

SUMMARY AND ANALYSIS
1985 SONGWRITERS' COMPETITION
AND CONCERT

by Pat Pattison
Tom Frazee

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1.

Announcements of Competition and tape submission process:

The competition grew out of Tom Frazee's suggestion that students submit songs for slots in the Tower of Power band's March concert. That quickly escalated into a separate concert, since any "contest" would have to be in IOP's style. Instead, we perceived this as an opportunity to kick off the songwriting emphasis at Berklee. We agreed to a formal judging process, and fanned out in search of judges. Those directly involved with CM 113 -- Composition of Popular Songs -- were all interested: John Aldrich, Tom Frazee, and John Stevens. I teach the lyric courses, so I was involved. Mike Ihde and Rob Rose, both on the team developing the songwriting major, also agreed. Had there been a need for more judges, David Van Slyke, Steve Bauer, Dennis Cecere each volunteered.

The announcements of the competition went out 2 weeks after the inception of the idea. They hit the walls (as it were) the second week of December, alerting the students that there would be a competition, and that entries would be accepted in January with a February 1st entry deadline. They were told there would be only one entry per student.

When classes resumed in January, announcements were posted immediately. Since classes resumed past mid-January, the time for submitting entries was limited. This probably curtailed the number of entries to some extent. Entry blanks were picked up in the Professional Music Dept., and tapes, with lead sheet and filled in entry blank were turned in there. That part went pretty well, thanks to Sharon, who made the operation on that end run very smoothly.

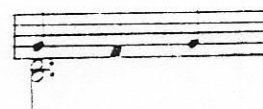
The biggest problem was short notice. That will be no problem next year, since announcements for Fall submission went out in early May. More students will know about the competition, and more who would enter will have a tape ready on time.

A minor problem which ended up costing time was my failure to ask for student box numbers on the entry form.

Copies of announcements and an entry form follow.



ANNOUNCING



THE BERKLEE SONGWRITER'S COMPETITION

The Berklee Songwriter's Competition has been instituted for two reasons: to provide Berklee students with an opportunity to showcase their songs, and, at the same time, to expose the Berklee community to the quality of material being written here.

The Berklee Songwriter's Competition is open to any Berklee student. Entries will be judged by a faculty panel, who will select twelve winning songs. These songs will be showcased at the Berklee Performance Center on SONGWRITER'S NIGHT, Thursday, April 18th. The concert will be followed up with a panel discussion on Friday, April 19th.

Entries will be judged with respect to five areas: melody, harmony, lyric, use of form, and over-all effect. There is no entry fee, but songwriters may enter only one song.

Songs must be submitted on cassette tape, and accompanied by an ENTRY FORM and a clear, legible lead sheet with lyric. ENTRY FORMS will be available at the beginning of next semester. WATCH FOR ANNOUNCEMENTS. The purpose of this advance warning is to allow songwriter's time to put a tape together. (A simple piano or guitar with vocal is sufficient.)

Entry deadline will be February 1st.

THE BERKLEE SONGWRITER'S COMPETITION

Entry Procedures:

1. Record your song on a cassette tape. Label the tape with the TITLE OF THE SONG ONLY.
2. Fill out an entry blank.
3. Make a clear, accurate lead sheet of the song, including melody, lyric, and changes. DO NOT PUT YOUR NAME ON THE LEAD SHEET.
4. Enclose tape, entry blank, and lead sheet in an envelope and turn it in at the reception desk of 6A, the Professional Writing Department.
5. Entry deadline is Feb. 1st.

Songs will be judged by a panel of Berklee Faculty. There will be 12 winning songs. They will be featured (and recorded) in a Berklee Performance Center Concert on SONGWRITER'S NIGHT, April 18th. The Concert will be followed up by a panel discussion on Friday, April 19th, in 1W.

The songs will be performed by a well-rehearsed band with top vocalists. (Songwriter may choose a vocalist if he/she prefers.) The winning songwriters are asked to participate in the arranging process.

Entries will be judged with respect to five areas: melody, harmony, lyric, use of form, and over-all effect.

