

MUSICIAN

Joni Mitchell

THE INTERVIEW

ANDY SUMMERS

PETER GABRIEL

DONALD FAGEN

MIAMI STEVE
VAN ZANDT

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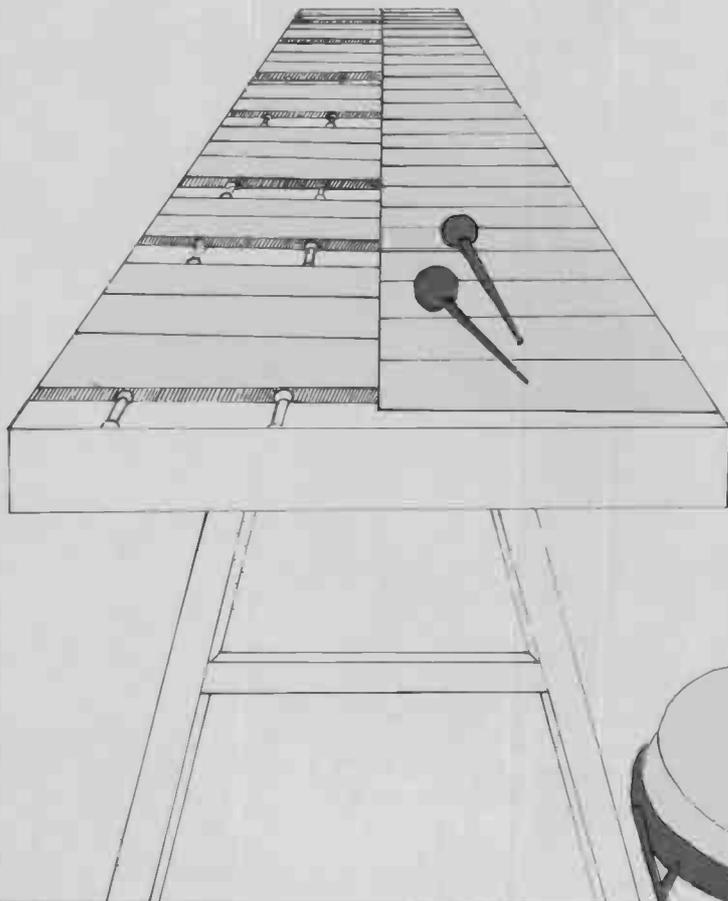
**WHAT EVER HAPPENED TO
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Can You Write Jingles?

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Connection.**
THE FIRST LOCAL MUSICIAN'S FORUM
A WEEKLY PUBLICATION

January 19, 1978

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The opinions expressed by contributing writers in this publication do
not necessarily reflect the views of The Music Connection.

WHERE IT'S AT...

HERE ARE JUST A FEW OF THE LOCATIONS WHERE YOU CAN
FIND THE MUSIC CONNECTION ON-SALE!!! (Check last week's
issue for more listings.)

WESTWOOD
ART'S NEWSSTAND -
1154 Westwood Blvd.

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7-11 - 10834 Santa Monica
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Hollywood & La Brea
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7-11 - 10316 Woodley

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EIGHTH NOTE -
12909 W. Pico
LADD'S LIQUORS -
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BACKS - 22702 Ventura Blvd.
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21900 Ventura Blvd.

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CAL STATE NORTHRIDGE -
Bookstore
7-11 - Reseda & Roscoe

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MICHAEL'S LIQUORS -
11702 Chatsworth

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7-11 - 776 Maclay
7-11 - 146 Hubbard

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7-11 - Vanowen & Sepulveda
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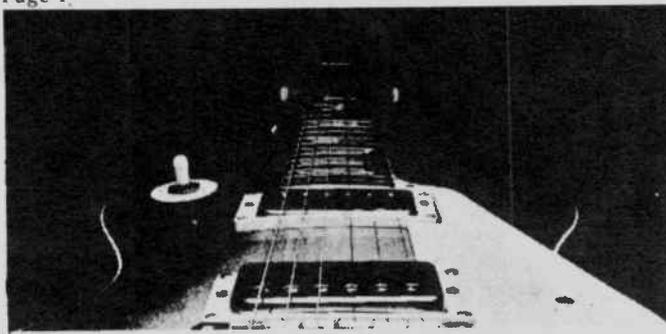
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LAUREL PARK LIQUORS -
Laurel Canyon & Moorpark
DRUG STORE -
Lankershim & Ventura

NORTH HOLLYWOOD
7-11 - Magnolia & Tujunga
7-11 -
Laurel Canyon & Chandler
CIRCUS LIQUORS -
5600 Vineland
7-11 - 6780 Vineland

BURBANK
A.B.C. MUSIC -
4114 Burbank Blvd.
RANCH MARKET NEWS -
Alameda & San Fernando Rd.

WORD SEARCH...

IN THE PUZZLE BELOW, YOU WILL FIND SOME HIDDEN MUSICAL WORDS. ANSWER THE QUESTIONS, THEN CIRCLE THE WORDS ON THE PUZZLE. (The answers are found on Page 16.)



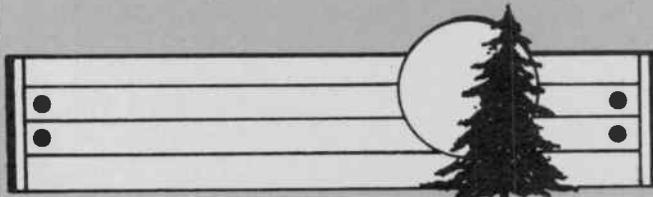
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A	X	E	R	F	N	A	H	R	T
T	M	A	L	A	G	Y	L	T	M
U	G	A	W	C	S	P	D	E	C
R	T	V	E	C	N	E	D	A	C
E	P	R	A	H	S	T	A	V	E

1. If it isn't the bass clef, it's the treble clef.
2. The largest drum in a trap set is called the _____ drum.
3. The _____ is "Moderately Slow."
4. The _____ in the piece change from mf to mp.
5. There are 4 beats to a _____ .
6. There's the Key _____ and the Time _____ .
7. Bass and treble _____ .
8. The singular word for the plural of staff is _____ .
9. In the Marine Corps, you count _____ .
10. When you're studying the piano, it is important to practice every _____ .
11. When playing a keyboard, if you're thumb is on C, your 3rd finger on E, and your 5th finger is on G, simultaneously, you are playing the C Major _____ .
12. Music is divided into melodic _____ (s).
13. On a keyboard, a half-step up from G would be G _____ .
14. On a keyboard, a half-step down from B would be B _____ .

