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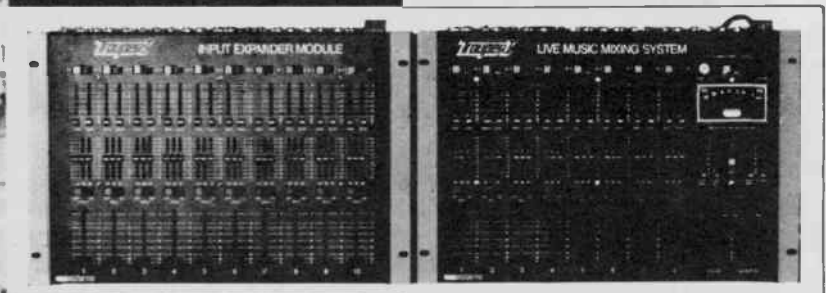


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THE FIRST LOCAL MUSICIAN'S FORUM

March 9, 1978

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# Feedback

Dear M.C.,

The statements by Bonnie Goldman (Women In Music-Feb. 2, 1978) declaring that no recordings should be criticized for lack of taste, musicality, or whatever ("It's all valid. It's all art..."), makes as much sense as saying Hitler's massacres and Christ's birth contributed equally because they were both history. This type of mentality has helped make much of today's recorded product just so much glorified crap.

Yours truly,  
Gordon Brisker  
Studio City

Dear Gordon,

I wrote that article specifically with people like you in mind. There are enough narrow minded music critics in the world, that if each of you eliminated the music you personally considered crap, there'd be no music left. Okay, who goes first?

Bonnie Goldman

Dear M.C.,

I am one of your subscribers and since your first issue, I've been patiently waiting to read anything about Blue Grass Music. You've let me down.

You say that your magazine is dedicated to the local musician. Well, most of the local musicians I know are into originals and Blue Grass. You've never printed anything on the subject. I strongly suggest you do so.

Jim Peters  
Calabasas

Dear Jim,

Articles and stories on Blue Grass, Country, and Folk Music are on the way. We promise!

M.C.

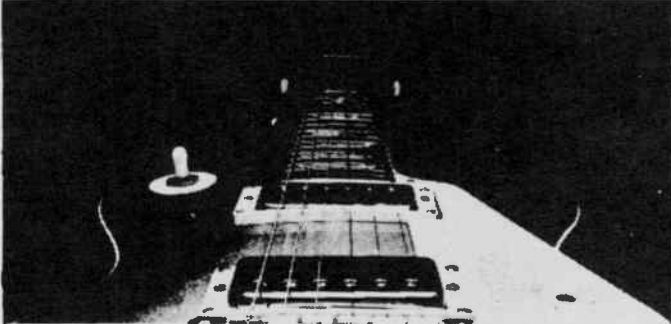
Dear M.C.,

I have been buying your publication since November. I receive a great amount of information from your magazine and am thoroughly convinced you guys have a winner. There's just one main big problem with it. Why are the articles such as Braheny's "Songmine" so damn short? It's just when I feel I'm getting the hook, I lose the fish! Is there any way you can have less ads and more space for articles? I realize ads keep a magazine alive, but more pertinent information will keep me a buyer of your paper forever. Please, please, please, longer articles.

Bob Hatfield  
North Hollywood

Dear Bob,

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## “Local Notes”

Simmie Noble

**ON THE FIRING LINE:** At this writing, the theory is in the wind that UA Prez Artie Mogull may return to MCA, a move that would supposedly result in Mike Maitland being upped to Chairman of the Board. Sources say that there is more to this than meets the ear - it is said that Mogull's stint at Transamerica-owned United Artists was, to a certain extent, repayment on a rather substantial loan, now paid in full by services rendered. Those services, however, seem to have resulted in a financial loss for UA.....**THE CIRCUMSTANCES** surrounding the fire that ate the Midnight Special offices on January 13th are, at this time, still under investigation.....**WIRE SERVICES REPORTED** that Jerry Lee Lewis' heart stopped plum cold on February 22nd. Immediately rushed to the hospital, he was treated and released all in the blink of an eye. The Killer's a toughie, alright!....**A SIGN OF THE TIMES:** The Hollywood Sign Restoration Society, a non-profit organization endorsed by the Mayor and the L.A. City Cultural Heritage Board, is holding a benefit to save the sign on March 14th and 15th, 7 p.m. until 2 a.m., at the Fox Venice Theatre with seats ranging in price from five to ten dollars each. The first three hours each night will offer live entertainment with, among others, Scatman Crothers. The following four hours will feature a very special film festival, including clips from previously unreleased W.C. Fields movies. For the sake of our sign, do check into it.....**IT'S DOWN ON TAPE, FOLKS:** Singer John "Very Married" Davidson stated in a recent interview that he strongly advocates sexual freedom in marriage. Rather off-the-wall, John.....**BUSTING LOOSE** are Dave Mason's guitarist of the past four years, Jim Krueger, and Eagle Randy Meisner, each recording on their own at Hollywood Sound Recorders and Devonshire Sound, respectively. Krueger penned Mason's smash single, "*We Just Disagree*," but the real question is, did they? Meisner's motives for doing a solo act are unknown at this time.....**OFF THE RECORD OF THE YEAR:** Speaking of Eagles and Grammys, congratulations are in order, of course, however this writer is baffled by the absence of Billy Joel's "*Just The Way You Are*," far and away my choice in that category.....**ONE OF RADIO'S** finest and best-known newsmen was recently the target of sniper fire, and speculation is that this was an ill-fated attempt to halt a major investigation.....**COME ST. PAT'S DAY,** definitely check out the Relic House (Does that give you any clue as to the decor?), located in beautiful downtown Reseda at 7140 Reseda Boulevard. Current entertainment includes Gene Nelson and Bob Gibson and Allen the Owner, who is entertainment himself.....**KDAY'S J.J. JOHNSON** has resigned as P.D., but remains midday jock.....**THE NOBLE PRIZE:** Helen Reddy has spent 18 Grand cash money for the State Parks and Recreation Commission. Ms. Reddy hasn't missed even one Commission meeting to date - after the curtain falls in Vegas or wherever, she and hubby/manager Jeff Wald hop a chartered plane and arrive in time for the gavel to hit the podium. Now *that's* what we call real dedication! Bravo, Woman!



## THEORETICALLY SPEAKING... with David "Cat" Cohen

What do the streets of Rome have in common with the lonesome prairie? How is a German beer hall like a storefront church? What occurs regularly at fraternity meetings, wedding and bar mitzvah receptions, camping grounds, tribal rites, and old age homes? All of these locales are places where it would be natural to expect someone to spontaneously break out in song. Melody, one of the most important elements in music and perhaps the most emotional and sentimental of them, can be considered to be one of man's greatest gifts. In this week's column we will take a look at the melodies in today's music and the theory behind them.

A melody consciously or unconsciously is constructed within a scale framework. In the good old days of Do-Re-Mi-Fa-So-La-Ti-Do we were taught to take the 7-tone major scale for granted as the basis of melody. The alternative was the 7-tone minor scale. From 1600-1900 almost all classical music was written in these two scales, and for the most part popular music continued this practice until the advent of the rock 'n roll and folk revolutions of the 50's and 60's. This earthy music brought the 5-tone and 6-tone scale systems of the Chicago blues, scream and shout gospel, Appalachian square dance tunes, and folk-flavored ragtime music into popular use.

These gapped pentatonic (5-tone) and hexatonic (6-tone) scales can be most easily understood by comparing them to the standard major scale. For example take C major scale and omit tones #4 and #7 and you get major pentatonic scale.

Major Scale	C D E F G A B C
	1 2 3 4 5 6 7 1
Major Pentatonic	C D E — G A — C
	1 2 3 — 5 6 — 1

This scale is found in folk music of many nations and is especially popular in folk and country influenced rock. Look at the melodies of the Eagles, Jackson Browne, Fleetwood Mac, Van Morrison, et al, and you'll find many examples ("*Lying Eyes*" by the Eagles is strictly pentatonic). This scale is widely used for fills and even string parts as I found out one day when I turned on KHJ and heard what sounded like a Japanese violin solo turn out to be a fill in a Motown song.

An equivalent 5-tone scale can be derived from the natural minor scale as follows:

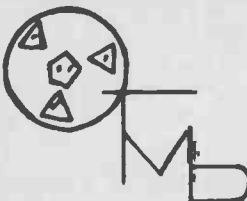
Minor Scale	C D E <sup>b</sup> F G A <sup>b</sup> B <sup>b</sup> C
	1 2 <sup>b</sup> 3 4 5 <sup>b</sup> 6 <sup>b</sup> 7 1
Minor Pentatonic	C — E <sup>b</sup> F G — B <sup>b</sup> C
	1 — <sup>b</sup> 3 4 5 — <sup>b</sup> 7 1

This scale is the basis of many folk rock and blues influenced compositions. Classic examples include "*Woodstock*" by Joni Mitchell and "*One of These Nights*" by the Eagles. A favorite disco tune "*Fly, Robin, Fly*" is in this scale as is the melody of Andy Gibbs' latest song "*Love Is Thicker Than Water*."

