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Songwriter Connection Strikes A Chord

We were overwhelmed by the response to the first issue of *Songwriter Connection*. We were not expecting such a groundswell of support from songwriters in virtually every state in the Union. Furthermore, almost all of this input has been balanced with helpful suggestions for articles, columns and features that will help this publication to fully serve the needs of songwriters everywhere. We value your opinion and encourage all of you to take the time to write us. Tell us what you like about the magazine—and what you don't like. Tell us when we're on the right track—and when we're not. Only through your input can this magazine be tailored to serve your needs and fulfil your expectations. If you have an idea that you would like to see explored in this magazine, write us about it—and don't be surprised if you read your very own suggestion in these pages.

The entire concept behind *Songwriter Connection* magazine is to produce a publication written by songwriters, specifically about items of interest to songwriters. The magazine is to be a medium whereby songwriters can learn to perfect their craft, communicate with each other, and make those all-important personal connections. And, as easy as it is to get caught up into the hustle of marketing your songs, we won't forget that most of us started writing for the personal expression songwriting provides.

Among the letters we have received, there have been a few puzzling comments welcoming *Songwriter Connection* back into publication. We're not quite sure how the first issue of a new magazine can be welcomed *back*, so this confusion must be centered around some other magazine about songwriting. *Songwriter Connection* is produced by the publishers of *Music Connection* magazine, and is in no way affiliated with any other songwriting publication.

Songwriter Connection is designed to be your inside connection to songwriting and the music business. With your input and ideas it will be just that.

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PolyGram and Warner

Records cleared a major hurdle for the proposed merger of the two mammoth companies. The British government okayed the joint venture which would be headquartered in London, with each company owning a 50 percent interest in the operation, except for the United States where Warner Communications would hold an 80 percent interest. Less certain is approval by the German Cartel Office and the U.S. Federal Trade Commission. CBS Records president Walter Yetnikoff has requested a hearing before the the German agency, and the Los Angeles office of the FTC has recommended against the merger and is reportedly considering filing an injunction aimed at preventing it...At press time, rumors among Hollywood insiders predicted the absorption of Arista Records by RCA, with Arista president Clive Davis taking over the operations of the combined entity. Last year, RCA acquired a 50 percent interest in Arista, also pacting the label for distribution. Although both labels have had their best quarters in

years, RCA has depended on a few superstar acts and its distribution arrangement with A&M to keep its sales force busy. With president Bob Summer said to be interested in a corporate post and RCA's constant turnover of top management, Davis could provide the new blood many feel is necessary. No one at either company would confirm the rumor and normally we don't like to engage in speculation. But earlier this year, when the distribution/purchase rumors were flying, both RCA and Arista denied them, but the rumors turned out to be true. With the PolyGram/Warner's proposal and the abandonment of independent distribution by Arista, Chrysalis and Motown, it's getting harder and harder to surprise us. Of particular interest to songwriters and artists, this corporate maneuvering could mean that with more artists handled by the same sales force, new acts could find it harder to get retail exposure. Of course, the power has rarely rested with the songwriter—it's already difficult enough for an artist to negotiate a full mechanical royalty for the songs they've written.



*Who is this guy and why is he dancing? He's Mark Herndon, drummer for the superstar group Alabama. Perhaps it's because the band's fourth RCA LP *The Closer You Get* is the only Nashville made and marketed record to go platinum this year. More likely, he and Teddy Gentry have just found out that Alabama is the subject of our cover story next issue. Look for their next album, *Roll On* to be released this month.*

Veteran producer and re-

recording artist Al Kooper has been appointed Director of A&R for Polygram Records in Los Angeles. Kooper is known for his work with Blood Sweat and Tears, Bob Dylan, Lynyrd Skynyrd and the Super Session album with Mike Bloomfield and Steve Stills...Danny Holloway has been named General Manager of Island Music by company president Lionel Conway. His responsibilities include directing the publishing company as well as A&R work for the newly formed label Liny Vinyl. Holloway was formerly an independent record producer, songwriter and publisher, having produced the Plimsouls first records...Marcy Drexler has been appointed to the position of A&R manager of East Coast A&R for MCA Records. Prior to her new position, Drexler served as talent coordinator for Arista Records for seven years...Tom Long has been appointed Nashville Director of Membership for ASCAP's Nashville office. Long is president of the Nashville Songwriters Association and his background includes work as a musician, recording engineer and music publisher.

◀ Man Of the Year? Best

Dressed Woman of the Year? Boy George may not dress like us normal folks, but with Culture Club's string of five hit singles in a row, he doesn't have to. We're impressed!



photo by Lesley Campbell

▲ Dolly Parton, Emmy-

lou Harris and Linda Ronstadt are among the fans who have been flocking to see Los Angeles' hottest attraction, Lone Justice. Lead singer Maria McKee, 19, (pictured above with Harris) is being hailed as the freshest face in country music to come along in years. Geffen Records is betting that Lone Justice can appeal to both traditional county audiences and the rock crowd with a combination of youth-oriented songs and back to the basics production, a la early Johnny Cash. Bass player Marvin Etzioni, who produced the demo band's demo for Geffen, has signed with Warner Brothers Music.



K. A. Parker and Gary

Pickus have won the Professional Grand Prize of the American Song Festival, for their song "They Don't Make Love Like they Used To." Parker is a *Songwriter Connection* contributor and Motown staffwriter. The Amateur Grand Prize was awarded to George-Michael Elian, Barbara Rothstein and Richard Ash. Both the Amateur and Professional Grand Prize Winners will receive \$10,000 for their outstanding creative efforts.

SongSearch '83 has

named Alan Roy Scott and Skip Cottrell of Los Angeles as Grand Prize Winners of the national contest for their winning entry "Someone Stop The Fight." They will share a \$5000 award from Songwriters Resources and Services and the Los Angeles Songwriters Showcase. They also share \$1000 as winners in the pop category. Award sponsors were the New Christy Minstrels, Warner Brothers Music and Word Music. Shown are the category winners with SRS staff at the Songsearch award ceremony. In the foreground from the left are Randell Porter, Heidi Hirsch, SongSearch Coordinator, Cary Banks and Steven Roberts. Shown in the background are Mark Hancock, Alan Roy Scott, Mark Graham, Lenny Macaluso, Barbara Marcus, SRS executive director, and Billy James, SRS staff. ▼

Home taping of copy-

righted material is said to siphon off over 1.4 billion dollars in record sales annually, equivalent to 70 percent of the industry's total revenues, according to a study commissioned by the Recording Industry Association of America. As a result of the private pirating, said RIAA president Stan Gortikov, record companies have released 1540 fewer albums than they did in 1978, a decrease of 37 percent. At ten cuts an album, that's fifteen thousand less chances to get your songs recorded. So stop taping your friend's copy and buy your own!

An appellate court is

scheduled to rule this month on the Buffalo Broadcasting case which challenges the right of ASCAP and BMI to license music to local TV stations on behalf of songwriters and publishers. The fees collected account for approximately 80 million dollars of the performing rights societies' income...And if that doesn't scare you, jukebox operators have proposed a one-time \$50 permit instead of the current yearly fee of \$50 per machine.

Main Street records has

completed a distribution deal that will bring the New York-based label and its artists, Roger Whitaker, Box Car Willie and Penny DeHaven into the MCA Records organization for distribution.



photo by Earl L. Thompson

▲ Quincy Jones was the

guest of honor at a luncheon meeting sponsored by NARAS, the National Academy of Recording Arts and Sciences. Jones, whose career spans three decades as an arranger, player, producer, composer and A&R man gave an informal (and humorous) talk to the sold-out crowd, offering off the cuff views on the past, present and future of the music business. One of our favorite

stories: "One night we were doing a session with Ray Charles, we had half of Ellington's band and half of Basie's band and Phil Ramone was my engineer. (And at that time there was no such thing as 'How Long did it take you to mix?' What you heard was what you got! That was what went on the record.) Neshui Ertegun, Ahmad (Ertegun) and Jerry Wexler—all three were there for thirteen hours. We went in to listen to the playback. I said, 'the music is great! But outside of that, there's a sound coming out of the right speaker and a sound coming out of the left. What do you call that?' He says, 'Stereo.' Jones went on to tell about his first view of the cassette in 1961 and said while he welcomed the new possibilities offered by synthesizers and digital drum machines, they would never replace the acoustic instrument or human voice. The luncheon was held to draw attention to NARAS, which is conducting a membership drive to reach new artists, songwriters, engineers, producers and other creative people entering the music industry. For more information on NARAS, write Marla Hein, Executive Director, 4444 Riverside Drive, Burbank CA 91505 or call (213) 843-8253.

Video continues to expand as an important marketing tool for records. With MTV now reaching over 15 million homes, video is big business. Disappearing



photo by Peter Rosen/Various Media

ing are the days of \$10,000 vidclips, with budgets now averaging in the \$25,000-\$40,000 range, and some clips, such as Michael Jackson's *Thriller* costing more than one million dollars. Directed by feature film-director John Landis, *Thriller* indicates another vid-trend: the entry of established film directors into the promo clip field. Meanwhile, Cinema Concepts, an Atlanta-based firm, is placing video clips in theaters for showing before feature films. The theaters receive a fee, paid by the artist's record company, as well as free program material. What is not clear is how the artist and songwriter will profit from the video clips which most often are financed by the record company, with a major portion of the expense being deducted from the artists' royalties. Several artists, including Devo and Toni Basil have compiled full-length video 'albums' with an eye on marketing them for profit and not just promotion. Songwriters have yet to be paid a royalty for promo clips but ASCAP and BMI are negotiating with cable operators to find a formula for compensating copyright holders.



photo by Ed Colver

▲ **John Hiatt**, whose songs have been covered by Conway Twitty, Rosanne Cash and Dave Edmunds, hit the road with guitarist extraordinaire Ry Cooder to support his latest Geffen album, *Riding With The King*.

Teddy Pendergrass, former lead singer with Harold Melvin and the Blue Notes, has been signed to Elektra Records. He is currently working on his debut album for the label, set for release Valentine's Day.

Over 700 songwriters attended the Seventh Annual Songwriters Expo in Los Angeles, sponsored by the Los Angeles Songwriters Showcase and Songwriters Resources and Services. Representatives from Arista, Capitol, CBS, Chrysalis, EMI, Gold Mountain, Scotti Bros., and Qwest Records were on hand as well as many independent producers and publishers looking for material. Proceeds from Expo the will help fund the organization's ongoing services for songwriters.

In our last issue's guide to songwriter organizations, we inadvertently left out one of the biggest: Nashville Songwriters Association International. Under the leadership of Executive Director Maggie Cavender, NSAI offers workshops, an annual symposium, a newsletter, a Songwriters Hall of Fame and most importantly, a place for songwriters to get acquainted and share information. For more information call (615) 321-5004 or write NSAI, 803 18th Avenue South, Nashville, TN 37203.

The pendulum keeps on swinging: After finding it harder to hit the charts with ballads, some MOR performers like Barry Manilow and Melissa Manchester have turned to more uptempo material. But recently the ballad has received a shot in the arm from some unlikely artists. Those princes of pompadour, the Stray Cats, are currently charting with "I Won't Stand In Your Way," a 50's styled ballad in the finest Elvis Presley tradition. Even more remarkable is "So Tired" sung by Epic's penultimate Heavy Metal crooner, Ozzy Osbourne. Meanwhile, music biz insiders are wondering if ex-Meatloaf composer Jim Steinman's hot streak of ultra-dramatic ballads will last. Steinman recently had the number one and two singles with Bonnie Tyler's "Total Eclipse Of the Heart" and Air Supply's "Making Love Out Of Nothing At All."

Franne Golde has won the Outstanding Performance award for her version of the Golde-Peter Ivers song "For Once In My Life" at the recent Yamaha Music Festival in Tokyo, Japan. Golde is a staff-writer for Chappell/Intersong Music with credits that include Diana Ross' "I'm Gettin' Ready For Love," Pat Benatar's "Lookin' For A Stranger" (co-written with Sue Shifrin) and Toni Basil's latest Chrysalis single, "Over My Head."



Washington—Copyright

holders and their representatives are supporting a bill before congress that repeals the First Sale Doctrine which permits the rental of phonograph records, a practice that copyright holders feel encourages home taping.

▲ We've heard of good

ears, but this is ridiculous! After completing his new RCA LP, *Waylon & Company*, Waylon Jennings took time off to take in Disneyworld with his four-year old son, Shooter. Pictured are the Jennings with two local fans.



photo by Sherry Rayn Barnett

A New Generation Of Songwriters was the topic of discussion at a recent industry luncheon held by the Association of Independent Music Publishers in Los Angeles. Attorney Kent Klavens (Chairman of the Board of SRS), hit songwriter Allee Willis and manager/attorney Ned Shankman discussed the trend to self-publishing, high tech demos and the writer/artist.

By Bruce Kaplan

Ed Eckstine

Executive Vice-President,
Qwest Records

Quincy produces the records and I produce the business," says Ed Eckstine, Executive Vice President of Qwest Records and Quincy Jones Productions. While Quincy is sequestered in the studio,

masterminding hit records for Michael Jackson, James Ingram and George Benson, Eckstine minds the store, dealing with artists, scouting new talent, screening songs and overseeing the liaison with Qwest's distributor, Warner Brothers.

"At times my head gets heavy from wearing all those hats," admits Eckstine, who at 29, has been working with Quincy almost all of his adult life. "At the same time, I find it really exciting. If I got

Ed Eckstine

locked into just one thing, I'd probably get nuts. I'd be completely bored after 3 hours."

Eckstine comes from a show biz family; his father is Billy Eckstine, a pivotal figure in jazz history. Although Ed had met Quincy through his father, Eckstine landed his gig with Quincy while working as a journalist in college. "I got a call to do an interview with Quincy. I hadn't seen him in years. We ended up talking for 15 hours."

Qwest's latest project is Dreamboy, a band from Detroit whose self-produced, independently marketed EP sold 11,000 copies in their home town. When a local promo man sent Warner's VP Michael Ostin a copy, Ostin sent it to Eckstine who instantly loved the tape. Within days Eckstine was on a plane and signed the band. With few changes, the record has been re-released on Qwest.

Eckstine says the company will continue to let the band produce themselves.

"What we fell in love with was what they did, so why bring somebody else in, who might drastically change the sound? Part of our philosophy around here is that we want to get involved with, and train new talent—the Quincys of tomorrow. You can't keep on rehashing the same stuff."

Qwest is looking actively for new talent, says Eckstine, although not necessarily for Quincy to produce. "We'd love to find a great pop or rock act, I hate to say a 'white' band, but you know what I mean." The company is also expanding into the motion picture business, co-producing the film version of *The Color Purple*, a book by Alice Walker.

Eckstine spends a lot of time listening to tapes. In fact, he says, Qwest gets four or five hundred tapes a week. Has he ever found anything through the mail? Not yet. But that doesn't cast a damper on his feelings about listening. "Sometimes you'll say why bother? It has been 10 years and we haven't found anything. But my philosophy is, if I find one great artist, it makes up for the 10 years

Mario Gonzales

Attorney; Ervin Jessup & Cohen

When it comes to lawyers, the music business is schizophrenic. On the one hand, you're only as hot as the attorney who represents you. As one A&R man put it, "At this company, attorneys have more influence than managers. Attorneys run this town." It is however, a love/hate relationship. One music publisher has been known to foam at the mouth at the mere mention of the word 'attorney,' believing lawyers encourage their clients to demand unrealistic deals. "Creative people" love to blame the troubles of the business on attorneys, who are often portrayed as conservative button-downed watchers of the bottom line, who wouldn't know a hit if it bit them.

That's a bit unfair. There is a whole group of up and coming attorneys who are young, hip and in some cases musical.

One of the most respected of these street wise lawyers is ex-musician Mario Gonzales of Ervin, Cohen and Jessup. With senior associate Alan Lenard, Gonzales represents superstars such as Tom Petty, Supertramp and Ronnie Milsap, as

well as artists that are a bit outside of the mainstream: the Blasters, Gang of Four, John Hiatt and ex-Runaway Lita Ford.

In the last three years, Gonzales has acquired a reputation as a deal maker, recently engineering deals for Chain Reaction with Elektra and Great White with EMI. He feels attorneys can be more effective than managers when shopping for a record deal. "It's tied to the fact that even the bigger managers represent just a few acts at a few labels...on the other hand, with about 30 acts that we actively represent, we have almost continuous contact with all of the labels."

Gonzales doesn't feel an attorney is a substitute for a manager. "I don't have the time to work with an act on a daily basis and do all the schmoozing a manager will do. What I will do is send a tape and an invitation to see a band perform. Still, I only shop less than 10 per cent of the tapes that people send me."

The firm represents a lot of A&R personnel when they are negotiating their employment with a label, which Gonzales says "gives me a very personal relationship with them. But that doesn't mean we can get an act signed. The only thing an attorney can do is to get a tape heard at a high level in the company by somebody who has the power to make a deal."

Under the best of circumstances, getting an act signed is difficult. Some A&R people listen to as many as 100 tapes a week. Most companies sign less than five new acts a year, and Chrysalis, says Gonzales, didn't sign anyone for over a year. "You can't release an album in a major company without committing to at least a quarter-million dollars," he explained.

It's not only the cost of recording an album and giving the band an advance; there's the overhead of running the company, from negotiating the contract, to artwork, packaging and promotion, pressing the records, storing it in warehouses and shipping it in trucks. A&R guys are incredibly vulnerable. If a guy is on staff, he can easily make as much as a hundred thousand dollars a year. But if he signs a bunch of stiffs, he just doesn't stick around."

Mario Gonzales

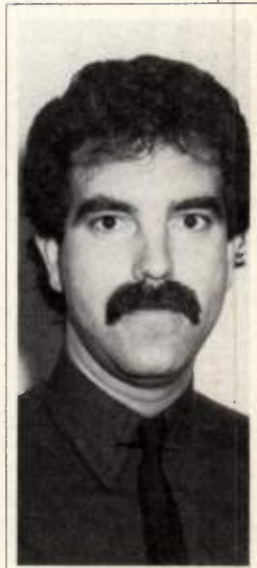


photo by JAI Productions

Donna Spangler

**Creative Manager,
Snow Music**

I love working with songs and songwriters. But the reality of being a publisher is rejection after rejection," admits Donna Spangler, Creative Manager for Snow Music, who represents one of America's most successful songwriters, Tom Snow.

A bright and personable woman in her thirties, Spangler hails from Kentucky by way of Birmingham, Alabama. The daughter of a preacher, Spangler recalls always being surrounded by music and has studied the piano extensively. All through and after college (she holds a Master's Degree in English), she found herself helping out bands with booking and publicity, while at the same time pursuing her own career as a model. At the urging of a former musician friend, Gay

Donna Spangler

lon Horton (now head of Welk Music's video/TV division), Spangler spent a week visiting Los Angeles, returned home and loaded up everything she owned in a U-Haul, put the cats in the car and came to Hollywood.

Spangler supported herself for three years by waitressing and doing freelance publicity jobs. When she had just about abandoned hope of finding her niche in Hollywood, Spangler got a break. Mary Belle Snow, Tom's manager and wife, was looking for someone to get Tom's publishing company off the ground. At the suggestion of a mutual friend, Spangler and Snow met and immediately hit it off, sharing many similar ideas on how a business should run. Despite her inexperience in the publishing field, Spangler got the job and started running tunes for Hollywood's most successful pop songwriter. Always the self-starter, she learned fast.

