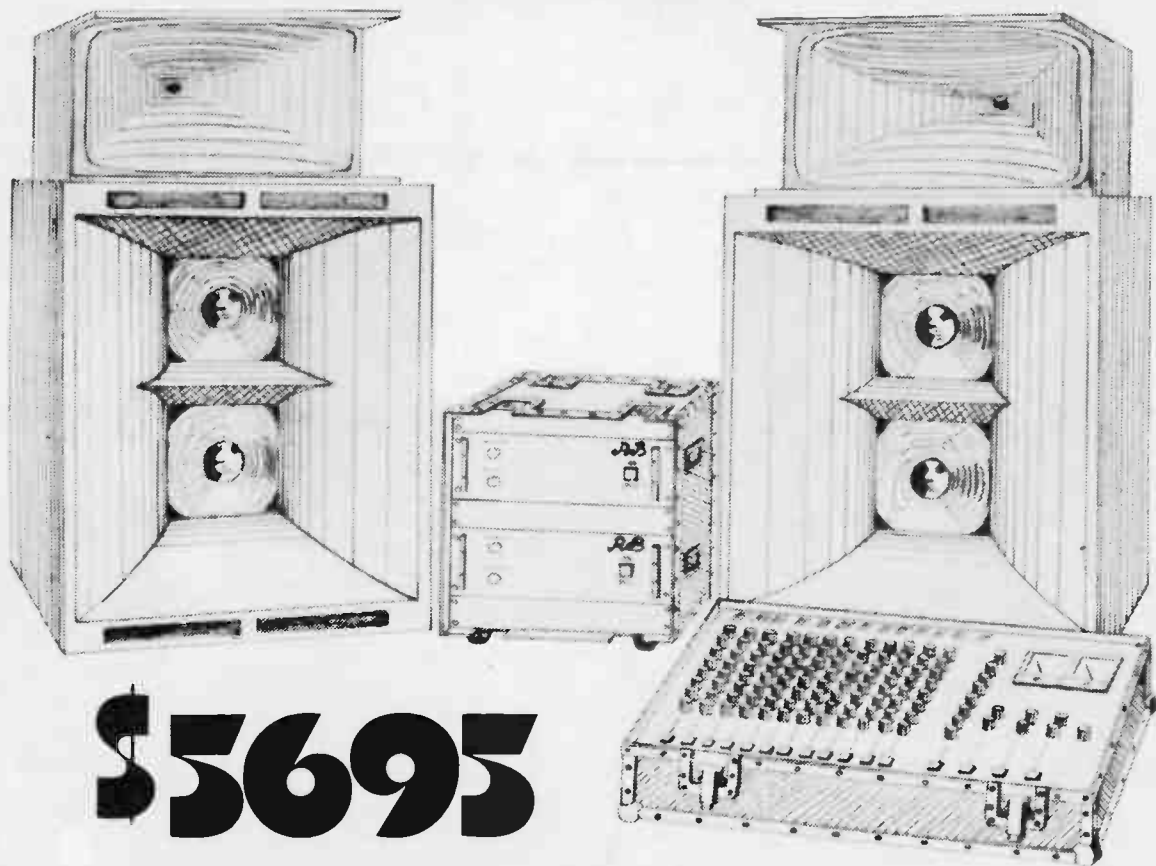


the
**Music
Connection**
THE FIRST LOCAL MUSICIAN'S FORUM



GIG GUIDE...
FREE CLASSIFIEDS...
MUSIC PERSONALS...

the one nite standard



\$3695

A PORTABLE, PROFESSIONAL, SOUND REINFORCEMENT SYSTEM

with enough power to put it to any nite club or gym. System components include the Soundcraft Series 1 12 x 2 mixer with echo, monitor, and flight case. Power is provided by two AB Systems 710's, the "Bi-Amp"—a total of 400 watts lo and 130 watts hi in an Anvil road case. The all horn loaded speaker stacks include two Forsythe SR 215 bass horns with Gauss 5840 woofers

and two Gauss 75" radial horns with Gauss 4000 H.F. super drivers. All this plus rugged tour packaging.