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Jingles...

by Scott Lawrence

There is an aspect of the songwriting business that is often overlooked by commercial songwriters and yet it can be the most financially rewarding. Jingle writing has become and is becoming a multi-million dollar business. How many times a day do you hear the McDonald's "You, you're the one" or "Have a Pepsi day?" Someone is making a lot of money off these jingles.

There are a few ways of using music for commercial jingles. One way is to use original music or music and lyrics to fit a particular product. An example of this would be the Hughes Air West "Top Banana" jingle. Another type takes a familiar tune and changes the lyrics to suit the advertising need. An example of this type is the Oldsmobile "Highways of your mind" commercial which is a variation of "Windmills of your Mind." These types receive 1/100th of an A.S.C.A.P. performance credit for all uses within any one-hour period and 1/1000th of a credit for all uses in the second. A.S.C.A.P. defines a commercial jingle as "An advertising, promotional, or public service announcement containing musical material (with or without lyrics) in which: (a) the musical material was originally written for advertising, promotional or public service announcement purposes or (b) the performance is of a musical work, originally written for other purposes, with the lyrics changed for advertising, promotional or public service announcement purposes with the permission of the A.S.C.A.P. member or members in interest."

A third use for music in advertising is *background* for a spoken message. An example of this is the numerous commercials using the theme from 2001 A Space Odyssey. A.S.C.A.P. defines this type as: "a musical work (other than a jingle) used in conjunction with an advertising, promotional or public service announcement. B.M.I., on the other hand, makes no payments at all to its' members for music used in promotions or advertisements

Ad agencies pay big money for two types of jingles. One is for the licensing of well known songs and two is for the creation of new jingle music and lyrics. It is not unknown for an ad agency to spend fifty-thousand dollars for the exclusive jingle right to a well known song. Of course, this fifty-thousand is a drop in the proverbial bucket compared to the money spent on the entire ad campaign built upon the jingle. The ad agency will gladly spend the fifty-thousand for exclusive rights to the jingle to protect it from being used by a competitor. There are legal hassles that can be incurred if the jingles aren't licensed properly. The extent of licensed territory, exclusiveness, and the duration of the license are three important items when negotiating for a license.

Even if you're not a jingle writer, there is still money to be made in jingles. Singers get paid A.F.R.T.R.A. or S.A.G. rates depending on if the jingle is used on radio or T.V. and musicians get paid A.F. of M. scale. In conclusion then, jingles are a good way to make some bucks if you're good with little ditty bits and remember, Barry Manilow started this way.

WHAT EVER HAPPENED TO THE BLA BLA CAFE?

by Marlena Poles

The "Bla Bla Cafe" has been in existence since 1968. Their location until August of 1977 was in Studio City at 11059 Ventura Blvd., and they are presently located at 12446 Ventura Blvd, Studio City. The "Bla Bla" functions very well both as a restaurant and as a club offering good musical entertainment. The restaurant has a menu with an interesting variety of foods and they are now serving both lunch and dinner. The entertainment is also varied, consisting of singles, duos, trios, etc., and they change every night. The major emphasis is on musicians attempting to 'make it' in the music industry.

Albe Hora, principal owner of "The Bla Bla Cafe," can relate very well to performers attempting to 'make-it' in the musical realm. "I was an ex-performer myself and when I got the original place, I went up on the stage before it opened, (nobody was in the room) and I asked myself in front of a mic, 'O.K. Albe, your're a performer, what do you want from this club?' There were two things I wanted very much that I didn't get much of in my past. First, respect for my craft. I just didn't believe in 'freebies.' I don't care what you pay performers, give them something. Originally, I paid performers 20% of the house and it almost broke me." "The other thing I wanted as a performer was a good

(Continued on Page 16)

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RIFKIN REVIEWS

BOOTLEGGERS, WEST L.A.
DEC. 26, 1977
"ENERGY FORCE"

Keeping up with the promise that The Music Connection will support people in all facets of the music industry, I'm reviewing this week a dance troupe. I found myself a little skeptical at first but that lasted only until the first number after which I could not keep my eyes off them or stop tapping my pen on my pad of paper which made it difficult to write and later read my notes. Anyway, their name is "The Energy Force" and they have both. The energy is evident in every number and may the force always be with them as it was in one number titled "Magic Bird Of Fire" by the Salsa Orchestra, which comes off looking like a high adventure "Star Wars" dance. It was my favorite.

Their opening number "Jubileo" by the Fania All Stars is a great Latin piece that they do very well and their precision is almost flawless. The use of scarfs was very nice. Dennon Rawles along with his wife Sayhber Sares, also one of the dancers, act as the producers and choreographers. I found out this was the first time the troupe has danced on a round stage. Dennon said at times he found himself running out of space though this didn't seem to put a damper on things. They also do some nice work with a jazz tune by John Klemmer titled "Touch and Tender." The troupe also consists of Erica Jordan, Michael Cortez and Shelby La Branhe. They are all professionals and teach dance at The Steven Peck Studios here in L.A. They have individually performed with such names as Ann Margaret, Liza Minnelli, and Toni Basil (one of the greatest dancer/choreographers). This group is very sexy to watch and the animalism of the dancers at times is something else. At moments they take you back in time where you think you're watching an ancient ritual dance and expect a sacrifice at any moment as they slide or spin around the floor. Another nice number that spotlights all the dancers individually as well as together is "Sweet Lucy" by Raul de Souza.

The group can be seen on Thursdays for the next two months at Destiny II and I believe one time in January at Bootleggers. Call and check the date. They also have plans for Las Vegas and are getting a 23 minute show together as an opening act. Watch for them, they really are quite a troupe.

Bootleggers is a great place for hard-core disco dancers as well as for people just out for fun. There is a good size round dance floor, a nice bar and disc jockey, Jack Barrett, keeps things moving at a good pace. Normally, there is no live entertainment here but 2 or 3 times a month they present specialty acts such as "Stan, A Tribute to Elvis" and others. Thank you Paul Joseph (the manager) for the warm welcome and assistance you provided. Thanks to everyone who keeps singing and dancing their way into my heart. Good luck to you all.

- Richard

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 aft. 2p 674-6865

MUSIC ACCESSORIES 4

Maestro phase shifter. Excell cond. \$90 obo

Pat aft. 5pm 762-7090

Wanted: hard shell guitar case for a Guild D 25 M acoustic. Tina 933-0059
 MXR 6 Band equalizer, xlnt cond. \$45 firm.

Steve 474-3066
 Leslie pre-amp. Run any keyboard or guitar thru Leslie spkr. \$85 obo.