Things haven't been *that* rough. With over 100 songs recorded by artists in-

cluding the Pointer Sisters ("He's So Shy"), Melissa Manchester ("You Should Hear How She Talks About You"), Olivia Newton-John ("Make A Move With Me"), Barry Manilow ("Somewhere Down The Road") and Diana Ross ("One Can Fake It"), Snow has kept pretty busy. But it is, Spangler says, the age of the self-contained artist. "Just look at the top 50 records and see how many of them were written by outside writers." Often songs are recorded, only to be bumped from the record when the album is released. "A new producer may come in and write five new songs for the album. There's a lot of politics involved." And money: the songwriting/publishing royalties from a hit record are often equal to the artist's royalties. And most significantly, recording costs and artist's advances are not deducted from them, so the publisher (and presumably the writer) get paid from the first record sold.

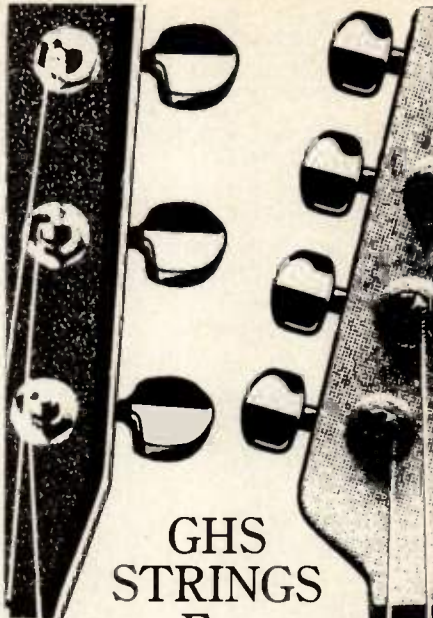
With opportunities for placing songs steadily shrinking, Tom Snow has been looking towards producing and co-writing with artists. The move seems a natural one for Snow. He has demonstrated a knack for collaboration by writing with some of the finest writers in the business: Cynthia Weil, Barry Mann, Dean Pitchford, Eric Kaz, Leo Sayer, John Farrar and others. With a reputation for demos that sound better than the records that follow them, he's already, in effect, been arranging hit records for years.

Spangler has been very selective in taking outside material. "We sign maybe five or six outside songs a year. I want people to know that when I send out a song, whether it's a Tom Snow song or not, it's going to be a strong song." Spangler has, however, signed lyricist Barry Alfonso who she believes is brilliant. He is writing several film and TV themes (Alfonso and Snow collaborated on "All The Right Moves,") and Donna feels that with his versatility, he has the potential to collaborate with artists to whom most writers would not be well suited. "Barry can write mainstream pop lyrics, but he's also into groups like the Bangles," says Spangler.

Spangler finds it necessary to see writers only by referral. "People like Loretta Munoz and Julie Horton at ASCAP and Doug Thiele at SRS keep me well-informed." As the only person in the office, Spangler doesn't have the time to deal with writers who have "no concept of what a song is all about. An hour spent with a writer like that is time taken away from pitching Tom or Barry's songs." □

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Screen Gems/EMI: A History of Hits

The staff at Screen Gems Music have been burning the midnight oil. They have to. With a catalog that includes more than 65,000 songs, Gerd Mueller (Vice President), David Landau (Professional Manager) and Tom Sturges (General Professional Manager) have their work cut out for them. Admits Landau, "I'll be here for the next five years and still be learning about our catalog."

Acquired by EMI in 1976, the Screen Gems catalog is regarded as one of the most valuable publishing holdings in the world. Thousands of songs, including most of the songs recorded by the Monkees, date back to the decade and a half when Screen Gems was the music publishing arm of Columbia Pictures/Television. But the radio-active core of this mammoth company is the incredible array of hits generated by the company's original stable of staffwriters in its pre-Columbia days when it was known as Aldon Music. Owned and operated by Don Kirshner and Al Nevins, the company helped launch the careers of Carole King and Gerry Goffin, Barry Mann and Cynthia Weil, Neil Sedaka, Howie Greenfield and others, with songs like "Will You Still Love Me Tomorrow," "You've Lost That Lovin' Feelin'," "Breakin' Up is Hard To Do," and dozens of other classics. When Kirshner sold out to Columbia in the early '60s, Lester Sill was hired to pilot the company and has been at the helm ever since, becoming the pre-eminent elder statesman of music publishing.

Sorting through twenty five years of pop music history isn't easy. But it is important. Certain songs are classics that lend themselves to re-recording over and over, earning income from a copyright that the publisher already owns. And most importantly, developing the careers of the current group of staff writers makes familiarity with the company's most recordable songs a must for the song pluggers.

"What we're doing," says Landau, "is going through each of our writer's catalogs. It's an easy way to access the right songs without wasting lots of time. Once or twice a week we stay here until midnight just listening to songs to get familiar with what we have."

In order to generate what they hope will be the classics of tomorrow, the company has an in-house recording studio at the disposal of its roster of writers which includes veteran Gerry Goffin, Wendy

By Ben Brooks

Waldman, Roy Freeland, Jay Gruska (signed to Warner Brothers Records), Alan Roy Scott (American Song Festival winner), Bob Halligan, Willie Wilcox (drummer for Utopia), Jesse Boyce, Craig Bickard and Paul Delph.

What do staffwriters get paid at Screen Gems/EMI? "We start at about \$150 a week for an unknown writer that we have high expectations for," says Mueller. "The average pay for a writer who has a track record, maybe five or six major cuts, would be between \$25,000 and \$40,000 a year. That's not a big star writer, but a solid consistent money-maker who is already connected." Writers who are somewhere in between can expect to earn approximately \$300 per week, according to Mueller.

Getting a song recorded, Mueller feels, should be a joint effort. Whether it is done by the publisher or the writer, the most successful approach to "getting a record" is

'There are a lot of people around town who say "You don't need a publisher, I can do that for you." But they don't exploit the copyright.'

based on personal contact with producers, artists and A&R execs. So if the writer is pitching his own songs and getting records, who needs a publisher? "Someone who doesn't understand publishing," Mueller said, "might say to a writer 'Why be a staff writer if you have to get your own songs cut?' My answer to that is that we're both doing the job. It's very helpful if the writer makes him or herself visible," Sturges asserts that a good publisher will exploit a song in ways a writer is unable to. "We take songs and put them in places where they can earn money—print collection, compilation albums, commercials, and overseas situations."

Still, there are a lot of people competing with publishers for a share of the writer's action. Producers, managers and investors often dabble in publishing. Couple that with the fact that most artists write their own songs and you can begin to appreciate

just how hard it is to sustain a publishing company. Lamented Mueller, "There are a lot of people around town who say 'You don't need a publisher, I can do that for you. It's easy. I'll register the copyright and call BMI. All we have to do is collect.' But they don't exploit the copyright."

"I think we're working harder than ever," says Landau. "We have to be more and more creative. That's why we are becoming akin to an A&R department. Lately we've gotten into more of a situation where we sign a writer who could be a viable artist. We try to help our writers become producers or artists, so they become their own vehicle and generate income. We don't merely run their songs."

"We've had to be more creative," admits Mueller. "We've also become involved in promotion. We promoted the first Fixx album heavily. We'll help get a record deal, help with promotion and exploit a song not only by pitching it, but also getting it on the air. We've been compiling and pressing albums of our songs purely for airplay. We send them to about 8,000 radio programmers and they play them."

As might be expected, with its 13 staff writers and huge catalog, Screen Gems does not put a high priority on single song agreements. The disappointing reality is that Mueller, Landau and Sturges can't afford to spend a lot of time listening to outside material or meeting with writers. As Sturges puts it, "As far as outside songs go, we rarely pick them up...not only does a song have to be a great song, it's got to be an A-side single. We all have to feel that same way about it. We're not looking outside to try and get album cuts."

"We do listen," insists Mueller. But if someone sends us 10 songs on a cassette, it makes it difficult for us. Either it's going to sit there for a long time or we'll send it back and ask them to be more selective.

The percentage of good outside songs you hear is minimal," injects Mueller. "On the one hand, we want to let people know that we want to listen to outside material—we don't want to close the doors. Yet the problem is there are so many writers out there. If you find one good song in 500, you've spent so much time. Then there are cases where a writer plays you a tape and you like it and suddenly his or her attorney calls and asks for 50 percent of the publishing and a thousand dollar advance. Why go to the trouble?"

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If there's anything I like to do, it's cross-pollinate music and musicians. It's a shame that there's so

much business in the way." That's the philosophy of Phil Ramone, the veteran

Grammy-winning producer of countless gold records by a long list of artists, including Billy Joel and Paul Simon. Ramone has recently sparked the career of singer/songwriter Michael Sembello, who had a number one hit with the song "Maniac" from the movie *Flashdance*.



Phil Ramone in the studio with Barbra Streisand

photo by Broun

BY BEN BROOKS

Ramone feels that "business equations" get in the way of young songwriters, making it virtually impossible for them to get their material to artists and onto soundtracks. "I'm not in the publishing business," says Ramone, "I'm strictly a producer who feels strong about helping writers. It's a shame that somebody who wrote a song for MCA Music can't get their song in a Paramount movie. I don't think it's right. Making the deals for *Flashdance* was probably the hardest thing anybody could deal with."

Motion picture companies generally have their own publishing firms and will almost never accept an outside song unless they receive all the publishing rights. Very often the result is that the best songs for the job never reach the light of day.

There are other problems placing outside songs with artists. "I don't think that it's a business thing as much as a matter of style when it comes to songwriter/artists. They can't accept songs that don't fit their style." Ramone says that since most artists write their own material, there are fewer opportunities for songwriters to sell a song.

Ramone has been spending much of his time in Los Angeles in recent

months. He was music director for the *Flashdance* soundtrack, responsible for selecting all the songs and producing several tracks. He has also been producing a debut album for his wife Karen Ramone, a new artist who sang "Man-

I'm too old to flip out because of some hit records

hunt" in the film. During his latest excursion to Los Angeles, Ramone has been polishing the soundtrack of Barbra Streisand's film *Yentl*. The film is set in 1903 Europe, and Michel Legrand's score is true to the turn-of-the-century setting. "That's OK for the movie, but Barbra wants to put some of these

songs on the pop market." Ramone welcomes the challenge. "The songs have to be updated to fit in with pop radio, but this is the kind of thing I thrive on."

The *Yentl* project is the icing on the cake in a year that has been filled with success for the prolific producer. As soon as "Maniac" hit number one, Billy Joel's first single "Tell Her About It" from his latest album "An Innocent Man," was there to take its place. With the second single, "Uptown Girl" recently at the top of the charts, Ramone hasn't let success get to his head. "I've had enough success in the past to know that this year just happens to be lucky for me. I've been so busy, I haven't been overwhelmed. Besides, I know in this business one can easily be hot or cold—I'm too old to flip out because of some hit records."

At 42, Ramone has had plenty of success in his life. A child prodigy on violin, he attended the prestigious Julliard School of Music, and once performed by request before King George VI of England. He was intrigued by the technical side of recording and sound, however, and in his twenties became a sound consultant to the John F. Ken-

Continued on page 23

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Jayne Negri, California

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STING

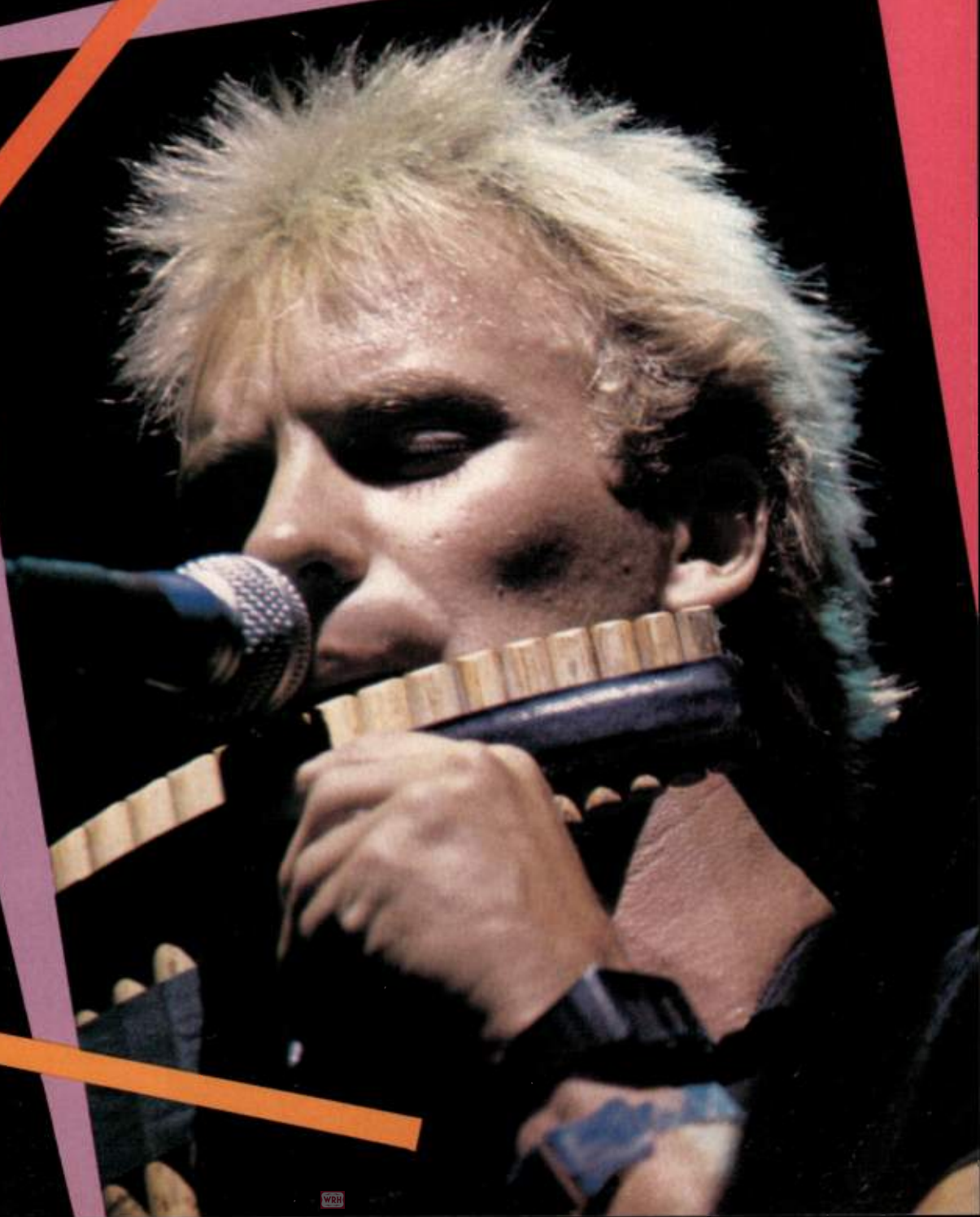
BY IAIN BLAIR

In six short years, Sting and the Police have gone from nowhere to the very top of the rock league. Their first European single in 1977, "Roxanne," was about a prostitute and was banned by the BBC. It was also the first of a seemingly endless string of hits that include "Don't Stand So Close," "De Do Do Do, De Da Da Da," "Every Little Thing She Does Is Magic," and their most recent chart topper, "Every Breath You Take" from their number one album, *Synchronicity*. All five of their albums have gone multi-platinum worldwide, and *Synchronicity* had even shipped enough to attain that status before its release.

To maintain this global supremacy, the Police follow a punishing regimen that revolves around a never ending succession of intense recording sessions, rehearsals and lengthy tours. Their current tour started in the U.S. in July and ends up somewhere in the Far East seven months later, after having taken in most of the civilized world.

EVERY LITTLE THING HE DOES IS MAGIC

photo by Ed Colver



STING

I've put a lot of myself into these lyrics and I feel they're the best I've ever written. I had to go through a lot of pain. I know it sounds like an awful cliché, but I couldn't have written these songs without that.

Faced with such a daunting schedule, most stars would be resting up, conserving their energy and preparing for yet another global assault. But not Sting. At 31, this writer of nearly all of the Police's songs is already a multi-millionaire and need never work again.

But Sting, (the name was given to him by members of a jazz group he played with in honor of the "outrageous black and yellow sweater" he often wore), is no ordinary hero, content to rest on his laurels or looks. Instead of luxuriating at home in Hampstead, London for a few well-earned days of respite before the next onslaught, he is scuffling around the huge soundstage at Chrususco Studios in Mexico City where, cast as the villainous Feyd, he is filming the sci-fi classic, *Dune*. Sporting bright carrot-red hair and an exotic costume, Sting is clearly enjoying his role. "It's very satisfying for me, although it's extremely hard work," he admits. "The worst part is having to get up so bloody early! Who ever heard of a musician getting up at 7 a.m., 6 days a week?"

Actually, Sting looks remarkably fit and healthy considering his rigorous schedule. "I try to really look after myself," he says. "But, of course, the temptations are always there. I used to do a lot of drugs. I think it's unavoidable in the music business. But now I see them as essentially a waste of money and very self-destructive. People assume because you're a star or whatever, that life is just one long party with endless buckets of champagne and mountains of cocaine. But I'm not really interested in all that. In fact, my lifestyle is quite low-key, and I live fairly frugally. It's probably guilt stemming from my working-class background."

Sting helps maintain his sense of proportion by rejecting the usual star entourage. "I don't have scores of body-

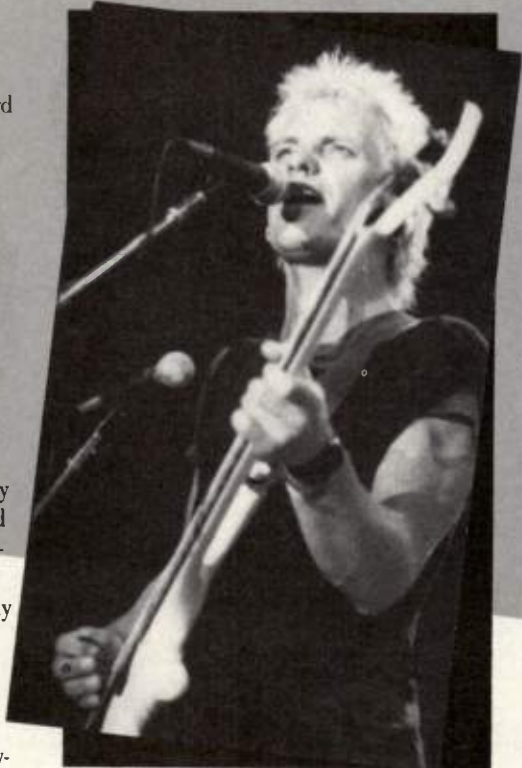
guards and assistants fussing over me. I hate all that crap. It's so silly when stars go out somewhere, surrounded by the entourage, because they make themselves twice as obvious and, of course, that's really the intended effect. It just makes me laugh."

As Sting freely admits, fame and success can be a double-edged sword, and over the last few years many rumors and stories have surfaced about Sting and his personal life, suggesting that all is not quite as it seems, especially with the band, despite the rosy PR image. "I know, I know," he says almost wearily. "We're 'definitely breaking up because I'm more into making films now and everyone else is off doing their own projects,' or I'm 'impossible to work with because I'm an arrogant asshole,' or 'we're all impossible to work

with because we're strung out on booze or pills or, better yet, both!" The truth is, we put out most of the rumors ourselves just to keep everyone on their toes, although obviously at the same time the band can't go on forever. It's only natural that it'll end one day."