More sophisticated "roots music" melodies are built on 6-tone variations of these pentatonic scales. By adding a "bluesy" <sup>b</sup>3 tone to a major pentatonic scale one gets a ragtime-gospel-good time music sound found in a variety of music styles, including bluegrass and the brighter side of R&B and disco. Leon Russell's piano style is based on this scale ("*Pisces Apple Lady*"). Other examples include "*Live Talking*" by the Bee Gees and the Junior Walker-James Taylor hit "*How Sweet It Is To Be Loved By You*." A 6-tone variant of the minor pentatonic scale is found by adding a "funky" <sup>b</sup>5 tone. This is the classic blues scale that is the basis of so many rock, blues, and jazz melodies. Examples run the gamut from the jazz standard "*Fever*" to B.B. Kings' "*The Thrill Is Gone*" to the Steve Miller Bands' "*Fly Like An Eagle*."

Scales are important in understanding today's melodies. They become especially valuable when you want to fill and solo within the melodic context of a given song. Next column we will investigate a few more scales and look at ways to improvise within them. Until then, music fans, sing your heart out.

(D.C.C.)



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**Cat's Curiosity Box**

O.K., you music pros, do you know what scale you are using when you play that hot solo that gets the audience begging for more?

What scale a) major pentatonic b) minor pentatonic c) ragtime-gospel d) classic blues would you use to fill and solo in the following songs?

- 1) "*You Make Me Feel Like Dancing*" (Leo Sayer)
- 2) "*It's So Easy*" (Linda Ronstadt)
- 3) "*Serpentine Fire*" (Earth, Wind, and Fire)
- 4) "*Don't Let Me Be Misunderstood*" (Santa Esmeralda)
- 5) "*Laughter In The Rain*" (Neil Sedaka)
- 6) "*She's Not There*" (Santana)
- 7) "*Wooden Ships*" (Crosby, Stills, and Nash)
- 8) "*Imagination*" (Gladys Knight)
- 9) "*Then Came You*" (Spinners)

Answers to the last C.C.B.:

- 1) 5-tone 2) b,c, and d 3) 12<sup>b</sup>33-56-1 4) dorian is a modal scale using the tones 12<sup>b</sup>3456<sup>b</sup>71 5) true 6) "*Fly Like An Eagle*", "*Life In The Fast Lane*", "*Love Is Thicker Than Water*."

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# HARPOON THE SONG SHARKS!

BY EDWARD M. CRAMER,  
President, Broadcast Music, Inc.

Hardly a week goes by that I don't have to face up to a sad duty and recognize, again and again, one of the least attractive aspects of the music business.

It starts with the morning mail. In opening my correspondence, my secretary will always place certain letters at the top of the stack. They come in personal-size envelopes, are hand written, hand addressed and invariably deal with the latest twist or variation in the song shark racket.

Typical of the letters was one I received shortly after becoming president of BMI. It came from an elderly lady, a close friend of my mother's who'd known me all my life. Having written poetry for most of her 80 years, she was moved to answer an ad and was assured that her poetry could be set to music. It was opportunity she'd dreamed about, but being of extremely modest means and aware that I was concerned with the music business, she wrote to ask my opinion. I cautioned against the arrangement. The whole incident remains with me as a reminder that song sharks respect neither people nor their circumstances.

Each letter of inquiry from a would-be writer calls for investigation and a reply offering our best advice. For years, under the guidance of Milton Rettenberg, BMI has gathered information concerning sharks, their habits and habitats. Whatever the dodge, several things are quite clear about the breed.

Song sharks depend heavily on the pride of authorship of beginners in songwriting. They will, even when presented with a hopelessly inept and unworkable lyric, assure the writer that the work shows talent. With a specially written tune that the shark will be happy to supply, the poem can be turned into a song.

Of course, song sharks won't guarantee success for the tune and they will, for legal reasons, stay strictly within the phraseology set forth in impressive—and enforceable—contracts sent upon "acceptance" of a lyric or song poem.

Sharks won't enlighten the writer to the fact that songwriting is a difficult and highly skilled pursuit; that only those with initial talent and originality can ever hope to succeed; that the road to success is not a short or easy one even for the most talented.

BMI records gathered over the years indicate that these shady characters generally do exactly what they say they'll do. For a fee ranging from \$20 to several hundreds of

*(Continued on pg. 20)*

# BACKSTAGE AT THE GRAMMYS

By Michael Dolan

The Music Connection Staff would like to thank the Solters and Roskin public relations firm (and Carrol & Michelle) for including The Music Connection on the guest list of the 1978 20th Annual Grammy Awards.

Eric Bettelli, Norman Markowitz and I attended the affair in Bow Ties borrowed from our good friend Al Dukow. Thanks Al!

We were fortunate enough to get backstage and talk with all the Grammy Award winners except Barbra Streisand, who refused to see us and the Eagles, who refused to attend the event.

The following interviews took place at the Shrine Auditorium and at the party after-in the Biltmore Hotel.

Our questions were typical of an MC interview; "We don't care what you smoke, who you sleep with, or what kind of car you drive. Just tell us what advice you have for musicians, singers and songwriters working very hard trying to win their first Grammy!"

Here's how it all came down:

## STEVE MARTIN—Best Comedy Recording "Let's Get Small"

MC: Well, are you happy?

Martin: Hey.....I'm a happy guy!

MC: (Laughter)

Martin: I've never released an album before. I had no idea what would happen. The award is a total surprise. It's been a good year for me, I'm up for an Oscar too.

MC: What are your plans for the future?

Martin: The next couple of albums will be live, then we're going into the studio to record some stranger things.

MC: What advice can you give to new comedy writers coming into the business?

MC: Wait until I retire.

## AL JERREAU—Best Vocal Performance-Jazz "Look To The Rainbow"

MC: You have a unique style, is that what lead you from the Bla Bla Cafe to the Grammys?

Jerreau: What I do is not really standard. You can't turn on any radio station and hear what I'm doing. You have to look for me. I've been performing for 12 years now and my style is something that has just developed along with me.

MC: Do you miss your hungry years?

Jerreau: I miss the fun, I miss some of the people, I don't miss being broke.

(Continued on Page 5)



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## RIFKIN REVIEWS

### CAFE CONCERT, TARZANA "THE WENDELL CARROLL QUARTET"

What a nice way to start my week, listening to some good jazz from "The Wendell Carroll Quartet." The quartet consists of Wendell Carroll on vibes, Sam Sorensen on piano, Russ Wethers on bass and Wayne Carroll (Wendell's brother) on drums. I was rather lucky because sitting in with the quartet were three other excellent musicians making it a septet; Leon Freeman on alto sax, Bill Thorpe on woodwinds and Jerry Steinholtz on congas and percussion.


Leon has some nice moments on alto with a tune by Oliver Nelson called "*Stolen Moments*." Bill was also impressive on baritone sax. Bill has formerly been with such top names as Billy Preston, Jimmy McGriff, McCoy Tyner and others. He comes off as the most aggressive musician in the group. He can't stand still without picking up something (sax, flute or percussion) and moving. Sam has a good time on this tune as well, even with a broken foot or leg, I'm not sure which. On "*Joy Spring*" by Benny Golson, Wendell does nice stuff as well as some nice work from the sax section. One of my favorites, "*Mr. Magic*" by Grover Washington Jr. showed me the talent of Jerry who has been a featured percussionist with Diana Ross, Lee Ritenour, Harve Mason and others. He was as hot as Wendell, who seemed to have special feelings for this tune.

Wayne on drums did nicely and Bill seemed to go into hyper space, it sounded good. "*Tune up*" by Miles Davis gave us some nice alto sax work from Leon and adding nicely was Bill on baritone sax. He does his work well on this tune with nice moments here again from Bill on flute, Sam on piano, and Russ on bass. "*Xlento*," a great tune, really saw the group get down. It was a total success from all points and I enjoyed it very much. All the music was good with very few flaws and I would recommend that you should keep your eyes and ears open and look for "The Wendell Carroll Quartet." Considering the fact that the group has been together a short time, they really put down some nice music.

The Cafe Concert is a nice club with a very relaxed atmosphere. The stage is large with a good sound system. They serve a large variety of drinks including a blend of Fresh Fruits and juices called "jazz juice," Argentinian Beer, and a fine wine list. Lee Magid, the owner, as well as music publisher and producer, has had a hand in establishing the careers of many greats such as Della Reese, Lou Rawls, O.C. Smith and many others. He has an open mind and is always looking for talent. Thanks Lee.

Till next time, don't forget, what's so is also so what, and jazz is. Bye!

