To Love You, has been cut by Cristy Lane for her new album. David plays guitar and fronts for Cristy. David also wrote A Real Cowboy, a country charter for Billy Crash Craddock.

charter for Billy Crash Craddock.

David says, "Some people call themselves songwriters and pitch garbage and they're hurting everyone in the process. You need to pitch less quantity and more quality. If it's not strong for the artist, don't bother to pitch it. Don't include a letter telling your life history when you send a tape. The main thing is 'is it a hit?' Professional managers don't have time to read letters. That time could be used to listen to other songs, so you're doing your fellow songwriters out of a chance to be heard. I'm not trying to be hard, I'm a songwriter myself. I'm just being honest. People don't realize how hard it is to listen to a lot of tapes. Please don't send us any lyric sheets or lead sheet or letters. You may send one song only, cassette or reel to reel tape, with a self-addressed, stamped envelope if you want it back.

"Listen to the radio and only pitch your best. When we sign a song, we spend money on it making a demo. And if it's cut by a label, we give extra promotion. It has to be a super hit song for to take it. Anybody can sign a song. It only costs 11/2¢ to Xerox a contract and tie up your song for eternity. We've only signed three songs this year.



THORNY COMMENTS ABOUT 'THE ROSE'

ach time I read "Anatomy Of A Hit," I feel that a lot of the song's "virtues" were read into it in retrospect because it was a hit. Many "Lyric Workshop" songs, that have their weaknesses as well as their strengths analyzed, are as strong as "Anatomy Of A HIt" songs that get only praise because they made it.

I really disagree with some of Kasha and Hirschhorn's praise of *The Rose* (Sept.). There's a lot less to that song than meets the ear! The music has a monumental quality, and a folk quality, that give the song a false air of importance, profundity, "message." But when you try to grasp some of the words . . . they evaporate.

It not only has no real "message" that could move an artist to sing it with conviction — some lines actually contradict each other. For instance, after berating us for not being impossibly strong (saying we can't live if we're afraid to die), Amanda McBroom turns around in the next verse and says love isn't just for the strong.

But the line that bothers me the most (partly because it spoke a different meaning to me from the one Kasha and Hirschhorn got) is "It's the one who won't be taken/Who cannot seem to give." Besides being redundant and therefore meaningless ("be taken" and "give" seem to mean the same thing), it's always struck me as an unconscionably "male-chauvinist" line, as though the author still thought that sex or romantic love is a matter of "taking" by the man and "giving" by the woman. It sounds like the same old prefeminist line that women have wised up to: "If you won't let a man 'possess' you, dominate you, 'wear the pants,' be the strong one, 'sweep you off your feet,' you're an unnatural, ungiving woman."

Kasha and Hirschhorn, on the other hand, interpret "taken" to mean conned, taken in. At least that says something, and applies equally to both sexes, but there's still a certain redundancy or "stating the obvious." Of course the distrustful person has trouble giving, and may not be interested in learning to.

Obviously the song has some appeal for me or I wouldn't notice specific flaws. With songs I don't relate to at all (usually those that express "macho" arrogance or aggression), I don't bother. I guess I feel *The Rose could* have been so much better.

Lynn Herrick Omaha. NE

THE STIGMA OF UNSOLICITED TAPES

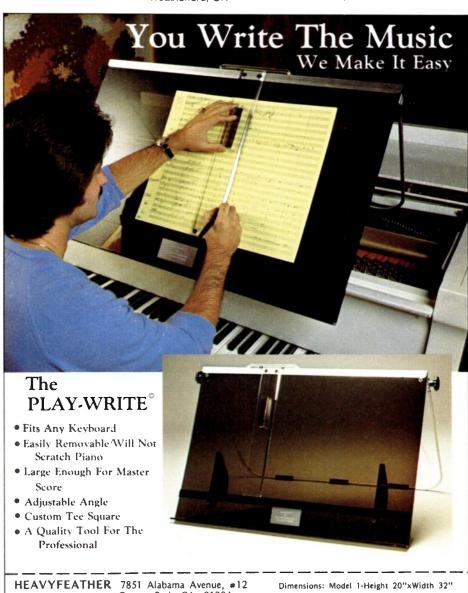
hank you Len Latimer ("From the Publisher," Sept.)! So glad to hear you acknowledge the stigma attached to unsolicited tapes submitted through the mail (slightly less credibility than Billy Carter!). Why are publishers so amazed to find a song through the mail or from some guy "off the street?" It seems too basic to mention, but everybody's tunes were once "unsolicited!"

I believe publishers really do get a lot of half-baked songs on "amaze-your-friends-15-min-ute-guitar-course" demos. For that, my apologies. But speaking for those of us who work hard daily, writing, listening, throwing away plenty of songs, rewriting, and trying to learn from every scrap of feedback, please don't sell us short! Do remember that for the sake of those publishers who take their jobs deadly seriously and listen, really listen, to everything that comes across their

desks, we overlook a lot from too many others.

So please, do try to listen without being put off by that "unsolicited." It doesn't seem like much to ask. (Aren't we supposed to be on the same side, anyway??)

Beth Patton Weatherford, OK 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.



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NAME		My piano is a	MAKE	Spinet Console
ADDRESS	(No P.O.Box)			☐ Studio ☐ Grand
CITY STATE	ZIP	PHONE		Other
Please describe your plano	as completely as possib	le to assure pro	per fit. Call us	at (213) 716-0222 with any

The LA Melee

anny Strick has been promoted to West Coast professional activities director at United Artists Music. He had been on their professional staff since April, 1979 ... Bob Fead is the president and chief operating officer of Alfa Records, newly formed in L.A. His 20 years of experience in the industry began at Liberty Records, where he did local promotion. Before taking the helm at Alfa, he was division vice president for RCA . . . John Stainze, who joined Phonogram/Mercury in 1979 as West Coast A&R director, has been upped to A&R vice president . . . Lorne Saffer leaves his post as A&R vice president at CBS/Portrait and goes to a similar position at Alfa . . . Allan McDougall moves from Island/Ackee Music, where he was general and professional manager, to Famous Music as their creative director . . . Sandi Beach promoted at Management III to director of music operations for Management II. Management II Music and Weintraub/ Okun Music. Formerly affiliated with First Artists, Sandi was involved in the music productions of "A Star Is Born" and "The Main Event" . . . Pete Johnson, creative director at Warner Brothers had added a V.P. to his

tambourine, two toms, two congas,

cowbell, clave, and hand claps!