The BERKLEE SONGWRITER'S
COMPETITION
ENTRY BLANK

Name_____

ID# _____

Address_____ zip_____

Phone_____

Song Title_____

Are you the song's only writer? yes_____ no_____

name of collaborator(s) _____

Are you prepared to participate in the arrangement of your song if
it is selected as a winner? yes_____ no_____

Do you have a vocalist in mind to sing the song if it is selected
as a winner? yes_____ no_____

Signature_____

DO NOT PUT YOUR NAME ON THE TAPE. PUT THE TITLE ONLY ON THE TAPE.

ENTRY DEADLINE IS FEB. 1, 1985

TURN IN THIS ENTRY BLANK, A LEAD SHEET INCLUDING LYRICS, AND THE CASSETTE
TAPE TO THE RECEPTION DESK IN 6A, the professional writing Department

2. The Judging Process

We were fortunate to find judges who would spend the many hours required to listen to at least 40-50 tapes each; fill out a judge's sheet, and in most cases, make comments on each song.

Early on in the process we set as a goal that the competition be as educational as possible to ALL entrants. We decided that each entrant would get some feedback on the entry.

Over 100 entries were submitted. Each entry was given a number. Tapes and lead sheets were submitted, as required, with no name on them. They were numbered and the number correlated with the entry blank. No judge would know whose songs they were judging.

The tapes were divided into six packets, and each packet, along with accompanying judge's sheets was given to a judge. The judging had to move as quickly as possible, since arranging the songs and rehearsing them for an April 18th concert date had to begin as soon as possible. This time problem caused a lot of problems along the way. Judges were to rate each song in five different areas:

1. Melody
2. Use of harmony
3. Lyric
4. Use of form
5. Over-all effect

There was no rigorous "judge's training program". It would have been helpful to sit down together and each rate the same five songs, then discuss our ratings, but finding a common time proved impossible, so we each talked to as many judges as we could to get each others' ideas. That was better than nothing, but we hoped that it would all work out ok in the end. I think it did.

Each of the five areas was worth ten points. We decided, arbitrarily, that 35 points (70%) from a judge would be enough to pass a song to the second round of judging. Each song had two chances to be passed to the next round, since each song would be heard by two judges before it was eliminated from the competition.

We were not looking for "Top 40" material. We were looking for songs that were well written-- songs that demonstrated a care and concern for each of the crucial areas a songwriter must be sensitive to. It seems accidental to me that the "best" songs were located more in the "rock" and "pop" areas than in the folk, jazz, country, or R&B areas. There were entries in each of the latter areas, but most were weak in some of the areas, notably in use of form and lyric construction. As it ended up, the country and R&B areas were modestly represented, while folk and jazz entries were not as well constructed as the pop entries. Perhaps the pop writers write more songs, thus getting valuable

"hands on" experience. Perhaps the pop writers get more guidance in the CM113 and CM114 courses. Or, perhaps, the good jazz, folk, country and R&B writers declined to enter the competition. We have encouraged entries from any style of music, especially from those who have been critical of the concert for being "too pop."

When each judge finished his first packet, it was returned to me. I removed the judge's sheets, and passed the packet on to another judge. (I first removed the tapes that had received a 35+ rating in order to save the second judge time. This proved to be a mistake in the later rounds of judging, since those tapes lagged behind in getting rated by the requisite 4 judges.) The second judge rated his new packet of tapes, including as many comments as possible. When the second packets were returned, I separated out all the tapes that had been rated under 35 by both judges. Those tapes were returned to their writers with a cover letter and the two judge's sheets. Our hope was to provide them with some feedback that would be helpful.

The remaining tapes were distributed to new judges. I made sure, by dividing tapes into groups (1-20 etc.) that no judge received tapes he had heard before. When those packets were returned, the judge's sheets were removed and the packets were passed to a fourth judge. In some cases, when packets were slow in coming back, I would pass a package on to another judge. The result, dictated by time pressure, was that some judges judged more tapes than others. When all the tapes were in, the four ratings were added up. Any tapes below the 70 percent average were returned to their writers with a letter and four judge's sheets. We hope getting additional feedback was a reward for passing to the second level of judging.