L.A. Sound Co.
professional sound systems
and equipment

6624 Melrose Avenue, Hollywood, CA 90038 213-936-6161

THANK YOU for the overwhelming response to our magazine. Your excitement in helping us to promote the Music Connection is greatly appreciated. The need for this type of magazine has been apparent for so many years that if we hadn't put it together, someone else would have. It is an idea whose time has come.

When we decided to put our idea into action, we found that it was similar to organizing a musical group. First of all, we needed a combination of creative people that could combine writing talents and artistic ability with their own musical knowledge. Then, after many long nights of rehearsal, gallons of coffee, and a lot of blood, sweat, and tears, we were ready to present the Music Connection to you.

We have received many phone calls and letters indicating that our Gig Guide and Connection Section are the most popular. In future issues, you will see an expanded Gig Guide and Classified Section, as well as additional weekly articles and features that will be of interest to you. Your continued support in promoting the magazine and sharing it with your friends, will assure the continued success of the Music Connection. We encourage you to write to our feedback column and express your ideas and suggestions.

THANK YOU,

THE MUSIC CONNECTION

J. MICHAEL DOLAN
Publisher/Editor-In-Chief

ERIC BETTELLI
Marketing/Advertising Supervisor

MARLENA POLES
Production Manager/Classified Editor

PRODUCTION ASSISTANT: NORMAN MARKOWITZ

DISTRIBUTION: LARRY BREITBORD

CARTOONIST: TAB

COVER DESIGN: MARNIE JOHNSON

CONTRIBUTING WRITERS: STEPHANIE EMBREY
JOHN BRAHENY
N. RICHARD RIFKIN
TOM SANFILIP

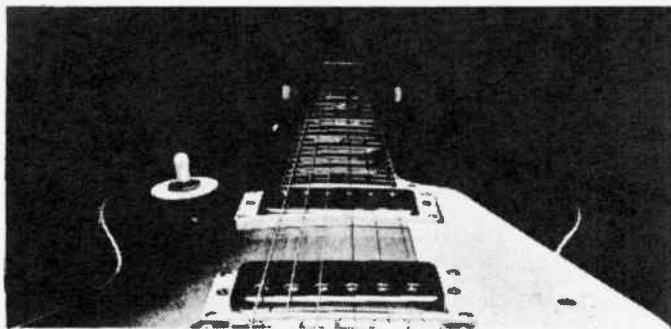
IN THIS ISSUE

- GIG GUIDE
- FEEDBACK
- RIFKIN REVIEWS
- SONGMINE
- ORGANIZATION OF WOMEN IN MUSIC
- SIDE ONE (NON-FICTION)

-
- * FREE CLASSIFIEDS
 - * CONNECTION SECTION

COPYRIGHT © 1977 BY J. MICHAEL DOLAN ALL RIGHTS RESERVED
OFFICES LOCATED AT: 6381 HOLLYWOOD BOULEVARD, SUITE 323, HOLLYWOOD, CA 90028
PHONE: 462-5772
MAILING ADDRESS: P.O. Box 27491
HOLLYWOOD 90027

The opinions expressed by contributing writers in this publication do not necessarily reflect the views of The Music Connection. We further do not accept responsibility for opinions construed to be offensive by our readers.



If you're shopping for a guitar, come in and check out one of the most complete selections of new and vintage guitars and amps anywhere. We buy, sell, trade and consign too! Drop by and deal.

Nadine's
1065 North Vine Street
Just So. of Santa Monica Blvd.
Hollywood (213) 464-7550

STATE OF THE ART

CASSETTE 1/4 + 1/2 TRACK
16 + 24 TRACK RECORDING
2-8 TRACK AVAILABLE

AOW
STUDIOS

FAST TAPE DUPLICATION
STEREO AND MONO
LOW RATES
(213) 761-3344

11739 Ventura Blvd Suite 6 Studio City, California 91604

**DISPLAY ADVERTISERS!
WE CAN CREATE
A SPACE FOR YOU.
CALL.....462-5772**

Feedback

Dear Music Connection:

I have a soul group that is in need of a place to play. Your Gig Guide does not indicate any places that are in need of soul music. I hope you will be listing some of these places in your future issues.