—Richard




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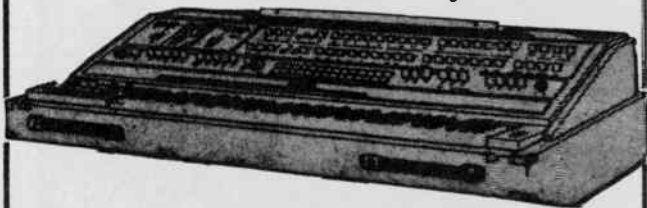
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# GRAMMYS

(Continued)

MC: What advice can you give performers going through their hungry years?

Jerreau: Press on. Just keep at it and don't look for the breaks. Just concentrate on improving your talent.

## JOE BROOKS—Best Song "You Light Up My Life"

MC: Did you think you had a hit song at the time you wrote "You Light Up My Life?"

Brooks: Every time I write a song I think it's a hit, but you can't always count on it being one. This song was actually turned down by everybody....no one would pick it up!!

MC: Who turned it down?

Brooks: I'd rather not say.

MC: What's the best piece of advice you could give struggling songwriters?

Brooks: Keep struggling and keep writing. The more you write the better your chances are.

## CRYSTAL GAYLE—Best Performance— Female Country "Don't It Make My Brown Eyes Blue"

MC: You've had a good year.

Crystal: The way my career is going is great. I'm very pleased.

MC: Did you think your song would cross over?

Crystal: No, I thought it was strictly country at first. I would be lying if I said I didn't want cross-over records, because you're exposed to more people, so you sell more records.

MC: What advice could you share with any female performers who are working very hard at their careers?

Crystal: Well....I've waited a long time for this, and all I can say is keep on going because believe me it is there.

## PAUL WILLIAMS—Best Song "Evergreen"

MC: You've never won a grammy before, why do you think it took so long?

Williams: Oh, time can be cruel, I guess.

MC: Even to people who are talented.

Williams: I'm thankful for that talent.

MC: How was Barbra Streisand to work with?

Williams: Well, you don't hear that she's easy to work with very often. She's a very demanding lady. She expects people to be as good as she is, and that's a pretty tall order to fill.

MC: You seem pretty tall right now.

Williams: (Laughs) Hopefully, I will be in the morning.

MC: Can Paul Williams write a bad song?

Williams: Oh god yes, there was one beauty called "Ode To A Cantaloupe." That was never real popular.

MC: Already you act, compose and sing, is there anything else you haven't done that you'd like to do?

Williams: Oh...train seals maybe...no really I want to

direct like everyone else. I'm doing a pilot for NBC "The Paul Williams Show." I hope that does well.

MC: When is your next album coming out?

Williams: I just signed with PortraitRecords and I'll probably be recording in the fall, so hopefully by Christmas I'll have a new album. I think I'll call it "You Paid Your Money, Now Take Your Chances!"

MC: What advice could you give hard working songwriters?

Williams: ...No matter who tells you not to, stay with it. If you really believe in yourself, and you think you have something, stay with it because it's worth the price you have to pay.

## FLEETWOOD MAC—Best Album "Rumors"

MC: Come on now, How does it feel to finally be a grammy winner?

Stevie Nicks: Unexpected....This isn't like some of the other awards. Just because we sold a certain number of albums that doesn't mean we still could not have gotten the award. This award is not based on album sales.

MC: Why do you think "Rumors" is such a popular album?

Nicks: Because it's real. It's an album made with real feelings and real dedication. We worked very hard on it.

MC: Was there any particular song on the album that you had trouble putting together?

Mick Fleetwood: Yes, a song called "Chain." We had trouble mixing it. It started off completely different from the way it ended up. We were pleased with the finished product though.

MC: Why do you think it took over 10 years to finally win a grammy?

Fleetwood: Most people don't know we've been together ten years. It's just circumstance. It's in the lap of the gods I think. But, there was a lot of grafting to do as well.

Nicks: I remember when we weren't selling any albums at all. It wasn't that long ago. But we stayed together and hung in there and well...here we are.

MC: (To Stevie Nicks) Do you think you'll be going off on your own one day?

Nicks: (Laughter) Not in the immediate future.

MC: What advice could you give musicians and groups going through there hungry years?

Nicks: Don't give up, because I truly believe that if you're talented or not, if you don't give up you'll make it. If you want it bad enough and you hang in there, you'll eventually do it.

Fleetwood: I agree to a point. If you enjoy it keep going, if you don't get out of the way and make room for someone who does. Simple as that.

## DAVID CROSBY & STEPHEN STILLS— They did not want to talk to me at all, but they did say they would answer one question.

MC: You have a lot of fans out there that respect you. What would you like to say to them.

David Crosby; Don't give up your day job!

Stephen Stills: Don't forget the art part!

# CLASSIFIED

24 HOUR HOT LINE 462-5773

DEADLINE - FRIDAY 6:00 p.m.

24 HOUR HOT LINE 462-5773

DEADLINE - FRIDAY 6:00 p.m.

24 HOUR HOT LINE 462-5773

## STEREO EQUIPMENT 1

Panasonic stereo receiver w 8 track. Panasonic turntable & spkrs, \$150  
 Laura aft 6:30p 343-3694d  
 Marantz stereo components, Model 32 power amp, 60 RMS per channel; Model 24 Toner pre-amp; Concord DBA-9 Dolby, Walnut cabnts, \$400  
 Gary aft 6p 341-0332d  
 RCA stereo, 2 spkr, comb, new needle, floor model, perf cond, \$75 763-0333  
 Phillips 209 turntable w audio technique cartridge List \$450 Sell \$350 obo  
 Brand new. Greg 663-9733d  
 Portable Craig amfm radio & cass deck, \$40. 380-0454  
 8 Track amfm w record changer & 2 spkrs, \$95; amfm phono hi-fi console \$25; radio-phono comb \$15; child's phono, \$10

656-6789

2 10" woofer 3 way Realistic optimus 5 stereo spkrs  
 Lifetime guarantee. Gd cond. Aft. 5 p.m 396-8859b

IT'S EASY TO PLACE A FREE AD IN OUR CLASSIFIED OR CONNECTION SECTION.

1. OUR DEADLINE IS FRIDAY AT 6:00 P.M.
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## PAS & AMPS 2

Peavey bass amp Series 300 \$140. Timothy

(714) 539-8014d

Crown DC-300 power amp, xInt cond, \$500 obo.

Les 762-5610d

Pre CBS Fender super reverb. Mint cond. \$350

Les 762-5610d

Acoustic 150 Top, 104 Bottom (6 10's), new cond, used in home, \$400.

Paul 874-3277d

Road 440 bass amp, \$900;

Road 220 lead amp, \$700;

4 12" SROs, \$100 each;

Peavey basshead, \$150; Empty

Road 412 cabnt, \$100;

Emilar driver EA 175-8,

\$225; 15" SRO, \$100; Hot

Rod Leslie, \$500. All new

Jeff (714) 984-7643d

Leslie 825 w pre-amp.

Absolutely like nu w cover \$450 obo Jack 980-4432d

Fender 100W tube bass amp.

Master vol w Altec-Lansing

421 H Bass spkr. \$250 firm

evens 348-2059d

Blond Pre-CBS Fender Band

Master amp. Needs minor

repair. \$85

evens 348-2059d

Acoustic 471 5 band gra-

phic equalizer. 275 RMS W.

Lifetime guarantee.

David 273-3677

or 276-6969d

Bass reflex cabnt, double

fold, w Cerwin Vega 18.

\$275 Timothy

(714) 539-8014d

Audio-Vox Escort-portable

amp. Battery operated-2

9 volt battery. XInt to

take along anywhere. Has

leather strap. Must sell.

\$80 665-8077d

Peavey vintage amp-45 W

Rms. Switchable to 150W

on extension spkrs. 1 15"

spkr, Black face, dynamite

amp. Master volume. \$325

obo. 665-8077d

## THUNDERVOLT SOUND

The finest quality PA System custom engineered to give your recording studio sound in live performance for a low price.

893-3985

Complete Kustom P.A., 125W 6 chan head w anti-feedback controls and 2 column spkrs w 5 10" JBLs in each. System like new, used only 2 times. \$600 John 874-3277d

Altec-Lansing 417-8C loud spkrs. \$75 each obo.

762-5610d

Speaker cabnt built to Altec-Lansing specs. w 2

12" Altecs. \$200 obo

762-5610d

Yamaha 6 channel mixer, model EM 100 w power & reverb, 2 columns, 5 boom-stands & 2 mics, \$600

Bob bet 3 &amp; 7 pm 768-2083d

Fender Princeton reverb,

pre CBS, xInt cond, \$150

Bud 645-8298d

Wanted: 2 JBL 36" slant plates, w or w/out driver.