★ All drums tunable in pitch

★ 13 input Stereo Mixer

title . . . Independent producer and A&R staffer at CBS, **Stuart Alan Love**, has joined Atlantic's Carrere label as vice president of West Coast A&R . . . **Jackle Krost** was director of B&M Personal Management, Ltd. He has joined Mobile Fidelity Sound Lab as their director of A&R and special projects

. . Victor L. Guder picked for vice president of the professional division and standard catalog of U.A. Music. Prior to this, he was manager of the Disney Music Publishing operations and entertainment division manager of Disneyland . . . Varnell Johnson is the new general manager of black music A&R at Capitol. He had been their national director of black music A&R and, before that, served at EMI/UA as East Coast regional promotion director and general manager of their R&B division . . . Artist producer Trevor Lawrence takes the newly created post of director of black and progressive music at Planet Records. He has produced Jimmy Cliff, Harry Nilsson and the McCrearys.

Dig Apple Dites

Steve Sussmann (see Who's Who this issue) joins Arista Music as professional manager . . . **Art Collins**, vice president of

Rolling Stones Records and Enterprises, will assume the responsibilities formerly held by Earl McGrath, who has resigned from his post as president of Rolling Stones Records Worthy Patterson is back at Casablanca, now as vice president of East Coast operations. He had been their East Coast marketing director . . . Gerry Griffith is director of R&B A&R for Arista. He had been the director of the creative division at Motown and Columbia's West Coast director of R&B A&R . . . Roberta Bryant named creative assistant to DJM Records general manager, Carmen Larosa. Roberta comes from Denver, where she was on the staff of Fevline Records & Management . . . Atco distributed Modern Records names Chris Evans general manager of A&R.

Flash from Mashville

Bobby Fischer (Who's Who, Sept., 1980) has joined with Joe Lucas to form F&L National Record Promotion and Distribution, with offices in the United Artists Tower . . . Neal Joseph, former director of song promotion and development for the Benson Co., has been appointed East Coast director of A&R for Word Records.

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-Pat & Pete Luboff

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* All programmed parts remain in

* Readout of speed in beats-per-minute

memory when power is off.

fills, ending, etc.)

BOB MORRISON ASCAP'S COUNTRY WRITER OF THE YEAR

ob Morrison may still be lookin' for love, but his life isn't exactly sans decoration. ASCAP recently took care of that.

Morrison, cowriter of seven No. 1 country singles in 1980, including Lookin' For Love, You Decorated My Life, and Love The World Away. was named ASCAP's country songwriter of the year at the organization's 18th annual country awards banquet. It was Morrison's second such award.

Meanwhile, in the publishing category, Tree International's Cross Keys Music was named ASCAP's top country music publisher, in recognition of its 13 No. 1 singles over the last year. The award was the first for Cross Keys; Tree, meanwhile, has been a perennial BMI winner (1980 was no exception; see BMI article that follows).

In all, ASCAP honored 113 songs, 24 of which hit No. 1 on the charts. Following Morrison in the hardware derby were Randy Goodrum and Sonny Throckmorton, each with five awards. Randy and Sonny were interviewed in the July, 1980, issue of Songwriter.

'SUSPICIONS' NAMED TOP BMI COUNTRY SONG

uspicions, written by David Malloy, Randy McCormick, Eddie Rabbitt and Even Stevens, was awarded BMI's Robert J. Burton Award. signifying the Eddie Rabbitt hit as BMI's most-performed country song in the period from April 1, 1979 to March 31, 1980. The award honors the late BMI president.

Eighty-eight songs were honored as "most performed" at the BMI Nashville ceremony. Leading writer award-winners with three songs each were Key Fleming, Merle Haggard, Bob McDill, Dennis Morgan and Sonny Throckmorton. Tree Publishing Co., Inc. was the leading publisher awardwinner with 11 citations. (Tree President Buddy Killen was interviewed in the November, 1980, Songwriter).

Kris Kristofferson's Help Me Make It Through The Night was presented with a "seventh-year " signifying it as the most star-studded of the 88 honored songs.

SHIRL MILETE

SESAC's NO. 1 COUNTRY WRITER hirl Milete, writer of SESAC's Country Song Of The Year, Song Of The Patriot, was named Country Music Writer Of The Year by the performing rights organization. Meanwhile, Love Is A Cold Wind by Charlie Black and Rory Burke was named Most Recorded Country Song, and J. Clarke Wilson, writer of Three Way Love, was named Most Promising Country Music Writer.

AMERICAN SONG FESTIVAL WINNERS ANNOUNCED

he California songwriting team of Jay Byker, Gloria Gold and Toni Beck are \$10,000 richer for having won the Amateur Division Grand Prize in the American Song Festival's seventh annual songwriting competition. Shawn Harrington and Allan Chapman of Miami, meanwhile, were \$10,000 Gand Prize winners in the Professional Division.