There were thirty-six songs that received 140 points or more. There was a natural point break between #18 and #19 (a 5 point spread). Since time was very short (Tom had already had a meeting with the arrangers) we decided to award songs 19-36 Honorable Mention, and get the judges together to listen to the top 18 point getters in order to pick the top 12. Honorable mention tapes were returned to mailboxes (the mail room was great! very co-operative.) with a congratulating letter and four judges sheets. The judges met together and listened to the 18 top songs. It was unanimously agreed, after listening to the songs, that the songs that finished 1-12 were the 12 best songs. Letters were sent to the 13th-18th songwriters, along with their tape, lead sheets and judge's sheets. Winners were also notified. Their tapes and lead sheets were retained, but they received their four judge's sheets.

Posters announcing the winners, Semi-finalists, and Honorable Mention winners were posted at the same time winners' letters were in their boxes. Florence did a nice job making the posters. Quick, too. The announcements were well co-ordinated and created appropriate excitement.

This year we were lucky to get competent judges who were willing to spend time on the competition. Next year we may be able to widen the base of stylistic preferences -- indeed, we will have to get more judges: there should be a flood of entries next year, given all the interest this year's competition and concert generated. Orville Wright has tentatively agreed to judge. It would be nice to ask Phil Wilson. It might even be possible to include some "industry professionals" in the final rounds of judging. Jack Perricone is certainly a possibility, since he will come on staff this September. It is nice that there is some interest in who is judging. That will make asking and getting a "yes" more likely.

It is important that the judges have a common time to sit down together, both before the process begins, and as it evolves. This should be available, at least in part, in the block time that the songwriting major team has had, assuming it continues in September. This will make some consistency in judging standards easier to achieve, though, having gone over each one of the judge's sheets myself, there was a remarkable consistency this year.

The extra time available for judging this year will make it possible to look more closely at the survivors of the second cut. Rather than simply totaling four judge's points, they could go through a third round of judging.

It would be nice to get some bookkeeping help. I did all the sorting, numbering, distribution of tapes, adding of scores, preparing packages to go back to students, typing letters to them, looking up mailbox #'s (my own fault), plus listening to all the entries and judging wherever there was a slow return, and probably lots of other things -- like clinics, contacting BMI ASCAP etc.

We have considered organizing categories for the entries. The day may come for that idea, but at present, it seems counter-productive to build in winning songs from under-submitted categories (country or folk for example...Perhaps gospel...) when many songs from over-submitted categories are several cuts above and don't win. Again, we are looking for the best songs, not the top songs in several categories.

The judges this year did an excellent job, especially under the time constraints we were faced with. Most entrants seemed to appreciate the feedback.

Following are letters to the entrants and a sample judge's sheet.

BERKLEE SONGWRITER'S
COMPETITION
JUDGE'S SHEET

Rate the song on a scale from one to ten in each category. .
Total up the points. Seperate songs receiving 35 or more
points from those receiving under 35 points. Place each
group in seperate envelopes.

Songs receiving 35 or more points will move up to the
second level of judging. Those under 35 points will be
heard by a second judge. If the second judge also rates
the song below 35, it will be returned to the student with
the two judge's sheets. If the second judge rates the
song over 35 points, it will move up to the second level.
The second judge will not see this sheet, or be aware that
the song has been listened to before.

rating from 1-10

1. Melodic content _____
2. Harmonic content _____
3. Lyric content _____
4. Use of Form _____
5. Over-all effect _____
- TOTAL _____

Additional comments:

Berklee

College of Music

Dear Entrant:

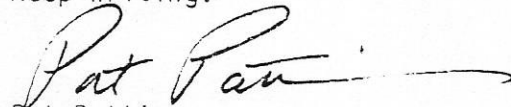
Thank you for entering the Berklee Songwriter's Competition. We had over 100 entries, and six judges to listen to the songs. The judges are: Jon Aldrich, Tom Frazee, Mike Ihde, Pat Pattison, Rob Rose, and John Stevens.