Jeff 660-9736d

## ONE OF A KIND

### REHEARSAL STUDIO

CARPETED AND AIR CONDITIONED  
 FULL SECURITY

15' x 30' RM. \$7,50/HR

CALL

464-9961

# CLASSIFIED

24 HOUR HOT LINE 462-5772

DEADLINE - FRIDAY 6:00 p.m.

24 HOUR HOT LINE 462-5773

DEADLINE - FRIDAY 6:00 p.m.

24 HOUR HOT LINE 462-5773

## TAPE RECORDERS 3

Teac A12000U. Xlnt cond.  
2 channel echo w 2 dynamic  
mics and a demagnetizer.

\$200 985-9034d

Sansui AX-7 mixer w Reiber.  
New cond. \$190

David (714) 771-1442d

Ampex 440/3M 8 track, 15/30  
IPS; Speck SP 800 recording  
console. 16 in/8 out  
\$8,500. 852-0186d

Teac A6010, perf cond, \$400  
650-8795

Sony TC155 ss Reel to Reel,  
tape rec, gd cond, \$55  
559-8766

Roberts 1040 stereo rec,  
reel to reel, sos, recondi-  
tioned, \$150 679-2006

Ampex 1100, w reel to reel  
tapes, xlnt cond, \$100  
eves 676-4181

Teac 3340, AX20 tape, box,  
& cords, \$700 393-5541

Mini micro cassette tape  
rec, like new, \$60  
982-2959

Sony CF-550 stereo cass  
amfm, portable, needs some  
work, \$100. Pat 225-2471

Sony TC350 reel to reel  
tape deck, \$80 obo  
eves 394-7025

Tape rec, stereo, reel to  
reel, 2 sp, ac or dc, port  
2 mics, \$55 464-8820

Clover R 500 2 channel  
studio reverb, new \$350.  
783-5800b

Micsnake 35 foot 8 balanced  
lines plus stereo cue, \$100  
783-5800b

Tascam model 5 mixer w  
talkback wired through cus-  
tom 200 point patchbay, new  
all cables \$1500. 783-5800b

Sony TC160 tape cass deck  
very gd cond. \$100 obo.  
654-2332y

Panasonic taperecorder gd  
cond, \$15. 247-1510

Sony 250 R-R tp deck, A1  
\$110. 450-4524

Cassette stereo, rcdr \$60  
463-9189

## MUSIC ACCESSORIES 4

Accordion Florino 120 bass  
w straps & case, cost over  
\$550, will sell for \$250  
obo. 789-1035d

Marshall 4x12 bottom cover,  
\$20 654-4908

Boss chorus phase shifter,  
\$110 935-5512

Wanted: Fender solid state  
reverb unit & Mutron 3 & MXR  
distortion plus. 352-5119

Korg tuner, warranty, new  
\$70 Denise 829-3746

3 Super HSCs, new \$60.  
652-9593b

4 12" SROs, \$100 ea; Road  
440 bass, \$900; Road 220  
lead, \$700; P.V. Bass head,  
\$150; Small custom P.A.  
head, \$150; Hot Rod Leslie,  
\$500; Empty Road 412 cabnt,  
\$100. Jeff (714) 984-7643b

Ludwig snare drum, like  
new, \$85; 20" Zildjian  
cymbals, \$65. 652-9593b

## GUITARS 5

Guild D25 1 yr old, rarely  
used, like new w HSC. \$275  
or trade for Stratocaster.  
985-9034d

Washburn Mandolin in mint  
cond. \$295 780-6742d

Sho-bud pedal steel single  
10 string, 3 plus 3, \$650  
obo. Gunnar 394-2464d

12 String Ovation, Model #  
1115-4. Kevin

Lv. Message 464-8381d  
Sho-Bud pedal steel guitar  
single 10 string 3 & 3.

\$650 394-2464d

Fender Stratocaster plain  
wood finish. 3 pick-ups,  
must sell. \$400 obo  
665-8077d

Gibson guitar L6S, plain  
wood finish, 2 humbucking  
pick-ups. Santana style.  
\$400 obo. 665-8077d

Smith custom 18 string  
acous. guitar w cutaway &  
HSC. \$650

Jeff (714) 984-7643d

## "BIONIC" GUITAR METHOD

\*GUARANTEED RESULTS  
\*JAZZ IMPROVISATION  
\*CHORD SOLO PLAYING  
\*BEGINNERS WELCOME

MENTION THIS AD FOR  
SPECIAL DISCOUNT.

—654-2332—

Arbiter guitar-custom made  
in Japan. Easy, fast action,  
Les Paul style, 2 humbuck-  
ing pick-ups. Must sell.  
\$400 obo. 665-8077d

Guild 212 XL 12 string  
custom finish with case,  
\$500 obo. Dave  
(714) 784-0472d

Les Paul custom, xlnt cond  
\$450 Bud 645-8298d

Collectors Hofner bass w  
case, \$325  
George 769-4349d

New Fender Music Master  
bass, w case \$200.  
Linda 971-2967  
or 463-4831b

12 String Ovation, Model #  
1115-4. \$400. Kevin  
lv mess 464-8381d

Need: Fender bass body.  
Tim 451-0421b

New Epiphone classical  
guit, w case, originally  
\$125, will sell for \$55.  
David 398-2677b

## INSTANT CASH LOANS

GUITARS—AMPS—KEYBOARDS  
HORNS

IF ITS MUSICAL  
WE'LL LOAN ON IT

HOLLYWOOD PAWN  
7707 SANTA MONICA BLVD.  
3 BLOCKS EAST OF FAIRFAX

654-0700 or 654-3056

# CLASSIFIED

24 HOUR HOT LINE 462-5773

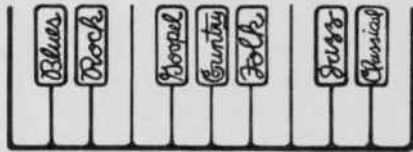
DEADLINE - FRIDAY 6:00 p.m.

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24 HOUR HOT LINE 462-5773

## CREATIVE PIANO LESSONS



### THEORY NOTATION IMPROVISATION

Easy step-by-step approaches  
to all of today's styles  
for today's musician.

**DAVID "CAT" COHEN**  
473-8381

## KEYBOARDS 6

Wurlitzer electric piano,  
Model 200, \$275 339-2080  
Wanted: electric piano, trade  
for concert lighting equip.  
Richard 989-0708d

Thomas mdl G organ, \$200  
obo. Tina 397-3900

Monarch mahog finish piano  
\$525 657-4939

Roland SH-3A synthe, like  
nu, with case, \$475 obo  
Bob aft 4p 280-1486

Kimball console piano, xlnt  
cond, recently tuned, \$895;  
Kincaid console, 2 yrs old  
\$795 653-3958

Electric keyboard, xlnt  
cond, 2I sound, \$825  
549-1752

Gulbransen upright piano,  
\$750 273-1937

Hot Hammond C3 organ, beefed  
up with 122 Leslie, \$1,695;  
Mini Moog synthe, good cond  
\$895. David 542-0187b

Arp 2600 Synth, 2 voice,  
color coded w manual, xlnt  
cond, \$1400 obo. 763-9328b

Lowrey 2 manual organ w  
48 stops, \$300.

Garnett 674-6055b

Cut down Hammond B3 organ  
w pedals & ATA cases. Vinyl  
finish, \$2500 obo.

Marty 876-3766b

Korg synthe brand new, poly  
ensemble, \$899.95 firm;  
Korg 770 mon synthe, \$449.  
firm; Korg micro pre-set,  
\$349.95 firm. 277-0626b

Story and Clark organo,  
acous piano w built in  
electronic organ plus bass  
pedals. Can play piano w  
one hand & organ w the  
other & visa-versa or  
piano & organ at the same  
time w both hands. Gd cond  
A real collectors item.  
\$1,700 obo. 469-8629b

Piano Hardman upright, \$225  
Alden 254-0651

Lowrey Holiday organ, 2  
keyboards, xlnt cond, all  
wood instrument panel, \$400  
559-9595

## WINDS 7

Hammond M3 w Leslie 825.  
\$800 for both. 762-5610d  
Univox K-2 synthesizer,  
\$475 Steve 824-1544d  
Fender precision bass.  
1974, xlnt cond.