Your magazine is just what I need to get my group off the ground.

Washington Davis-Venice, Calif.

As you continue to read our magazine weekly, you will see our gig guide expand to include all phases of music. We are looking forward to hearing from managers, agents, and club owners who will continue to supply us with information for our gig guide.

MC

Dear M.C.:

I am what you might call your basic "closet Song-writer." Although I've been doing vocal work for years, I quake at the thought of performing my own material. I know a ton of people who are better musicians than I am, but I feel I have a good sense of lyric and melody.

Part of the problem is I know of practically nowhere a songwriter can go to try out his material. Most of the places in town that feature original material don't want to hear you unless you can literally blow the audience out of their seats.

That's why I was excited to read about the Alternative Chorus Songwriters Showcase in your magazine. It sounds ideal and should bring many songwriters "out of the closet."

In any case, I just wanted to say that I enjoy the M.C. and feel that it performs a valuable service to local performers like myself.

By the way, who is Richard Rifkin and what are his credentials? I got the feeling from his first column that the "power of the press" might be going to his head. I hope not.

Sincerely,

W.B.-Silverlake, Calif.

It sounds like you're ready to come out of the closet. Good luck with your songs! Aside from writing reviews, Richard Rifkin has written screen plays, and short one acts and has been involved in the entertainment industry in Los Angeles for the past ten years.

MC

GIG GUIDE

CLUB OWNERS, PRODUCERS, AGENTS, & SHOWCASES LIST FREE IN OUR "GIG GUIDE" 462-5772

SHOW TALENT INTERNATIONAL L.A. Looking for an all girl group, or small groups, duos, & trios. For out of town gigs. Call Cullen Irish for more information. 653-6701

THE LOFT Westwood Village. Soft dinner music. Call Sotos to set up audition. 477-5392

YE LITTLE CLUB Beverly Hills. Any type of music or comedy. Call Marshall Edson for more information. 275 3055

SAYAT NOVA Armenian Restaurant. Pasadena. All types of ethnic music including belly dancing. Call Sotos to set up an audition. 441-3981

RUDI'S CLUB L.A. All types of groups, comics, and singers. Call for more information. 293-1025

O'MAHONYS IRISH WHIP Santa Monica. Showcase All types of musical acts. Call for more information. 399-9807

CAPTAIN JACKS Sunset Beach & Huntington Beach. Mellow rock and originals. Duos, trios, & groups. Call Andy McGowan to set up audition. 592-2514 or (714) 842-3493

JUANITOS MEXICAN RESTAURANT Los Felis, L.A. Piano bar, singles, & duos. Call Juanito to set up audition. 665-3201

YESTERDAYS Westwood Village. Always looking for good duos & trios. Call Brick Huston to set up audition. 479-4131

TENNESSEE GIN & COTTON CO. Woodland Hills. Looking for top 40 bands. Call Jim Sommers to set up audition. 820-6673

AZTEC PRODUCTIONS Chatsworth. Always looking for good musical talent. Call for more information. 998-0443

THEODORES CAFE Hollywood. Top 40 singles & duos. Originals O.K. Call Jim Cohen to set up audition. 654-9430

CAFE A LA CARTE L.A. Original music, comedy, & mime. Call Skip for more information. 464-9866

THE COMEBACK INN Venice. Duos, trios, outside & original material. Pass the hat pay. Call Frank or Betty to set up audition. 396-7255

HAP'S O.K. CORRAL Topanga Canyon. Any kind of music that interests them. Call Hap to set up an audition. 899-9944

PROMO MGR Looking for together band. Send photo and information to Rick Todd. P.O. Box 913 Santa Monica, Calif. 90406