The above writers had qualified for Grand Prize consideration by winning in one of 10 amateur and professional categories. Those categories and the winners (\$2,000 per) are:

Amateur Division

Country: Jay Byker, Gloria and Toni Beck, Palo Alto, CA, Damn These Tears

Easy Listening: Bob Radcliff, Cohoes, NY, Throwing Away The Best Years

Folk: Alan Hale, Huntington Beach, CA, Give A Care

Gospel: Corrine Porter, Sunnyvale, CA, Take A Moment In The Morning

Open: George Uetz, Cincinnati, OH, Music, Sex and Cookies

Top 40: Steve Skovran, Burnsville, MN, Just Like In The Movies

Professional Division

Country: Mike Martin, Burbank, CA, Somebody's Lvin' To Someore

Easy Listening: Shawna Harrington and Allan Chapman, Miami, Goin' Through The Motions

Open: Leslie Pearl, Studio City, CA. You Made Me Trip, Stumble, And Fall In Love

Top 40: Leslie Pearl, Studio City, CA, Look Before You Love

Both Shawna Harrington and Leslie Pearl are repeat ASF winners. Harrington finished first in the amateur easy listening category in 1979, and Pearl won the professional country and disco categories.

In addition to the songwriting competition, ASF staged a vocal performance contest. Winner: Marsha Graham of Los Altos, CA. She was awarded \$2,000 for her performance of Perfect Lover, a song she wrote with her husband Allan.

ANOTHER IRISH CONTEST UNDERWAY

e understand that you published details of our Song of the South International Contest," wrote P.J.O. Gorman, contest director. "I know that you will be happy to hear that we received many enquiries from your readers. The contest is run in conjunction with the Charleville Cheese Festival in Charleville, County Cork, which is in Southern Ireland.

'Our contest will be held on the 11th June, and we were wondering if you would publish the enclosed details .

We're happy to oblige. Entry fee is 5 Irish pounds per song. All types of songs are eligible. All writers, professional or amateur, are eligible. Entries must be submitted on cassette or reel-toreel tape, one song per tape. Performance time of song may not exceed three minutes. No entries will be returned.

Deadline for entries: March 30, 1981. For more information, write: Song of the South Int'l. Song Contest, Charleville, Co. Cork, Ireland. Phone number is: 063 744.

Last, but not least, detail: first prize brings approximately \$2,000.

AMERICAN WINS CASTLEBAR **INSTRUMENTAL CATEGORY**

ew York City songwriter Bob Hardwick was named winner of the instrumental category of the Ireland-based Castlebar International Song Contest. His tune, "Kneewalkin," is an "urban/country" song; for it, Hardwick received approximately \$3,000.

Besides his instrumental writing, Hardwick collaborates with Bob Crewe and Mark Barkan. Crewe recorded two of his songs on Elektra.

The winning song of the festival, Don't Stay For The Sake Of The Children, was penned by Britishers Ed Welch and Barry Mason, who won approximately \$10,000 for their trouble.

To receive information re the next contest, write: Castlebar International Song Contest, 10 St. Helen's Rd., Booterstown, Co. Dublin, Ireland.

THE McCARTNEYS ADD TO THEIR PUBLISHING CATALOGUE

o one appreciates a good copyright like Paul McCartney, it seems. Paul, who has amassed a goodly few during his years as a Beatle and a Wing, purchased Buddy Holly's song catalogue several years ago for about \$2 million. Now it has been reported that he and wife Linda's MPL Communications has purchased the Claridge Music catalog from Hank Slay, together with 50% of the interest in Conley Music from Slay.

The Claridge catalogue includes such Four Seasons greats as Sherry, Big Girls Don't Cry, Candy Girl and Walk Like A Man — all written by Bob Crewe and Bob Gaudio (Crewe retains his 50% interest in Conley). Additionally, Claridge boasts Palisades Park, Green-Eyed Lady, and Incense And Peppermint. +



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Crossing The Bridge: Diminished Principles, Part 2

By Rob Sanford

ast month we left off with one musical foot into the bridge. This month we'll learn one way to cross over from one song section into another via substitutions for the V or dominant chord.

As you may recall, these V chord substitutes were derived by manipulating a single voice (or pitch) of the diminished 7th chord. As you may further recall, these derived dominant 7th chords were all a distance of a minor third or three frets apart from one another in a symmetrical fashion. Last month we used these V chord substitutes to add variety to a standard II-V-I progression. This month we'll see how these same substitutes can be used to lead the listener gently into another section of your tune.

Ex. 1 shows a II-V-I progression in the key of A: Bm7 - E7 - Amaj. 7. However, by using the V chord substitutes, you can move into a new chord and sound for a new section in a new key. This movement into a new key or tonal center is termed modulation. The chord that allows the ear to accept the new harmonic direction is called a pivotal chord. So, now the substitute chords of last month can be used to usher your listener into a new tonal arena.

Keep in mind that any chord can move to any chord. Also, try playing the progressions with any chord voicings you know before attempting the voicings given here.

Ex. 1 shows how these pivotal chords can be used to move into a minor tonality via the top stringset 1-2-3-4. Ex. 2 is a similar rendition on the inside stringset 2-3-4-5. And Ex. 3 illustrates a likewise similar move using stringset 2-3-4-6. Use these samples as a springboard to exploring other voicings on other stringsets as your ear may guide you.

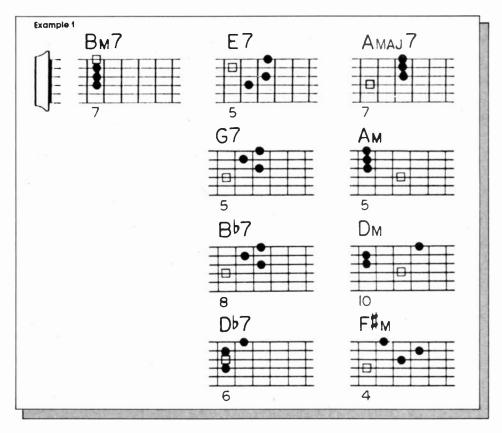
Ex. 4 depicts one possible chordal accompaniment to an actual hit tune. The chord voicings used are drawn only from those covered in "Guitar Workshop" columns to date. This particular progression was chosen because it exemplifies the use of the diminished 7th chord as a passing chord ("Guitar Workshop," Jan., 1980) and as a symmetrical substitute for itself. The progression also illustrates the use of the manipulated diminished 7th chord as both V chord substitutes and pivotal chords.