Todd 227-1932
 Gibson Firebird P.U., gold plated, \$10. Mike 794-5300

4 Channel board, 8 mic inn 4 line inn & mix down w compl panning facility, \$200. aft. 2p 674-6865

Conn Strobe tuner, older mdl, wrks gd, \$130. 391-5548

Jansen 12" bass spkr, in cbnt, \$25. 255-6127
 Roland rhythm armgr, TR-66, new w wrntty, \$225.

656-6796
 Hoskins pwr supply, Beacon strobe \$10. 764-7086

Electric Mistress Flanger, w AC adapt \$50. 832-6915
 Wanted: electronic tuner. 649-3992

Morley fuzz wha pdl, gd cond \$60 Jim 271-6543
 Sax stand new \$14 469-5710

Guit cs, hsc plush lined, \$15 874-0395
 Echoplex old mdl, gd cond \$200. 659-7039

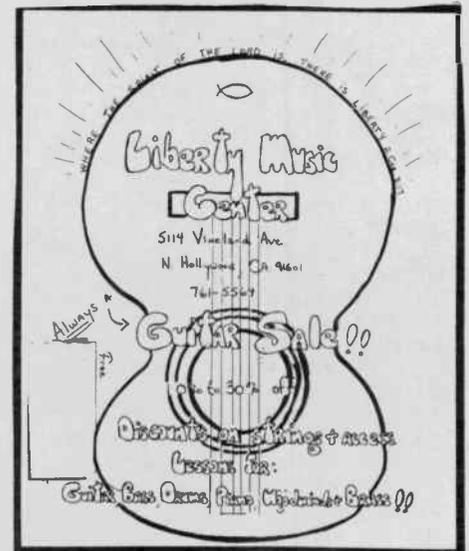
Maestro stage phaser md by Gibson, variable spd, cost \$150 sell \$90. 923-1160
 Morley pro phaser w vol pedal, 2 mos old, \$100;

small Stone phase shifter, xlnt cond, \$30. 833-1115
 Electric Mistress Flanger, \$100. 656-6796

Gross thumb guitar picks, assorted colors, \$10. 246-8766
 Wanted: Horn stand for clarinet, tenor & alto. 842-1021

Assorted big bags for jazz or acoustic type guits \$20. 455-1047

3 Cymbal stands, new Samsons, \$20 each. 851-8312



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DEADLINE - FRIDAY 6 00 p m

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GUITARS 5

Rickenbacker 3/4 size elec guitar, one pick up, tuneomatic bridge with case. \$200. 466-2811

Wanted: (f) hole acoustic guit. Any brand, any condition, or will trade acoustic flat top. Tom 399-6113

Travis Bean electric bass, fretless with hard case. Immaculate cond. \$600 463-4244

3 New guitar cases, hard shell, \$50 each. even only 652-9593

Fender telecaster, black, good cond. \$150 Alexander 799-2157

Gretch Van Epps, all gold plated. \$1,500. Mike 766-9259

Harmony guit, acoustic \$15 474-6615

Strat black, thin neck, Ibanez super 70 in bridge position, rosewood bored, case, \$400 obo. 837-0585

Gibson SG bass, like new. \$250. John 241-9822

12 String Yamaha guitar FG-260. \$145 982-5551

Wanted: F hole acoustic guit w cut-a-way, any brand or cond, reas. 399-6113

Custom Les Paul, 1 of a kind \$600 obo. 248-8412

Fender Strat, snbrst, trem, xlnt cond, hd shl case, \$300. 247-6136

Special hand made, solid body & solid neck elec guitar, orig shape, \$350. 7-10 pm 663-6802

Fender Precision bass, pre-CBS, A1 cond w cs \$450. aft 6pm 876-4956

Acoustic guit \$40. Jce 393-4439

Tenor banjo. Paramount A 1924, brilliant tone, fine cond, new head, fine cs \$300. 394-2129

Complete elec guit set-up. guit, amp, cable. \$120. 936-7432

Classical concert guitar Tamura P-50 w case. Exquisite sound. \$450 665-5318

Rare Gibson triple pick-up reverse Firebird. All orig. Excell cond. Orig case. \$1000 Jim 916 583-5173

For sale- 1 Fender Strat guitar. Fully customized. In mint cond. w case. \$550 Ron 714 759-0648

Stringbass 3/4 big sound easy action. \$450 w cover. 462-4502

Arp Avatair guitar synthis New. Stil' in box. Only 7 hrs use. \$2,250 Mike 655-0519

Martin Sigma 12-stg guit, w cs, xlnt cond \$125. 225-1228

Rickenbacker 4001 bass, cstm pnt, pk up, \$450. 755-4961

62 Fender jazz bass, gd cond \$380 obo. 246-8097

Wanted pre-CBS, Fender strat. 659-7039

Ibanez 335 George Benson guit w hsc, cost \$530, sell \$290 obo. 399-2388

Gibson SG bass \$150 obo; old bowl shaped mandolin, gd shape \$60 obo. 674-5646

Gibson Les Paul Custom, older mdl, sht, great action \$550. 848-0837

Ovation guit \$190. 247-1510

Fender Strat elec gtr, 1954 orig cond, w hsc, \$800. 549-2897

Martin copy acoustic guitar w pu, xlnt cond. \$150. Steve 746-7919

Wanted: old Amerc mandolin banjo or guitar. 374-3657

Fender Mustang w case \$75 677-1411

12 String guitar gd cond, \$200. eves 670-4834

Gibson EF 345 Stereo Custom 60's Model. Excell. \$550 obo. Bob 380-4306

KEYBOARDS 8

Steiner - Parker Synthacon. Monophonic KBD Trig, pre-set, performance model, brand new, w 2 bank sequencer. \$1500. Sue 463-2871

Kimball upright spinet piano w bench. Emaculate cond. \$700 Kevin 874-2309

ARP 2600 plus free lessons. \$1,295 obo. Phil morn. 394-3692

Brand new ARP AX warranty. must sacrifice. \$500 firm. Alexander 799-2157

Kohler upright, xlnt cond, bright tone, tuned to pitch \$300. 766-5876

Wurlitzer elec piano, music stand, sustain pedal, chrome legs, vibrato, \$400 obo 851-1067