ADMIRAL RISTY Palos Verdes. Looking for guitar singles or good duos. Call John to set up an audition. 377-0050

MONTY'S STEAK HOUSE Westwood. Duos & trios, mellow mood music. Call Dennis Levine to see if they are hiring. After 6 P.M. 272-2000

SIMPLY BLUES Hollywood. (Old Room At The Top). Singles, duos, & trios. Call Michael Blue to set up an audition. 466-5239

CASTAWAYS Burbank. Duos & trios. May ask for P & T. Call Mr. Martinez. 848-6691



SIDE - ONE

By Tom Sanfilip

I was on Sunset Boulevard, the make-it-break-it Sunset whose illusions were plastered across the world. The stack of demos under my arm felt weighty. There stood the very sharp office building wherein resided the offices of record companies I was courageously going to visit.

The elevator flew to the right floor too quickly for this novice. I stepped into the first office, held my breath, looked at the secretary (so haggard, two stacks of tapes kept her busy licking postage stamps). But this first encounter with "the record world" ended quickly. Imagine this dialogue (tape in hand):

"O.K. (pause) our A & R man is out of town. Is there an address and phone number where you can be reached?"

I supplied her with the information she requested.

"Fine. Thank you."

Is that it? I thought. No interview? No meeting with the record people? No A & R man? Where was this thing called "talent development" the music magazines were always pulling out of the mouths of neat looking record executives?

Stunned by insignificance, I was on Sunset Boulevard again squinting at the sun. A neatly dressed black man on his way in, looked better prepared mentally.

"Hey, man, where ya going?" he said.

"I dropped some tapes--"

"Did you talk to anybody?"

"No." (It was cold and business-like up there. Who did he expect me to talk to?)

"Come on," he said. "I'll introduce you to somebody."

Suddenly I am on my way back into the building to meet his friend, the music publisher. In we go bold as brass.

"Hey, here's a good friend of mine," my contact says.

"He's got some fantastic music. Will you listen to it?"

Wordless, his friend walks us into his soft, bedroom-like office, and puts the tapes on. The music filters out of his equally soft speakers, every note I recorded, everything as I dreamed it ... within five minutes he cut off four numbers scarcely halfway through them!

"Sorry."

(This was worse than the secretary! This was horrible!) I looked at him in a readable expression of shock.

"Sorry," he repeated.

Thus, my first day ended on the note of sorry.

Later I found the truth when I listened to the tape: "The entrance is the exit/Life is our sentence." That bit of lyric indicated there was more of this crazy drama, but I wouldn't be naive. The next time I'd be wearing a bushy tail.

RIFKIN REVIEWS

TENNESSEE GIN & COTTON CO.

NOVEMBER 7, 1977

NATTY BUMPPPO

The name Natty Bumppo (or The Bumpps, as they like to be called) comes from a character in James Fenimore Cooper's novel "The Last Of The Mohicans." Opening night I caught their first set which can be rough, but not for them. It was like a Las Vegas extravaganza on a smaller scale and the audience response was exciting to say the least.

Dennis McGregor plays guitar and adds some real special touches on a few tunes with his violin. His vocals are very casual and pleasant. David Zandanatti plays the bass. If Jack Nicholson and Leo Gorcey (of the old "Dead End Kids" movie serials) had good aggressive singing voices, they could be compared to David. He introduces most of the numbers, suggesting that if there is something you want to hear, write it on a \$5.00 bill and send it up. I feel it's worth it.

Greg Jackson, on keyboard, has a Sonny Bono behind the piano effect, which works nice.

Randy Guzman is hard to see behind the barrage of drums, but his strength as a percussionist is apparent and his voice blends in nicely on some songs, and that's what counts.

Frank Straight, on lead guitar, is the newest member of the Bumpps and I think they are satisfied with him. He does his job well in a shy, unoffensive way.