Dave 472-4336d  
Accordion Florino 120 bass  
w straps & case. Cost over  
\$550, will sell for \$250  
obo. 789-1035d

Conn B flat straight sopr  
sax, completely overhauled  
\$600 652-9593d

Selmer-Bundy alto sax, like  
new, \$250 obo 939-0240

Wanted: any cond sax, under  
\$75. 461-7614

Rembrandt B flat clarinet,  
xlnt tone & cond, wood w  
case, \$95 662-7980

King trumpet, perf cond, sil-  
ver plated, cost \$575 sell  
\$200 obo. 877-9246

Tenor sax Conn, good cond,  
hard case, \$175 obo.  
evens 380-7184

Selmer baritone sax, never  
played, 3 mos old, \$1000.  
286-4596

Olds tenor sax, \$170.  
732-2108  
or 674-6609d

Tenor sax, new pads, \$250;  
Bundy Selmer alto, perf cond  
\$225; Sop. sax, \$225.  
652-9593b

## PERCUSSION 8

6 Piece Gretsch set, refin-  
ished in Koawood, rechromed,  
like new, complete w cymbls  
& cases. \$700 993-5808d  
Slingerland profess drum  
set, all hardware & cymbals  
\$475. 652-9593d

1 24" Ludwig black bass  
drum. \$100. Ken 863-0884b  
Rogers butcher block finish  
includes dynasonic snare,  
8 x 12, 9 x 13, 10 x 14 toms  
14 x 22 bass drum, 16"

roto toms, 16" floor toms,  
Zildjian & Paiste cymbals,  
heavy duty stands w cases,  
3 yrs old & immac cond,  
orig cost, \$1,800 sell for  
\$1100 obo. Howard 985-0989b  
Ludwig profess drum set,  
complete, \$475; 1 Ludwig  
10 x 14 new, gold sparkle  
Tom Tom, \$100. 652-9593b

Rodgers studio 10 piece  
set, white pearl, clear  
heads, Zildjian cymb, w  
cases, xlnt cond.

Allen 545-5587b

Ludwig profess set, like  
new, Paiste and Zildjian  
cymbals, all hardware, \$450  
652-9593b

2 Ludwig stainless steel  
toms, 15" & 16" \$150 w  
cases. Ken 863-0884b

Professional drum set,  
Slingerland, all hardware  
& cymbals, \$475 652-9593  
Drum Set 11 piece, Zild  
cymbal, 2 timbales, all gd  
quality, \$550. 377-2735

## DRUM LESSONS

JAZZ-ROCK APPROACH  
INTRODUCTORY  
LESSON  
FREE  
RON HENDERSON

**892-0056**

# CONNECTION SECTION

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DEADLINE - FRIDAY 5:00 p.m.

24 HOUR HOT LINE 462-5773

DEADLINE - FRIDAY 6:00 p.m.

24 HOUR HOT LINE 462-5773

## GUITARISTS 9

Wanted: Dedicated keyboard player or acoustic lead guitarist, needed for orig 3 piece acoustical gp. Must hv excell vocals & ability to harmonize.

Rod Aft 5 PM 398-2488b

Wanted: guitarist for orig gp. Must be exper & disciplined, jazz, rock & classical structures.

7PM-9PM only 352-4065b

Pedal steel player looking for a band, any kind of music. Gunnar 394-2464b

Wanted: for immediate Chicago booking, lead guit must sing & play polynesian & top 40. All expences paid plus salary.

Ilona Ing 489-7861b

Hard English rock band needs lead guitarist-vocalist for recording. Record deal pending. Send tape, pictures, & resume to: P.O. Box 48, Hollywood, Calif. 90028

Guitarist seeks rock funk oriented band. Xlnt equip & trans. Serious.

Cris 761-9708d

Wanted: Country-Pop lead guitarist to accompany Fem vocalist/songwriter on demo tapes. Also interested in forming group.

Laura PM 837-1786

Beginning Flamenco guitarist seeks individual for trading knowledge or starting duo. Robert 851-8195d

Studio guitarist now avail for sessions or working band. Have worked with Howard Roberts, Joe Pass, Barney Kessel, & others.

Rob 797-4221d

Pedal steel player seeks band. Gunnar 394-2464d

Lead guitarist seeks musicians into heavy metal who can practice 5 days a week to form tight band. Serious musicians only. 980-8870d

Wanted: lead guitarist to form gp w singer/songwriter w Southern rock influence. Must hv xlnt vocals, competent musicianship, good looks, own equip & trans, age bet 18-23, to immedi pursue record contract.

Keith 884-3966d

Needed: guitar, bass, keyboards, & sax player for just off the road funk, disco & top 40 band. Working in 3 weeks. \$200 a week.

888-7698  
or 999-4312d

Wanted: serious minded, British influenced rock & roll guitarist for collaboration on orig material for demo tape w possible formation of permanant band. Darla 649-2151

or Kristin 714 979-7589d

Wanted: guitarist into Peter Green, Paul Kossoff, and Eric Clapton.

Robert 851-8195d

Good guitarist sks steady working band.

Chuck 463-8831b

## PRIVATE INSTRUCTION

# ELECTRIC BASS

Sight Reading, Technique, Ear Development, Chord Application and Insight to Bassline Construction

LESSONS COORDINATED BY:

**HERB MICKMAN**

currently on faculty of  
Dick Grove Music Workshop

**462-4502**

Lead guitarist, top gear songwriter, uniquely versatile & melodic, stage presence, looking for recording or currently working orig r & r band. No misfits nor dreamers need call.

Absolute profess reply only  
661-7625t

Looking for guitarist, keyboardist, bassist, trumpet player, & drummer for an all fem gp backing lead singer, be able to travel Europe, must be free of contracts.

Angelo 998-0443b

## BASSISTS 10

Keyboard player wanted to join orig progressive rock band. Call anytime.

Greg 663-9733d

Songwriter bass player looking for lead guitarist & others to form soul gp. Possible recording.

Linda 333-2057d

Wanted: bassist for orig gp. Must be exper & disciplined. Jazz, rock & classical structures. 7PM - 9PM only.

352-4065b

Bass player from San Fransks gp or individuals, 8 yrs exper. Can write & sing

Robert 851-8195b

Needed: singing bass player to back-up coun-folk-pop songwriter-singer in recording & performing.

Frankie 596-5119b

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DEADLINE - FRIDAY 6:00 p.m.

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DEADLINE - FRIDAY 6:00 p.m.

24 HOUR HOT LINE 462-5773

## 1 to 8 TRACK RECORDING

Personal Demos  
Stereo or Mono Mixdowns

### MUSICIANS AVAILABLE

For more information call:

**JOHN McIVER**  
at 787-4813

Bass Guitarist wanted to form gp with singer/songwriter w Southern rock influ, must hv excell vocals competent musicianship, gd looks, own equip, & trans, age bet 18-23, to immed pursue record contract.

Keith 884-3966d

Dynamic exciting rock gp looking for bass & keyboard players. Michael 465-0821  
ans serv 874-4000d

Wanted: serious minded Brit influ R&R bassist for collaboration on orig material for demo tape w possible formation of permanent band. Darla 649-2151

Kristin 714 979-7589d

Bass player, experienced, looking for individuals or gp into Jeff Beck, Free, & Jack Bruce, also play Flamenco guitar.

Robert 851-8195d

Bass player available, sing lead & back-up, prefer working top 40 w original mater

705-2928d

Wanted: bass player, keybrd player, fem singer & horn man. Vell 674-6609

or 732-2108d

Bass player/vocalist looking for session work or group work. Rick 981-1655d

Needed: singing bass player to back-up country-folk-pop songwriter singer in recording and performing.

Frankie 596-5119d

Bassist-composer w double neck & moog pedals seeks progressive situation.

Jeff 660-9736d

Dynamic working rock group seeks bass & keyboard players.

Michael 465-0821

or ans serv 874-4000d

Wanted: Taurus Moog bass pedal player needed for recording session.

Leslie 399-2232d

Needed: Bass, guitar, keyboard & sax player for just off the road funk, disco & top 40 band. Working in 3 wks, \$200 a week. 888-7698

or 999-4312d

Wanted: bass player, keyboard player, female vocalist, lead guitarist & horn man to form new band.

Al 732-2108

or 674-6609d

## KEYBOARDISTS II

Wanted: Keyboard player top 40, funk disco band. Must sing. 999-4312d

Needed: keyboard, guitar, bass, & sax players for just off the road funk, disco & top 40 band, working in 3 weeks, \$200 a week.

888-7698

or 999-4312d

Dynamic working rock group seeks bass & keyboard

players. Michael 465-0821

ans serv 874-4000d

Wanted: keyboard player to work up act w fem vocalist popular vocal music.

Sher 425-0313d

Wanted: amateur keyboardist to accompany vocalist.

Sher 425-0313d

Keyboard player wanted to work w gp on orig recordings, material has xlnt marketing potential, minimum rehearsal time needed, must hv pro exper, call for details. Dan aft 5p 786-7944d

Keyboard player, well learned w much exper & talent, seeks recording session work & gig with west coast based band. 385-5035d  
Keyboardist (Rhodes synthe) seeks working band. Can sing leads. 785-7125d

Wanted: keyboardist to accompany fantastic fem singer, must sight read, soon to be working. Nancy bet 8:30-5p 855-4775d  
Hot rhythm section, recording album, needs keyboard player w equip, play funk & top 40, sight reading helpful. 465-7454d

One female singer needs one piano player, one drummer, & one bass player.