Roland SH-3A synth, new cond, in case, xlnt features w stand \$650 obo 677-3507

Farfisa elec piano, xlnt cond, \$525. 387-6543

Upright piano, gd cond. \$350 aft 4p 589-0982

Antique piano, xlnt cond,, 50 yrs old, \$300 firm. 644-8406

Organ xlnt cond, beaut walnut w bench, Gulbransen, \$950 obo. 823-2822

Remington upright, xlnt cond, w bench, \$375. 798-6159

Moog satellite synth- pre set type. Good cond. \$225 obo. 257-9015

Conn organ, gd cond, \$650. eves 670-4834

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Upright wood piano, gd cond \$300 obo. 466-9779
 Wurlitzer practice piano, gd cond w stool, \$700obo. Kornegay 971-4537
 Orchestron w violins, cell- os, flutes, pipe organ & vocal choir w cse, \$950. Marcus 670-2794
 Lowrey organ, instr panel, xlnt, \$300. 559-9595
 Kimball upright, rblt, refin, tuned, new keys \$650 254-9865
 Thomas organ G, nice, just tuned, \$200. 326-3022
 Kimball organ, \$950. 255-8486
 Vox Cont electronic organ \$275 obo. 663-0636
 Winston upright piano, gd cond, regulated & tuned to pitch, \$300. 482-1341
 Micromoog xlnt cond \$400. 479-3242
 Moog Satellite synth, pre-set type, gd cond \$225 obo 257-9015
 Upright piano, 75 yrs. old gd cond, new bass strings \$360 546-2372
 Wurlitzer console piano, \$300. 352-4364
 Farfisa compact organ, xlnt cond, split kybrd \$350. even 282-8685
 Wurlitzer elec piano, older \$225 obo. 379-2827
 Stark piano, xlnt cond, \$550. 654-4766
 Console piano, md by Sohmer of New York, wlnt fnsh, plyd vy little, perf cond w bench, val \$2500, sell \$1450. 398-2964
 Antique upright piano, 100 yrs, gd cond, \$595 obo 644-8406
 Upright piano, xlnt cond refinished, gd tone, bench \$950. 294-3652
 Wanted: any kind piano. 993-6345

Hammond organ w Leslie. Like new. nvr used profess. \$1995. Dennis 681-3342

WINDS ?

Alto sax- good cond. \$150
 Harry even only 652-9593
 Soprano Sax, like new, \$400;
 Tenor Sax, like new, \$300;
 Selmer clarinet, A1 cond., \$275. even. 652-9593
 Getzen cornet, A-1 cond \$110; Olds trombone A-1, \$150. even 652-9593
 Evette clarinet, gd cond \$100 obo or trade for flute 765-6847
 Tenor Sax, xlnt cond, \$200 obo. 454-3824
 Armstrong flute, nickel plated, case, xlnt cond, \$115. aft. 6p 831-8477
 Bundy alto sax. 1k new, xlnt cond w cs \$295 242-0009
 Artley flute, slvr, w cs, \$300 obo. 836-5619
 Wanted: sax, any cond \$75. 461-7614
 Selmer baritone sax, 1k new mint cond, \$1000. 286-4596

PERCUSSION 8

Paiste 18" crash symbols. Brand new, never used. \$60 or trade. Doug 763-7007
 Drum set, \$300. evens 652-9593
 Pearl snare drum, nds minor repair \$50. 384-2756
 20" Zild cym \$60. 257-5186
 Ludwig drum set, Zild cym & hardware, \$400. even 652-9593
 Wanted: Sonor floor tom or parts. Jim 721-3672
 5 piece drums w hi-hat, blue flake \$175 obo. Glen 822-3288

Ludwig 8 pc dbl bass drum set, 4 Zild cyms, xlnt cond \$1000 obo. 985-5158
 Conga drums, never used \$100 each 764-7262
 Ludwig drum set, xlnt cond all hrdwr, Zild cymbal, \$350. 269-3049
 5 Piece Ludwig drum set, gd cond, \$300 obo. 241-0597
 Astro 5-pc drum set, gd cond \$300 all obo. 765-5717
 Snare drum, xlnt cond \$50 254-1127
 Premier snare, gd cond \$50 or trd for drum equip. 656-5680
 Drum set, 6 pc, brown, no cym but stands Ludwig \$250 380-8369
 Paiste sound edge hi hat, top cymbal \$40. 962-4370
 Ludwig 4 piece drum set, slvr sprkl, hvy dty hrd- ware, w 5 Zild cym, \$600 obo. 722-4743
 New 14" Zild hi hat, \$70. 484-8846

Wanted: Ludwig Red Mahog- ony 24" bass drum. Pat aft. 5pm 762-7090
 6 Piece Pearl drumset, nr new \$550. Steve 763-2257
 Rogers bass pedal, gd cond \$18 674-6865
 Indonesian gong, 21" bronze A110 \$600 obo 829-2841
 6 Piece Rogers et, Zild cyms, Gretch hi hat \$450 450-3074
 Drum set, 4-pc, cymbal, hi hat, gd cond. \$130 all 684-0156

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GUITARISTS 9

Lead guitarist influenced by Gripp, Dimeola, & Trower avail for progressive rock band and/or working band with concrete prospects.

661-7625

Forming country showgp. Nd lead guitarist. Must sing. Female. Call after 6.

888-5384

Quit sks wrking band, xlnt soloist & gd lead vocalist.

893-6570

Wanted: rhythm guitarist by metal rock band, influenced by Alice Cooper & Roxy Music, band has direct & gigs, must have xlnt appear & attitude, under 24 yrs.

Rick 656-3307

Exp lead guitarist seeks versatile rock band into orig & copy. Good equip, good vocals.

Gary before 8p 338-8245
Guitarist sks other musicians, to form top 40 funk grp, nds drummer, bassist, & singers. 839-9323

Excellent experienced lead guitarist that sings, and dynamic lead fem. vocalist who doubles on congas, are seeking versatile top 40 dance band for work in town

Erika 651-3644

Powerful lead guitarist w strong lead voice, super chops, all styles, seeks full time top 40 band.

Tom 399-6113

Agents and groups- are you fed up dealing with temperamental musicians? Introducing Ric Bowers, 28 years a guitarist of merit, lead, & rhythm. Ric 821-9948
Just in from Montreal.

Singing guitarist looking for group. Gil 394-9270

"Actor" is now auditioning lead guitarists who can sing lead & harmony for orig. hard Eng. rock band w management & gigs. Must have Eng. rock star appear. lv. mess. Ext. 309 466-8381
Guitar player w album, T.V., tour credits, available. Professional only.

Mike 378-1351

Upright & electric bassist wanted for soon to be wking band, influ by The ECM, Gary Burton, Pat Metheny sound. Weds. & Thurs. aft. & Even. George 985-0464

Bass player into commercial jazz like Tom Scott, Crusaders, etc. seeks band.

Brian eve & wkends 782-7426

One fem singer needs one piano player, one drummer, & one bass player to start own band. Must be able to work very hard.

Stephanie aft. 5p 463-8841

Bassist exp all idioms incl studio & stage sks band.

Chris eves (805) 644-5033

Bass player, string bass, seeks working lounge gp. all types music.