The group is super entertainment. For example, they have written a very enjoyable song called "Let's Stay Home Tonight," which is a combination of a great old 40's tune and a lovin' Spoonful hit of the 60's. Then if you close your eyes, you could imagine the Beach Boys singing "East Coast Girls" and "I Get Around," which is dedicated to the Valley Cruisers. Another original Rock and Roll tune "Hot Tomatoes," is a simple song but comes off nicely as did their version of the Bee Gees' "Nights on Broadway." They also do a Rumba tune that will take you down the streets of Rio de Janeiro. During the 1940's Glen Miller era, there were tunes like "Elmer's Tune." The Bumpps have their own arrangement of this tune, and it works well. Their version of "Hooray For Hollywood" had me back on Hollywood Blvd. at Graumans Chinese Theater in the 1940's. What Sha Na Na did for 50's music, I think these fellows could do for the 40's through the 80's. Let's hope so!

The Tennessee Gin & Cotton Co. is a great club to play. The stage has enough space to accomodate a four or five piece group and the lighting is sufficient. There is a small dance floor in the lounge and another in the discoteque area. My thanks to Mike Damato, the assistant manager, for his cooperation. Till next time, don't forget, 'music is understood in all languages.'

- Richard

Songmine

DEMOS PART 1 ... WHY?

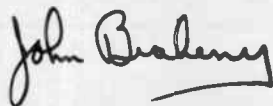
The need for 'Demos' (demonstration tapes and records) in the daily diet of the music industry has not yet been established, but it appears to consume huge amounts of plastics of many kinds.

Here's a quote that's really a combination of several conversations with publishers and producers about why they prefer tape to live auditions. "My major responsibility is to devote myself to the songs I have already signed and the writers on our staff. There's not much time for me to schedule appointments in my work day. The few appointments I make are referrals from people who's ears I respect. I know there are some great tunes just walking around out there looking for a publisher and sometimes I'm too busy to see the writer. So in order to be able to listen to new songs, I need to have tapes or records. Then I can listen when my head is into it and I'm not distracted. What I'm actually listening for is a song that will be a hit record, so it's easier for me to hear it on tape."

Most publishers and producers will say they know within 30 seconds or less, whether the song is in the ballpark for them. This allows them to listen to a lot of songs in a short time. It's hard for any sensitive person to give you the 'gong' 30 seconds into your song while you're looking at him. Later we'll get into what they look for in that 30 seconds, but for now let's just establish that unless you have good contacts in the music 'biz' you won't get a live appointment and you will need to make a 'demo'.

On the other hand, if you present yourself well as a performer, try to get a live audition. It gives you a better chance to get some feedback on the sings. Call the company and find the name of the person(s) who listen to new material. Call back later and try to make an appointment. Be nice to all secretaries. In spite of all your efforts (short of being obnoxious we hope) you may still hear, "leave a tape." You'll hear it a lot! **SO BE PREPARED.** When Hal Yoergler was working as a publisher at ABC Music, he heard a tape of Barry Volk singing his "Do What You Like." He passed on it but later heard it live at our Songwriters Showcase, signed it to ABC and produced a single on it for Barry at 20th Century Records. Sometimes a writer will have that certain magic in a person that makes a song take on new meaning for the publisher or producer.

Next week we'll talk about the different types of demos you'll need for publishers, producers, live gigs, and record companies.



John Braheny



THE ALTERNATIVE CHORUS

Songwriters Showcase
SPONSORED BY BMI

943 PALM AVENUE,
W. HOLLYWOOD, CA. 90069
OFFICE: 213/855-7780



THE ORGANIZATION OF WOMEN IN Music Founded 1969

By Stephanie Embrey

This will introduce you to The Organization of Women in Music, a non-profit professional association for women employed in recording and other sound related industries. Founded in 1969 as Ladies Association of Sound Services (LASS), The Organization of Women in Music sought to further communication among women working in recording studios throughout the Los Angeles area. In the intervening years, the membership has grown to include all women who are active in the sound industry. A San Francisco chapter was added in mid-1977, with expansion to other regions projected in the near future.