On the subject of his alleged arrogance, Sting is aggressively defensive. "Yeah, people say I'm arrogant, but what do they know? There are only a few people in the whole world who really know me, so why should I care about something someone else says? It's like reading a really vitriolic review; it's basically irrelevant to what I'm doing. I realize that I can be very stubborn and difficult to work with, but then I'm fighting for what I believe in. In a sense, I suppose I am schizophrenic, because there's a side of me that's very humble and understanding of other people's needs as well. I also hope I'm mature enough to avoid most of the pitfalls of 'stardom'.

"The whole machinery of stardom is set up to encourage the excesses and the self-destruction," Sting continues. "The trick is not to get sucked into that whole trip so that you completely lose any sense of perspective and sense of identity. But it can be very difficult, because the truth is that the public almost craves that self-destruction. Just look at what happened to Elvis. It made him immortal and a god, but the man himself was tragically unhappy." I do need the band, though, despite all the frictions and heartaches it can bring. I mean, I'm accused of being destructive and bloody-minded, but I really believe that if all that results in better music and songs, it's ultimately all worth it," he insists. "You can't necessarily write songs democratically, and I don't see why I should either. The Police is composed of three very strong individuals, each with his own



'S T i N G

Simplicity and sophistication are really the essence of the Police sound. If you think about it, all our hits have been very simple songs. People can hum them, and I'm a great believer in that sort of appeal.

ideas, and we all have our own contributions to make to the band as a whole. That's the philosophy behind the album cover art for *Synchronicity*. We each had a strip to do whatever we liked in terms of pictures, and I think it came together very well. They all compliment each other."

Sting is equally, and surprisingly, strong-minded and self-critical about his songwriting. "I'm very pleased with our new album because I feel that the pared-down sound is closer to what the Police are about. For instance, I was pleased with *Ghost In The Machine*, but for different reasons. In terms of orchestration and texture, it was far more complex. There was a lot of overdubbing and layering, and I really felt we lost something. Also, I just wanted to get back to basics, to the empty spaces between the sounds. Consequently, some of the synthesizer lines I recorded on tracks like "Every Breath You Take" just got erased in the end. If you like, it was a conscious move back to the simplicity of our earlier sound and songs like "Roxanne." I suppose "Roxanne" is a kind of symbol to me of what our music is all about. It's a mixture of simplicity and sophistication, and really that's the essence of the Police sound. If you think about it, all of our biggest hits have been very simple songs. People can hum them, and I'm a great believer in melody and that sort of appeal."

Inspiration for a song comes to Sting in several ways, "although it's usually the title and hook first," he explains. "They go together, and once I've got the lyric or the musical idea, I then work out the verses and the rest of the song. That's the hard part of writing! The initial idea is the high, when it first comes to you. For instance, "Every Breath You Take" popped into my head in the middle of the night. I

was staying in Jamaica, and it just suddenly happened. I mean, I got up, sat down at the piano, and it virtually just wrote itself in ten minutes. The chord sequence is very standard, 'old rock and roll' in fact, but it turned out sounding kind of sad to me. Like a lot of the album. So, the first part of writing is always easy, I think. It's the hard work that comes later, piecing it all together and getting the arrangement just right."

O

On the other hand, some songs happen when you're just fooling around on guitar or piano. I wrote 'Spirits In The Material World' on a tiny Casio keyboard—like that! It happened by accident," explains Sting. "And 'Invisible Sun' started out as just a nice chord sequence that then developed into a full-fledged song." (A brief stint as a teacher at a small village school provided inspiration for "Don't Stand So Close To Me.") "So it all depends where I am, what sort of mood I'm in, what I've been reading, all the influences that can go into writing. And looking back, there are plenty of songs we've recorded that I'm not so happy with now. Obviously when you're incredibly busy touring and rushing around the world, it's not always easy to find the time to sit down and write. And then sometimes, you have the time, but the ideas don't come."

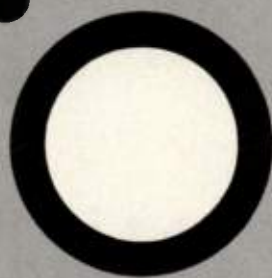
Although it was the album that broke the Police in the U.S.A., *Zenyatta Mondatta* is perhaps his least favorite, partly for those very reasons. "Success came so fast for us, everywhere in the world, that I think we made the mistake of rushing back into the studio and just recording a

bunch of songs for fear of losing that incredible momentum," says Sting. "Obviously, not all of the album is bad. I still love "De Do Do Do" and "Driven To Tears" as well as "Don't Stand So Close To Me," but a lot of the songs were rushed, both lyrically and musically, because there was so much pressure on us to record something and get it out. Now, I refuse to be rushed."

There is no doubt that Sting's songwriting abilities have developed and matured from the earlier albums such as *Outlandos d'Amour* and *Regatta de Blanc*. "They were just fun titles, because we liked the sound of them," says Sting. You only have to compare the playfulness of innocent odes to love like "De Do Do Do" and "Every Little Thing She Does Is Magic" to the emotional and spiritual emptiness of "King of Pain" and "Oh, My God" from the current album to recognize what a long and tortuous path Sting has chosen to follow. Stripped of their musical trappings, his latest collection of songs lies like a bundle of bleached bones next to the busy and well-fed songs from *Ghost In The Machine*. "And that's precisely what I wanted," adds Sting. "I put a lot of myself into these lyrics, and I really feel that they're the best I've ever written, however sad or despondent they seem. Without laboring the point, I suppose I had to go through a lot of personal suffering and pain over the last year to get to that point. And I know it's an awful cliché, but I couldn't have written these songs without that."

Talking like this, Sting seems more self-aware than arrogant and more self-confident than egotistical. He's intelligent, literate, witty and articulate. He's also candid in conversation, which roams freely over a wide number of topics, from the books and theories of Arthur Koestler, to the problems with

STING



Obviously, when you're incredibly busy touring and rushing around the world, it's not always easy to find the time to sit down and write. And then sometimes you have the time, but the ideas don't come.

groupies on the road and his current interest in Carl Jung. The only area which seems out-of-bounds is his marriage to Irish-born stage actress, Frances Tomelty, which has widely been reported as heading for the divorce courts. To inquiries about this obviously sensitive issue, Sting replies with an apologetic but firm "no comment." He does, however, freely talk about his songwriting and musicianship, preferring the songwriting aspect of his career.

"That's because I see my main function as a songwriter rather than a musician. There are plenty of brilliant musicians around who can't write one decent song, just as there are great writers around who can't really play or sing very well." But Sting's love of songwriting doesn't keep him from learning to play different instruments. "For instance, I started learning saxophone for *Ghost In The Machine* and then I took up the oboe for *Synchronicity* because it opens you up creatively. I also took up keyboards a few years back, and now I've got the Oberheim system with a sequencer and it's amazing what you can do with it. Then I started getting into orchestrating the Vaughan Williams symphony to keep me busy and out of trouble when I was through a dry

Sting also plays a variety of guitars, both live and in the studio. "I just love the old stand-up bass, too. I guess it's a hangover from my early 'jazz period,'" he laughs. "I've got this Z-bass which I found in Holland when we recorded *Zenyatta Mondatta* and I use that a lot. I've also been playing my Steinberger a lot, and I often record them both together. I did "Wrapped Around Your Finger" and "Every Little Thing She Does Is Magic" on the Z-bass first, and then overdubbed it with the Steinberger. I also play a Fender fretless Precision. I recorded "King Of Pain" with it, overdubbing the Z-bass line again. By doing

that, I get an incredibly fat sound, and everything is recorded direct."

Sting has also been teaching himself various other instruments, to help expand his musical horizons. "I don't want to be limited to just thinking in terms of the bass lines I play. I mean, I think we're all technically very good musicians, but being technically brilliant on bass or guitar doesn't really interest me very much."



Sting recalls his early "jazz period" as being a major formative influence in his life. "It taught me to read music and learn the importance of the spaces in between the notes you play. That really affected the way I approached rock and roll musically. It also saved me from rock and roll until I was ready. By that I mean that if I'd started doing the Police when I was 16 or 17 I'd prob-

ably be burned out by now."

The maturity Sting has gained by being saved from rock and roll until he was older has helped him not only musically, but also when it comes to the inherent stresses of road life. "Basically, touring is hell. It's lonely and boring, and that's why so many musicians turn to drugs and groupies. They're the traditional escapes and, of course, I've tried them like everyone else, but they don't work.

"But, performing is something I really am addicted to, and I don't think I could give it up. Life on the road is so abnormal, though, because you spend twenty-three hours in limbo, just travelling or waiting for a sound check, and then that one hour making music when you feel like you're the center of the universe. That makes it all worthwhile."

What does work for Sting is the music itself, and the irony of standing in front of 50,000 fans singing "So Lonely." "At that moment, I'm completely lost," he says. "No more problems. Just the incredible energy of performing." And whether it's the cause of, or a reaction to his problems, pressures, hard work and a burning need to continually expand his talents and goals, it seems to fuel a large part of Sting's innate restlessness. But significantly, having long ago arrived at that level of celebrity where virtually any career move is possible, Sting has so far disdained the obvious one of going solo. "I have absolutely no plans to leave the Police," he states categorically. "And I'm not going to give up rock and roll either. I'm addicted to it. Whatever happens with my movies, I don't want to be just an actor. Ideally, I want to combine the two careers. I may be naive, but I don't see why that's so impossible. It may be tough to do successfully, but not impossible." □

RAMONE

Continued from page 17

nedy Center for the Performing Arts and numerous Broadway productions including *Promises, Promises* and *The Wiz*. He started from the ground up, engineering song demos for talents like Burt Bacharach and Quincy Jones. Phil Ramone is known as a songwriter's producer, having produced albums for artists including Kenny Loggins, Chicago and Paul Simon. "When I got with Simon, I started co-producing," he recently told the *Los Angeles Times*. "Paul really helped me. It helped to be associated with the kinds of hits he recorded." In 1977, Ramone produced *The Stranger*, Billy Joel's pivotal album, and has produced all of his albums since then.

"I started out trying to produce a couple of people with outside material," he reflects. "But at the time it just didn't seem comfortable to me. I didn't have the legs as a producer, nor did I have the strength to know where the young writers were. Almost everybody was signed as a performer. So I met people as an engineer for Tom Dowd and Leiber and Stoller. Later those people blossomed and needed someone to bounce ideas off of, who was also an engineer."

Having made his career working with some of the best singer/songwriters, Ramone is concerned that this breed of talent is not emerging in the '80s. There are formidable talents working within bands, he believes, but few have emerged as solo artists of great depth. "I think that the singer/songwriter force is not at its strongest now," he says. "I've thought about doing a television program to showcase and develop five or six songwriters, in a kind of review format with a backup band. It would be like *Saturday Night Live*, but with songwriters rather than comedians. I'm thinking of calling it 'Rock the World'. There would be guest stars that would help draw attention to the songs and the show. It would tour all over the world and probably play on cable TV."

One artist Ramone has great hopes for is Michael Sembello. "He's got a lot on his side. He's written songs for other people and he's a great singer himself." Sembello's "Maniac" is a clever arrangement of a song that could be recorded in several styles. "It was basically made in the garage and then sweetened and fixed in the studio," says Ramone.

He is also very enthusiastic about the new technology spawned by the

computer chip. "I like to use a drum machine (for basic tracks) but then overdub real drums or Simmons drums. The versatility, and reduction in studio time which these new tools afford, make them a must for songwriters. If they're not using them, they should look into it. I'm probably the first kid on the block to use a new toy. I like to experiment. I've been working with a Fostex lately as a portable hotel-room studio. I have a nice little digital keyboard and drum machine all hooked up and I can get some great recordings. It can be done!"

Ramone is supportive of songwriters and frequently accepts tapes from unknown writers. Since he has been in Los Angeles he has recruited a number of young writers to draw material from.

However, he is realistic when it comes to the current state of the record business. "I don't think that a solo writer who doesn't sing or perform will be able to survive in today's music scene. How many recording artists are really surviving? The amount of success that people had five years ago is not there today. You have to start from the ground up again. People have told me that I'm not selling the number of records with a certain artist that I did four years ago. Well, I'm happy that we're selling something! The fight is on for survival. It's going to take better songs to get the business happening again. The good songs are going to have to surface because people won't buy anything else." □

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THE SECRETS OF SUCCESSFUL CO-WRITING



BY K.A. PARKER

Gilbert & Sullivan, Rogers & Hammerstein, Rogers & Hart, Lennon & McCartney, Holland/Dozier/Holland. All co-writers. People whose names are as familiar as the songs they created together; creative partnerships so close that many co-writers refer to the relationship as "a marriage."

So, it's not surprising that one of the hottest co-writing teams still creating today is, in fact, married to each other.

Barry Mann and Cynthia Weil began writing together in 1960 when they were introduced by a mutual friend who was one of Weil's co-writers at the time. The second song they wrote together, "Bless You," became a hit for Tony Orlando and a partnership was born. They married in 1961 and their professional collaboration flourished as well. Together they created such classics as "Uptown," "He's Sure The Boy I Love," "Blame It On The Bossa Nova," "On Broadway," (with Leiber & Stoller), "I'm Gonna Be Strong," "Walking In The Rain," "You've Lost That Lovin' Feeling," (with Phil Spector), "We Gotta Get Out Of This Place," "Kicks," "Hungry," "Soul and Inspiration," "Make Your Own Kind Of Music," "Brown Eyed Woman," "Just A Little Lovin'," "I Just Can't Help Believin'," "Rock & Roll Lullaby," "Here You Come Again," "Just Once," and "Never Gonna Let You Go."

They also continued working with other co-writers, creating "I Love How You Love Me," (Mann with Larry Kolber), "Footsteps," (Mann with Hank Hunter), "Sometimes When We Touch," (Mann with Dan Hill), "How Much Love," (Mann with Leo Sayer), as well as "He's So Shy" and "Somewhere Down The Road," (Weil with Tom Snow), "A Time For Love," (Weil with Quincy Jones), and currently "All I Need To Know," which they wrote together with Tom Snow.

With such a staggering success ratio as co-writers, you'd think that they would have the art of meeting co-writers down to a science. Not so. In the beginning, they wrote with others signed to their publishing company and then later, their publishers often put them with people to write with. But both of them still express shyness about calling people to co-write. "Somehow, when you're all starting out together, there seems to be this little network. You meet one person through another person. I don't really know quite how it happens, but it always seems to happen," Weil states.

With the exception of Tom Snow, who introduced himself at a social function and expressed an interest in co-writing with them, they have never written with anyone who wasn't introduced to them through mutual acquaintances. "Being in this business this long, I think writers are, I'd say 95 percent of them, the most insecure people in the world. They're always afraid they're faking it," Mann explains.

Both Mann and Weil believe that socializing with your peers is very helpful and helps to break the ice about asking people to write. But they are at a loss as to what they would do if they lived in a town other than L.A., New York or Nashville. "I don't know how one does it in Nebraska," Weil says. "If I were in Nebraska," continues Mann, "I'd come to L.A. or New York. You can't stay in Nebraska. You have to get real lucky or you have to be a genius for it to happen there. Most people have to be in the heat of it." Mann adds that L.A. based Songwriters Resources and Services puts lyric and melody writers together and suggests that out-of-towners try that method of hooking up. Another way to meet potential collaborators is in the music department of a local college.

That's where John Bettis hooked up with long-time collaborator Richard Carpenter. Together, along with Richard's sister, Karen, they formed the Carpenters, and went on to become the largest selling American recording act of the '70s, with 79 million records sold. John went from living in his car and selling his own songs outright for \$100 each to co-writing such hits as "Top Of The World," "Yesterday Once More," "Good-bye To Love," and "Only Yesterday," among many, many others. His current successes include Michael Jackson's "Human Nature," (with Steve Porcaro of Toto), and "Too Hot To Sleep," (with R.C. Bannon), as well as "Heart Of The Night," "The Woman In Me," and "Slow Hand," all of which he wrote with Michael Clark.

Bettis meets his collaborators through mutual friends as well as through publishers. He agrees that it's a social business and that young writers need to spend time socializing to meet potential collaborators. "I'm very poor at seeking out collaborators because I'm too insecure," he admits. "There are songwriters who do a very good job of soliciting collaborations and I really think that my career would have been helped if I had been a little more aggressive."

"I'd love to say that I look for professionalism, punctuality and neatness, but I don't. There is one thing I do look for. I look for people who won't settle. If I'm working with somebody who says 'that's enough,' I know that relationship is not long for this world."

-John Bettis

What should you look for in a collaborator, and how do you know if the relationship will work? According to Bettis, "The person you write with should be somebody that you really admire. You have to really be inspired by the people you work with. Outside of talent, I look for the same things I do in a lover. Are we good together? It doesn't necessarily have to be a fun process, but that helps. One of the biggest things about collaboration is that you

have to implicitly trust each other. You can't sit in a room with someone and collaborate if you're afraid to express yourself or if you're afraid to make a mistake or voice an opinion. You have to trust the other person, or it simply won't work. The single most important thing is the song itself, whatever makes that song great, whatever amount of effort it takes, whatever hard work you have to go through to make the song great, that's what you're really after and the ego problems should be left at the door. The better the writer, I find, the less of an ego problem I run into. I think the ego can really stop up the flow," Bettis continues.

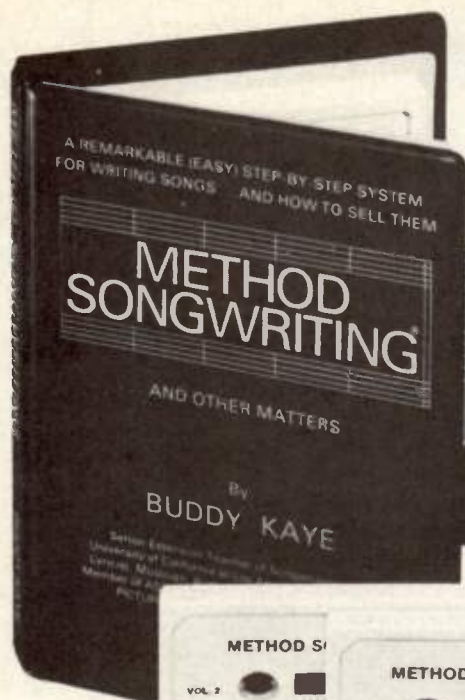
"There's an altered state one gets to when one is writing well and I don't know whether I can explain it in words, but it's a feeling you get. Your time sense alters, your mind seems to run very fast, you glimpse whole verses at a time in your mind. You can see the whole thing in a flash. Then it's just a question of getting what is written in the blackboard in your mind onto paper and getting yourself out of the way. So, if that sort of 'high' happens, then I know I've got a real magical relationship. I'd love to say that I look for pro-

Continued on page 32

Attention Songwriters:

To find out how you can have your songs placed by the industry's top publishers, producers and record companies see:

Songwriters Market, Page 40



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sion. So my friends dragged me off to this thing, and it turned out to be an audition for Stevie Wonder. I didn't even really know who Stevie Wonder was 'cause I was engrossed in a whole other kind of music. Anyway, it was a big one. Two hundred and seventy-five players there and several other musicians and a big clipboard where you put your name. He'd rented this whole hotel lobby out to do this. I said, 'Let's go...this is crazy. We're not gonna get in here.' But my friend said 'No, wait a minute, I'll fix it,' and when the guy wasn't looking, he erased the top five names and put our names in there, so we got in right away. I think the reason why I got the gig is cause he was looking for a more advanced musician at the time...someone who knew jazz and

Besides an obvious talent, making it in today's music business requires a healthy combination of hard work and dumb luck, usually in that order. But what happens when the luck comes first? Easy street, right? No. Just ask Michael Sembello, who was discovered 'by accident' and started playing guitar for Stevie Wonder at the tender age of 17. At 29, he's on top of a solo career with the hit song "Maniac," which broke out of the smash film *Flashdance*, a movie which Michael originally thought was a joke.