Tilla evens 851-3337d

Experienced keyboard player who can sing lead or back-up into R&B, jazz, funk top 40, looking to join or form band w musicians into the same. Serious only please. James 760-3074d

Wanted: R&R keyboard player, serious minded, Brit influ for collaboration on orig material for demo tape w possible formation of permanent band.

Darla 649-2151

Kristin 714 979-7589d

Dynamic exciting rock gp looking for bass & keyboard players.

Michael 465-0821

ans serv 874-4000d

Wanted: keyboard player to form gp w singer/songwriter w Southern rock influ Mst hv xlnt vocals, competent musicianship, good looks, own equip & trans, age bet 18-23, to immed pursue record contract.

Keith 884-3966d

## Vocal Technique and Performance

Study with  
experienced New York  
Broadway and Rock  
Teacher  
B.S. and M.S.  
from JULLIARD

**ELISABETH HOWARD**  
**789-5542**

# CONNECTION SECTION

24 HOUR HOT LINE 462-5773

DEADLINE - FRIDAY 4:00 p.m.

24 HOUR HOT LINE 462-5773

DEADLINE - FRIDAY 6:00 p.m.

24 HOUR HOT LINE 462-5773

## VOCALISTS 12

Looking for female & male (1st tenor & 2nd baritone) vocalists. Attempting to start a group. 734-9753d

Experienced female vocalist avail for studio work. Ref available. Leslie 399-2232d

Lead vocalist looking for group that is working or recording R&B and disco.

John aft 6p 379-5657d

Vocalists if you need radio exposure and can sing acappella, call. 663-6993d

Wanted: keyboardist to accompany fantastic female singer, must sight read, soon to be working.

Nancy bet 8:30-5p 855-4775d

Lead singer female, powerful voice, gd looks, seeks serious hard rock band, Cheap Trick influence.

Betsy 763-1427

Soul lead vocalist w own equip sks working band, into R&B & funk. 750-4628

Singer female seeks band to perform with, into pop. 242-9224

Dynamic female vocalist looking for band that is working. 851-6781

Singer inexperienced, would like to learn songs & jam, good voice, R&B, rock, soft or hard, Pasadena area.

Ken 796-3026

Experienced vocalist sks working band, no acid rock.

Chris 388-8093

Wanted: female singer to join male guit as duo for lounge & banquet engagements prefer 22-35 yrs, groomed appear, exper helpful but not necessary. 874-0395

Needed: female vocalist for top 40 band, must be willing to travel. 542-1357

Wanted: singer & drummer w set, age bet 10-14yrs. 661-7898

Male vocalist sks working band. John 464-6876b

Vocalist is looking for collaborate or collaborates in song-writing and/or starting a working rock band. Preferably looking for people w connections.

Cindy 798-6172d

Attractive female vocalist presently in radio, seeking band & 1 other fem, preferably versatile & into all sorts of music. Aim is to be #1 on the charts.

Miranda 851-2616d

Pro vocal back-up trio avail for session work.

Vicki 656-1476d

Master producer seeks attractive female vocalist w good stage personality for recording & performance 466-2703d

Female vocalist, attractive w much studio exper, seeks band w recording goal or interesting gig.

Vicki 656-1476d

Experienced male vocalist front person doubles on guit. All styles. High energy to folk rock. OK to travel. Tom O'Brien

Lv. Message 464-8381d

Wanted: female vocalist for orig gp. Mst be exper & disciplined, jazz, rock & classical structures.

7 - 9PM only 352-4065b

Female vocalist wanted for top 40 rock band. Exper necessary. 823-0636b

Female vocalist wants male piano player for practice partner for future gigs. Only serious need apply. Call aft 9 P.M.

Jadzia 376-6439b

Experienced vocalist-keyboard player looking for good paying job as a single. Specializing in mellow, contemp, material & some standards. David 542-0187b

Wanted: 2 special female vocalists for experiment w xlnt singer-songwriter, profess only. 652-7664

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Lead vocalist sks working rock band, was in old Alice Cooper Band. Mst hv P.A. Nds trans. Royce 450-3074b  
Vocalist writer, male, influ Diamond, Lightfoot, & Chapin looking only for work. Very gd product. Of course, I play guitar.

Lloyd 676-1694b

Vocalist looking for collaborator who is into all sorts of music, goal is to get into recording.

Cindy 798-6172b

Experienced fem vocalist, does excell front work, 3½ octave range, looking for working band & sessions. Also can read music.

Diana 851-7412b

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### DRUMMERS 13

Drummer wanted to work w group on original recordings material has xln marketing potential, minimum rehearsal time needed. must hv pro exper, call for details.

Dan aft 5p 786-7944d  
Wanted: R&R drummer, serious minded, Brit influence for collaboration on orig material for demo tape w possible formation of permanant band.

Darla 649-2151

Kristin 714 979-7589d

Drummer looking for work, sing in Spanish, French, & English. 993-5808d

Wanted: drummer into Simon Kirk. Robert 851-8195d

Wanted: drummer w good vocal range for working CW/R&R band. 380-1004

Needed: drummer to play w South American group.

851-8294

Drummer & bassist wanted for all orig pop band. 874-5955  
Conga player wanted.

665-9408

Drummer dynamic & forceful wanted for orig r&r band; also keyboardist, exp necess

Randy aft 6p 396-5359

Wanted: drummer for orig rock band, must have exper.

Dan 997-7847

Drummer seeks soon to be recording &/or working band, good equip & trans. 788-6596

Experienced drummer into hard core rock & roll, looking for working band.

788-9995

Drummer-vocalist seeks working band w pay. 671-3092 Available for work, drummer, exper in all styles, read charts & feel

Roland 371-8389

Drummer wishes to form SF Valley rock band.

Jim 883-5567

14 Years Experience drummer seeks working country or top 40 band. 766-9203

Drummer rock seeks band.

Cameron 339-7876

Drummer 13 yrs exper, sings lead & background, stayed in the groove, doubles on bass, acous guit, & congas, great stage presence, avail for work. Darral 656-8203d

Experienced drummer, background vocalist, seeks steady work in L.A. area.

Bob 981-5209b

Wanted: for immediate Chicago booking, drummer. Must play polynesian & top 40. All expenses paid plus salary.

Ilona Ing 489-7861b

Wanted: Female drummer, 2 keyboards, bass, high energy, low volume for 8 piece show gp, must sing background, hv stage pres, & free to travel.

Gene 596-9902b

Looking for female drummer, keyboardist, bass, guit, trumpet, for an all fem gp backing lead singer, be able to travel Europe, mst be free of contracts.

Angelo 998-0443b

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Lee 674-4035b

Drummer avail for work. Experienced in all styles. Very dependable. Please give a call.

Roland 371-8389b

Drummer vocalist experienc in studio & stage now avail for your session & road work, very creative, all styles. Eric 874-9148

lv msg 360-5724b

Hard English rock band needs solid rock drummer for recording, record deal pending. Send tape, pictures & resume to: P.O. Box 48, Hollywood, Calif. 90028. b

Conga drummer, percussionist avail for gigs & sessions.

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971-2967b

Conga player seeking studio work or well organized gig. Also play various exotic percussion instruments. Can read music & play various styles.

Bartel 851-5959d

Drummer-vocalist exper in studio & stage now avail for your road & session work. Very creative all styles. Eric 874-9148

lv msg 360-5724q

Drummer hard R&R, free style, seeks working band.

Andy 662-9494

### HORNS 14

Horn players available for session work. Read & arrange. Craig 994-0763d

Wanted: sax player. Must sing back-up, top 40, funk, & disco band. 999-4312d

Wanted: R&R Floutist, serious minded, Brit influ for collaboration on orig material for demo tape w possible formation of permanant band.

Darla 649-2151

Kristin (714) 979-7589d

Musician tenor sax & rhythm guitarist sks working band. Earl 466-7127b



# CONNECTION SECTION

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Needed: Sax, guitar, bass, & keyboard players for just off the road funk, disco & top 40 band, working in 3 weeks, \$200 a week.

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Sax player who doubles on flute, clar, sop, experienced, looking for jazz oriented jam sessions. 822-9696

Woodwind specialist, very experienced, seeks working band, sax, flute, clar, vocals, perc, read.

Dave King lv msg 466-7126

Trumpet player seeks band, Cal State Northridge & Claude Gordon student.

999-4312

Wanted: sax or guitar player, prefer fem who doesn't mind working w men orig's encouraged.

Michael 386-9292

Wanted: trumpet player to form group, vocals required into AWB, BG's, Earth, Wind and Fire. 331-5022

Wanted: horn people, drummer, and female vocalist.

Lo 732-2108

Wanted: horn player, fem vocalist, and drummer to form disco band.

Vell 674-6609

Female horn players needed for top 40 & orig band in search of recording contracts & future gigs.