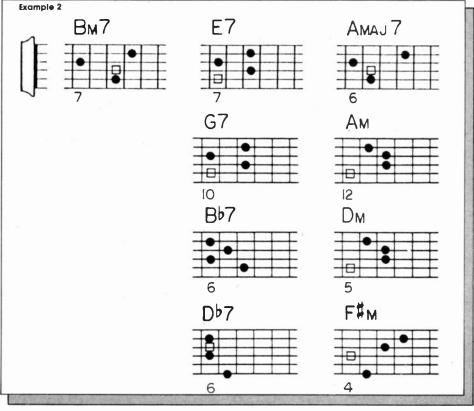
The Fdim.7 chord in bar two functions as a passing chord moving from the Dmin.7 to the Emin.7 chord. This Fdim.7 chord could just as properly be called an A-flat diminished 7th, a B diminished 7th, or a D diminished 7th chord. Speaking of passing chords, the Db7 in bar six functions as a passing chord between its two neighboring chords, Dmin.7 and Cmaj.7. In bar eight, the C#dim.7 functions as a pass-

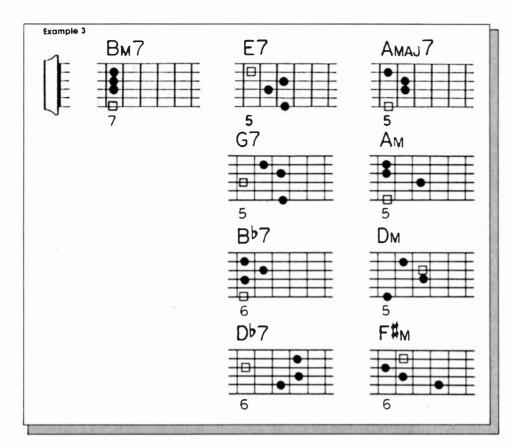
In bar eight, the C#dim.7 functions as a passing chord between its neighboring Cmaj.7 and Dmin.7 chords. Here, the Edim.7 serves as a symmetrical substitute for the C#dim.7.

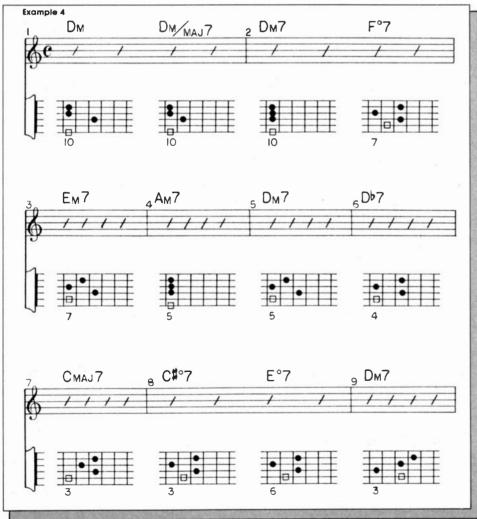
In bar 14, the Ebdim.7 passes from Amin.7 into Dmin.7 while in bar 16, the Eb7 passes from Emin.7 into Dmin. This Eb7 can also be viewed as a substitute for the A7 chord which would normally function as the V chord which returns the listener to the Dmin. sound of bar 17.

Bars 22-24 illustrate the use of the V chord substitutes. Bar 26 modulates temporarily into the key of E flat via the Fmin.7-Bb7 move, even continued on 68

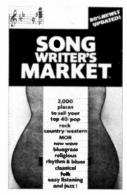








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any new writers ask me, "What comes first — the words or the music?". I tell them, there really is no set rule; whatever works at the time you come up with an idea is what you should do. Sometimes you can sit down and write a lyric without a melody; sometimes you hear a melody and write a lyric to it. One thing I like to do in either case is to start with a definite title. From that title you can decide what the story will say and establish the attitude of the lyric — and melody.

I Only Hate Him At Night

By Jolene Dutzman Alexandria, VA

Feeling helpless and knowing that My pain will always live
Dying hard and crying nights
For the love 111 never give.
I loved him for so long
Our love it seemed so strong.

I look around my empty room And sadly turn out the light I think of how he filled this room I only hate him at night I only hate him at night I only hate him at night.

The endless tears that cloud my eyes Run down my painted face.
My days are filled with memories
Of a man I can't replace.
I thought we had it made
But I didn't make the grade.

I lay here in my empty bed Holding my pillow tight I think of how he held me close I only hate him at night I only hate him at night I only hate him at night.

It's hard to hate anyone
Who made love feel so right.
I want to hate him all the time
But I only hate him at night.
My nights are cold and black
But I know he won't come back.

I wonder what lucky woman He's making love to tonight I think about the love we made I only hate him at night I only hate him at night I only hate him at night.

© 1980, Joiene Dutzman

here are many questions that come into my mind when I read this lyric. Why do you hate this person at night? Why don't you hate him in the morning or afternoon? The word only makes me think that you don't hate him the rest of the time so I want to know why. This is such an

By Annette Tucker

interesting title we really need more story. Another way to go would be tell us what you do in the morning and afternoon to keep from thinking about the relationship. Then comes the dreaded night and you can tell us why you hate him then. We just need a story to set up your title. The way it is now it just isn't working.

In the second half of the song you say My days are filled with memories of a man I can't replace. That line contradicts the fact that you only hate him at night.

I'm confused as to what form this lyric takes. You are either using verse/chorus/verse/chorus/bridge/chorus, or two verses, a bridge and a third verse. If it is supposed to be a verse/chorus song, then you should use the same lyric in the chorus each time. If it is supposed to be a verse/bridge construction, then the title should come at the end of each verse.

The bridge is too long. Since the verses say a lot the bridge should only be two lines. This would balance the song.

I Only Hate Him At Night could be a wonderful song with a little more work.

also tell us how she may have tried to come back to him in hopes of rekindling the relationship. That would also lead right into the title.