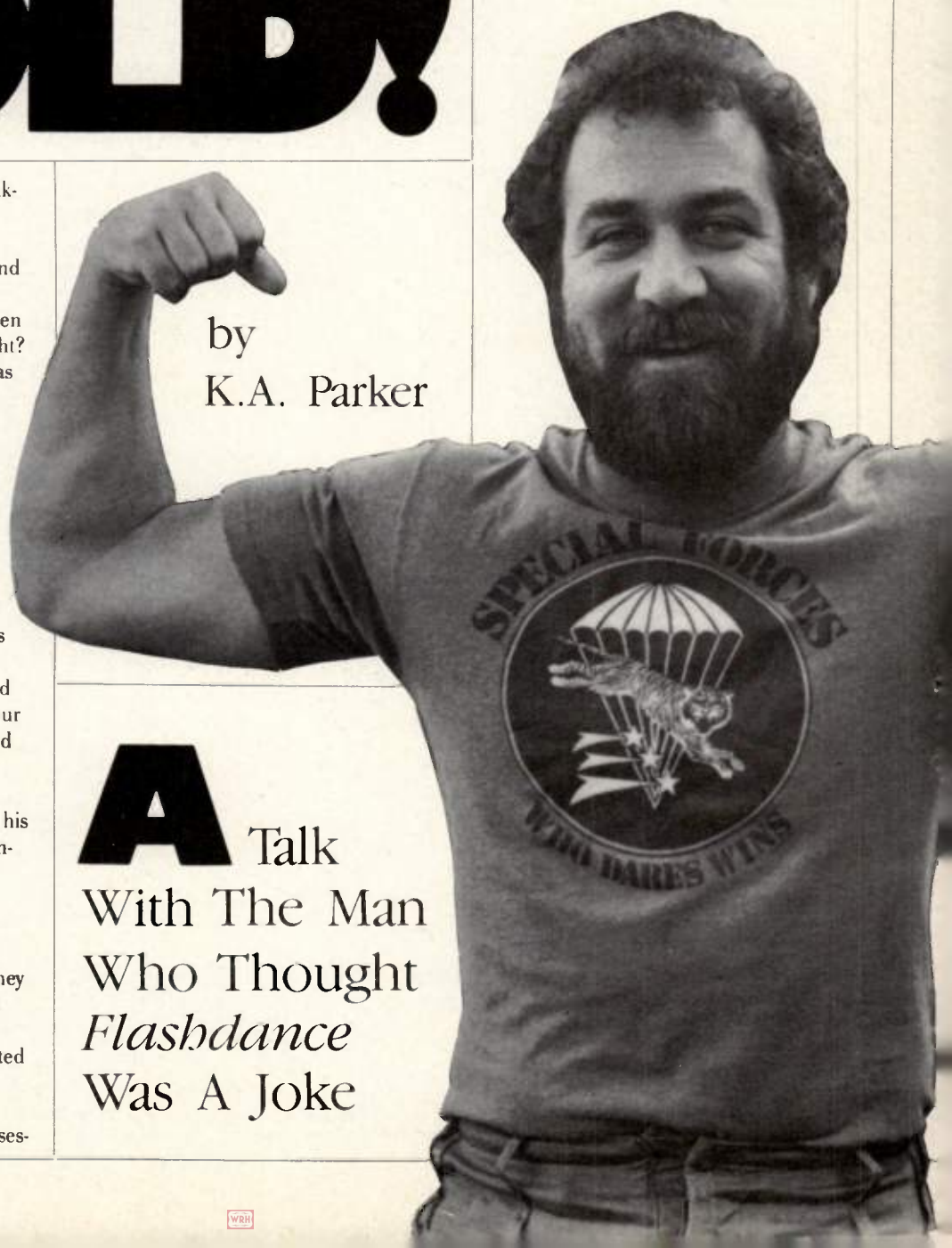
But in between, all that luck were 12 years of work, many setbacks and a few hard-won successes.

Dressed in battle fatigue green and still recovering from a promotional tour of Australia and Japan, Michael talked almost non-stop about the ups and downs of his career, which began in Philadelphia in 1971 when several of his friends dug him out of bed one morning for what he thought was just another jam session.

"We were all jamming back then, back in the days when people got together to play. Now, everybody, if they get together to play, they want to get paid double scale. Most of the bands back then were very much jazz oriented and we'd all get together, usually on Sundays, and play old jazz and stuff. And I thought this was another jam ses-

by
K.A. Parker

A Talk
With The Man
Who Thought
Flashdance
Was A Joke



different styles. All the people that were there had memorized his entire repertoire and they were just waiting for him to test them on something. He didn't play one of his songs. He just started making stuff up, and throwin' everybody off. I was completely prepared for that. He started playin' all this jazz stuff and different kinda styles and modulating to different keys, so I just hung in there for about three or four hours. I was the last guy standing so he says, 'Hey, you got the gig if you want it.' I went to New York three days later."

As part of Wonderlove, Michael joined the ranks of Denice Williams, Ray Parker, Jr., Buzzy Feinton and others who passed through Stevie's "family" before embarking on a successful career of their own. "It was a very close organization," he recalls, "once you're in there. I spent seven years with them and when I left, it's kinda like leaving your family behind."



Steve was always considerate, helpful and always paid everybody well and looked after everybody."

Michael started writing years before he joined Wonderlove. A multi-instrumentalist (guitar, piano, bass, drums), he wrote mainly "avant-garde classical music then, and weird jazz stuff for my own pleasure or for my own band or whatever I had going at the time. Then, when I got with him, you just couldn't help but...he inspired us to do many different things as well. He always urged us to write and I also co-wrote with him on some of the albums ("Saturn" on the *Songs In The Key Of Life* album, 1976's Grammy Award Winner).

I had to work and slave every bit of the way to get what I have

During those years with the group, in addition to playing on Stevie's projects, he established himself as a top R&B session player, adding his guitar artistry to the albums of George Duke, Flora Purim, Minnie Ripperton and the Jacksons. "It's funny," he says, "because although I became one of the top R&B guitarists when I was a studio musician, I had not listened to R&B music until about the age of 17. I was much more into a jazz, classical thing. I look at talent like it's a disease, it's gonna come out, like it or not."

His playing and writing skills attracted the interest of Bob Margouleff, Stevie's engineer, who graduated into

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producing acts like Devo ("Whip It") and others. Bob began producing tracks on Michael in the hopes of launching his solo career. "Bob tried to get me a deal for years. He was one of the first believers in my music, the first guy that really saw something there and helped me. He did demos on me and got me free studio time and really helped me along in my career."

It was during one of these "tries" that another "accident" happened which helped others in the industry to notice his songwriting skills. "It's the funniest thing about this business—it's a very subjective business and you have to keep that in mind every day or you'll go nuts. Cause you say, 'My God, this song is perfect for so and so,' and they don't like it. In fact they're annoyed that you even brought them the song. I have an instance with 'Mirror, Mirror.' I took it originally to Planet Records for the Pointer Sisters and this particular gentleman in A&R heard it in his office and said, 'You gotta be kidding. This is hokey, what's this mirror, mirror shit?' It was like 'Come back when you've got a good song.'" Undaunted, Michael included the song

"The more you become self-sufficient, the better off you'll be as a writer"

on yet another of his "trying-to-get-a-deal" demos. "I had done a demo to a lot of different songs trying to get a deal for the eighty-fifth time. What happens when you send a song to a company, they review it as an artist and if they can't use it, they throw it down to the publishing department. So this happens: you send a hundred tapes out and you only get one or two replies and then you make some meetings or whatever to talk about it and half the stuff goes to their publishing depart-

ments right away. That happened (with "Mirror, Mirror") and I forgot the guy's name, but he took it and played it for someone who had something to do with Diana Ross. I had no idea; all I did was get the songwriting contract in the mail saying, 'We need your song, please sign here.' The song went on to become a top ten record for Diana in 1981.

But the hard work wasn't over. "I was a studio musician, right? I wanted to stop being a studio musician and be a writer. I had to start back at the beginning because no one knew me as a writer. I became a writer, I started getting some success...okay, I wanna be an artist now—back to square one. There's no, 'Hey, buddy, we know you from so and so, come on up and step in front of the line'—there's none of that. I had to work and slave every bit of the way to get what I have."

And in spite of the success, he still faces the same problems we all face: acceptance from his family ("I have this theory that until I write a song for Frank Sinatra or Barbra Streisand, my family will never accept me as having a job.") and a publishing company that didn't run his tunes ("They had the facility, but they didn't have the connections they needed. They meant well, they tried to place tunes, but they couldn't get into the right offices.") and an inability to get a credit card, ("It doesn't matter who you play for or how much money you make, musicians today are still considered like they were when they were wandering minstrels—flakes.") But his toughest battle was convincing a record company to sign him. "I think the turning point was when Christopher Cross got up there and sang his ass off and wrote incredible songs wearing a football jersey and weighing 250 or whatever the hell he was weighing. I thought, 'This is great 'cause this guy just blew up that shit for a minute and made people think.' It's like saying, 'Hey, listen to the music—let's get away from this other shit. Image is really stupid.' Look at MTV. Turn it on and turn the sound down. Everybody looks like cousins. It's time for a change. I play and sing my ass off, not because of how I look, but because of what's inside my heart. Look beyond the physical. Go into the spiritual being and see if that person moves you. I don't look like Elvis Presley, so they didn't want to sign me for years, but we're into a new era now and you're gonna see a lotta guys like me...where muscle counts."

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The muscleman persona that Michael has is very real—bodybuilding is a passion with him and the graphics on his album *Bossa Nova Hotel* are resplendent with musclebound musicians. Likewise, this lyrical content reflects an intense involvement with the romantic myths of boyhood—cowboys, monsters, Superman. Michael refers to himself as a “Romantic Barbarian” who is “tired of writing love songs. I see very few people who are in love anymore, so I don’t know where all these love songs are coming from. I’m a storyteller...telling stories from a visual standpoint, making my music more visual, making it three dimensional. How many times can you say, ‘I’m Standing On My Head For You, Baby’—I’m just tired of that.” He gets his inspirations from the movies (“Automatic Man” was inspired by the film *Blade Runner*) and from tricking himself (a common one is to set his alarm for 3 a.m. and write down what he is thinking about when the buzzer goes off). He keeps tape players in every room in the house to record ideas on. He reads and does research on his



lyrical ideas and uses co-writers often, although he prefers to write by himself.

He gets much of his inspiration from what he calls “inspirational tools,” the sound on a drum machine or a synthesizer sound and he advises anyone who wants to write to invest in these tools. “Get yourself a little four-track, like a Fostex, they’re like \$400—some kind of a rhythm machine and a piano. Try to become a multi-instrumentalist yourself because today it’s very important to make good demos. When I was

comin’ up, I couldn’t afford to pay anybody, so I figured I’d better start to learn to play all these other instruments, because I had to do the demos and I couldn’t rely on anyone else...I didn’t have the money. The more you become self-sufficient, the better off you’ll be as a writer.” He adds that he’s never heard of a song getting recorded that came demoed as a piano/vocal or a guitar/vocal.

Like many, Michael has observed that more and more cuts are coming from studio musicians and producers who write with or for the artists they’re involved with. But Michael adds that if you’ve got a good demo, they aren’t gonna turn it down...“but you gotta have the facilities. When I was comin’ up, I spent my life trying to afford an 8-track because I anticipated that I was going to have to make my own way. Because if you send a poor quality demo to a company, I don’t care if it’s the greatest song in the world, they aren’t gonna listen to it!”

Does he have any advice for a 17-year-old kid in Philadelphia who wants to write songs for a living?

“Well, tell him to *first* get a Visa card—that’s a good start.” □

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CO-WRITING

Continued from page 25

fessionalism, punctuality and neatness, but I don't. It is really helpful if you are blessed with collaborators who happen to make brilliant demos, but in terms of whether I look for it or not, honest to God, I don't. There is one thing I do look for. I look for people who won't settle. If I'm working with somebody who says 'that's enough,' subconsciously I know that that relationship is not long for this world. It varies from person to person. It's so hard to tell. It's an emotional thing as much as anything else," Bettis confides.

"I usually know right away," says Alan O'Day. "The effort is not in the communications. You by-pass the effort in communicating with the other person and go directly to how to make the song most effective." O'Day, whose hits "Angie Baby" and "Undercover Angel" were written alone, began to co-write for the stimulation. His recent single by Charlie Pride, entitled "I Love Your Eyes," was co-written with Mark Oldroyd, whom he met while speaking at a songwriting seminar. O'Day says he does look for traits like punctuality, but is more influenced by the material a co-writer has than with the person. The most important trait a co-writer needs, according to O'Day, is to be really interested in the business of songwriting. He looks for talented individuals who are similarly motivated to succeed and who know that co-writing is a "mutual privilege."

Trevor Veitch, whose collaborations led to

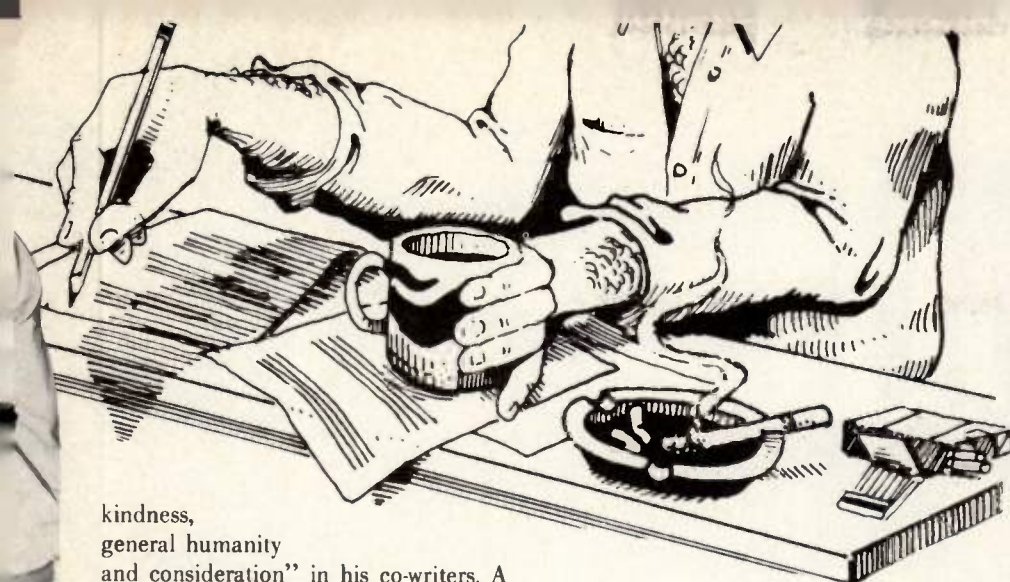


Richard Carpenter and John Bettis:
a prolific partnership

such hits as "Gloria" (with Umberto Tozzi), is currently on the charts with Ronnie Laws' "In The Groove" (with George Mathieson), and has the new Sheena Easton single "Telephone" (with Gregg Mathieson), as well as Al Jarreau's "Trouble In Paradise" (with Mathieson and Jay

Graydon), says that he looks for "warmth,





kindness, general humanity and consideration" in his co-writers. A good co-writer also has "some blind courage" he feels. His successful collaboration with Mathieson began four years ago. He says that he will continue to write with Mathieson as long as he enjoys it and "as long as it works."

One of the most painful co-writing situations experienced by many collaborators is the decision to call it quits with a collaborator when it doesn't work. "The single hardest thing is stopping a relationship that you love because

it's not succeeding," Bettis states. "When you have a relationship that you believe in, that answers all your emotional needs, where you believe in the songs, you're demoing the hell out of them, everybody's excited about them, you write together for two or three years and you don't get a single record, that is a tragedy of the worst sort. You always have that nagging doubt 'if we'd kept on another year, would we have made it or not?'"

"Sometimes you can love what you're doing with someone and you can love them, but if there isn't any success, you have to move on," Mann explains. "Especially now, you really have to go for the throat if you wanna sell."

Another difficult thing about co-writing is discussing the business end of it. "The biggest mistake that people make business-wise is that they don't set it straight before they start writing. If they don't say how much they're going to get of the publishing and if there are any variations from the norm (each writer getting an equal share), somebody should speak up right away or forever hold their peace," declares Mann.

"Writers should work it out between themselves, before things go too far. It's always very uncomfortable to do," Weil adds. She believes that you should know the people you're working with, "but you can judge wrong, so it's always helpful to discuss it ahead of time."

Other than establishing an open, honest working relationship with your partner, keeping the lines of communication open about the business end, and creating a safe, supportive environment for your partner to work in, are there any other secrets or rules to successful co-writing? Bettis summed it up when he said, "The real secret to successful collaboration is writing hit songs together." □