The entries were divided among the judges and each judge rated his songs in five categories on a scale of 1-10. The judge totaled the ratings, and if the rating was 35 or higher, the tape was passed on to the second level. Those tapes with a total less than thirty-five were given to another judge who had no access to the first judge's tally sheet, and, indeed, did not know whether the song had been listened to before. If the second judge rated the song at 35 or above, it then went to the second level. If he rated it below 35, it was out of the competition.

Your song, having been reviewed by two judges, was rated below 35 by two judges. The judge's sheets, the tape and your lead sheet are being returned to you. Your song may end up a hit, but we tried hard to judge it accurately and impartially. We hope you find the comments helpful. It took time to make them, and we did it to give you feed-back and make the process as educational as possible.

We hope you will enter again next year.

Keep writing.



Pat Pattison
Berklee Songwriter's Competition

Berklee

College of Music

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Your song, having been rated over thirty-five by at least one of the two initial judgments, moved up to the second level. It was ranked by two more judges, and the scores were totaled for the four judges. Total score determined which songs moved to the final level of judging.

A score of 140 or better was necessary to move to the final level of judging. Your tape was below that score, and is therefore being returned to you. Enclosed is your tape, lead sheet, and four judges' sheets ranking your song. We hope you will find the sheets helpful. We took time and energy to make comments on your song, in order to make the process as educational as possible. We may be wrong... your song could be a hit... maybe it should have won if the judges only had ears... etc., but we tried.

You are to be congratulated for moving to the second level. We hope to see you at the concert on Songwriter's Night, April 18th. Also at the clinic on the following day at 1:00. Good luck in your writing.

Sincerely,

Pat Pattison
Berklee Songwriter's Competition

Berklee

College of Music

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A score of 140 or better was necessary to move into the final level of judging. CONGRATULATIONS! You made it! Although your song is not a finalist, it did very well in the competition. You have received an HONORABLE MENTION in the Competition, and your name will be listed under that category on the announcement of winners.

Enclosed is your tape, lead sheet, and critique sheets from four judgments. We hope you will find the comments helpful. The judges put out effort to make the process as educational as possible.

We hope to see you on Songwriter's Night, April 18th, and also at the clinic the following day at 1:00. Keep writing, and again,

CONGRATULATIONS!

Pat Pattison
Berklee Songwriters' Competition

Berklee

College of Music

CONGRATULATIONS!

The final judging round is completed in the Berklee Songwriters' Competition. Your song has been selected as a SEMI-FINALIST. Although your song will not appear in the concert (so close, so close...), your name will appear on the program, as well as in the announcements of winners in the competition.

The competition was stiff. Your song survived 4 rounds of judging and went to the final round, which considered 18 songs. Getting to that round is quite an achievement. You should be very pleased.

Enclosed is a package containing your tape, lead sheet, and judges' critique sheets. We hope you find them helpful.

Again, CONGRATULATIONS!

Sincerely,

Pat Pattison
for the Judges' Committee
(Jon Aldrich, Tom Frazee, Mike Ihde, Pat Pattison, Rob Rose,
and John Stevens)

Berklee

College of Music

CONGRATULATIONS!

Your song has been selected as a winner in the Berklee Songwriters' Competition. It will be performed at the Berklee Songwriters' Night concert on Thursday, April 18th. Tom Frazee, music director for the concert, will be contacting you shortly about the next step.

Your song survived four rounds of judging and a Final Round, and was selected out of over 100 songs as one of the 12 best. This is indeed an accomplishment: the competition was stiff!

Enclosed is your entry blank and four critique sheets from the judging rounds. We hope you find the comments helpful. You are free to improve the song if you can before it is performed. The performance will be recorded. Also, there will be representatives of the Performance Rights Organizations in attendance who will participate in the clinic the following day.

The process should continue to be exciting and interesting for you. We hope you find it instructive.

Again, CONGRATULATIONS!