673-1338

Wanted: Vietnamese fem French horn player & bassoonist for Vietnamese funk opera, also Phillipino bass player & Marimba player for Oriental funk opera. Keiji 820-5006

Wanted: classical flute player for 6 Chamber group or serious musicians for Chamber group. 399-7457

Needed: trumpet man for horn band, must be strong and accurate. 663-4278

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Composer is needed by lyricist, capable of writing many styles, serious please only apply, goal toward publishing songs.

Ross Anytime 467-4794d

Violinist jazz-rock, funk, R&B, elec & acous seeks to form or join band. Pro only.

851-0146d

Recording studio seeks energetic good-looking smart girl to assist in recording studio. Must be able to work cheaply. George 985-9157d

Booking manager wanted to book 9 piece disco band.

Vell 732-2108

or 674-6609d

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Wanted: tight rhythm section bass, guitar, piano, & drums in return for free studio time. Johnathon 464-9903d

Wanted: various musicians (floutist, elec. violinist, etc.) for collaboration on orig material for demo tape w possible formation of permanant band.

Darla 649-2151

Kristin (714) 979-7589d

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**OAK RAIL** - Reseda. Looking for Bluegrass, Rock, & Country-Western. Tues. night is talent night. Cash prizes. Call Tom Heitman for further information. 881-9274

**LANNI'S INN** - Reseda. Looking for Top 40 Disco bands. They hold Monday night auditions. Call Jeff Reisman or Craig Farwell for further information. 886-7000

**THE BRASS RAIL** - Glendale. Looking for Rock groups. Call Lou for further information. 242-2227

**THE BLIND PIG** - Hollywood. Looking for all types of entertainment. Call Bill Novotny for audition after 6 P.M., Weds. through Sun. 462-9869

**THE ROCK CORPORATION** - Van Nuys. Looking for danceable original rock groups. Also Country-Rock and R & B. For further information, call Jeff. 997-9412

**THE ALIBI BAR** - Burbank. Looking for contemporary Top 40 danceable groups. Previous experience necessary. Amateur night is Weds. night. Call Mark Bently for further information. 843-8807

**THE HANDLEBARS SALOON** - Pasadena. Looking for Top 40 rock groups. For further information, call Jan Stitt. 795-2588

**SEVEN SEAS RESTAURANT** - L.A. Looking for Polynesian music and dance groups. Call Shirley Humphreys or Jack Devine for further information. 465-3145

**D'AMICOS ITALIAN RESTAURANT** - Orange. Looking for vocalists singing contemporary mellow type music. Also opera and light opera. May possibly hire guitarists. For further information, call Nick D'Amico. (714)639-4610

**MICHAEL'S** - Fullerton. Looking for trios for dancing music. Call Frank Palmesino for further information. (714) 871-8250

**SHAKEY'S PIZZA** - East L.A. Looking for Latin-oriented piano player, guitar player and/or singer to work 3 nights per week. Salary open. Permanent w/2 week probationary. Ask for Steve between 10 A.M. and 1 P.M. 662-5950

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**McCABE'S GUITAR SHOP** - Santa Monica. Originals only. Call Nancy Covey for audition. 828-8037

**PIERCE JUNIOR COLLEGE** - Woodland Hills. Looking for acts, any style to play one hour at the music department outdoor stage at noon time. For further information, call Helen Kelley. 347-0551, ext. 371

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

**THE HAUNTED STUDIO AT THE RESEARCH EXPERIENCE** - Hollywood. Looking for bands and solo artists of all varieties, including musicians, comedians, mimes, etc. Call Molly or Michael. 469-8185

## AGENTS & PRODUCERS

**KRISTIN MUSIC** - Studio City. Need keyboard player with string ensemble and synthesizer. Also a drummer & bassist. Must play Top 40, R & B, and MOR. Must be Union, prefer local 47. For an immediate booking, call Sue Malone. 893-5740

**FRESH PROMOTIONS** - Long Beach. Need 6 to 9 piece top 40 soul groups. Able to travel. Also need trumpet players. Send pictures and tape and resume to P.O. Box 3026, Long Beach 90803 or call J.B. 941-1360 or 924-6207

**DYNAMIC PRESENTATIONS** - Hollywood. Top 40, Disco, books casuals. For more information, call Roy or Mike. 462-6814

**G.T.T. PRODUCTIONS** - Studio City. Record producer seeks male vocalist similar to old Grass-Roots lead vocals for recording. Call George for further information. 985-9157

**ENTERTAINERS CALLBOARD** - L.A. Immediate Chicago booking. Needed are a lead guitarist and drummer. Must sing and play Polynesian & Top 40. All expenses paid plus salary. Call Ilona Ing. 489-7861

**THUNDER PRODUCTIONS** - Hollywood. Songwriters and entertainers needed for possible recording contract. Call Damon for further information. Hope 619 or 467-6087 or 654-3270

ROYAL PROMOTIONS - Needed immediately for Japan, minimum 8 piece Soul Group. Must have brass and keyboards, doing show and dance. Must have 3 changes of clothes. 659-6885

RAINBOW MANAGEMENT - No. Hollywood. Looking for Top 40 acts. Also theatrical dynamic vocalists and lead guitarists. Call Alwin after 6 P.M. 760-1076

MIKE MILLER AGENCY - Orange. Looking for mainly Top 40; trios, 4 pieces, 4 plus 1 & 3 plus 1. Call Mike Miller for further information. (714) 633-6316

NORAH SANDERS AGENCY - Universal City. Looking for accomplished musicians with already formed performing bands. All types of music. Ask for Mr. Simone. 769-2162

MUSIC RESOURCE MANAGEMENT - Needs a four piece band that sounds like John Denver or Neil Diamond for a Wedding Reception April 1. Call Daniel Gimpel. 274-6883

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BABY GRAND RECORDS - Top 40, Jazz, Pop, Funk, & Folk. No country They are willing to listen to you. Live or on tape. Call Ronald Fair for more information. 464-7173

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MUSIC RESOURCE MANAGEMENT - Needs material suitable for Barbra Streisand, Crystal Gale, Neil Sedaka, The Carpenters, Leo Sayer, and general R & B. Call Daniel Gimpel for further information. 274-6883

M.C.A. MUSIC - Universal City. Looking for hit songs. Rock and roll, easy listening, middle of the road. Any type of music. Call Tedesco. 769-3565

A & M RECORDS, INC. - L.A. Looking for any kind of music. Send four or five best original songs on cassette or 7½" reel, include stamped, self addressed envelope to: 1416 No. La Brea Ave., L.A. 90028. Attn. A&R Dept. Will return in 3-4 weeks with answer.



CLARIDGE RECORDS - L.A. Looking for original R & B material. Reel to Reel or Dub, accompanied by lyric or lead sheet. Send to: 6381 Hollywood Blvd., Hollywood 90028. Attn. Vic Catala

BLACK MAGIC RECORD PRODUCTIONS - Hollywood. New label for new people. R & B, Disco & Funk. Call for further information. 663-9034

PURE ENERGY RECORD PRODUCTIONS - Hollywood. New label for new people. Rock, folk, and pop auditions every Monday. 663-9034

## MISCELLANEA

THE MUSIC BAG - Pacific Palisades. Banjo teacher wanted to teach private students 1 or 2 days per week. Call Pat or Ray. 454-6706

MUSICAL DIRECTOR - Needed for a production of Bye-Bye Birdie. Contact Lou Richards for more information. 666-7069

FILM WRITER - Looking for banjo players, harmonica players and pedal steel guitar players to collaborate on film. 661-7777

MASTERING LAB - Interested in releasing direct to disc recordings. Needed are composers, musicians, and arrangers. For further information call Len. 552-1623

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# SONG SHARKS!

(Continued)

dollars, they'll "publish" your song. Depending on the modus operandi, they will, if you're willing to pay in proportion, record your song with anything from a trio to a full orchestra and may even guarantee that your song will be heard on radio in your state.

Let's look at some of these promises: "Publishing" your song: Here, the shark is nothing more than a printer offering his services at exorbitant prices. You will, indeed, receive printed copies of your song at a far higher price than you would pay a legitimate printer. This is not, repeat not, song publication in the generally accepted sense.

Recording your song: Yes, your song will be recorded—on an assembly-line basis along with the works of others. You will probably be called upon to purchase a number of copies of said record, for "promotion" purposes.

Broadcasting your song: Yes, your song will be heard on the radio. Here the BMI archives show the shark who made this offer would simply buy inexpensive air time on a low-wattage station, play a batch of songs once, and live up to the letter of his contracts.

The shark's "offer" frequently includes a promise to send copies of the record to a number of radio stations. This is no guarantee that the song will be heard on the air. Stations receive hundreds of new records each week and they are not likely even to listen to those coming from anywhere but an established recording firm.