Frank 330-8947

Wanted bassist for LAs hottest up & coming R&R trio, must hv vocals, credits xlnt equip, transp, class, energy & be rdy for "big time" Krigger 466-9954
Bassist avail for casuals all styles. 661-9850

BASSISTS 10

Wanted: Gd. bass player for all fem. band. Eng. influ. in music & appearance. For hi energy music & doing all orig. 465-7251

Hard rock bass player needed for all orig. hard rock gp. Professionalism a must. Steve

ext. 450 843-6311

Fem. vocalist & piano player wish to add bass player to work dinner clubs. Play easy listening & top 40.

Pref. able to sing & double on guitar. Working gp. Play L.A. & Orange County.

Bill (714) 960-3023

Bass player/singer, melodic country, rock, or funky style, avail for demo, or session, commercial work. 12 yrs exper. Ron 760-3982

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Bassist sks wrking band,
club & rcrding exp.

Kevin 469-9985

Bass player, singer, age 29,
sks MOR working band, wknds

997-6780

Bassist lead vocalist, sks
pwr hrd rock trio, w orig
& top mngmnt, recdrng &
concert exper, into
Zeppelin, Beck, Rush & Tra-
peze, pro only.

Kain 246-8766

Bass guitarist looking for
formation of gp.

Sly Rufus 463-5075

Bass player available for
casual demos or club jobs.

Danen 661-9850

Need bass player & drummer
any female musicians.

Carrie 698-3078

Creative bass plyr w much
record exper seeks
exceptional drummer &
guitarist into progressive
rock, all orig music.

874-2897

KEYBOARDISTS II

Wanted: Keyboard player
to join 3 plus 3 show gp.
Steady work, permanant
position, must be union or
able to join and free to
travel. Pref. under 25 who
enjoys all types of music.
Position open March 1.

Jim 653-7882 or 359-1663

Hard rock - progressive
rock band nds keyboard
man who can sing.

Bill 762-9240

Keyboardist needed to
complete forming of new
gp. For rehearsal & will be
working soon.

Steve 463-8073

Ragtime piano player
needed to work local clubs
w Banjo player.

Jim lv mess. 464-8381

Looking for keyboardist-
vocalist, top 40 funky
R & B recording session &
road work. Equip & trans
necessary.

Richard 973-4454

Wanted: keyboard player
for rock & roll band, must
have equip, San Marino or
Pasadena area, band all
teens. 284-5446

Keyboard player composer
nded to team up w singer
lyricist. David 464-8381

Multi kybrdist Berklee
College of Music, Boston
grad, sks prog rock, jazz
rock, funk band doing orig
material, pros only.

Rich 465-1916

Piano player w in home
studio lking for other
musicians to work on orig
tunes. David 671-7975

Multi keyboardist looking
for guitarist to start
band, must be 12 - 14 yrs

782-5279

Attention wrking rock band
doing casuals wants key-
board man willing to wrk
& take musical direction
must be nonegotist and in-
to music cause they love
it, background in Beatles
requested, also lead guit,
elec & acoustic, must sing

Steve 361-2545

Keyboardist sks other
writing musicians, into
economy & precision.

851-0832

Female rcrding artist, sks
dedicated keyboardist,
for rehearsal of versatile
repertoire, for future
performances or billed gp,
no pay. Days 463-5340

Beginning band looking
for keyboardist, must hv
equip & be serious.

Rob 996-7619

Multi keyboard player
needed w ability to sing
w newly forming funk gp,
must hv full knowledge of
keyboards.

Chris 770-0039

Wanted: keyboard player,
fem singer, horn peo,
bass guit player.

Dell 732-2108

Lead singing piano player
looking for working band.

George 728-5862

Wanted: keyboard player
to work up act w fem.
vocalist, top 40.

Cher aft. 5:30p 425-0313

Keyboardist w much stage
& recording experience
seeks working band.

484-2995

Wanted: Keyboardist for
new gp. Carman 655-0519
Keyboardist avail to form
new gp- Rock, Blues, Jazz.
Serious only. Miguel

462-5773

Fem. Keyboard. avail for
working Top 40, Funk, Rock,
light Jazz oriented gp.
Prefer in town or orig gp
w backers and/or work.

aft. 6p 467-9395

Avant-Garde advanced idiom
jazz pianist composer w
N.Y. & Europ. connections,
sking similarly oriented
musicians. Jim

(714) 628-4405

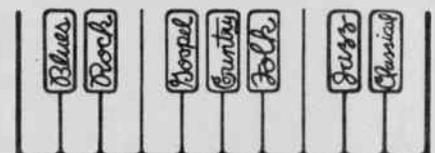
Wanted: Keyboard player,
Bassist, Singer, to form
group, influenced by Eno,
Tangerine, Dream, & Deaf
School. 660-9258

Wanted: vegetarian musi-
cians. Ray 732-9572

Musicians wanted for re-
forming top 40 working gp.
Bass & keyboard player,
pref female. Must sing
harmony & lead. 652-0986

Wanted: Keyboardist into
jazz-rock, must be talented
must have equip, also nd
vocalist. 248-9246

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VOCALISTS 12

Female vocalist looking for local working band.

Judy (714) 522-4365

Wanted: fem. vocal. 18-25

Must know harmony. Dependable & free to travel.

Prof. Black or Spanish.

Miss McVey 461-2945

Experienced singer looking for experienced pianist

to accompany on Gigs, Barbara Streisand style, some top 40.

Nancy 855-4775

Just in from Montreal.

Singing guitarist looking for gp. Gil 394-9270

Experienced fem vocalist looking for work for

casual gigs and/or studio gigs. Can sing all styles.

Judy 874-9148

Experienced drummer-singer seeking steady work.

Bob 981-5209

Wanted: fem coun/western singer. Dolly Parton type For recording.

H.Lee Productions 829-2484

Wanted: sophisticated lead vocalist for all

orig British type power pop gp. Over 21, good

looks, into The Who, Queen etc. No others 467-2837

Versatile female vocalist lead & back up, wide

range, many styles, performing exper, some percuss.

orig material, sks band, studio work, or collaborators.

Joan 731-0547

Dynamic lead fem. vocalist doubles on congas, excell

experienced lead guitarist that sings, are sking

versatile top 40 dance band for work in town.

Erika 651-3644

Wanted: female back up.

For hard rock gp. Must hv a lot of camp who can also

coach. 19 or under. Must hv trans. Recording in

future. Jody 996-1531

Singer songwriter w night club experience and own equip and gig-connections looking for already together gp. Top 40, R & B, originals.

Steve 275-4831

Lead vocalist w 10 yrs exp in rock & show groups seeks 2 female singer & rhythm section for top 40's show group.