Sincerely,

Pat Pattison
for the judges' Committee
(Jon Aldrich, Tom Frazee, Mike Ihde, Pat Pattison, Rob Rose, and John Stevens)

BERKLEE SONGWRITERS' COMPETITION

FINAL RESULTS

WINNERS! (in alphabetical order)

Michelle Baillie "Lighten Up"
Chris Bertolotti "Act in the Play"
Susan Brna "With or Without Your Love"
Charles Butler "Inside of Me"
Bill Conn "Why Can't We Work This Out?"
Rus Axson
Darcy Leach "I Can See It Comin'"
Daniel Leanse "The Girl of My Dreams"
Dan Moskey "I Keep Holdin' On"
Peter Moore "Heart Go Crazy"
Stein Berge Svendsen "Birds Without Wings"
Christine Lee Swarr "Go On"
David Weston Wetherell "I Need You"

SEMI-FINALISTS: (in alphabetical order)

David Cohen "Could This Be the End?"
Robert Dureck "Too Shy to Tell"
Aminoto Kosin "Everytime, Everyday"
Jenny Chin
Rhub Phaneuf "Loving You"
Cheryl Skinner "This Time"
Kevin Twit "Fooling Ourselves"

HONORABLE MENTION

Tim Anderson "The Way You Operate"	Dawn Labenow "Head Over Heels"
David Bunn "Suddenly"	Robert Meloon "She's a Killer"
John Donahoe Jr "Open and Together"	John D. Randall "Nothing Lasts Forever"
Ben Flint	James Collins
David Whitworth "Prime Suspect"	Cathy Rolt "Afraid of the Dark"
Michael Frank "I Don't Have the Answer"	George Saadi "Only Memories"
Ray Greene "Something Special"	Donald Sanders "Not Even Aware"
Ed Horst "Don't Want to Fade Away"	Steven Michael Taylor "Even the Night"
John Kendrick	Carrie Wassenaar "That's Not What We Get"
Wendy Eligon-John "Break Loose"	Gregg Zywicke "Teller of the Heart"
Halldor Krogh	
Ann Marie Melstuedt "You Can't Beg Me"	

3. Pubiicity for the Competition

Alma Berk made sure, of course, that press releases got to all the student winners' home town newspapers. I did informal announcements of the competition in mailings to industry people on my mailing list. There was good in-house promotion. The glaring deficiency was in Boston-area publications. The Phoenix would have been a coup. The idea never even occurred to me. And what's the matter with the Globe? We should, next year, make the Boston area aware of the competition. It would be a worthy goal to create a local image of Berklee as the songwriting center of New England. In house, some space in "Keynotes" and other publications would be helpful.

4. Concert Promotion

Again, in-house promotion was adequate. The special "carrot" was the "You Decide!" campaign, promising the audience a chance to vote for their favorite song, and guaranteeing pressure from each winner on two hundred of their closest friends to attend the concert. Our goal was to fill the Performance Center. We came very close, filling the downstairs and about a quarter of the balcony. Faculty and staff received fliers via mailboxes, and the walls were appropriately plastered at the right times.

A summary of the competition and concert is scheduled to appear in the Parent's Newsletter.

Exploiting the local media, radio stations, T.V., print should be a goal next year.

Following are some of the promotional letters and fliers that went out, including the rough I supplied to Publications for the Parents' Newsletter.

TO: The Berklee Community

from: Pat Pattison

re: Songwriter's events this week:

Wednesday, April 17th A.S.C.A.P. Clinic 1:00 Student Lounge

Thursday, April 18th

B.M.I. Clinic 1:00 room 1A

S.E.S.A.C. Clinic, 4:00 Student Lounge

SONGWRITER'S COMPETITION CONCERT

8:15 Berklee Performance Center

(showcasing the 12 winning songs from the
Berklee Songwriter's Competition)

Friday, April 19th: Songwriter's Competition Concert Critique

1:00, room 1A. (featuring a panel of industry professionals)

Focus of the clinic will be on the demands of the competitive
marketplace -- how do these songs fit into it? which are
the most competitive? Why?