We at BMI have always been adamant in our stand against song sharks and their activities and, some years back, our interest was piqued by an ad that promised new writers that their songs would be published by a BMI or ASCAP publisher. We quickly instituted an investigation and uncovered the publishing firm exploiting its membership in this manner. The firm was dropped in accord with paragraph 15 of our standard BMI publishing contract. A breach of this provision, quoted in full here, subjects the publisher to termination of contract:

## FIFTEENTH:

A. Publisher agrees that Publisher, its agents, employees, representatives or affiliated companies, will not directly or indirectly during the term of this agreement:

(1) Solicit or accept payment from or on behalf of authors for composing music for lyrics, or from or on behalf of composers for writing lyrics to music.

(2) Solicit or accept manuscripts from composers or authors in consideration of any payments to be made by or on behalf of such composers or authors for reviewing, arranging, promotion, publication, recording or any other services connected with the exploitation of any composition.

(3) Permit Publisher's name, or the fact of its affiliation with BMI, to be used by any other person, firm, corporation or association engaged in any of the practices described in subparagraphs A(1) and A(2) of this paragraph FIFTEENTH.

The dodges and gimmicks dreamed up by song sharks would fill a fascinating book. A particular favorite that keeps recurring is the "club membership" gambit. I ran into this one myself some years ago when I was acting as an outside counsel for BMI.

Using my personal stationary and posing as a budding writer, I was anxious to determine whether the publisher involved was an affiliate of BMI. Apparently, I was a little too insistent about getting information because my money was abruptly returned. The gimmick in this instance was a payment to join an "organization." Once accepted, you would submit your material to a "Board of Directors" which would supposedly select a suitable collaborator and determine the manner and timing of publication.

A particularly fascinating scheme surfaced some time back. In this one, the prospective writer was presented with a catalogue. Each purchase earned him "song credits"—so many dollars worth of merchandise purchased, one poem set to music.

Through the years as we've carried on our fight with the sharks, we've often heard directly from them. Their letters complain that our suggestions to writers are unfair. We tell writers for instance, that they should *never*—under any circumstances—*pay* to have their songs published.

Music publishing, after all, is a business. A legitimate publisher will reject a song he feels he cannot promote for profit. The reputable publisher assumes all costs for publication, including professional copies, counter copies, orchestrations, national distribution and all promotion. A reputable publisher must have what he considers saleable songs to market and he uses his skill and experience to pick the ones the public will buy. He then "bets" a great deal of his own money that he has selected a winner. Indeed, a publisher would consider himself fortunate to produce two great hits a year—while he lives on the income from lesser but still successful songs.

This is not to discourage the beginning writer, but to let him know the odds he faces in being successful in the business of songwriting. More important, it is to put him on his guard against a racket that bilks thousands of inexperienced writers each year. It stands to reason that anyone with a genuine talent for writing marketable tunes would hardly be in the business of writing music to amateur lyrics for a small fee. Too, it is against all general practice to collaborate with someone you've never talked with or even seen. The making of a complete song—words and music—involves the give and take of two talents, a two-way street between collaborators. It's likely that even top professionals would not attempt to create a song without the opportunity to work together.

(Continued on Page 21)

# SONG SHARKS!

(Continued)

Lyric writers—and they far outnumber writers of music—may be hard pressed to locate a legitimate collaborator, but they should make every effort to find someone in their own area with whom they can work.

To sum up, then, a simple list of rules for writers:

1. Never pay to have your song published, or to have your lyrics set to music, or music to lyrics. Never pay a fee for examination of your work, or for a promise to promote same.

2. Deal only with a firm whose reliability can be established by intelligent inquiry.

3. Always read and thoroughly understand any contract or agreement *before* signing to make certain the provisions contained therein meet with your approval. If terms of the agreement are not clear to you, seek the advice of a competent attorney *before you sign*. Keep a copy of all contracts for future reference.

4. Remember that any words can be set to music, from the cheapest jingle to the most beautiful poem. A proficient writer can grind out thousands of tunes each year to order, but such music is rarely, if ever, actually published.

5. The offer by a company to *print several* so-called "professional copies" of a song does not mean that the song is being published in the usual sense of the word. The amateur may desire several of them for his own enjoyment, but such copies are generally of no value to music publishers, since they prepare their own copies if they are interested in a song.

6. Although literally thousands of songs are copyrighted each year in Washington, genuine "hits" which are financially successful ventures number only about two hundred songs annually. Of this relatively small number, the overwhelming majority are copyrighted, promoted, recorded and published by music publishing firms who assume all financial responsibility and do not charge the songwriter for their services.

In the best of all possible worlds, every amateur writer would read, understand and apply these rules. So much heartache and loss of money would be prevented. I know, however, that tomorrow, or soon thereafter, I'll be reading through another letter that underscores the unfortunate fact that the sharks are always ready to prey on the inexperienced. Only vigilance and common sense can keep them at bay.

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The Music Connection wishes to thank Ed Cramer and BMI for allowing us to print this valuable article.



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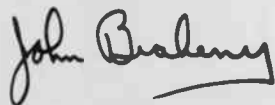
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## THE MEDIA AND ITS REQUIREMENTS

When we go to a classical music concert we expect to hear long compositions, many with several different movements. The more we understand about the medium or genre, the more we appreciate it in that we have learned to anticipate the form and appreciate the beauty, art, and function the composer has been able to create within the restrictions of the form. Or we see how he/she has explored the freedom that the form allows.

For those of us whose art involves words there is the medium of poetry which, if written to be read silently, eliminates the restriction of time. A reader may spend as much time as necessary to get into it. Consequently, it allows a poet to use a greater degree of abstraction and allows her/him to play with the way words LOOK. In writing to be read aloud we have more of a time restriction but we can use the power inherent in the SOUND of words spoken.

When we add music we need to deal with a whole new set of creative challenges. The point is, that there are both restrictions and freedoms within every medium that are created by the needs of the industry as well as by the expectations of the audience. There are also forms and principles which allow us to take advantage of the medium in order to communicate more effectively within it. When I turn on an AM station, like KHJ, my expectations are that I will hear songs, unlike Muzak, that will keep my attention, that have excellent production value, that, in order to hold my attention, are short, with frequent and regularly recurring changes in texture and predictable form. As an individual I am surprised and delighted to hear someone stretch the form and break with tradition and yet still fulfill the requirements of the medium. It was a thrill to hear Bobbie Gentry's "Ode To Billy Joe," which sounded different from everything else on the radio at that time and yet it kept my attention by unfolding a story so full of graphic local color and mood, and with such a strong continuity that I HAD to hear it all every time. It MADE me listen to the radio for it, and that's the radio's goal. It was exciting to hear Jimmy Webb's "McArthur Park" with its extended, almost classical, form and abstract lyrics, and Don McLean's "American Pie" with its intriguing, abstract imagery (which usually doesn't work well on radio), supported by a 'hook' chorus we couldn't stop singing. These songs are exceptions, but each, in its own way, used the principles to break the rules. NEXT: WHAT ARE THE PRINCIPLES INVOLVED IN WRITING FOR RADIO.



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## SIDE ONE

By Tom Sanfilip

For three months I waited for a word from one of Hollywood's successful record companies. They seemed to have devoured my tapes without a word of thanks, a word of acknowledgement, a word period. So I picked myself up and decided to make an appearance. It was to be no ordinary one either: this time I was not going to be pushed around. I was going to push for results.

I stepped into the office garnered with gold records. There wasn't a soul, no secretary to shuffle me out of the door. Suddenly a well-built young man with a moustache walked into view.

"Look," (I didn't give him a chance to speak) "you've had my tapes for three months. You've got to at least listen to them."

From here I went on to explain my struggle in earnest, the experience and artistry of my work.

"Let me explain," he interjected apologetically. "I'm not sure I know where your tapes are. The A & R man quit, we've had nobody listening to tapes. I'm only responsible for the publishing. They're probably in some boxes. I'll listen to your work."

Admittedly, I was more in shock at this new side of my personality which came into action. It did get results it seemed, but maybe this was the style the music people respected, this animal aggression, this look-at-me attitude and stop-with-the-jive.

The following week I called.

"I listened to your tapes, Tom, and I don't think they're quite right for what we're after."

I sprang again into action.

"I'd like you to hear another tape. Give me at least thirty minutes of your time."

"Sure."

This was plus number two. Nothing like this happened before. Usually the tapes were back in my hands without so much as a thank you, but I wasn't looking for a thank you. I was looking for the I-love-it-sign-here, and I was going to take this to its limit.

Our fated appointment arrived.

I maneuvered him away from his desk, three pushy clients, an intruding secretary and a faded hipster who was asking for a check for a recording session.

"Listen to this." I turned on the first song, then another, another and another. No discernable reaction. What was going on here? He made some adjustment of the sound. Still I thought, what gives?

"I've got something to confess," he said.

For one second I couldn't imagine what, but it explained everything. It was my definitive impression of the music world at that moment, and would remain for some time.

"I'm deaf in one ear," he said. "I really can't hear a thing."

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