Mann & Weil;
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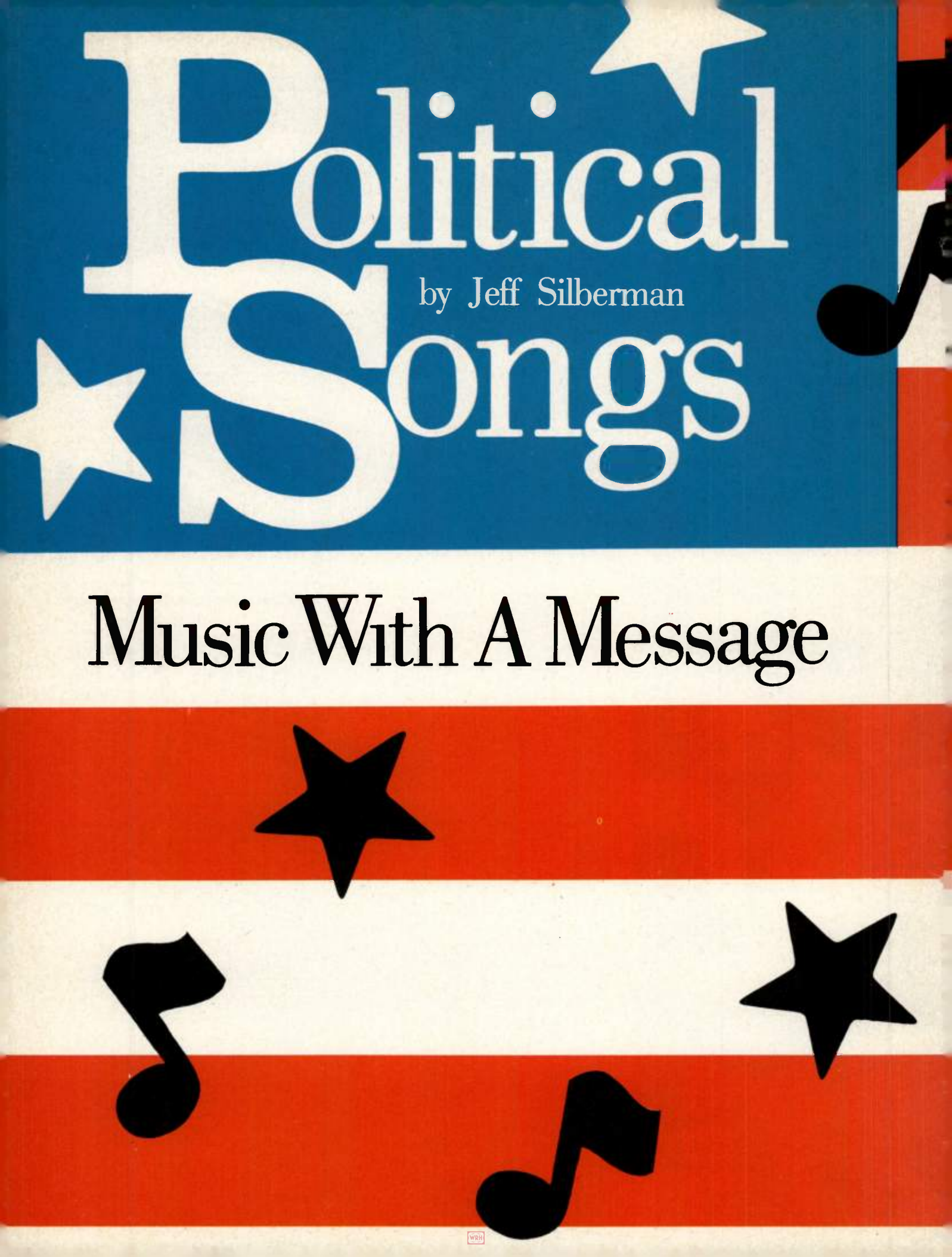
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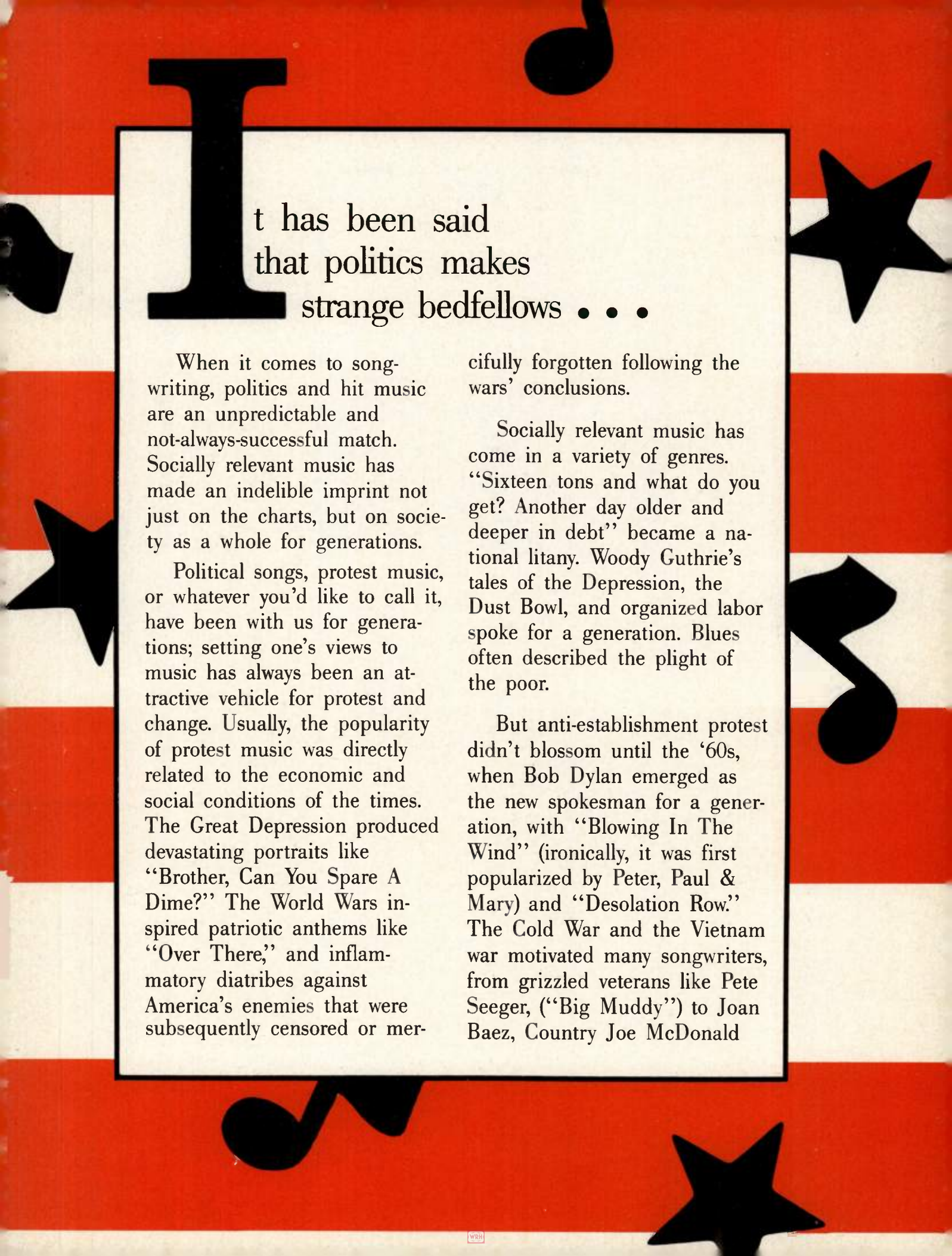
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Political Songs

by Jeff Silberman



Music With A Message



I t has been said that politics makes strange bedfellows . . .

When it comes to songwriting, politics and hit music are an unpredictable and not-always-successful match. Socially relevant music has made an indelible imprint not just on the charts, but on society as a whole for generations.

Political songs, protest music, or whatever you'd like to call it, have been with us for generations; setting one's views to music has always been an attractive vehicle for protest and change. Usually, the popularity of protest music was directly related to the economic and social conditions of the times. The Great Depression produced devastating portraits like "Brother, Can You Spare A Dime?" The World Wars inspired patriotic anthems like "Over There," and inflammatory diatribes against America's enemies that were subsequently censored or mer-

cifully forgotten following the wars' conclusions.

Socially relevant music has come in a variety of genres. "Sixteen tons and what do you get? Another day older and deeper in debt" became a national litany. Woody Guthrie's tales of the Depression, the Dust Bowl, and organized labor spoke for a generation. Blues often described the plight of the poor.

But anti-establishment protest didn't blossom until the '60s, when Bob Dylan emerged as the new spokesman for a generation, with "Blowing In The Wind" (ironically, it was first popularized by Peter, Paul & Mary) and "Desolation Row." The Cold War and the Vietnam war motivated many songwriters, from grizzled veterans like Pete Seeger, ("Big Muddy") to Joan Baez, Country Joe McDonald

("I-Feel-Like-I'm-Fixing-To-Die Rag"), Barry McGuire, "Eve Of Destruction" and Edwin Starr ("War").

Not all of the political music carried anti-war sentiment. Sgt. Barry Sadler's "Ballad Of The Green Berets" was a number one hit, and Merle Haggard's "Okie From Muskogee" represented those who believed in the policies of "the Establishment."

When the war subsided, so did the public's interest in politics, which was reflected by the popularity of grandiose hard rock and the disco boom. What more could be said about the music of the '70s than the fact that AOR radio's favorite song was Led Zeppelin's "Stairway To Heaven"?

This brings us to the '80s, and apparently conditions are ripe for political music again. Economically, the country is just getting out of its worst unemployment situation since the Great Depression. The current Administration has the image of a gun-slitting President sending combat troops all over the world, arguably to "prevent" strife. This is ample fodder for a new generation of anti-establishment thought.

Already, there have been attempts by some of music's more popular stars to convey the current problems of society. Charlie Daniels has written songs on why he loves America and on the plight of the Vietnam vet. Billy Joel's "Allentown" was a grim portrayal of the erosion of blue collar dreams. Bruce Springsteen's *Nebraska* also mirrored the troubled contemporary times, and the Clash are among the most visible exponents of political rock in the punk/new wave camp.

Yet these are established artists and bands. A proven commodity takes less of a risk with politically relevant material. Can an unsigned or new band make a significant commercial mark by dealing in relevant issues? Are A&R reps more in tune with the increasing political atmosphere, and are they and publishers more receptive to political or protest songs?

Discussions with several major label A&R reps and publishing spokespersons elicited, at best, a noncommittal response. They all expressed interest in eloquent and convincing protest music, but many had reservations about its salability, especially when it comes to getting a political song covered. For them, the bottom line remains, "it has to be in the grooves."

"Whether a song is politically oriented or not is neither a plus or a minus," Paul Atkinson, A&R for RCA, stated, echoing a prevalent label view.

"I'm looking for the overall view of art. Whether the lyrics are slanted is not the major factor. If the music is really strong, the lyrics can be relatively unimportant. The music comes first, then the lyrical message. But if an act is highly political, and they write great tunes and put on a strong live show, that's another matter. I'm not looking to avoid politically slanted bands, nor am I on the lookout for them."

Billy James, who was a Columbia Records publicist (now with Songwriters Resources and Services) when the label signed Bob Dylan, is quite familiar with the "in the grooves" mentality. A similar attitude was displayed before the protest music boom in the '60s. "At the Newport Folk Festival in 1963, all the performers came onstage at the finale to sing 'We Shall Overcome' and 'Blowing In The Wind,'" he said. "But at all the record booths there were only 40 Dylan albums available. When I asked them why, they replied that if Dylan's music was in the grooves, they would sell it."

"I don't see a political trend," he added. "But I do see people with strong opinions in the music industry trying to make meaningful statements."

A strong supporter of good political music was Capitol A&R rep Bruce Garfield. "If it's well stated, it's a definite plus," he said. "I certainly wouldn't stray away from it. In fact, I just signed a young American band called Industry. I feel great about their style; they state themselves in a unique fashion, both lyrically and melodically."

Capitol was so impressed with the song, "State Of The Nation," off their debut EP, that they mailed its lyrics on a postcard to radio stations to coincide with the release of the single. "We also ran an ad in *Radio & Records* (a trade radio tipsheet), pushing it as the most significant political song since 'Eve Of Destruction,'" Garfield noted.

The label also conducted some research as to the public's appetite towards political music, which found out that 67 percent of the listeners said there was a place in music for political songs with a social message.

"We initially released the single in August, but it was overlooked then," Garfield said. "It was out before Grenada and Beirut, so now we're emphasizing it again. But it's not a novelty record; it's a hit musically as well."

Garfield asserted that Industry writes more than good political songs. "They also write beautiful love songs," he stated. "We're not looking for 10 songs all about politics."

Susan Collins of Chappell Music also

'I hate a song that makes you think that you're not any good. I hate a song that makes you think that you are just born to lose. Bound to lose. No good for nothing. Because you are either too old or too young or too fat or too slim or too ugly or too this or too that. Songs that run you down or songs that poke fun at you on account of your bad luck or your hard travelings. I am out to fight those kinds of songs to my very last breath of air and last drop of blood. I am

stressed the well-written qualification, but added another priority to ensure commercial viability. "If the song is well-written, it would be a positive," she stated. "But a badly written song, with an obvious angle or crass perception, is no cigar. The song has to be extremely clever, with its politics concealed or twisted, like 'Police and Thieves' by the Clash or even the Go-Gos' 'Our Lips Are Sealed.'" It can be anti-nuke or anti-war, providing that it's delivered discreetly. It shouldn't be so obvious when you hear it on the radio."

George Guim of Warner Brothers Music was another publisher concerned with a "soft sell" delivery. "It's a tricky situation," he noted. "We're in a business that's supposed to make people feel good. Most people want music to elevate their lives and take them away from their day-to-day problems."

out to sing songs that will prove to you that this is your world and that if it has hit you pretty hard and knocked you down for a dozen loops, no matter how hard it's run you down and rolled over you, no matter what color, what size you are, how you are built, I am out to sing the songs that make you take the pride in yourself and in your work. And the songs I sing are made up for the most part by all sorts of folks just about like you.'

—*Woody Guthrie*

"From a commercial standpoint, a blatant political song is a negative," said Dale Kawashima, whose publishing company represents artists like Prince, Burt Bacharach and Carole Bayer Sager. "We want songs for mainstream pop and R&B acts, and they're not looking for that kind of music. I love the Clash and other groups, but most of my acts are pretty much non-political. The Barbra Streisands and the George Bensons aren't looking for it."

Although much of Prince's music has underlying political messages, "Prince is a special case," Kawashima asserted. "A self-centered artist can do it better. Granted, if a writer off the street came in with '1999,' I'd still take it, but it would be a much harder task to get it covered. There's a definite reluctance on the part of artists to accept it."

"We've never been asked for a so-

cially conscious or politically relevant song," Collins confirmed. "Artists come to us looking for hits. Also, radio is very shy of anything political. I wouldn't advise a songwriter or lyricist to get socially relevant, unless you're a very established artist. As for a staff writer writing political songs, that's a big no."

"Everyone complains that if they can't get the songs covered or can't publish them, they'll be out of business," James responded. "This is where a business sense clashes with your social beliefs. It's an argument between the belief that music should just entertain and the notion that all music is political."

Further complicating the problems of getting political songs covered is the nature of the songs themselves. Subject matter from such a personal viewpoint can rarely be adequately expressed by another voice.

"If someone feels that strongly about something, they usually sing it themselves," Guim said. "If you're going to write a strong anti-nuke song, it would be best to perform and express it yourself. Even during the '60s, most of the artists who wrote protest songs also sang them. While some Dylan songs and Pete Seeger songs were covered, some other tunes like 'Eve Of Destruction' weren't."

So it comes down to acts performing their own political songs. If an A&R rep is on the fence about signing a particular group, would the fact that it writes good political songs be enough to induce a signing? "If the lyrics are well thought-out and meaningful, whether they concern political issues or a man-woman relationship, that would pull me over the edge," Atkinson stated. "If the politics are badly written, it won't. The key is that they be well done."

Manny Greenhill, manager of Joan Baez and others, has been involved with political songs since the '30s. In his eyes, most contemporary political music has not been up to snuff. "The quality hasn't been all that great, not what it should be," he said. "A great number of them are now being written, and although the sincerity is there, most come off as editorials. A good political song is very hard to write."

Greenhill pointed to reggae music as the genre creating the most relevant and incisive political songs, especially those written by the late Bob Marley. "Unfortunately, they are few and far between" he stated. "Few can write songs that have an identity that can last more than a few months. Usually, their

value is of the moment. Songs with an original anthemic quality are still rare."

If record sales, charts and radio playlists are any indication, it seems that the publishers' thoughts ring true. In the popular political songs, the message is usually enveloped in a seductive dance beat. Prince's "1999" carries an anti-nuclear message that is almost subliminal. It isn't completely obvious until the very end of the song, when a little girl's voice asks, "Mommy, why does everybody have a bomb?"

The Clash's "Rock The Casbah" depicts the repressive, authoritarian society found in Iran in brisk, danceable rhythm. Other Clash songs, like "Know Your Rights" and "Clampdown" are more declarative in their message, as is funk rapper Grandmaster Flash's three dance-hit singles. "It's a jungle, sometimes it makes me wonder, that I feel I'm going under," he sings in "The Message," which like the follow-up, "New York, New York" are harrowing tales of urban blight. His latest effort, "White Lines (Don't Do It)," effectively castigates cocaine abuse.

From England comes politically-oriented new wave techno-pop bands like Heaven 17, whose dance hits include "Don't Need No Fascist Groove Thing," "Crushed By The Wheels Of Industry," and the black humor of "Let's All Make A Bomb." U2 sings of the religious warring in their native Ireland, and Australia's Midnight Oil is a new band which focuses on the depiction of the overindulgence of materialism and commercialism.

Not all good political rock is hidden in danceable arrangements. Bob Dylan's latest album, *Infidels*, contains several powerful political statements, such as "Neighborhood Bully" which defends Israel's predicament. A new band that's steeped in Dylan's '60s sound is Green On Red. "We never went to Vietnam but we've seen the eyes that did," they sing. "The carcasses line the streets in our homeland, what a quiz/For the 4th grade pupils that're being told you're not as smart as you once were/And all we know is what you should be, c'mon be so pure."

Today's popular political songs may not be in the same forms as they were in the '60s, but if they're done well, they'll still get heard. "There will always be a place for someone who can state something relevant," Garfield concluded. "It's not a trend like it was in the '60s, but every once in a while a good political song will hit it big. There will always be a place for it in someone's heart." □

THE BOTTOM LINE

SONGWRITER CONNECTION MAGAZINE SUPPLIES YOU WITH ALL THE DATA, INFORMATION AND KNOWLEDGE YOU NEED TO ADVANCE AND/OR LAUNCH A PROFITABLE AND REWARDING CAREER AS A SONGWRITER

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SONGWRITERS MARKET: A *Songwriter Connection* exclusive tip sheet listing publishers, record companies and producers who are looking for hit material NOW, what type of songs to submit and where to send them.

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SONGCRAFT

A SONGWRITERS SOURCEBOOK

Vocal Power for Songwriters

by Elisabeth Howard and Howard Austin

When you write a song, you probably use your voice to write your melodies. This can limit you, as most songwriters tend to write within the range of their own vocal abilities. If you can't sing that powerful high note, you probably won't write it.

Many songwriters shun formal voice training. While it's true that there are professional singers who haven't had much training, most of them will tell you that they grew up singing along with the pros, listening, learning and perfecting their skills through imitation. One problem with this method arises when you imitate singers who use techniques which could be damaging to your voice. If you idolize the stratospheric high notes of Minnie Ripperton, or the raspy abrasive vocals of Joe Cocker, you'll shred your vocal chords in no time. By training your voice, you can protect the only musical instrument which cannot be replaced.

The vocal quality is important when it comes to presenting your songs on a demo. Can you sing your own songs well enough to do them justice? Develop your vocal abilities and you'll increase the scope and dimension of your writing.

LESSON 1: BREATH—Your voice is a wind instrument, and you need breath to play it. When singing, it is important to fill the lungs completely. Obviously, if you have more breath, you'll be able to sing longer phrases. What is not so obvious is that you'll also be able to control your voice more accurately. A good exercise to develop proper breath is to place your open hands on your hips and slide them upwards until your thumbs reach the lower ribs towards the back. As you breathe in through a comfortably open mouth and throat, expand your ribs against your thumbs and hands, pushing them apart and allowing the lower stomach to expand at the same time.

LESSON 2: SUPPORT—Like the wind player, the singer uses air pressure to create tone, controlling air pressure with the same muscles used for coughing and sneezing. There is a widely held misconception that support is an "up-and-in" action. Instead, proper support is an easy, steady-bearing "out-and-down." Greater pressure is used for high or loud and less pressure for low or soft tones. Pulling up-and-in tends to tighten the throat, pinching the sound and leading to an uncontrolled, throaty vibrato. Remember that too much air pressure is the primary cause of problems with the throat and vocal chords.

LESSON 3: FOCUS—If you eliminate excessive breathiness, you will be able to sustain tones, reduce throat pro-

blems, and expand your range and flexibility. Locate your vocal chords, and explore their capacity. Say "a...a...a..." as in "hat," in a gentle, but firm and scolding tone. Now, sustain the last "a," like this: "a...a...aaaaaaaaaaaaa." Maintain that energetic and buzzing sound as you sustain the vowel. By using other vowels at the end, try to match the energy that you feel and hear on "aaaaaaaaaaaaa" in the other vowels, like: "...a...a...oooooooooooooh." This will have the effect of producing the focussed, non-breathy tone which should be used throughout your range. Breathiness is an appropriate artistic choice at selected times, but should be used sparingly, and not at all in the high and loud range.

LESSON 4: VOLUME CONTROL—In controlling volume, air pressure is the primary factor. You increase the pressure for louder sounds and decrease for softer sound. When singing loudly, be careful not to apply excessive pressure, and when singing softly, take care to not close the space in the throat.

LESSON 5: VIBRATO—Vibrato is a pulse or a wave in a sustained tone. The three basic types of vibrato are vocal chord vibrato, throat vibrato, and diaphragmatic vibrato. Vocal chord and throat vibrato can cause flattening, choking of high notes and general constriction in the throat. The diaphragmatic vibrato allows relaxation of the throat and control over the smoothness, speed and width.