Eric aft 4:30 p 794-9073

Female voc, keyboardist w lot os exp sks wrking

band, enjoys mny types of music, & will sing back-grnd also. 457-3475

Prof country western singer & rhythm singer, sks wrking grp or single.

994-9230

Pro female vocalist w xlnt PA equip sks pro, personable together working band, jazz oriented, but open to many styles.

885-8334

Excellent exp singing lead guitarist & dynamic lead fem vocalist, dbls on congas, are sking versatile top 40 wking gp.

651-3644

Wanted: gd rock singer for hd r&r band in La Mirada area. Bruce 944-6590

Female singer & male bassist also lead vocal, will join or form funky top 40s or original group.

547-9751

2 Established songwriters w R & B material sking

Savana Band type vocal gp for collaboration & demos

Dave 473-8381 Mark 469-0781

Male vocalist, singing orig R & B & rock, mostly

back-up, originator of Alligator Trance, sking

work. Sly Rufus 463-5075

Lead guitarist-vocalist w stage & studio experience looking for working recording gp. Bob 465-0450

Male vocalist looking for studio work. Looking for recording back-up mostly. Back-up singing. Profess.

Rod 398-2488

Female vocalist needed to join working top 40 rock gp. Joe 997-1285

Male vocalist looking for acoustic guitar player to sing Crosby, Stills, & Nash music preferably going into harmonizing, mostly looking for small gigs.

Rod 398-2488

Starting vocalist looking for opportun, some exper, lking for auds for night clubs & record comp. Nd mgr. Will work for very little \$. Paul 386-4443

DRUMMERS 13

Experienced session drummer sking studio work. Vocals also. Also avail for casual gigs. Eric 874-9148

Drummer seeking work-play hard rock, junk, jazz, coun-

try. I've done sessions, T.V., traveled over-seas,

concerts & clubs. Looking for local or traveling gp,

or sessions. Lee 675-7383

Drummer top 40 funk jazz, jazz rock, disco & orig,

can sing, travel, read, arrange, compose, sks wking

or nr. wking band. Jeff 714 759-1574

Drummer experienced all styles, seeks working or

near working band. Hv arranging ability, trans,

equip, good attitude. L.A. Orange County, or S.F.V.

Jeff 714 759-1574

Drummer needed for very visual, theatrical space band. 461-5525

Drummer needed top 40, r & r, steady work. Established

gp. No traveling. Les 762-5610

Drummer 8 yrs exper, sks working band, either/or

top 40. Have own equip, trans, prof only. 763-6392

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Wanted drummer to join 3 plus 3 show group. Steady work. Permanent position. Must be union or able to join and free to travel. Pref under 25 who enjoys all types of music. Position open March 1. Jim 653-7882 or 359-1663 Auditions being held for drummer by metal rock band influence by Alice Cooper & Roxy Music. Band has gigs & direction.

Rick 656-3307

Drummer seeking heavy metal working gp. Vic 221-0009 Percussionist avail, Congas Shekere and other international exotic percussions. Can read. Trans. Will travel if worthwhile. Good equip. Call anytime ans ser

Bartel 851-5959

Experienced drummer-singer seeking steady work.

Bob 981-5209

One Female singer needs one drummer, one piano player, & one bass player to start own band. Must be able to work very hard.

Stephanie aft 5p 463-8841

16 Year old drummer of 4 years in Woodland Hills-Canoga Park area sks band or gd jams. Most styles but no punk rock please.

John 999-2930

Percussionist available for working band, proficiency in congas, timbales, & other percussion, reads, also has studio exp, background vocals, own equip, & trans.

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Bartel 851-5959

Need drummer & bass player any female musicians.

Carrie 698-3078

Blues drummer wanted for Chicago, must have played Chicago blues before.

532-4337

HORNS 14

Musicians needed for Dixieland Band. Need Tuba, Trumpet, Trombone and Clarinet.

Jim lv mess 464-8381

Sax player (sop. & tenor & flute) sks working band; funk, jazz-rock, Latin, or Pop. Rick 399-6965

Alto or tenor sax player & trombone player needed for working disco gp, has definite connections, must be able to dance & possibly sing. Bill 886-6444

Alto & tenor sax player, 15 yrs old, seeks rhythm section band for top 40 & originals. SFV.

David 342-3101

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Wanted: all types of musicians & vocalists to form permanent gp, doing studio demos on spec. for T.V., Commercials & album contract. Gp will divide studio costs. We have excel contacts waiting for these tapes. For interview call Brian 661-7670

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John 876-3873

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Composer/Drummer looking for work in top 40 field. Wesley Spunn. Put music to lyrics or lyrics to music. 462-0314

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Arnold 845-9229



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378-8357

FAR WEST SERVICES, INC. - Irvine. Looking for singles to 4 pieces. Light rock, top 40. Need picture, resume, and short tape. P.O. Box 19561 Irvine, Calif.
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PICKIN' PARLOR - Tarzana. Strictly Blue Grass music. Monday night is "pickin' nite." All are welcome to jam & listen. Some pay. Call Margo for more information.
345-1977

SANTA MONICA MUSIC CENTER - Talent managers for getting contracts for singles, duos, gps., etc. Also promotional assistance, 4 track recording, & a school of music. For more information, ask for Vic or Paul Fernandez.
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PIONEER CLUB - L.A. Strictly Blues Band wanted. Call Smokie Wilson.
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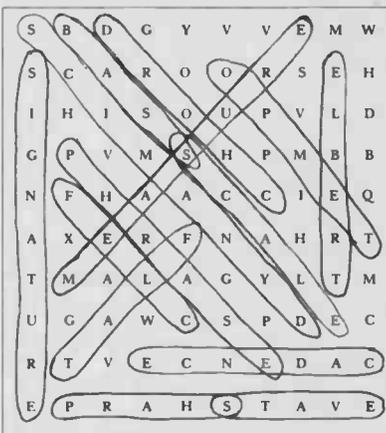
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ANSWERS TO WORD SEARCH

1. If it isn't the bass clef, it's the *treble* clef.
2. The largest drum in a trap set is called the *bass* drum.
3. The *tempo* is "Moderately Slow."
4. The *dynamics* in the piece change from *mf* to *mp*.
5. There are 4 beats to a *measure*.
6. There's the *Key Signature* and the *Time Signature*.
7. Bass and *treble clef*.
8. The singular word for the plural of staff is *stave*.
9. In the Marine Corps, you count *cadence*.
10. When you're studying the piano, it is important to practice every *scale*.
11. When playing a keyboard, if your thumb is on C, your 3rd finger on E, and your 5th finger is on G, simultaneously, you are playing the C Major *chord*.
12. Music is divided into melodic *phrase(s)*.
13. On a keyboard, a half-step up from G would be G *sharp*.
14. On a keyboard, a half-step down from B would be B *flat*.