Please encourage your students to attend these events. You should make
plans to attend at least the concert yourself. It will be worth the time.

AAARGH!

I Forgot to pick up my tickets for Songwriter's Night!!!

(My draft of a press release for Parent's Newsletter)

The week of April 15th was billed as Berklee's "Songwriters' Week", kicking off a new focus on songwriting, soon to be reflected in course offerings. The week's activities included three clinics by Performance Rights Societies (A.S.C.A.P., B.M.I., and S.E.S.A.C), and featured the Songwriters' Night concert, plus a clinic following up on the concert.

Representatives of the three Performance Rights Societies held separate clinics on their respective organizations. All three clinics were informative and interesting. All three were given to capacity crowds. The clinics provided songwriters with an opportunity to compare the societies. These societies are responsible for collecting royalties for airplay, television, movies and live performance of musical compositions. A songwriter joins one of the organizations in order to collect royalties, so ^{their} interest in ^{their} similarities and differences was high.

The Songwriters' Night concert was the culmination of a long process. It began with the Berklee Songwriters' Competition. Student songwriters submitted songs (limit of one each) to be judged by a faculty panel. Of more than one hundred songs, twelve were chosen to be showcased in the April 18th concert. The winning songs and songwriters were (in alphabetical order): Michelle Baillie "Lighten Up", Chris Bertolotti "Act In the Play", Sue Brna "With or Without Your Love", Charles Butler "Inside of Me", Bill Conn/Rus Axson "Why Can't We Work This Out?", Darcy Leach "I Can See It Coming", Dan Leane "The Girl of My Dreams", Dan Moskey "I Keep Holdin' On", Peter Moore "Heart Go Crazy", Stein Svendsen "Birds Without Wings", Christine Swarr "Go On", and David Weston Weatherell "I Need You".

The twelve winning songs were arranged by student arrangers and rehearsed by the prestigious Berklee "Tower of Power" ensemble, directed by Tom Frazee, for the concert. The concert, directed by Frazee and Pat Pattison, played to ~~a packed~~ ^{an unusually large} and enthusiastic Performance Center audience.

One of the features of the concert was an audience "voting" for their favorite song. The ballots were collected and counted after the concert and announced at the clinic the following day. The winning songs were: 1. "I Need You", by David Weston Wetherell. 2. "I Keep Holdin' On" by Dan Moskey, and 3. "Why Can't We Work This Out?" by Bill Conn and Rus Axson.

The Competition and Concert will be a yearly event.

5. Industry Participation

Early in the process, I suggested to Peter Paecek that he make some contact with the performing rights organizations to see whether they would send representatives to the concert and for a follow-up clinic. If we could get one, I thought we could get them all. Peter soon informed me of a definite commitment from SESAC, and strong maybe's from ASCAP and BMI. He turned the project over to me and began working on CBS. Lee Berk suggested that I contact Paul Wennick of Polygram too. I did that and Mr Wennick kindly agreed to come to the concert and perhaps the following clinic.

All three performing rights societies ended up committing to the concert and follow-up clinic. We made time slots available to them for clinics on each society. ASCAP on Wednesday, BMI and SESAC on Thursday. There was a scheduling problem due to juries, and SESAC and ASCAP ended up holding their individual clinics in the student lounge. It was packed for ASCAP and well-attended for SESAC. The BMI clinic in 1A was overflowing and both informative and interesting.

The clinic program is a good one. We should do it again, featuring the concert week as Songwriter's Week. It would be desirable to get in some publishers, A&R, songwriters, record execs, and artists for a solid week of songwriting. What a nice kick-off for the major in '86.

The idea of a follow-up clinic worked well, especially since its "carrot" was the announcing of results of audience voting from the night before. This clinic was in 1A and was full. The songs were announced, and the panelists, ASCAP, BMI, and SESAC reps talked about each of the top three songs. Their comments were a bit on the "glowing" side, but that is understandable since they were all extremely impressed by Berklee, the concert, and, most of all, the students' enthusiasm. Probably stronger industry representatives would make for a more educational clinic.

