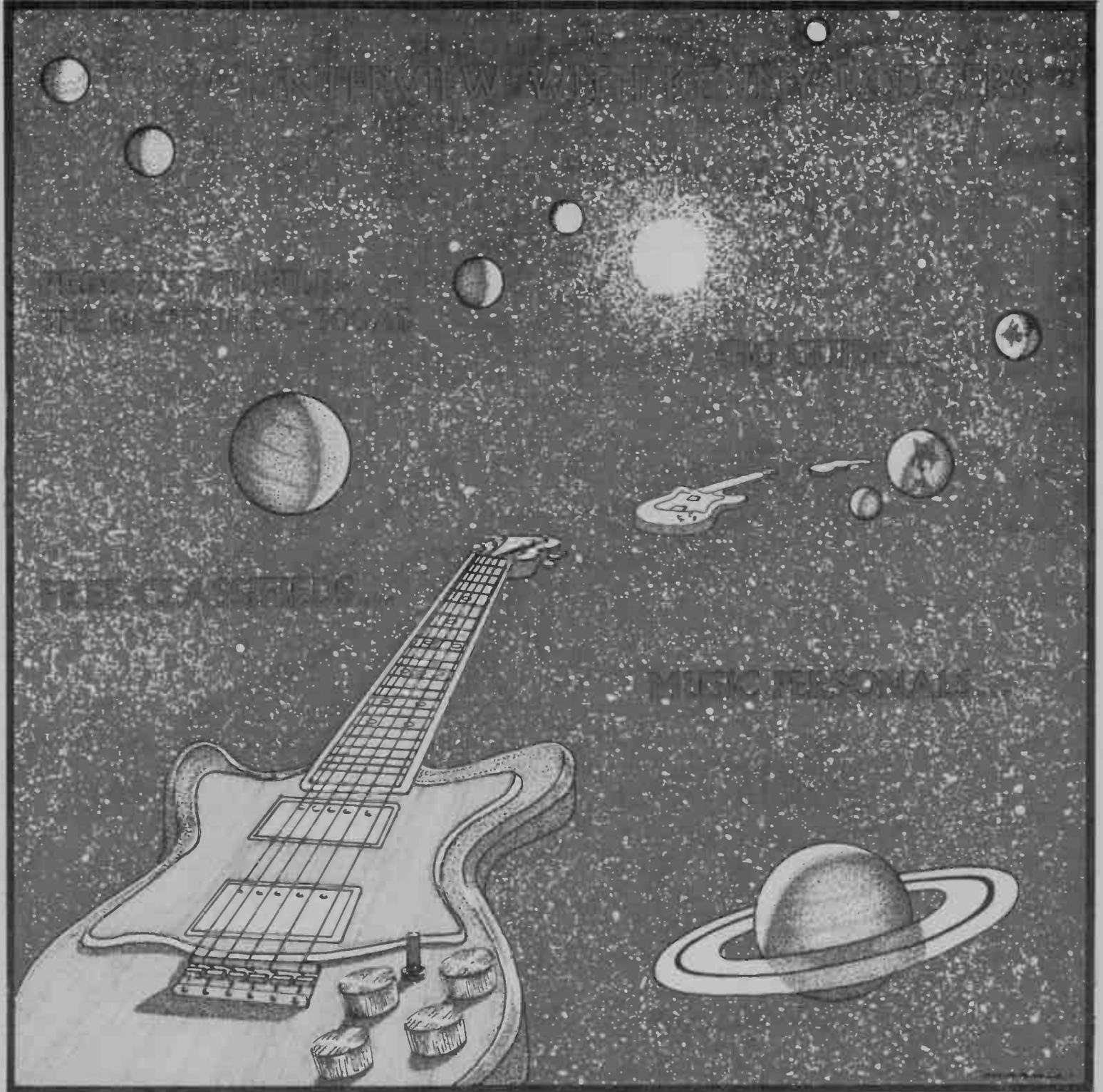


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THE FIRST LOCAL MUSICIAN'S FORUM