BLA BLA (cont.)

sound system. It took every dime I had to buy one." "The Bla Bla" presently splits the entertainment charge with the performers and has an excellent sound system.

Albe originates from New York City, where he worked in night clubs and acted in musicals and dramas on Broadway. "I came here because a friend of mine, working for CBS, told me he could help me out. I came in late '68 when the bottom fell out of Hollywood but I refused to go back."

"The Bla Bla" was originally called "The Purple Hag Cafe," mainly after hours, and Albe was a waiter. "I did what I had to in order to survive until I could find some work entertaining. Every place I went to they didn't want to pay. I was a pretty good personality on the floor. I used to draw the whole place. I had fun. I made it a theatre for myself."

Two women bought out "The Purple Hag," the food was bad, and it wasn't successful. Albe went to another place and the crowd went with him. The women ran out on their notes and the previous owners begged Albe to buy it. Albe resisted for a long time as he saw himself as a performer and not a club owner. He also had very limited funds. Albe finally agreed to make the purchase, and the owners sold it to him at a very reasonable price. Sebastian, the original chef, came back from New York to assist Albe with the restaurant part of the business.

"I had a dream two years before I came to Calif., that I was going to own "The Bla Bla Cafe," which was going to be a stepping stone for new artists. The dream came to me when I went to the printer and had to come up with a name for the place, (notice Bla Bla spelled backwards)." The "Bla Bla" has served its' purpose well. Al Jarreau, Leslie Gore, Peter Allen, Ronny Blakely, etc., all had their beginnings here and "they all still come back. When I see the performer get signed up, I tell them to leave and make room for the new artists." The "Bla Bla" originated from a dream and has fulfilled the dreams of many entertainers.

Upon entering the new "Bla Bla," located in Studio City, I felt the same atmospheric warmth as I had felt at the previous location. "We had to leave the other place as the lease had been up for eight months, and the landlord needed the space. When I first walked into the new location, I had a feeling, without a doubt, that this is the "Bla Bla."

The new "Bla Bla" was supposed to open its' doors in September and didn't open until Dec. 12, 1977, with the entertainment to begin New Years Eve. What happened?

"A law came down in March of last year, for new restaurants opening up, called "The Conditional Use Permit" law. The law consists of the restaurant owner paying \$1,500 to the city for them to investigate you. One then has to wait 100 days for a hearing date, and then an extra two or three weeks for the date to come up. We are talking about four or five months, paying \$2,000 a month rent, before the restaurant owner

(Continued on Page 17)

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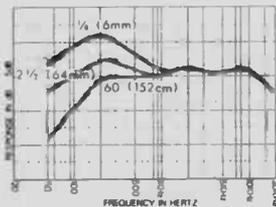
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BLA BLA (cont.)

knows whether or not he can open his doors. Do you start hammering nails into the walls? The law has put the ABC (Alcoholic Beverage Control) laws into the hands of the private citizens who aren't professionals." In the case of the "Bla Bla," rumors were going around the neighborhood that an acid discoteque was opening up. The citizens were invited to come, see the place, and talk (the old "Bla Bla" was still open) but they wouldn't come. This all began in June of last year. At a preliminary one man hearing, the judge turned them down to serve beer and wine, specifying that it was a cocktail bar with dancing, which is a lie.

Albe was fearful that the "Bla Bla" would have to close it's doors. He went to Joseph Benti and Christine Lund, good friends of his, and they advised him to see Ted Goldberg, who is the president of the Studio City Chamber of Commerce. Ted wanted to know what "Bla Bla" was all about and Albe invited him in. "He came in with six other people and had a ball." He told Albe he would support him.

Ted Goldberg sent Albe to Howard Raphael, who is Joel Wach's Field Deputy. "Howard came in and fell in love with the place. He was coming in three or four times a week and he said he would support us. Howard was our ray of hope."

"Bla Bla" appealed the judges' decision, and they had a tremendous amount of support at their second hearing; The City Council, Chamber of Commerce, The Police Dept., and The Alcoholic Beverage Control, to name a few. The Restaurant Association sent their legal department to hear what was going on. The "Bla Bla" has a good, clean, background for the past seven years, so their support was well deserved. A strong case was prepared which cost a fortune. They even had their own court stenographer.

The residents in the area were also complaining about the parking situation. Mort Allen, Realtor, got them forty parking places. Six of the major homeowners finally gave their support to the "Bla Bla" and the decision was reversed.

There is a valuable relationship between Albe and his co-owners. Eddie Massa is the handyman and night time manager. "He knows how to handle the nonsense things." Jack Arsenault is the Sec.-Treasurer and responsible for all the bookkeeping. Sebastian Massa is in charge of the food preparation. Todd Cooper did the art work. I especially noticed the mural he did of the old "Bla Bla." It's great!! There are padded seats now and the wooden seats from the old "Bla Bla" are used for wall trim.

Originally, the cost of the new "Bla Bla" was supposed to be \$20,000 and it is now costing \$70,000. "I would have never done it if there wasn't a lot of faith and love. The theme of the "Bla Bla" is 'magic.' All employees love working here. We are all equals. We give love and respect so our performers give their best shows and they are all 'magic.'

I missed you "Bla Bla" and I'm glad that your delightful doors have finally opened.

— Marlena

Songmine

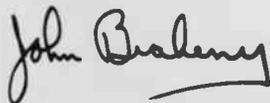
DEMOS - Part 6 CHOOSING THE MUSICIANS

One of the most difficult aspects of doing demos is choosing the right musicians, because one of the properties of a good demo (directed at publishers and producers) is to be able to suggest possibilities for arrangements without actually doing a full arrangement. It requires musicians with an ability to exercise restraint, control their ego and control the desire to "Show off all their chops." Sad to say, it's a rarity in young musicians who are still too wrapped up in the process of learning their instrument to be able to direct their creativity toward playing something simple that fits and COMPLIMENTS the whole arrangement or SUPPORTS a vocal. For instance, it's more important in a rock demo to get across an infectious, danceable rhythm FEEL than to feature a great guitar solo. You want whoever you're pitching the song to, to be able to say, "Man I could really do a wipe-out solo there!" Always try to suggest just enough for them to think it's THEIR idea. The ideal in choosing musicians is that you've had an opportunity to work with or listen to the work of a lot of musicians and can afford to pay them \$20.00 or \$25.00 per tune, which is a common demo rate. You'll then choose them according to the style of songs you're recording and the way you'll predict that they'll each play and interact with other musicians when left to their own creativity. The result is that you'll need to exercise a minimum of direction and get maximum creative contribution from each of the musicians.