Education must remain the goal of the clinics. A strong clinic program will be necessary in the songwriting major. It should be stimulated by the clinics presented during Songwriter's Week. A major effort to attract top people for the concert and clinics should be made. This year's program was a good start, but nowhere near what has to happen.

Berklee

College of Music

Draft of letter to ASCAP, BMI, and SESAC

Peter Parcek contacted you recently concerning the Berklee Songwriter's Competition. You asked that we ~~contact you by letter to~~ let you know more about it.

Enclosed is a judge's sheet and an entry form for the Competition. They will give you some information. Students were invited to submit ONE SONG to the competition. After the judging process is concluded, the top twelve songs will be performed on Songwriters' Night in the Berklee Performance Center. They will be performed by a well rehearsed band of Berklee's top student players. The following day, Friday, April 19th, there will be a critique session of the songs that won. We intend the competition to be informative and educational for all student participants, both winners and non-winners. Every student will receive at least two critique sheets evaluating their song. We intend for the discussion session to be a culmination of the process.

We have over one hundred entries, and the judging process is well under way. We are looking forward to selecting the winners and preparing their songs for the concert.

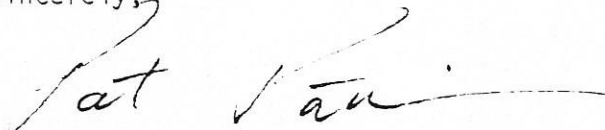
One of the purposes of the competition is to stimulate interest in our proposed songwriting major. We have been in committee for 2 semesters working on curriculum, and are targeting Fall '86 for its kick-off. Interest in the major is extremely high.

We have asked the Performing Rights Organizations if they would be interested in sending representatives to see the concert and to participate in the discussion on Friday. This serves two functions: 1) it stimulates the students, knowing that there will be industry professionals hearing the winning songs, and 2) it gives the societies an opportunity to make contact with interested future songwriters. ~~We have commitments already from BMI and SESAC, and would be delighted~~ if ~~ASCAP~~ ^{you} would be willing to send representatives.

If you would be interested in doing a clinic just on Performance Rights Societies on Thursday afternoon, we would make a room and interested student body available to you.

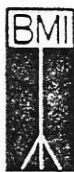
Please let us know whether you have any interest in the project.

Sincerely,

A handwritten signature in cursive script, appearing to read "Pat Pattison". The signature is written in dark ink and is positioned above the typed name.

Pat Pattison
Coordinator, Berklee Songwriter's Competition

Other letters went to performing rights societies too, e.g., letters of confirmation, and clinic schedules. Several calls were made both ways.



Broadcast Music, Inc.

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STANLEY R. CATRON
VICE PRESIDENT
PERFORMING RIGHTS

March 1, 1985

Berklee
College of Music
1140 Boylston Street
Boston, MA 02215

Dear Pat:

Received your letter of February 23, 1985.

On behalf of BMI, I would be pleased to participate in discussions on Friday, the 19th re performing rights.

Please advise what time the discussions will start and when I will be required to be there.

Best wishes.

Sincerely,

Stanley R. Catron

SRC:pc

Berklee

College of Music

Confirmation to SESAC

Dear Tom:

We are delighted that you are coming. Thank you! Our schedule of events:

Thursday, April 18th: SESAC Clinic 4:00- 5:00--Student Lounge

Thursday, April 18th: Songwriters' Concert 8:15

Berklee Performance Center

Friday, April 19th: Reception for songwriters, visiting dignitaries (you, ASCAP, BMI etc), songwriters' committee.

Friend's Lounge

Friday, April 19th. Clinic: review and comments on the winning songs and on the concert. How would these songs fare in the competitive marketplace? Which would be most successful? Why?

I have enclosed a tape of the 12 winning songs, a list of winners, judges' sheets, and letters to winners.

Thank you again for your participation. We look forward to seeing you.

Best Regards,

Pat Pattison
Berklee Songwriters' Competition