LESSON 6: PLACEMENT (RESONANCE)—Like all acoustic instruments such as the guitar, trumpet or piano, the voice has its special chambers for resonating the tone. The four basic resonating areas in your body are the chest, mouth, head, and nasal areas. These chambers are all activated when singing, but you can emphasize any one or any combination. Controlling the placement allows you greater variety of expression by using tone coloring: Deeper, dark tones, emphasizing the chest for gutsy emotions, or a bright sound using the head/nasal combination. To get the chest resonance, think 'uh' as in 'up' and yawn, dropping the jaw. Be careful to maintain focus since the yawn tends to open up the vocal cords, letting too much air through. Be sure to maintain nasal resonance, even in your darkest tones. For the brighter tones, aim the tone so it feels like it's vibrating on the teeth with the nasal resonance active. For the softer, light sounds, aim the tone behind a lifted soft palate.

Start experimenting. See what variety of emotions you can create by using different tone colors, variations in volume and vibrato. Just remember, vocal power is song power. □

Elisabeth Howard and Howard Austin are the founder and the director of the Voice Works Institute in Los Angeles, California. They are also authors of a complete vocal course available on cassette. For more information, write to: Vocal Power, 17200 Burbank Blvd., Suite 256 S, Encino CA 91316.



This guide is edited and researched by Barbara Norton Kuroff, editor of *Songwriters Market*, the annual hardbound market directory for songwriters, featuring over 2000 places where you can sell your songs, published by Writer's Digest Books (9933 Alliance Road, Cincinnati, OH 45242). The listings are intended as leads for songwriters and publishers, and are not to be construed as endorsements. Be sure your music is protected, and always enclose a stamped, self-addressed envelope when mailing promotional material you want returned. If you encounter difficulty with any individual or company listed in this guide, let us know the details, in writing, so that we can investigate the situation.

Fame Publishing Co., Inc.

Walt Aldridge, Publishing Manager
Box 2527
Muscle Shoals, AL 35660

Expertise: Publisher/producer/writer.

Credits: Published/co-wrote: "There's No Gettin' Over Me," recorded by Ronnie Milsap on RCA; "Till You're Gone," recorded by Barbara Mandrell on MCA; and "Holding Her & Loving You," recorded by Earl Thomas Conley on RCA.

Looking For: Country, R&B, and top 40/pop.

Submit: One to three songs on cassette with lyric sheets and SASE. No tapes returned; reports in six weeks. "Please, no calls."

Comments: Publishes 50 songs and 6 previously unpublished songwriters per year. Listens to at least a verse and a chorus of everything he receives.

Media Concepts, Inc.

Michael Berman, Professional Manager and Chief of Production
Chip Rigo, President
52 N. Evarts Ave.
Elmsford, NY 10523
(914) 347-3545

Expertise: Publisher/producer.

Credits: Published: "Just Want You Around," written by Michael Berman, and recorded by Sunrise on Arista; "Cut Too

Deep," written by John Stevens, and recorded by Jailbait; "Run to Me," written by Alfie Davison, and recorded by Daybreak. Produced: "Fallen Angels," recorded by Allan Corby on Mercury/PolyGram (Europe); "Sunrise," recorded by Sunrise on Buddah; "Who Is Gonna Love Me," recorded by Alfie Davison on RCA; and "Loveline" and "Big Girl," recorded by Jailbait.

Looking For: Top 40/pop, rock (all styles), R&B, easy listening and dance-oriented "music that is danceable and commercially viable in the marketplace."

Submit: Three to six songs on cassette with lyric sheets and SASE. Reports in 3 weeks.

Comments: Publishes 50 songs and 15 previously unpublished songwriters per year. Produces 5 to 6 singles and 2 to 3 albums per year.

Al Gallico Music Corporation

Al Gallico
1111 17th Ave. S.
Nashville, TN 37212
(615) 327-2773

Expertise: Publisher.

Credits: "Swingin'," written by Lynell A. Delmore, recorded by John David Anderson; and "Taking It Easy," written by Billy and Mark Sherrill, recorded by Lacy J. Dalton.

Looking For: Country.

Comments: Don't submit anything before requesting a copy of their lengthy and very specific "Review Policy" from the Review Department. Include a SASE and they will get it right back to you. They get many submissions but review everything submitted in accordance with their review policy.

Can't Stop Music

Hope Goering, International Manager
Russell Sidelsky, Manager
Suite 302
65 E. 55th St.
New York, NY 10022
(212) 751-6177

Expertise: Publishing/production.

Credits: Published/produced: "5 O'Clock in the Morning" and "Action Man," written by J. Morali, VP Band, H. Belolo, and D. Frederiksen, recorded by The Village People on RCA; and "I'll Do My Best," written by M. Malavasi, G. Salerni, and A. Thornton, recorded by The Ritchie Family on RCA. Also produces Eartha Kitt and Julius Brown.

Looking For: Disco, dance-oriented rock, soul, and R&B, but only for the acts they produce: The Village People, The Ritchie Family, Julius Brown, and Eartha Kitt.

Submit: One to three songs on cassette with lyric sheets and SASE. Reports in 8 weeks.

Comments: Try to cast the demo to suit the artist your songs are intended for. "The more production, the better, to help our reviewers hear the song for one of our artists."

Charisma Music Publishing Co.

Rob Gold, Head of Publishing
90 Wardour St.
London, W1
England
44-01-434-1351

Expertise: Publisher/record company.

Credits: Published: "He Knows Ya Know" and "Market Square Herpes," written by Fish, recorded by Mariccion on EMI; and "Night Nurse," written by Gregory Isaacs, recorded by Isaacs on Island.

Looking For: Mostly rock; but also blues, dance-oriented, R&B, soul, and top 40/pop. "Coverable songs are important to us."

Submit: One to six songs on cassette with lyric sheets, self-addressed envelope and international reply coupons. Reports in 1 to 2 weeks.

Comments: Publishes 50 songs and 6 previously unpublished songwriters per year. Hires staff writers. "We want strong melodies and outstanding lyrics."

Lady Marion Publishing

Thomas W. Lotts, President
Box 372
Flint, MI 48501
(313) 695-3790

Expertise: Publisher.

Credits: Formerly produced concerts in Detroit featuring acts like John Cougar Mellencamp and the Romantics. Lady Marion Publishing, formed in 1982, is part of TWL Enterprises, a publishing/copyright management, artist management/public relations and production conglomerate. Lotts who says, "I'm constantly pushing the product and I pay special attention to every song I publish," travels to New York City at least twice a month to pitch material in his catalogs.

Looking For: Any type of music "from country or pop to hard-driving rock, but the songs must be commercial." Also needs contemporary Christian songs (pop/rock/country sounds) for Clearwind Music, his contemporary Christian catalog.

Submit: One to three songs on cassette with lyric sheets and SASE.

Comments: Looks for a raw demo: "If you're not pushing your voice, just you and a piano, or you and a guitar will be sufficient. I like to play with the song in my mind and formulate my own ideas about what can be done about it." Lotts also asks that songwriters register their

songs with the copyright office. However, if they haven't already, or are unsure of how to do it, he will send forms and advise songwriters how to register songs.

Chicago Kid Productions

John Ryan, President
2228 Observatory
Los Angeles, CA 90027
(213) 788-4443

Expertise: Publisher/producer.

Credits: Has produced: The Allman Brothers Band, Greg Guidry, The Hawks, Bill Wray, Styx, Climax Blues Band, Pure Prairie League, Rare Earth, States, Doucette, Tantrum, Blackoak Arkansas and the Gap Band.

Looking For: Rock and top 40/pop.

Submit: Four songs on cassette with lyric sheets and SASE. Reports in three weeks.

Comments: Produces ten singles and six albums per year.

VAR Records

Joseph A. Viglione, President
Box 2392
Woburn, MA 01888
(617) 935-5386

Expertise: Publisher/record company.

Credits: Released on VAR Records: "Gin," recorded by Willie Alexander; "Changes," recorded by The Eggs; and "Go On," recorded by Count Viglione.

Looking For: MOR, new wave, pop and rock.

Submit: Two to ten songs on cassette with lyric sheets and SASE. Reports in one month.

Comments: Viglione, who is also the agent for producer Jimmy Miller (see next listing) says: "With Jimmy Miller right here in our offices, we have instant access to a major producer."

Jimmy Miller Music

Jimmy Miller, Producer
c/o Joseph Viglione
VAR Management
Box 2392
Woburn, MA 01888
(617) 935-5386

Expertise: Producer.

Credits: Produced "Waiting for a Friend," recorded by the Rolling Stones on Atco; "In Cold Blood," recorded by Johnny Thunders on New Rose; and "Motorhead," recorded by Bomber on PolyGram. Also produced the Spencer Davis Group, Traffic, Blind Faith, Spooky Tooth, Delaney & Bonnie with Eric Clapton, the Plasmatics, and many others.

Looking For: Pop and rock and roll.

Submit: Two to ten songs on cassette with lyric sheets and SASE. Reports in one month.

Comments: Also see above listing for VAR Records.

The Flying Music Company

Paul K. Walden, Director
1 Lower James St.
London, W1
England
44-01-734-8311

Expertise: Publisher/record company.

Credits: Published: "Magic Touch," written by Stephen Kalinich, recorded by Odyssey on RCA; "We've Got Ourselves in Love," written by Courtney and Kalinich, recorded by Leo Sayer on Chrysalis; and "Like a Stone," written by Paul French, recorded by Voyager.

Looking For: Mostly top 40/pop; also dance-oriented, progressive, rock (pop and soft), and soul.

Submit: Two to six songs on cassette with lyric sheets, self-addressed envelope and international reply coupons. "Background on the writer is also useful." Reports in one month.

Comments: Publishes sixty to seventy songs and two previously unpublished songwriters per year.

Cherry Red Music Ltd.

Theo Chalmers, General Manager
53 Kensington Gardens Square
London, W2 4BA
England
44-01-229-8854

Expertise: Publisher.

Credits: "Waves," written by Arthur and Luscombe, recorded by Blancmange; "Perfect," by Matt Johnson, recorded by The Time; and "Cattle and Cane," written by McLennan and Forster, recorded by The Go-Betweens.

Looking For: Electronic pop, dance-oriented and punk.

Submit: Two songs on cassette with lyric sheets. Does not return material.

Comments: Publishes five hundred songs per year.

Quality Music Publishing

Nadine Langlois, General Manager
380 Birchmount Road
Scarborough, Ontario
Canada M1K 1M7
(416) 698-5511

Expertise: Publisher/producer/record company.

Credits: Published "Try It Out," written and recorded by Gino Soccio on RFC/Atlantic; and "Set Me Free," written

by Gino Soccio, recorded by Karen Silver on RFC. Produced/released: "Outline," by Gino Soccio; "Frank Soda," by Frank Soda; and "Instructions," by The Instructions. Other artists include Ronnie Hawkins, Karen Silver, and Bentwood Rocker.

Looking For: C&W, dance-oriented, gospel, MOR, progressive, rock (country and hard), and top 40/pop.

Submit: Two to five songs on cassette with lyric sheets, SASE and international reply coupons.

Comments: Publishes two hundred songs and ten previously unpublished songwriters per year. Publishing affiliates: Shediak (CAPAC), Broadland (PRO-CAN), Eskimo/Nuna (CAPAC), Rycha (PROCAN), Old Shanty (CAPAC), and Sons Celestes (CAPAC). Record labels: Quality, Celebration, Birchmount, and Ringside.

The Eddie Crook Company

Eddie Crook, President
Box 213
Hendersonville, TN 37075
(615) 822-1360

Expertise: Publisher/producer/record company.

Credits: Published: "I've Already Won the War," written by Tommy Alexander, recorded by Happy Goodmans on Word; "Sunrise in the Morning," written by Vaughn Thacker, recorded by the Florida Boys on Word; and "I'm Tired of Living in a World of Sin," written by Naomi Rudd, recorded by the Lewis Family on Canaan.

Looking For: Gospel.

Submit: One to three songs on cassette with lyric sheets. Does not return material. Reports in one month.

Comments: Affiliates: Chestnut Mound Music (BMI), and Pleasant View Music (ASCAP). Publishes fifteen songs and ten previously unpublished songwriters per year.

Counterpop Music Group

Vicui Tunstall, Catalog Administrator
3140 E. Shadowlawn Ave.
Atlanta GA 30305
(404) 231-9888

Expertise: Publisher.

Credits: "The Woman in Me," written by Susan Thomas, recorded by Crystal Gayle on CBS.

Looking For: Country, easy listening, MOR, R&B, rock, soul, and top 40/pop. "We like repetitive hooks."

Submit: One to three songs on cassette with lyric sheets and SASE. Reports as soon as possible.

Comments: Publishes fifteen songs and three previously unpublished songwriters per year. Affiliates: O.A.S. Music (ASCAP), Andgold Music (BMI).

U.S. RECORD COMPANIES

A&M Records

West Coast: 1416 N. La Brea Avenue, Hollywood CA 90028, (213) 469-2411. Jordan Harris, David Anderle, Barry Korkin, Wally Brill, Aaron Jacobs.

East Coast: 595 Madison Avenue, New York NY 10022, (212) 469-2411. Nancy Jeffries.

Comments: Accepts unsolicited material. A&M is strong in all styles of music with an artist roster that includes Rita Coolidge, the Police, Human League, the Carpenters, Supertramp and the Brothers Johnson. The label also distributes IRS Records and Windham Hill Records, a jazz label.

RCA Records

East Coast: 1133 Avenue of the Americas, New York NY 10036, (212) 930-4000. Greg Geller, Ethel Gabriel, Bruce Harris.

West Coast: 6363 Sunset Blvd., Hollywood CA 90028, (213) 468-4000. Paul Atkinson, Terri Muench.

Nashville: 30 Music Square West, Nashville TN 37202, (615) 244-9880. Tony Brown.

Comments: A major label with an extremely potent Nashville Division, RCA is headquartered in New York. Roster includes Hall and Oates, Dolly Parton, Kenny Rogers, Diana Ross, Rick Springfield, the Eurythmics, Alabama, Earl Thomas Conley and Taco. Not accepting unsolicited material.

Atlantic Records

East Coast: 75 Rockefeller Plaza, New York NY 10019, (212) 484-6000. Richard Steinberg, Aziz Goksel, Jason Flom.

West Coast: 9229 Sunset Blvd., Los Angeles CA 90069, (213) 205-7450. Paul Cooper, Kenny Ostin, Keith Cowan.

Comments: Strong on Rock. Roster includes Asia, Foreigner, Crosby Stills and Nash, Bette Midler, Stevie Nicks, Yes, Hollies. Distributes Island Records, Swan Song Records, Modern Records and Atco Records. Accepts unsolicited material.

PolyGram/Mercury Records

East Coast: 810 Seventh Ave., New York NY 10019, (212) 399-7485. John Stainze, Derek Schulman, Peter Lubin, Ted Daryll, Jerome Gasper.

West Coast: 8335 Sunset Blvd., Hollywood CA 90069, (213) 656-3003. Al Kooper, Russ Regan.

Nashville: 10 Music Circle South, Nashville TN 37203, (615) 244-3776. Jerry Kennedy, Frank Jones, Rick Peoples.

Comments: PolyGram is enjoying a banner year with the soundtrack from *Flashdance*, ABC, Big Country, the Gap Band, Kool and the Gang, Tears for Fears, Def Leppard and John Cougar. Distributes Total Experience, Riva Records, Mercury, RSO, Carrere. Plans for a merger with Warner Bros. Not accepting unsolicited material.

Motown Records

6255 Sunset Boulevard, Hollywood CA 90028, (213) 468-3500. Eddie Lambert, Steve Barri, Iris Gordy, Brenda Boyce, Pamela Plant, Georgia Ward, Benny Medina, Kerry Ashby, Hal Davis.

Comments: Motown is famous for presenting the best in Black Music. Recently the label has set up Morocco Records to handle rock and pop acts. Roster includes Lionel Richie, Smokey Robinson, Rick James and DeBarge. Not accepting unsolicited material.

Geffen Records

West Coast: 9126 Sunset Blvd., Hollywood CA 90069, (213) 278-9010. Carole Childs, John Kalodner, Dee Dee Sugar.

East Coast: 75 Rockefeller Plaza, Suite 1804A, New York NY 10019, (212) 484-7170.

Comments: In less than three years, Geffen Records has become a major force in the music industry. Roster includes John Lennon, Elton John, Asia, the Plimsouls, John Hiatt and Madness. Accepts unsolicited material.

Warner Brothers

West Coast: 3300 Warner Blvd., Burbank CA 91505, (213) 846-9090. Michael Ostin, Ted Templeman, Felix Chamberlain, Steve Baker, Tom Walley, Michael Omartian.

East Coast: 3 East 54th Street, New York NY 10022, (212) 832-0950. Russ Titelman, Karen Berg.

Nashville: P.O. Box 120897, Nashville, TN 37212, (615) 320-7525. Jim Ed Norman (VP), Martha Sharp, Palge Bowden.

Comments: Warner Bros. has a reputation as a creative corporation with some of the best staff producers in the business. Roster includes Prince, Van Halen, Rickie Lee Jones, B-52's, Jonathan Richman. Although the label has been running in the black, parent company Warner Communications has lost hundreds of millions of dollars due to its ailing Atari division, and roster cuts have been made at the label. Distributes Geffen, Qwest, Sire and ECM.

EMI America/Liberty Records

West Coast: 6920 Sunset Blvd., Hollywood CA 90028, (213) 461-9141. Gary Gersh, Jamie Cohen, Kathy Keep, Mavis Brody.

East Coast: 1370 Ave of the Americas, New York NY 10019, (212) 757-7470. Steve Rabolovsky.

Comments: EMI has been aggressively signing new talent in the past year. Label is riding high on the crest of successes with the Stray Cats, Bowie, Sheena Easton, Naked Eyes and Kim Carnes. Part of the Capitol Records organization. Does not accept unsolicited material.

IRS Records

(see A&M for address and phone number) Miles Copeland, Jay Boborg, John Guaneri.

Comments: IRS has a flair for marketing acts that other labels might consider esoteric. Roster includes the Go-Go's, Wall of Voodoo, Lords of the New Church and R.E.M.

A

little footwork before submitting material will save you tapes, time and frustration. Call the A&R department to find out who handles a particular artist or style of music, and address your tape to that person. Don't be pushy, but do tell them any relevant credentials. Professionalism is the key. Even if a record company is not accepting unsolicited material, most will listen if you present yourself well. If possible, find someone who can refer you to a record company. Managers, agents, attorneys and publishers may represent you if your material is top quality. Many record companies are more concerned with finding artists than looking for songs. If you are submitting songs, have a specific artist in mind. If you're looking for an artist's deal, send only your best material, no more than four songs. Put your best song first, next best song next, etc. Don't try to impress them with your versatility. Instead, make sure your presentation has a consistent musical style. Package your cassette neatly and include typed lyric sheets, with no spelling errors. Make sure your phone number is on everything—the tape, box and lyric sheets. Allow three to six weeks for a response—if the company is interested in your songs, they'll contact you. Good Luck!

Capitol Records

West Coast: 1750 N. Vine Street Hollywood CA 90028, (213) 462-6252. Don Grierson, Bobby Colomby, Ray Tusken, Varnel Johnson, Steve Buckley, John Carter.

East Coast: 1370 Avenue of the Americas, New York NY 10019, (212) 757-7470. Bruce Garfield.

Nashville: 29 Music Square East, Nashville TN 37203, (615) 244-7701. Norma Jean Owen, Len Schultz.