Anyway, let's assume that your problem is the most common one. You don't have any bread and don't know any musicians, in which case you can't afford to be choosy. You should know that there are a lot of musicians around looking for something to get involved in and would be willing to do sessions for the experience or 'on spec' (on the speculation that if and when YOU get paid, THEY get paid). Make signs explaining your situation and the type of music you're into. Put them in music stores, etc. Advertise in this magazine. Trade your own services as a musician, singer, or whatever. You're bound to go through some trial and error to find the right people but that's what you need to be willing to do. When you find them, rehearse with them as much as possible before doing the session. It'll save you lots of money in studio time. If you can afford to pay musicians, agree on the bread before the session and pay them promptly. You'll feel much better about directing them and psychologically, you'll eliminate the possibility of bad vibes and have an eager team working with you.

Next week — Saving Your Bread

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John Braheny

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By Adryan Russ

When I decided ten years ago to be a singer/songwriter, I believed the most important thing for me to know was how to change a guitar string quickly on stage. Since that time I've learned there is more to know and that the more we know, the better off we are.

I have been produced by producers known in the industry who would have mixed my tapes the way I wanted them if I had only known at the time what I wanted. I have signed agreements with publishers whom I could have gotten to see my way of thinking, if only I had known what to ask for. I have also passed up a good publishing deal when I didn't know it was in front of me. Chalk it all up to experience? Yes, I suppose so. But there is something more.

Only within the last few years I have taken the time to learn what a good publishing deal is. Further, I have worked with an investment banker on tax shelter records and now am familiar with what it takes to put a record together--from the writing of the material to the merchandising of the finished product. I have also been working as a secretary to an entertainment lawyer and have become familiar with what makes a good contract, and what a good lawyer or agent can get for you that you can't. All of this is very useful information. I don't have to know any of it, but I feel more in control of my destiny since I do.

Since joining the Organization of Women In Music, I have learned even more because the group contains; songwriters, performers, recording engineers, publishers, independent producers, agents, managers, recording studio personnel, record company personnel and news media people. What I learn at the meetings is always instructive. The Organization is growing into an incredible network of people who are helping enhance one another's careers. Aside from one another, we learn from music industry people in general who are guest speakers.

If you are in the business, perhaps you should check with Women In Music to see what we are doing. In addition, learn how to read a contract, to deal with a manager, what publishers look for, and how to hold your own when you're in the right. There isn't a top performer around who won't have some war story about getting wounded due to lack of knowledge. Learn the business for your own protection. It isn't difficult and it might save you time and money in the long run.

Adryan Russ is a singer/songwriter who has written for animated features and has toured in Canada with a group. She is the composer of a musical-comedy, "Luster," which opens at the L.A. Orpheum in February.

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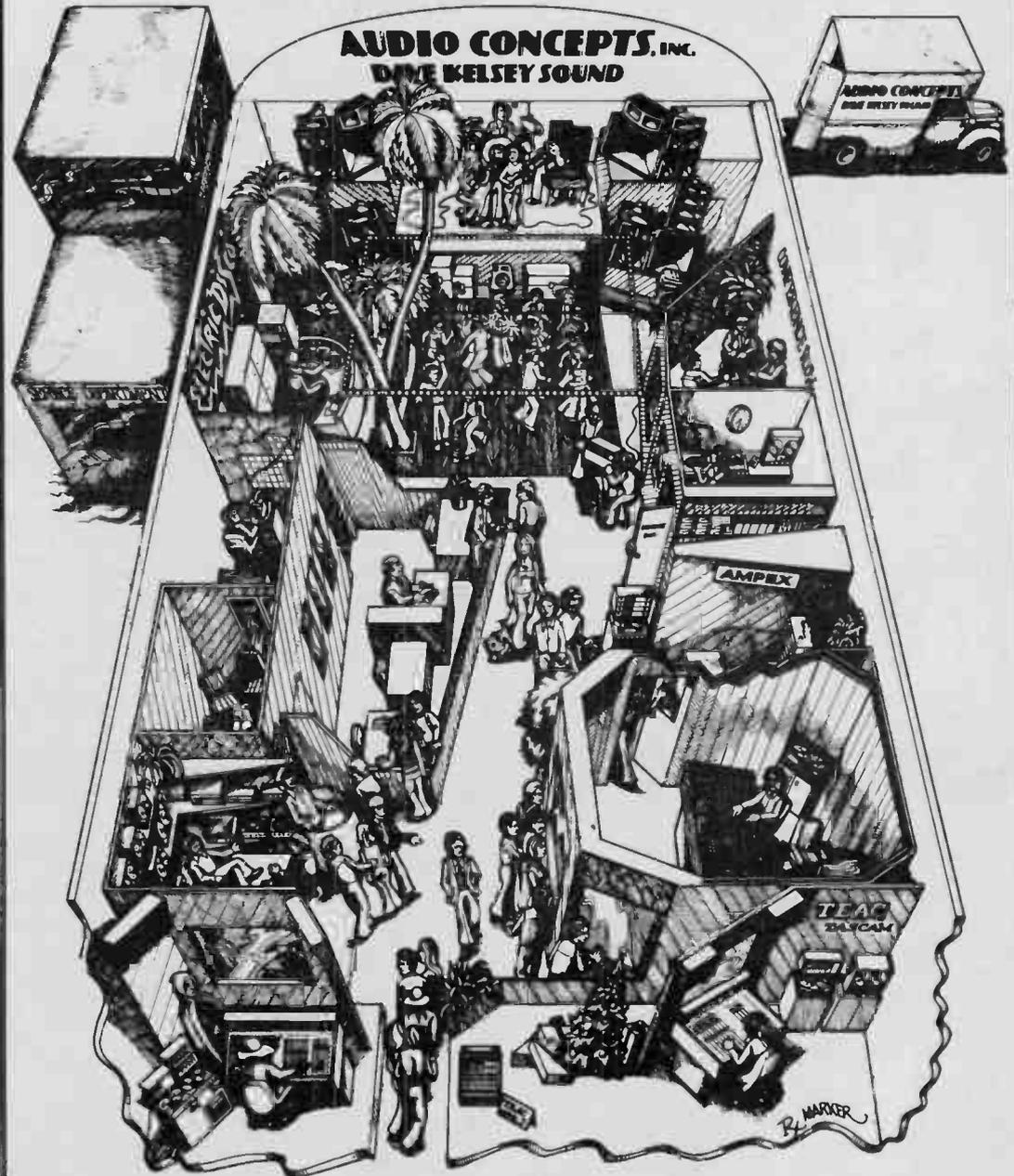
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