The rhymes are very good. There is also a definite attitude that is followed throughout. We know he's angry, and not going to forgive her. She's in big trouble because *Cheaters Never Win*.

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 such publishers as Warner Bros. and Don Costa.

Cheaters Never Win

By Daniel Andrade Houston

You thought that you could have my love And also have your fun You told me lies had me believe I was the only one I never thought you'd prove untrue And lead a life of sin The truth is out so face it now Cheaters never win.

I never thought I'd see the day When it would come to this When you would seek another's arms And want another's kiss You killed the love I had for you And all that night of been. Now you're alone to bear your shame Cheaters never win.

You had my love worth more than gold
And my heart that was true
Oh how I prayed you'd change some
day
But your kind never do
I was a fool to trust in you
Both time and time again
May God have mercy on your soul
Cheaters never win.

You cheated when my back was turned When I needed a friend
Your secret loves will never last
They'll leave you in the end
You'll think of me when you're alone
And pay for every sin
You'll never have a moment's peace
Cheaters never win.

© 1980, Daniel Andrade

here are four verses in this country-style lyric, but no bridge. There should be a bridge after the second verse and then a third verse. One of the verses should be taken out. If it were my song, I'd leave out the first verse and start with the second verse. The line before the title in the second verse sets up the title better.

The biggest problem with this lyric is that you keep saying the same thing in each verse. It would really add a lot of color to the song if one verse would tell us how she has gotten paid back for her cheating. There could be a lot of pictures showing us how *Cheaters Never Win*. You could



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button, moves into honky-tonk with her feet working the pedals, soft at first, and then vibrato on one, and sustain on the other. She introduces the built-in phasor, and some

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TOP 40

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Songwriter	Title	Artist	Producer	Publisher, Ucensee, Label
1 J. Lennon	Starting Over	John Lennon	J. Lennon/Y. Ono/ J. Douglas	Lenano/BMI/Warner Bras.
2 J. Holf	The Tide Is High	Blondie	M. Chapman	Gemrod/BMI/Chrysalis
3 Stewart/Chen/Savigar/ Cregan/Grainger	Passion	Rod Stewart	Harry The Hook/ Rod Stewart Group/ J. A. Johns	Riva/WB/ASCAP/Warner Bros.
4 N. Diamond/G. Becaud	Love On The Rocks	Neil Diamond	B. Gaudio	Stone Bridge/EMA/Suisse/ASCAP/Capitol
5 R. Bell/Kool & The Gang	Celebration	Kool & The Gang	E. Deodato	Delightful/Fresh Start/BMI/De-Lite
6 G. Kenny/D. Shepperd/B. Sussman/J. Feldman/B. Manilow	I Made It Through The Rain	Barry Manilow	B. Manilow/R. Dante	Unichappeil/BMI/Arista
7 W. Becker/D. Fagen	Hey Nineteen	Steely Dan	G. Katz	Zeon/Freejunket/ASCAP/MCA
8 E. Rabbitt/E. Stevens/ D. Malloy	I Love A Rainy Night	Eddie Rabbitt	D. Malloy	Debdave/Briarpatch/BMI/Elektra
9 J. Williams	Giving It Up For Your Love	★ Delbert McClinton	B. Beckett/Muscle Shoals Rhythm Section	Blackwood/Urge/BMI/Capitol
10 B. Gibb/R. Gibb/M. Gibb	Guilty	Barbra Streisand/ Barry Gibb	B. Gibb/A. Galuten/ K. Richardson	Stigwood/Unichappell/BMI/Colymbia
11 S. Young	Seven Bridges Road	Eagles	B. Szymczyk	Irving/BMI/Asylum
12 D. Paich/B. Scaggs	Miss Sun	Boz Scaggs	B. Schnee	Hudmar/ASCAP/Columbia
13 Sting	De Do Do Do, De Da Da Da Da	The Police	The Police/N. Gray	Virgin/Chappell/ASCAP/A&M
14 R. Cook/S. Hogin	I Believe In You	Don Williams	G. Funkis	Cook House/BMI/MCA
15 A. Gibb/B. Gibb	Time is Time	Andy Gibb	B. Gibb/K. Richardson/ A. Galuten	Stigwood/Unichappell/BMI/RSO
16 D. Fogelberg	Same Old Lang Syne	Dan Fogelberg	D. Fogelberg/ M. Lewis	Hickory Grove/April/ASCAP/Full Moon
17 M. Jackson	Heartbreak Hotel	The Jacksons	The Jacksons	Mijac/BMI/Epic
18 K. Cronin	Keep On Loving You	REO Speedwagon	D. Cronin/G. Richrath/K. Beamish	Fate/ASCAP/Epic
19 M. Masser/ C. B. Sager	It's My Turn	★ Diana Ross	M. Masser	Colgems-EMI/Prince St./ASCAP/ Unichappell/Begonia Melodies/BMI/Motown
20 G. Davis/L. Diamond	Tell it Like It Is	Heart	Heart	Conrad/Olrap/BMI/Epic
21 B. Springsteen	Hungry Heart	Bruce Springsteen	B. Springsteen/J. Landau/ S. Van Zandt	Bruce Springsteen/ASCAP/Columbia
22 L. Richie Jr.	Lady	★ Kenny Rogers	L. Richie, Jr.	Brockman/ASCAP/Liberty
23 Curtis/Allison	More Than I Can Say	Leo Sayer	A. Tamey	Warner Tamerlane/BMI/Warner Bros.
24 D. Parton	9 To 5	★ Dolly Parton	G. Perry	Velvet Apple/Fox Fanfare/BMI/RCA
25 S. Wonder	I Ain't Going To Stand For	It Stevie Wonder	S. Wonder	Jobete/Black Bull/ASCAP/Tamia
26 K. Knudsen/J. McFee/C. Carter	One Step Closer	The Doobie Brothers	T. Templeman	Noodle Tunes/No Aff./Long Tooth//BMI/Rare Blue/Carlooney Tunes/ASCAP/Warner Bros.
27 H. Banks/B. Crutcher/ D. Davis/R. Jackson	Who's Making Love	The Blues Brothers	B. Tischler/P. Shaffer	East Memphis/BMI/Atlantic
28 B. Andersson/B. Utvaeus	The Winner Takes All	Abba	B. Andersson/B, Ulvaeus	Artwork, ASCAP/Atlantic
29 J. Harrington/J. Pennig	Killin' Time	★ Fred Knoblock & Susan Anton	J. Stroud	Flowering Stone/ASCAP/Scotti Bros.
30 M. White/D. Foster/B. Russell	You	Earth, Wind & Fire	M. White	Saggifire/Rutland Road/Almo/ASCAP/ Foster Frees/Irving/BMI/Calumbia
31 Deacon	Need Your Loving Tonight	Queen	Queen	Queen/Beechwood/BMI/Elektra
32 K. Raleigh	He Can't Love You	Michael Stanley Band		Kejre/Bema/ASCAP/EMI-America
33 K. Fleming/D.W. Morgan	Smokey Mountain Rain	Ronnie Milsap	T. Collins/R. Milsap	Pi-Gem/BMI/RCA
34 C. Womack/G. Nobel	Love T.K.O.	★ Teddy Pendergrass	D. Wansel/C. Biggs/ C. Womack	Assorted/BMI/P.I.R.
35 E. Woolfson/A. Parsons	Games People Play	The Alan Parsons Project	A. Parsons	Woolfsongs/Careers/Irving/BMI/Arista
36 E. Schwartz	Hit Me With Your Best Shot	Pat Benatar	K. Olsen	ATV/BMI/Chrysalis
37 D. Bugatti/F. Musker	Every Woman In The World		R. Porter/H. Maslin	Pendulum/Unichappell/BMI/Arista
38 J. Farrar	Suddenly	Olivia Newton-John/ Cliff Richard	J. Farrar	John Farrar/BMI/MCA
39 K. Gamble/L. Huff	Together	★ Тіета	R. Salas	Mighty Three/BMI/Boardwalk
40 T. Marie	I Need Your Lovin'	Teena Marie	T. Marie	Jobete, ASCAP/Gordy