March 23, 1978

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Several of Japan's top music people were in town recently to avail themselves of what they consider to be our superior recording facilities. Among the entourage: recording artist Hiroshi Kamayatsu, composer Jun Fakamachi, music entrepreneur Shoro Kawazoe, and Miki Curtis, leading Japanese music personality and producer....**Meanwhile**, back at their ranch, Bob Dylan is now touring in that country, and Dr. Hook will be there as of May 6th. According to Dr. Hook's tour manager, Nine Years (yes, Nine Years), the group is presently finishing up a new LP in Muscle Shoals. Regarding Dylan's future plans, there is word out of Management Three that he may do an extensive North American tour upon his return from the Far-out Far East....**These books were made for walking:** Singer/Writer/Producer Lee Hazelwood has penned an unauthorized autobiography accounting in parody his recording days with Nancy Sinatra. Friends are walking it to publishers, but no word as yet. And in case you hadn't surmised, 'unauthorized' refers to, among other family members, Old Blue Eyes himself....**We do hope** that at this reading one of our best FM stations has not been affected by an AFTRA strike, which was scheduled for March 16th....**Please Stand By**— Due To Technical Difficulties We Have Temporarily Lost Our Answering Machine: The MC 24—hour Hot Line ran cold during the first two weeks of March, due to the weather conditions. If you tried to place an ad for the Connection Section or Classifieds, and dialed a dead line instead, do call back (462-5773). Sorry about that, but nobody's perf(click)perf(click)perf(click)....**The 4th SRS Festival of New Music** will be held March 31st at Valley College, so call 463-7178 for information....**Growing like hotcakes:** We are proud to announce that the Music Connection has officially invaded the inner depths of Orange County! Issues there are bound to sell like mad (Mad? Or did I mean like Newsweek?), and no wonder - O.C. has become a flourishing producer of music and entertainment people during the past few years. So for those of you who only think of Richard Nixon and Disneyland when you think of Orange County, think instead of the likes of Diane Keaton, Richard Dreyfuss, and Steve Martin. And this next item shall bear further witness — Since '66, some of the more illustrious grads out of only one of O.C.'s High Schools, Fullerton's Sunny Hills High, have been Jackson Browne, Steve Noonan (co-founded Nitty Gritty Dirt Band), Ed Solberg (City Blues Band), Greg Leiz (The Funky Kings), David S. Ward ("The Sting" screenwriter), Peter Isacksen (of CPO Sharkey), Richard Strauss (another Redford-Newman screenwriter), the inventor of LASERIUM, one hologram pioneer, two all-star sports figures, and if that ain't enough, Sunny Hills is the only high school in the world to ever send three athletes (two swimmers and one high jumper) to the same Olympics! Local-foot-note: The source of all this info is a brilliant, albeit anonymous up and coming screen and television writer....**The Noble Prize** this issue goes to "Making It By The Bay," a San Francisco based organization headed by Bob Banks. Believe it or not, the group is dedicated to raising bucks for eleemosynary musicians! We should like to propose a toast to this quite unusual bunch of good-guys.



THEORETICALLY SPEAKING...
with David "Cat" Cohen

Remember the last time you showed up for the gig and the lead singer decided to sing that new song up a whole step? Or how about when you sang backup at a session and were asked to sing a harmony in parallel fourths? Or when your best friend pointed out that you wrote the sixth song in a row with basically the same melody and chord changes? On the job, your professional credibility may depend upon your knowledge of music theory.

This issue the "Cat" would like to help you better understand how today's melodies fit into a scale context. In the last column, we looked at the difference between the standard 7-tone major-minor scale systems and their pentatonic (5-tone) and hexatonic (6-tone) equivalents. Much of the folk and rock based music of the sixties and early seventies were based on 5-tone and 6-tone scales. However, with the increasing influence of jazz in today's music, we are seeing a return of 7-tone scale composition. We are beginning to use what jazz musicians have known for years, the modal scales.

Modal scales have been around since the ancient Greeks. One of the earliest instruments in recorded history was the Aeolian harp which was strung in a series of seven tones, comparable to the white notes of a piano keyboard. Without the extra five chromatic tones, or the black notes of the keyboard, one could not derive the present twelve major and minor scales. Instead, the only way to change key was to change the tonic, or fundamental tone. This changed the pitch relationships as well. Therefore, seven distinct scales, or modes as they were called became the basis of Greek music.

Ionian (major)	C D E F G A B C
Dorian	1 2 3 4 5 6 7 1
	D E F G A B C D
	1 2 \flat 3 4 5 6 \flat 7 1
Phrygian	E F G A B C D E
	1 \flat 2 \flat 3 4 5 \flat 6 \flat 7 1
Lydian	F G A B C D E F
	1 2 3 #4 5 6 7 1
Mixolydian	G A B C D E F G
	1 2 3 4 5 6 \flat 7 1
Aeolian (minor)	A B C D E F G A
Locrian	1 2 \flat 3 4 5 \flat 6 \flat 7 1
	B C D E F G A B
	1 \flat 2 \flat 3 4 \flat 5 \flat 6 \flat 7 1

These modal scales have gone in and out of fashion throughout music history, being most popular during the Greek era, during the Medieval and Renaissance periods (1000-1600), and in classical music in the early twentieth century.

Classically trained jazz musicians became aware of the improvisational qualities of the modes in the fifties and early sixties and players like Dave Brubeck used them in their works. "Take Five" uses a mixture of Aeolian mode and blues scale. Miles Davis's "Sketches of Spain" was primarily in the Phrygian mode. Folk musicians also encountered these scales when they learned tunes that dated back to Medieval and Renaissance times. Therefore, a song like Simon and Garfunkel's "Scarborough Fair" is a classic example of pure Dorian Mode.

Another popular group with a lot of modal influence was the Beatles. Melodies such as "Norwegian Wood" and "Within You, Without You" are written in Mixolydian mode.