Comments: Strong on rock, Capitol has been particularly successful in tapping the Los Angeles talent scene with artists such as Missing Persons, the Knack, the Motels. Roster also includes Duran Duran, Iron Maiden, Peabo Bryson/Natalie Cole, Billy Squire, Little River Band. Nashville office does not accept unsolicited material.

Arista Records

East Coast: 6 West 57 Street, New York NY 10019, (212) 489-7400. Gerry Griffith, Michael Barackman, David Carpen.

West Coast: 8370 Wilshire Blvd., Beverly Hills CA 90211, (213) 655-9222. Neil Portnow, Ritch Esra.

Comments: Accepts unsolicited material. Arista president Clive Davis is said to have some of the best ears in the business and is the final word on all signings. Strong on pop, R&B and MOR. Most of the company's rock artists come from its English affiliate Jive Records. Roster includes Dionne Warwick, Barry Manilow, Aretha Franklin, Roman Holiday, Tom Snow, Kashif, Melissa Manchester, Air Supply, The Kinks and A Flock of Seagulls.

MCA Records

West Coast: 70 Universal Plaza, Universal City CA 91608, (213) 508-4000. Thom Trumbo, Steve Moir, Michael Goldstone, Kathy Nelson.

East Coast: 10 E. 53rd Street New York NY 10022 (212) 888-7900. Bob Fieden, Marcy

Drexler.

Nashville: 27 Music Square East, Nashville TN 37203, (615) 244-8944. Ron Chancey.

Comments: MCA hired super-manager Irving Azoff to revitalize the record division. MCA is beginning to see signs of life with the Flax, Men Without Hats, Musical Youth, Joan Jett, Kliq and old stand-bys Olivia Newton-John and Tom Petty. Strong Nashville division. Distributes Motown. Accepts unsolicited material.

Island Records

East Coast: 14 East Fourth Street, New York NY 10003, (212) 477-8000. Mark Kamins.

West Coast: 6525 Sunset Blvd., Hollywood CA 90028, (213) 469-1285. Lionel Conway, Allison MacLeod.

Comments: Island is still the premier reggae label, but also has a strong rock and dance music roster with Malcolm McLaren, U-2, Stevie Nicks, Joe Cocker, Robert Palmer, Grace Jones and Black Uhuru. Call before submitting material.

Columbia Records

East Coast: 51 W. 52nd Street, New York NY 10019, (212) 975-4321. Mickey Eichner, Don Devito, George Butler, Rick Chertoff, Howard Thompson, Joe McEwen.

West Coast: 1801 Century Park West, Los Angeles CA 90067, (213) 556-4700. Ron Oberman, David Kahne, Peter Philbin, Larkin Arnold, Benny Dante, Michael Dilbeck.

Nashville: 34 Music Square East, Nashville TN 37203, (615) 242-4321. Not accepting unsolicited material.

Comments: CBS is the largest record marketing organization in the world, with a broad-based A&R approach. Roster includes Billy Joel, REO, Men at Work, Elvis Costello, Bonnie Tyler, Willie Nelson, Bob James, Loverboy, Journey, Toto and the Manhattan. Distributes Epic, Portrait, Pasha, Chrysalis, Philly International, 415, Curb, Jet and Scotti Brothers labels.

Chrysalis Records

East Coast: 645 Madison Avenue, New York NY 10022, (212) 758-3535. Jeff Aldrich, Brendon Gourke.

West Coast: 2255 Sunset Blvd., Los Angeles CA 90069, (213) 550-0771. Ron Fair.

Comments: Chrysalis was completely reorganized last year after signing a distribution pact with CBS and is now actively scouting talent. The company has been enjoying good chart action with a small, select roster that includes Pat Benatar, Spandau Ballet, Toni Basil, Huey Lewis, Billy Idol and Deborah Harry. Accepts unsolicited material.

Epic Records

(see Columbia for address and phone numbers)

East Coast: Frank Rand, Dick Wingate, Doreen Reilly, Lenny Pety, Bob Fennigle.

West Coast: John Boylan, Larry Hamby, Heather Irving.

Comments: Corporation label to Columbia, but with separate A&R and promotion staffs. Roster includes Michael Jackson, the Clash, Ted Nugent, Culture Club. Not accepting unsolicited material.

Elektra Records

East Coast: 665 Fifth Avenue, New York NY 10022, (212) 355-7610. Michael Atago, Mitchell Krasnow.

West Coast: 9229 Sunset Blvd. Los Angeles CA 90069 (213) 205-7400. Roy Thomas Baker, Tom Zutaut.

Comments: Elektra was largely responsible for developing the so-called "California Sound" with artists like Jackson Browne, Linda Ronstadt, the Doors, the Eagles, Joni Mitchell, Judy Collins and Bread. The label recently moved its headquarters to NY. Elektra has made a serious commitment to rock and roll, appointing Roy Thomas-Baker as its A&R head and signing heavy metal bands Dokken and Mötley Crüe as well as the popular punk group, X.



PAUL SIMON
Hearts And Bones
Warner Brothers Records
 Produced by Paul Simon, Russ Titelman and Roy Halee
 Writer: Paul Simon
 Publisher not listed

Paul Simon cannot be ranked among the most innovative singer/songwriters. From "Sounds Of Silence" on through a string of hits with partner Art Garfunkel, he took the poetic breakthroughs of others (primarily Bob Dylan) and applied them to traditional songwriting forms. What Simon did possess in abundance back then was fine craftsmanship—such efforts as "Homeward Bound" and "Mrs. Robinson" are enduring compositions with memorable melodies and intelligent, polished lyrics.

Today, Simon the pop composer has more than survived—writing better material than in his heyday with Garfunkel. Maturity doesn't seem to benefit the average pop/rock artist, but it has lent Simon increased control and emotional depth in his writing. "Hearts and Bones" reflects his well-developed assets as a songwriter, as well as a few of his old weak points.

As befits a songwriter weaned on folk music and late fifties rock and roll, Simon's melodies on his latest LP are essentially simple, acoustic guitar oriented tunes. In "Hearts and Bones" and "Train In The Distance," he adds jazz/pop-flavored chords for a bit of diversion, a trademark of his recent writing. The gentle tunefulness of early soul and doo-wop styles is evoked in "Song About The Moon." "When Numbers Get Serious" has a Jamaican rhythmic bounce a la "Was A Sunny Day" on his *There Goes Rhymin' Simon* album.

Music-wise, the LP is tasteful, sentimental and at times almost funky. As usual, though, Simon's words overshadow his melodies. The songs here mostly deal with the struggle of preserving relationships and dealing with disillusionment. These are not new themes for Simon, but he handles them with more wit and precision and less self-pity than he did back in his "Sounds Of Silence" era. "Allergies" compares emotional sensitivity to physical reaction with a deft touch. "Think Too Much" sketches an intellectual's dilemma, recalling humorously times with "the girls from St. Augustine/Up in the mezzanine/Thinkin' about God."

Passion has never been a strong point in Simon's work—as he admits, he "thinks too much" to deliver direct, intense feeling. His records, too, are overly reserved and careful in spots. While acknowledg-

ing these limitations, it can still be said that Simon is a masterful, rewarding pop artist. *Hearts and Bones* is a recommended text for studying exceptional song-making skill. —Barry Alfonso



TERI DeSARIO
A Call To Us All
Dayspring Records
 Produced by Bill Purse
 Writers: Teri DeSario, Bill Purse, Don Cason
 Published by Dayspring Music, Word Music

Remember the time when pop music had passion; when great vocal ability had the added power of conviction behind it; when singers sang songs that meant something to them and even if we didn't believe the sentiments, something in our hearts and souls responded?

If you're too young to remember them, or you thought they were gone forever, never fear. Teri DeSario is here with *A Call To Us All*, her fifth album, but her first on Dayspring, a division of Word Records.

Yes, Teri is a Christian artist. But she has given us an album that is revolutionary in Christian music; an album that transcends the message and manages to assist the listener in experiencing what she feels. This is an album you'll find yourself playing for your friends, regardless of your personal beliefs or religious affiliation.

Her husband, Bill Purse, produced and arranged the album. The production, which includes such unconventional instruments as tablas, sitars, kalimbas, berimbau, caxixi and Balinese flute, as well as all the traditional rock instruments, is a perfect complement to DeSario's voice, which is easily one of the best recorded female voices ever. The arrangements are so contemporary they could be played on any Top 40 radio station today, and yet it's hard to imagine a church choir singing, "Oh, we sit with our Bibles all snug by the fire/While a desperate girl gives her body for hire/We search through Your Word for the verse we love the best/But we hate to face those who put our faith to the test." Nevertheless, Teri's belief in God is evident everywhere in this album. But so is her extensive Pop background (Teri had a number 1 hit with "I'm Ready," a duet with H. W. Casey of KC And The Sunshine Band fame), and she has not abandoned craft and polish at the altar.

Purse has produced a stunning array of pop tunes that show off, but never overpower Teri's voice. The ballads are haunting, the uptempos bright, and the anthem

"A Call To Us All" is destined to become a classic.

It's hard to find the best cut...this is an album of singles, and the first one, "Battleline" is getting a lot of airplay, entering the Contemporary Christian Music charts at number 16 nationwide. In "Battleline," the chorus ends "You can't afford to waste your time when you live on the Battleline." One listen to this album and you'll know that DeSario isn't wasting her time, or anyone else's either. —K. A. Parker



JONATHAN RICHMAN
Jonathan Sings
Warner Brothers Records
 Produced By Peter Bernstein
 Writer: Jonathan Richman
 Published by Rockin' Leprechaun Music

Before the Sex Pistols, Jonathan Richman was the prototypical American punk. Without spiked hair, or safety pins through their ears, the different incarnations of Richman's Modern Lovers explored suburban angst with a wide eyed sense of humor and an untrained voice that illustrated one of the underlying premises of the early New Music. Like Patti Smith, Richman contended that with great songs, the polish of the music was unimportant. Gradually though, the rough edged sound of early Richman compositions like "Roadrunner" ("Gonna drive past the Stop 'n' Shop, with my radio on") and "Pablo Picasso" ("Pablo Picasso never got called asshole") gave way to a sparse blend of primitive jazz and '50s rock with tunes like "Rockin' Shoppin' Center" and "Morning Of Our Lives."

Richman's first album in five years is not for everybody. With a voice that always sounds like he's got a cold, you don't buy a Jonathan Richman album for the singing.

Richman's gift is presenting honest songs about everyday situations in a language that anyone can understand. His simple, sometimes childlike approach belies the complex ideas and depth of feeling contained in the songs. In "The Neighbors," a duet with guitarist Ellie Marshall, Richman makes a statement about society and man-woman relationships, without taking a swipe at the Queen, the police, Big Brother or the Other Woman. Instead Richman looks next door. Marshall: "Jonathan, it's late/Don't you think that I should go?" Richman: "How come, we're just starting to talk now/It was just getting good, don't you know." Marshall: "But if I leave here in the morning, what will the neighbors tell your wife?" Richman: "I'll worry about that, my wife

knows me—I don't wanna let the neighbors run my life." This is not the stuff pop songs are usually made of.

Richman applies his touch to all sorts of situations, such as a three year old kid who doesn't want to go to bed, a bizarre ode to "Those Conga Drums," and the hopelessly silly "Give Paris One More Chance."

If you're looking for innovative music that is off the beaten path, check out America's most sincere New Age troubadour, Jonathan Richman.

—Bruce Kaplan



MERLE HAGGARD & LEONA WILLIAMS
Heart to Heart
Polygram Records
 Produced by Merle Haggard & Leona Williams
 Writers: M. Haggard, L. Williams, L. Ross, J. Wakely/L. Porter/F. J. Tableporter, B. T. Tubbs, F. Flowers/N. Green, B. Benjamin/G. Weiss, F. Maddox/R. Maddox
 Publishers: HagInc/Shade Tree Music

This, album, released as Leona Williams and Merle Haggard were breaking up, is a New Orleans trip to bury their marriage, and a jubilant march back to an artistic friendship and party. Listen carefully to the songs, as produced by Williams and Haggard—the album tells the story.

Side one walks us to the cemetery with "Heart To Heart." Merle: "How foolish can you be/To be ruled by jealousy," Leona: "Why don't you ask your heart/Ask it if we should part," "Let's Pretend We're Not Married Tonight" with a "toast to yesterdays wine," and closes with "We're Strangers Again." "We had good times as long as the sun shined/But we couldn't weather the storm."

But as we turn the record over, the burial is done and we're going home for some kinda fun tonight. Mark Yeary, with a kick starter on his piano opens side two by jumping onto "Waitin' On The Good Life To Come" with an intro that says the Amens are over and starts back to party time. In fact Haggard liked the piano intro so much that half way through he tells Yeary to "do it again, Mark"—and he does.

About two-thirds through the side is a little nostalgic reprise as Leona sings "It's Cold In California (Tonight)" and "I'll Never Be Free." Then the Gang gets right back to the party with a hand-clapping closer, "Sally Let Your Bangs (Thangs?) Hang Down." They have fun with this last cut, and Hag lets several of the musicians stretch their wings. Tiny Moore does a

nice Django-Reinhardt influenced lead on mandolin, and Jimmie Belken takes a tasty solo on his fiddle.

Only four of the cuts are Haggard or Haggard/Williams compositions. Too bad, because they're both killer writers. But, Merle has always been generous to other writers.

There is a sensitivity and structure in this album that doesn't represent itself in some of the earlier works—maybe that's Leona's influence. Let's hope the Bull Of The Woods and the Beaver From Missouri continue to collaborate artistically.

—Don Kufnerman



LIONEL RICHIE Can't Slow Down Motown Records

Produced Lionel Richie and James Carmichael with David Foster

Writers: Lionel Richie, David Cochrane, Brenda Harvey-Richie, David Foster, Greg Phillinganes, Cynthia Weil

Publishers: Brockman Music, Dyad Music, Shankman DeBlasio, Inc. and Warner Brothers Music.

For the most part, Lionel Richie's *Can't Slow Down* continues his tradition of tender ballads and well-crafted but predictable MOR. The tracks feature a slick, clean sound ranging from the pop, almost-rock of "Running With The Night," to the country-tinged "Stuck On You."

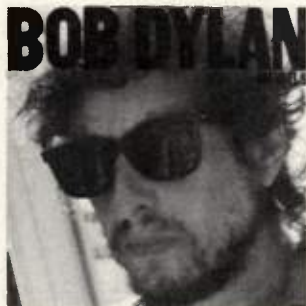
Lyricaly, this effort lacks freshness. An almost equally balanced collection of free verse and rhyme, Richie's focus is a somewhat clichéd and needy pursuit of love. "...in my dreams I've kissed your lips a thousand times/I sometimes see you pass outside my door/Hello is it me you're looking for?"

The title track is a repetitive groove echoing a seemingly endless chorus of "Can't slow down...I've got to keep on movin' baby." Richie uses the word baby 16 times before ad libbing to fade. "Penny Lover" is vintage Motown: "Penny Lover, don't walk on by/Penny Lover don't you make me cry/Don't ever take your sweet love away, girl/I'll do anything, please stay." "Stuck On You" recalls "Lady," the Richie-penned tune by Kenny Rogers, while the dramatic jazz-tinged ending of "Hello" brings Wes Montgomery to mind.

According to Richie, his first solo effort was a survey of all the music he's done in the past. "I want people to know where I've been before I take them on a musical journey." Perhaps "All Night Long" is the beginning of such an adventure. The calypso-styled favorite boasts bold, brassy

horns, and sweet, sassy background vocals, thus making it a fuller, more energetic piece and a step away from the somewhat syrupy material he usually embraces. Hopefully, the tune's success will encourage Lionel to take us on to new horizons in the very near future.

—Andell McCoy



BOB DYLAN Infidels

Columbia Records

Produced by B. Dylan and M. Knopfler

Writer: Bob Dylan

Published by Special Rider Music

This eagerly-awaited album has been hailed by many as the "return" of Bob Dylan from born-again works like *Slow Train Coming*, to more secular and political concerns.

Certainly *Infidels* is a marked improvement over his last two efforts, but religious connotations are still quite evident. What makes *Infidels* a worthy record is the music, fueled by a stellar performance from a top-notch band.

Dylan's lyrics aren't massively different from his most recent efforts. He does deal with a wider variety of subjects, from a strong pro-union line ("Union Sundown") to a staunch defense of Israel's right to survive ("Neighborhood Bully"). There are even a couple of endearing love ballads, such as "Don't Fall Apart On Me Tonight."

Whether he's abandoned his born-again Christianity to revert back into Judaism or not (personally, that's his own business and not worthy of public debate), he hasn't forsaken a religious attitude altogether. He's still convinced of man's inherent capacity for self-destruction ("License To Kill" and "Man Of Peace") and it isn't hard to read religious connotations into other numbers.

Often, however, his lyrical style gets heavy-handed. His defense of Israel and of unions make strong arguments, but often the issues are cast in a black-and-white framework when neither side is totally right or wrong.

Dylan has assembled a stellar supporting cast. Most noticeable is the work of bassist Robbie Shakespeare and drummer Sly Dunbar, probably the greatest reggae rhythm section in history. Although a reggae influence isn't strongly felt (except in "Jokerman"), their work is rock solid throughout. With the tasteful yet arresting guitar work of ex-Rolling Stone Mick Taylor and Dire Straits' Mark Knopfler, the band fleshes out Dylan's deceptively simple melodies to their most illuminating potential, making *Infidels* the most inviting Dylan album in years.

—Jeff Silberman

ANATOMY OF A HIT

B Y "C A T" C O H E N

Lady Down On Love

What often separates the songs that get recorded from the songs that don't is the basic concept of the song. All your hard work and skill are wasted if the central idea of your song is uninteresting or a worn-out cliché. A hit song with staying power must capture the public's imagination by expressing some universal feeling or sentiment in an unique or special way. It has been said that all the great stories have been told, yet a songwriter's job is to keep coming up with new angles on those stories.

This month's song is a good example of an old story with a new twist. Country audiences, while not usually interested in being challenged with innovative music, do expect and appreciate a challenging story real or imaginative enough to keep one's interest. "Lady Down On Love" is a true-to-life narrative set to appropriately heartfelt music. It was written by Randy Owen, member of the group Alabama, who recorded the song.

The lyric is the strongest appeal of "Lady Down On Love." This is a story of a woman who is looking for love for the first time after the breakup of a relationship. The first verse tells us a lot about her in just a few words.

*It's her first night on the town
Since she was 18
A lady down on love and out of hope and dreams
The ties that bound her
Now have broke away
And she's just like a baby
Learning how to play*

The chorus summarizes her condition with:

*She's a lady down on love
She needs somebody to gently pick her up
She's got her freedom, but she'd rather be bound
To a man who would love her and never let her down*

As the song progresses, what we thought was an objective narrative suddenly takes a personal twist when the singer identifies himself as the man who used to be the lady's husband. He confesses his mistakes in undoing their relationship. By the next chorus we have a much deeper understanding of both people in "Lady Down On Love."

The melodic line is simple, repetitive, and to the point. Though not particularly original, the verse section holds the listener's attention in a simple, functional way, primarily utilizing stepwise movement, until the strong melodic hook breaks out in the chorus.

The phrasing is also simple and straightforward. The verse is constructed in short, quick phrases. On the other hand, the chorus is shaped with three long, slow-moving, sustained legato phrases followed by a cap phrase (what we sometimes call a "button" or a "closer") at the end.

The groove is a moderately paced 8th note feel. The groove of the song is subordinated to the expressiveness of the singer's performance; the rhythmic feel is subtle. In fact, drums are not used at all, so one can fully appreciate the sound of Alabama's colorful vocal harmonies.