COUNTRY TOP 10

SONGWRITER	TITLE	ARTIST	PUBLISHER, LICENSEE, LABEL
1 E. Rabbitt/E. Stevens/D. Malloy	Love A Rainy Night	Eddie Rabbitt	Debdave/Briarpatch/BMI/Elektra
2 D. Parton	9 to 5	Dolly Parton	Velvet Apple/Fax Fanfare/BMI/RCA
3 R. Murrah/J. McBride	A Bridge That Just Won't Burn	★ Conway Twitty	Blackwood/Magic Castle/BMI/MCA
4 D. Hanner	Beautiful You	★ The Oak Ridge Boys	Sabat/Blendingwell/ASCAP/MCA
5 R. Gabbard/R. Price	I'll Be There (If You Ever Want Me)	Gail Davies	Ernest Tubb/BMt/Warner Bros.
6 G. Gentry	1959	★ John Anerson	Taylor and Watts/BMI/Warner Bros.
7 R. Murrah	Southern Rains	★ Mel Tillis	Blackwood/BMI/Magic Castle/ASCAP/Elektro
8 A. Alexander	You Better Move On	★ George Janes/ Johnny Paycheck	Deva/BMI/Epic
9 H. Cochran	Don't You Ever Get Tired (Of Hurting Me)	★ Willie Nelson/Ray Price	Tree/BMI/Columbia
10 L.J. Datton	Hillbilly Girl With The Blues	Lacy J. Dalton	Algee/BMI/Columbia

SOUL TOP 10

SONGWRITER	TITLE	ARTIST	PUBLISHER, LICENSEE, LABEL
1 M. Jackson	Heartbreak Hotel	The Jacksons	Mijac/BMI/Epic
2 C. Jackson/P. Perry	United Together	★ Aretha Franklin	Jays Enterprises/Baby Love/Chappell/ Phivin International Ent./ASCAP/Arista
 F. Alexander Jr./N. Beavers/ M. Craig/T. McCain/ T. Shelby/S. Schockley 	Fantastic Voyage	Lakeside	Spectrum VII/Circle/ASCAP/Solar
4 M. Masser/C. B. Sager	It's My Turn	★ Diana Ross	Colgems-EMI/Prince St/ASCAP/Unichappell/ Begonia, BMI/Motown
5 R. Dunbar/D. Sterling/D. Clinton	Agony of Defeat	Parliament	Malbiz/BMI/Casablanca
6 M. White/D. Foster/8. Russell	You	Earth Wind & Fire	Saffifire/Rutland Road/Almo/ASCAP/ Faster Frees/Irving/BMI/ARC/Calumbia
7 L. Blackmon/A. Lockett	Keep It Hot	Cameo	Better Days/BMI/Better Nights/ASCAP/Casablanca
8 J. Alexander/L. Dodson/ C. Allen/C. Guy/L. Smith/M. Bynum/ W. Stewart/H. Henderson/ F. Thompson/M. Beard/A. Jones	Boogie Body Land	Bar-Kays	Bar-Kays/Warner-Tamerlane/BMI/Mercury
9 M. Cooper	Too Tight	Con Funk Shun	Vat-ie-Joe/BMI/Mercury
10 R. Flack/P. Bryson	Still	Roberta Flack/ Peabo Bryson	WB/Peabo/Very Every/ASCAP/ Atlantic