Meetings are held once a month at recording studios, radio stations, and other industry sites. OWIM'S guest speakers have included Suzanne de Passe, Vice President of Mowtown; Al Schlesinger, prominent music business attorney; Marcia Day, personal manager of Seals and Crofts; and J.J. Johnson, Program Director of K-DAY radio. We have participated in the AES (Audio Engineering Society) Convention, Dave Kelsey's Sound Multi-track Expo, and Len Chandler and John Braheny's (Alternative Chorus) Songwriter Expo '77.

Recently, Bonnie Goldman, founder and administrator of The Organization of Women in Music Recording Team, announced the initiation of a program designed to expand current Recording Team services and facilities. Under Goldman's leadership, the Recording Team has provided hands-on-the-board training and experience to two OWIM members per year for the last four years, with studio time donated, free of charge by commercial studios in the L.A. area. Now, in order to make technical knowledge and skills accessible to more women, Women In Music E.T.C. (Educational Training Chapter) has been established as a permanent component of the organization.

In conformance with the professional and educational goals of OWIM, the Educational Training Chapter eventually plans to offer a full complement of learning opportunities, which will include workshops, seminars, and work/study apprenticeship programs.

Helen Kalsman, who is affiliated with non-profit SCR (Sound Current Recording) and the National Chapter of OWIM here, is currently engaged in research and preparation of proposals to secure grants and other funding for E.T.C., also a non-profit enterprise.

We thank the Music Connection for the opportunity to share our goals and activities with the local music community via this column. We will appear in every other issue, with articles to be written by many of our members on such subjects as: "The Female Recording Engineer," "Woman's Role In Music," the latest recording inventions and techniques, music and sound education, and other current issues affecting today's woman in music.

We invite and encourage reader response and suggestions for future columns. We also hope that all you women out there, somewhere in L.A. and working in the industry, will contact us and let us know who you are. The Organization of Women in Music can be contacted by writing OWIM's National Chapter at 5330 Laurel Canyon Blvd., North Hollywood, Calif. 91607.

If broadcasting has been an interest of yours,



**then, you're invited on a tour of
the KiiS Broadcasting Workshop.***

YOU'LL SEE

- KBW-AM & KBW-FM Student stations in operation under one of Los Angeles' top program directors.
- Workshop groups learning from well known LA disc jockeys and newscasters.
- United Press newsroom, news booths and newscasting, editing, news directing.
- Numerous tape and production rooms for program and commercial development and editing.
- Personal broadcast training booths.
- Broadcast equipment galore in student operation.
- Copywriting areas, typewriters and copy training.
- And lots of broadcast learning activity. What they are doing and what it means. And why.

YOU'LL LEARN

- How many radio and TV stations there are in California.
- How many job openings occur each year.
- How much you can expect to earn.
- How to prepare yourself.
- What to learn and how and from whom.
- How to be sure you have what it takes to make it.
- Exactly how to apply (resume, letter and tape application).
- Who to send it to and how.
- How to work with the Workshop's job placement department.
- How long does it take — in the Workshop and to get into broadcasting.
- What it is like in the day of an announcer, DJ or newscaster in radio & TV.

You'll also learn why an equivalent of $\frac{1}{3}$ of all California Radio and TV stations hired KiiS Workshop grads last year — an astonishing record!



KiiS Broadcasting
Workshop
8560 Sunset Blvd.
L.A., CA 90069

*"Where tomorrow's broadcasters
are today"*

* Tours are arranged for moderate sized groups in evening hours. For workshop literature and tour information call: Ms. Zorich at the Workshop: Her number is 659-6900 (she's a delight).

**Music
Connection**
THE ONLY LOCAL MUSICIAN'S CHOICE

P.O. BOX 27491
HOLLYWOOD, CA 90027

() ONE YEAR \$30.00 () SIX MONTHS \$15.00
SAVE 9.00 OFF NEWSSTAND SAVE 3.50 OFF NEWSSTAND

NAME _____

ADDRESS _____

CITY _____ ZIP _____

Please enclose check or money order.