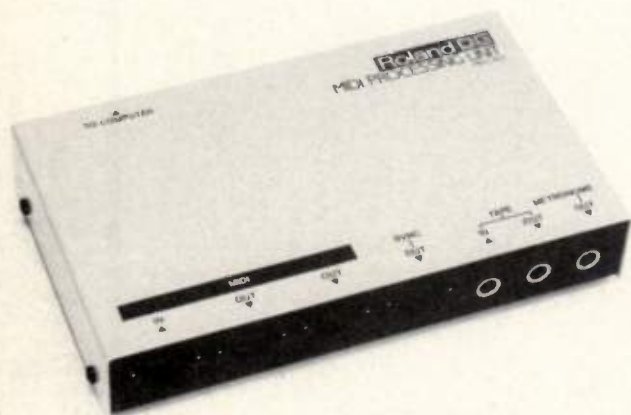
The harmony is very simple as only 5 chords are used in the entire song (except for a modulation in the middle which pitches the same 5 chords a step higher). These basic triads include the primary major I, IV, and V chords and the diatonic minor secondary ii and iii chords. These minor chords add a strong melancholy feel to the melody. In this country style, additional harmony or more complex chords would be inappropriate. The simplicity here is a perfect foil for the straightforward lyric.

The form is also very simple A B A B. Two verses are followed by the chorus (hook). A variation occurs in the 3rd verse as it adds an extra line, a slight departure from classic song form. As one would expect, the hook is repeated at the end.

Roland MIDI Processing Unit 401

✓ Roland DG Corporation has recently introduced the MPU-401 MIDI Processing Unit, a device which represents a significant step in realizing the potential offered by the MIDI standard. MIDI is the acronym for Musical Instrument Digital Interface. The MIDI standard was developed in June 1983 as a result of a cooperative effort by several prominent manufacturers of electronic musical instruments to develop a standard interface by which synthesizers, other electronic keyboards, sequencers, drum machines and home computers can be combined into one programmable system. Physically, the MIDI standard appears as two or three standard five-pin DIN plugs on the musical instrument. Developed for the Roland DG MIDI Processing Unit are two software programs, one for the Apple II and one for the IBM PC. Each of these programs enable up to eight different musical instruments to be controlled for performance by one computer. In addition to synchronizing the musical instruments, it allows the computer to perform completely different functions while the music is playing, such as save, load, or display on screen graphics. In order to encourage the use of the MIDI standard, Roland is making available free of charge all communications protocol necessary for the development of computer/music applications software.

For information contact: Roland DG Corporation, 7200 Dominion Circle, Los Angeles CA 90040.



Musicalc 1 Software for the Commodore 64

✓ Waveform Corporation has developed a new software program which turns the Commodore 64 computer into a three-voice synthesizer with fully interactive real-time sequencing, slide controls, modulators and transposers. Suitable for home or professional use, the synthesized sounds can be played by interfacing the computer to a home stereo or amplifier using standard RCA patch cords. The program allows the user to play along with pre-programmed melodies, or create and store his own melodies for later playback. Waveform has also announced that they will shortly be introducing a complete interactive product family, including scorewriter, keyboard and a set of companion disks called templates, which offer over 1,000 combinations of melodies.

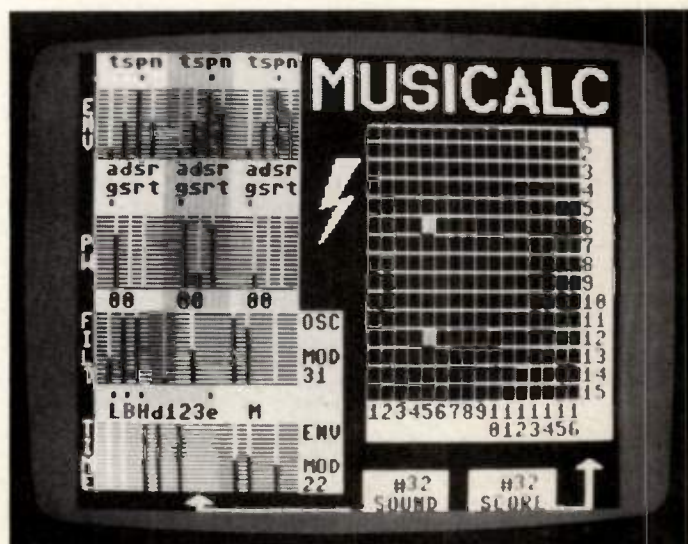
For more information: contact Waveform Inc., 1912 Bonita Way, Berkeley, CA 94704.



Fender Gemini Series Acoustic Guitars

✓ Fender has introduced two low-priced, full-scale acoustic guitars, featuring high-quality materials and craftsmanship. The Gemini I Classic and the Gemini II Dreadnought offer professional sound and playability at an affordable price. Both guitars feature spruce tops, nato back and sides, and stained hardwood bridges and fingerboards.

For more information: contact Fender at 1300 East Valencia Drive, Fullerton, CA 92631.





Yamaha DX7 & DX9 FM Digital Synthesizers

✓ The new DX7 and DX9 synthesizers recently introduced by Yamaha International Corporation incorporate FM digital technology which allows for the acoustic properties of a given instrument to be reproduced with extreme accuracy and realism. Previously, conventional synthesizers used basic waveforms (e.g. sawtooth, rectangular), which were filtered to create different sounds. However, such filters subtract harmonics from the original waveform and causes noisy degradation of the original signal. Instead, FM Digital Synthesis uses a unique digital sine wave generator which includes an envelope generator that allows the pitch, level, envelope, attack, decay, sustain and release characteristics to be set with much greater precision and flexibility than was heretofore possible. Because each component of a given voice has its own envelope, the overall texture of the voice can be programmed to move as the note builds and decays.

For more information contact: Yamaha International Corporation, POB 6600, Buena Park, California 90622.

Buyer Beware!

Yamaha Musical Instruments' Combo Products division recently announced that some DX7 and DX9 Keyboards built for other countries have been imported to the U.S. and sold through unauthorized dealers. The company cautioned buyers to purchase only instruments built for the American market and sold through authorized Yamaha dealers for the following reasons:

1. DX keyboards built for foreign markets operate on different voltages, which can make the keyboard noisy or non-functional. Yamaha will not be stocking power supply parts necessary to modify the units for U.S. voltages. Foreign models have not been approved by the FCC or safety-testing laboratories.
2. Warranties are good only in the country for which the DX was built. Only Yamaha products that are sold through an authorized Yamaha dealer are warrantied.
3. U.S. DX keyboards are shipped with a free accessory package which includes a volume pedal, a sustain pedal, owners manual, music stand, demo and instructional cassette tapes. The DX9 is also shipped with a cassette tape with 420 voices and a cassette interface. This package is not available separately. Further developments in service and products will be available only to those who have purchased their instrument from an authorized dealer.

It is simple to quickly identify a DX7 or DX9 that was built for a foreign market. The back panel indicates the voltage at which the keyboard operates. U.S. models operate at 120 volts; foreign models operate at either 100 or 220 volts. You can also look for the FCC and safety testing approval stickers on the rear panel. If you have any question about the authenticity of a Yamaha dealer or a non-U.S. DX, please write Yamaha at the above address.

Oberheim DMX Digital Drum Machine

✓ Oberheim Electronics Inc. recently introduced a memory expansion update with optional drum sounds and increased memory that can be retrofitted to the Oberheim DMX Programmable Digital Drum Machine. The new software allows for over 45 new features including 5000 Event Internal Programming Capacity, 200 Sequence Patterns, 100 Songs, Selective Cassette Interface, Song and Sequence Length Counter, and Programmable Tempo displayed in Frames per Beat. The new optional voice cards include Congas, Timbales, Cowbell/Clave, Electronic Drums and special sound effects. The voice cards can easily be installed in seconds without the need for tools.

For more information: contact Oberheim Electronics Inc., 2250 South Barrington Avenue, Los Angeles, CA 90064.



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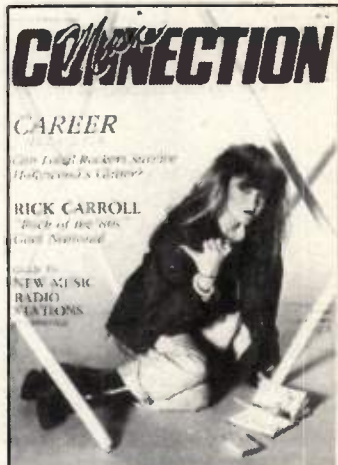
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MULTIPLE ASF winner seeks
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POET, LYRICIST, composer, filmmaker
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Classified Display Advertising appears in each issue of *Songwriter Connection Magazine*. All classified advertisements are accepted at the discretion of the Publisher. Classified Display Advertising rates and Mechanical Dimensions are as follows:

	1x (1-5)	6x (6-11)	12x (12-23)	24x
		5% off	10% off	15% off
1 Col" x 1"	\$70	\$66	\$63	\$59
1 Col" x 1 1/2"	105	99	94	89
1 Col" x 2"	140	133	126	119
1 Col" x 3"	210	199	189	178
1 Col" x 4"	280	266	252	238
1 Col" x 5"	350	332	315	297

Art and Design Services: *Songwriter Connection Magazine* maintains moderate production facilities. Special or complicated artwork should be submitted camera-ready to avoid unnecessary artwork charges.

Mechanical Charges: Supplied Advertising copy or mechanicals which require design, stripping, screens, bendays, sizing of strip-in-art, any color work, including separations and registration or any hand drawing or other mechanical work will be charged at a fee determined by the Publisher.

Check or Money Order must accompany all first insertions and be received prior to the next classified display advertising deadline. You can also call us at (213) 462-5772 and charge it to Mastercard or Visa. Unless specific arrangements are made with the Publisher, all B&W classified display advertisements are non-cancellable after space reservation deadline.

Please direct all Advertising Orders and Inquiries to:

SONGWRITER CONNECTION MAGAZINE
Classified Display Advertising Department
6640 Sunset Blvd., Suite 201
Hollywood, CA 90028
(213) 462-5772

Next Classified Display Advertising Department Deadline January 18

SONGWRITER CONNECTION CLASSIFIED ADVERTISING

Classified advertising rates are \$1.25 per word, \$25 minimum. Advertising copy must be received in writing along with full payment no later than the next classified advertising deadline which appears in each issue of *Songwriter Connection Magazine*. Please underline which words or phrases you would like to be set in bold type. Classified advertising may also be charged to Mastercard or Visa by calling (213) 462-5772 during regular working hours.

Dear Editor:

I would like to express my appreciation for your efforts in the publishing of *Songwriter Connection* and offer you my personal comments. Overall, I think you did an outstanding job with the magazine. I especially liked the idea of a magazine which covers such a wide range of topics. The only fault that I find is the fact that most of the happenings had already taken place by the time the magazine came out. I would much rather read about events that are about to take place and think that would be much more helpful. Keep up the good work.

Jo Ann Fogle
South Carolina
Songwriters Association

All magazines have lead times, some national magazines up to four months. We encourage songwriter organizations and others to send us notice of events for songwriters. Deadline for announcements of events of interest to songwriters is ten weeks from the cover date of the issue. We'll run late releases as our production schedule permits.—Ed.

Dear Editor:

Congratulations on your first issue. As a songwriter fanatically looking for education, I welcome your publication. I recommend more of an emphasis on the development of the songwriter. That is, even more evaluation of hit songs, some critiques of reader's songs, drum machine and programming ideas, etc.

Sunny Hilden
California

Dear Editor:

I just read your first issue, and I think it stinks! You guys don't have the first idea about what it's like to write songs and have them rejected, over and over again.

Instead you write about Stevie Wonder and the Tubes—all millionaires! What about all the songwriters you never heard of, making great music that nobody will ever hear? We're who your magazine should be writing about, not rich fat cats with walls covered in gold records!

Victor Jaworski
Illinois

We've submitted a few tapes in our time, too and we know what a struggle it is to make a living at songwriting. Frankly, we think that if you're making great music, someone will eventually hear it.—Ed.

Dear Editor:

I think this magazine is great! It is a good profile on the music industry and I hope to one day read about myself and my peers in it. Congratulations on a job well done.

John H. Harris Jr.
Missouri

Dear Editor:

The first issue looks like it has something for everyone in the music business. It looks just great just the way it is now. Keep those publishers' needs coming in each issue, please! Thanks for a great, new publication.

B. Pulveris
Arizona

Dear Editor:

I believe you can focus even more on a specifically "how-to" magazine for songwriters. More on "How To Do A Demo," "Using The New Techno—Instruments," a "Letters To The Editor" column and maybe a guest columnist each month on the "Craft of Songwriting." Keep up the great work. Hot first issue!

R. Crenshaw
California

We welcome your ideas, comments and suggestions. Mail your feedback to:

Letters to the Editor
Songwriter Connection Magazine
6640 Sunset Blvd., Suite 201
Hollywood CA 90028

Next Issue...

- ✓ An exclusive interview with country music's hottest supergroup Alabama.
- ✓ The Stray Cats' Brian Setzer on the revival of Rockabilly.
- ✓ The pros and cons of Staff Writing.

Coming Soon:

A Lyricists' Column,
Composers' Workshop,
A Collaborators' Column,
The Science of Making
Good Demos, and much,
much more...

SKETCH KIM



WHAT THE WELL DRESSED SONGWRITER WILL BE WEARING IN 1984



THAT'S RIGHT, Now you can
get in tune with the '80s with
these quality products from
CONNECTION PUBLICATIONS

THE SONGWRITERS ALBUM BAG:

Created with the working songwriter/
musician in mind, the **ALBUM BAG**
is absolutely the *only* tote bag available
designed specifically to hold and carry
your records, audio and video cass-
ettes, sheet music and more. Hand
constructed from the finest materials
and designed for years of rugged
use, the **ALBUM BAG** also makes
the perfect gift. Available in navy
blue only.

**SONGWRITER CONNECTION
T-SHIRTS**, wear the colors
with pride. Now you can get a
high quality t-shirt with the

SONGWRITER logo silk screened
right on the front.

Available in standard sizes, tan or navy blue.

SONGWRITERS, let the world know where you stand, send for
your **CONNECTION PUBLICATIONS ALBUM BAG** or **T-SHIRT TODAY**.

- ☐ YES, please send me _____ **SONGWRITER'S ALBUM
BAG(S)** at \$35 each
- ☐ YES, please send me _____ **SONGWRITER CONNECTION
T-SHIRT(S)** at \$8 each.
- ☐ **SPECIAL OFFER:** One **SONGWRITER'S ALBUM BAG**, one **SONGWRITER CONNECTION T-SHIRT**, both for \$40

• California residents please include 6 1/2 sales tax. \$2.28 per
Songwriter's Album Bag. 52¢ per Songwriter Connection
t-shirt.

All T-Shirt orders add \$1.50 for postage and handling.
All Songwriter Bag Orders add \$3.00 for postage and handling.

	quantity		size (please specify #)				color (please specify #)		subtotal
	small	medium	large	x.large	tan	navy blue			
SONGWRITER CONN. T-SHIRT									
SONGWRITERS ALBUM BAG									
Total sales tax									
Shipping Charge									
Total enclosed									

PLEASE SEND ALL ORDERS TO: Songwriter Connection
6640 Sunset Blvd., Suite 201
Hollywood, CA 90028

NAME _____
ADDRESS _____
CITY/STATE/ZIP _____

I wish to pay by

☐ M/C

☐ AMEX

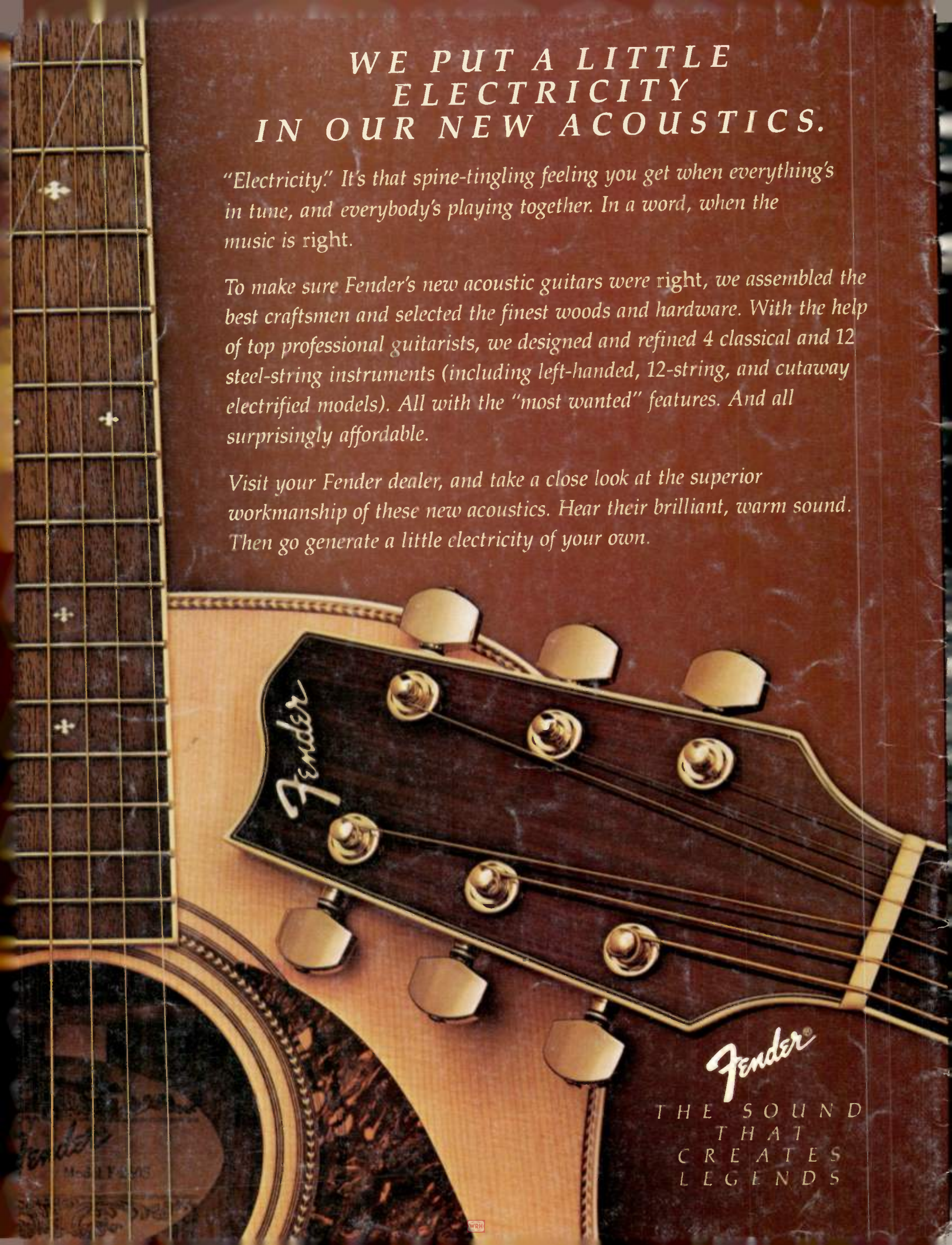
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Card # _____

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To make sure Fender's new acoustic guitars were right, we assembled the best craftsmen and selected the finest woods and hardware. With the help of top professional guitarists, we designed and refined 4 classical and 12 steel-string instruments (including left-handed, 12-string, and cutaway electrified models). All with the "most wanted" features. And all surprisingly affordable.

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CREATES
LEGENDS