EASY LISTENING TOP 10

SONGWRITER	TITLE	ARTIST	PUBLISHER, LICENSEE, LABEL
1 D. Bugatti/F. Musker	Every Woman In The World	Air Supply	Pendulum/Unichappeil/BMI/Arista
2 B. Anderson/B. Ulvaeus	The Winner Takes It All	ABBA	Artwork/Polar/ASCAP/Atlantic
3 J. Harrington/J. Pennig	Killin' Time	★ Fred Knoblock/ Susan Anton	FloweringStone/ASCAP/Scotti Bros.
4 J. Holf	The Tide Is High	Blondie	Gemrod/BMI/Chrysalis
5 K. Knudsen/J. McFee/C. Carter	One Step Closer	The Doobie Brothers	Noodie Tunes/No Aff/Long Tooth/BMI/Rare Blue/ Cartooney Tunes/ASCAP/Warner Bros.
6 R. Gibb/M. Gibb/B. Gibb	Guitty	Barbra Streisand/ Barry Gibb	Stigwood/Unichappell/BMI/Columbia
7 D. Parton	9 to 5	Dolly Parton	Velvet Apple/Fox Fanfare/BMI/RCA
8 T. Jans	My Mother's Eyes	Bette Midler	Almo/Only Child/Mel-Dav/ASCAP/Atlantic
 G. Kenny/D. Shepperd/ B. Sussman/J. Feldman/ B. Manilow 	I Made I Through The Rain	★ Barry Manilow	Unichappell/BMI/Arista
 E. Rabbitt/E. Stevens/ D. Malloy 	I Love A Rainy Night	Eddie Rabbltt	Debdave/Briarpatch/BMI/Arista



Adding Dimension To Your Chord Progressions, Part 1

By David 'Cat' Cohen

or the past few months, this column has devoted itself to discussing different keyboard textures. As songwriters, we need to learn a variety of patterns and figures that we can draw from to use for song accompaniment. Obviously, the more textures we are familiar with, the more uniquely we can shape and arrange our songs as we write them. How boring it is to hear a songwriter present every song with the same keyboard style! We have concentrated on expanding our awareness of stylistic elements, exploring block-chord, split-chord, and arpeggio textures and how they relate to a bass line. Now that we have accumulated a variety of technics let's take a keyboard arrangement a step further and look at what we can do to add dimension to our basic chord textures.

For instance, let's take a simple chord progression D F#m Em Asus A, and play it in an 8thnote block chord style with a little syncopation added for interest (Ex. 1).

While this accompaniment can be an effective background for a pop melody, it also can get monotonous after several unrelieved measures of the same texture. As a private keyboard instructor, I constantly hear songwriters present material with monotonous repetitive textures such as this one. The best advice I can give to my students is to learn pop scales, and use them to play melodic fills. These fills act as a foil to the melody of the song, pushing the spaces between melodic phrases forward and giving a contrast to the purely chordal sound of the regular accompaniment. Let's look at our four-bar progression with melodic fills and see how we derive them (Ex. 2). Adding a few melodic notes in measures two and four makes a big difference in the sound of our accompaniment. We have added both dimension and contrast, giving the listener relief from the relentless repetition of our eighthnote chords.

This use of melodic fills works equally as well with split-chord and arpeggio styles. Here is a split-chord example before and after adding fills (Exs. 3, 4).

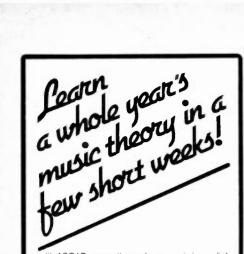
With an arpeggio figure, scale fills do not make as strong a contrast because only one note at a time is being played throughout the measure. However, the scale passages break up the regularity of the chord tones in the arpeggio (Exs. 5, 6).

These scale fills play an important role in today's song arrangements. In a band context, a good guitarist or keyboard player knows how to insert fills tastefully in the spaces between melodic phrases. In a piano-vocal context, a pianist can create more of a "band sound" by doing the same thing.

In the next issue, we will look more closely at these scale fills and explore how they are derived and how they are used. \oplus

L.A. Songwriter/performer David 'Cat' Cohen specializes in keyboard instruction for music biz professionals.





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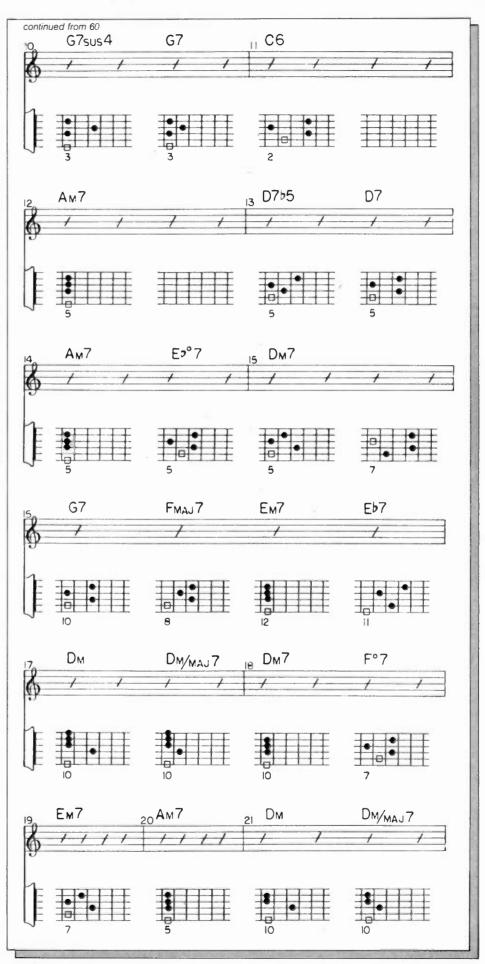
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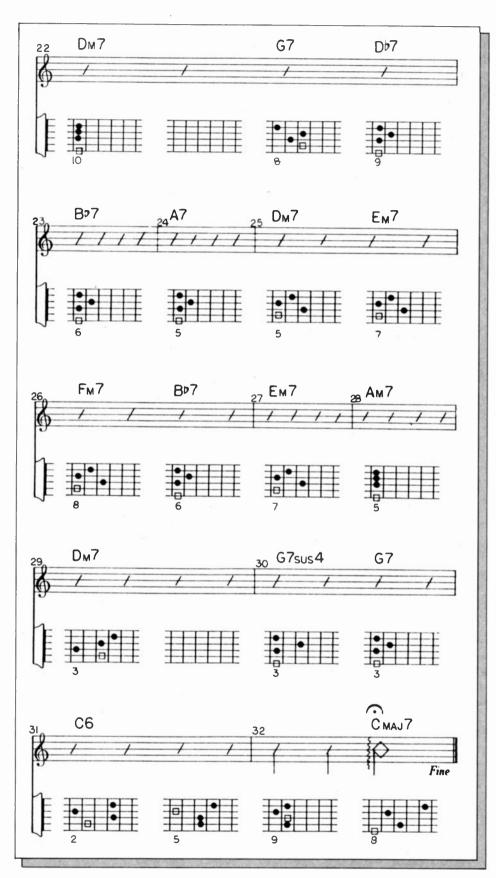
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though the Eb chord itself is never stated.

Again, use your own chord voicings and imagination to squeeze some new ideas out of this progression. The tune is old enough so that you probably won't recall the melody. So, why not rewrite it?

The hit from which this progression was drawn

is considered a standard. The first person to correctly identify the song will win a <code>Songwriter</code> tee shirt. Here's a hint: the song's current copyright date is 1940. \oplus

Songwriter Rob Sanford has taught guitar with the likes of Barney Kessel, Howard Roberts and Joe Pass.

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Hamer Special

he Special is the latest addition to the Hamer line of electrics. Features such as Schaller tuners, solid brass bridge, high output humbucking pickups, and so id mahogany construction make the Special a standout in its price range. Available in eight finishes including sunburst, natural, transparent red, green, and blue, as well as the new metallic colors. Suggested retail price is \$699.90.

For additional information, contact Hamer, 835 West University Dr., Arlington Heights, IL 60004.



Peavey Introduces Mark III Series

he Mark III Series is a new and different line of sound reinforcement mixing consoles developed by Peavey Electronics Corporation. This effort combines the advances in solid state technology and state-of-the-art electronics. Featured on each channel are balanced input circuitry, switchable 48 volt phantom power, two independent premonitor sends, 4-band EQ, two post effects sends, PFL/cue button, LED status indicators, pre- and postsend and return.

Four 10-segment LED level indicators give an instantaneous reading of output levels in the master section. A head-phone system has been included to allow monitoring of individual channels in any mode or any monitor or mains signals. Five transformer balanced outputs are available—two mains, two monitors, and sum. A unique feature is the ability to blend the signals from the effects and reverb returns into both monitor mixes.

The Mark III mixer is made in 12, 16 and 24 channel versions and is available in a rugged flite case or in a new polyester/fiberglass end panel construction.

For extra information contact: Peavey Electronics, 711 A St., Meridian, MS 39301.

MXR's Power Convertor

XR Innovations has developed a new accessory line in response to increasing demand for accessories to supplement MXR's professional, music, and consumer group products.

With MXR's new Model 137 Power Converter, musicians now have the choice of running their MXR pedal products by battery or from any AC outlet. The MXR Power Converter is capable of powering any device that requires a nine-volt supply and does not draw more than 65 mA of current. The Power Converter can convert simultaneously all the MXR battery-operated power products. The Power Converter is housed in a rugged, die-cast box and comes equipped with one MXR Model 138 Back Plate Adapter. (All MXR pedal products must be equipped with a Model 138 Back Plate Adapter when used in conjunction

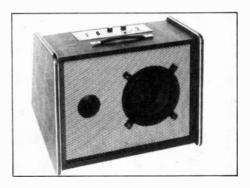
with the Power Converter. Back Plate Adapters are available individually from MXR).

For further information contact MXR, 740 Driving Park Ave., Rochester, NY 14613.

The Moose From Lectrosonics

ectrosonics, Inc., has followed its introduction of the Mouseamp with all-new Moose, the world's first portable rechargeable, battery-operated amplifier designed especially for bass guitars.

Like its little brother the Mouse, the Moose is powered by either AC current or an internal rechargeable power pack. It's also a truly *portable* bass amp. At just 29 pounds, the Moose can be carried as easily as the bass guitar itself.



The Moose can also serve double duty as a powered stage monitor. To eliminate the Moose's built-in bass equalization simply switch from Instrument EQ to Monitor EQ. Then, by cabling series of Moose amps together, a complete stage monitor system can be configured to operate from the line output of the mixer board.

The Moose joins the Mouse and Mini-Mouse to complete the Lectrosonics line of portable battery-powered amps for the serious musician. Suggested retail price for the Moose is \$299.95.

For additional information contact: Lectrosonics, P.O. Box 12617, Albuquerque, NM 87105.

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INTER-OFFICE MEMORANDUM

DATE:

Design Engineering

TO

Marketing

SUBJECT:

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

DISTRIBUTION:

A totally polyphonic synthesizer that canaproduce STRINGS, ORGAN and BRASS and still be variable enough to be used as a LEAD SYNTH.

LEAD SYNTH.

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

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 contour, powerful polyphonic synth effects.

The ORGAN must have 5 footages mixable from 16 feet to 1 foot tone control available. This ORGAN VOICE should be panned tone control available. The VCF or both while chill with a tone control available. This ORGAN VOICE should be pan 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 (left vibrato. delay and be routed to either the VCF or used as FM for vibrato. The output section must provide separate levels for each on-off switching for preset mixes and individual L-R into a stereo output. available as a direct signal. pitch wheel

The output section must provide separate levels for voice, on-off switching for preset mixes and individual L-R 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:

panning into a stereo output.

please respond as soon as possible.

MARKETING DEPT. DESIGN ENGINEERING SUBJECT: THE MUSICIAN'S ENSEMBLE

INTER-OFFICE MEMOR

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