Some current example of modal scales in pop music include "Boogie Nights" by Heat Wave, the riffs being primarily in Dorian mode, and "Feels Like The First Time" by Foreigner which is constructed with Mixolydian riffs.

These modes have been popular with musicians interested in fusing rock with jazz. They offer more possibilities for color and expression than the 5-tone and 6-tone rock scales. At the same time, they retain an openness and flexibility not found in the major-minor system. The reason for this is that most modal scales contain a \flat 7 tone which is free to move anywhere in the scale. The \flat 7 tone in the major-minor system is usually confined to resolving to the tonic.

Next issue, we will examine a few more complex scales and investigate the harmonic language that naturally grows out of each scale.

(D.D.C.)



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Cat's Curiosity Box

- 1) What does "Moondance" by Van Morrison have in common with Gregorian Chant?
- 2) What is the degree of the 7th tone used by the Beatles in "Paperback Writer?"
- 3) What mode is #2 in?
- 4) What does transposed Dorian mean?
- 5) What is the "Spanish" mode?

Answers to last issues's C.C.B.:

- 1) c 2) a 3) c 4) d 5) c 6) d 7) b
- 8) d 9) a or c



INTERVIEW WITH KENNY RODGERS

By Michael Dolan

Grammy award winner Kenny Rodgers and Dottie West, (whose new United Artist duet single, *"Everytime Two Fools Collide,"* is currently making strong gains on the country music charts,) co-headlined the largest country music show ever staged indoors on Sunday March 5, 1978.

The concert, which was held at the Silverdome, in Pontiac, Michigan, drew a record-breaking crowd of 58,875 paid admissions. The show also featured over 100 country music performers.

Kenny Rodgers is not an easy guy to pin down for an interview. If he's not raising money for one of his many sponsored charities, he's either cutting an album, taping a T.V. special, or shooting pictures for Glen Campbell's album covers.

I was fortunate enough to catch Kenny when he had some free time:

KENNY RODGERS: It takes me a little time to gather my thoughts for an interview. Right now, I only have a few thoughts.

M.C.: Great.....I only have a few questions to ask. Tell me how it all started with Kenny Rodgers and The First Edition.

RODGERS: It all started because in High School, "Groups" got all the girls. We felt we weren't getting our share, so we bought wine colored dinner jackets.....started singing "Doo-Wah" songs.....and immediately started getting all the girls.

M.C.: How do you think you've changed since then?

RODGERS: Well....I still like girls, but my music has matured. I've always believed that it's possible to be successful in a field that you're not particularly comfortable with. That's what happened with me over the years. Basically I'm a country singer, I always have been, it's not

something I've become. But, I've had hit records in other categories of music.

M.C.: You mean cross-over records?

RODGERS: Exactly. That's how I've changed. I started out with pop songs....I think of myself as an ex-pop artist, who got a lot of country air play..... Who's now a country artist with a lot of pop air play. But I love country music, country music is in itself bottom line honesty, it's raw emotions that everyone feels. That's why it touches so many people.

M.C.: What were you feelings when you left The First Edition?

RODGERS: I loved The Edition...There was never one minute I didn't feel proud of its success; but one day we realized.....doing the same thing over and over just didn't excite us. There were no hard feelings.....we just left the stage and never came back.

M.C.: You left the stage and headed straight for a Grammy Award.

RODGERS: You know....I've been around a long time, I thought I knew all about ups and downs....But, *"Lucille"* is the sweetest up I've ever known. Winning the Grammy Award was particularly gratifying to me because *"Lucille"* the song....I really believed in...I felt it deserved every award it got. But the Grammy was for me the singer and that's very important to me.

M.C.: What would you change about your life style now...If you could?

RODGERS: The only thing I would change is, I'd like a little time off.

M.C.: What would you do if you had a little extra time?

RODGERS: Travel and take pictures. I love

(Continued on Page 23)

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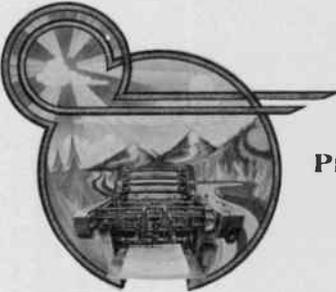
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RIFKIN REVIEWS

BLA BLA CAFE, STUDIO CITY
"THE NEW MISS ALICE STONE LADIES SOCIETY ORCHESTRA"

One thing is definite about these multi-talented ladies, one cannot go wrong spending an evening being entertained by them. They're positively great. Let me start by introducing them, their real names plus their stage names: Miriam Cutler (Clara Gnatt) on clarinet and lead vocals, she also writes almost all of the material done by the band; Carol-Lynn Fillet ('Simply' Mauve Ellis) on violin and mandolin; Terri Carson (Ms. B. Haven) on trombone and banjo; Tery Arnold (Paris Sleeze) on piano and accordion; Carol Wood (Sybil Wrights) on drums; Liebe Gray (Kell Drag) on tuba and flugelhorn; Sherry Barnett (Lena Littlecloser) on guitar and ukulele and also the bands' manager.

This marvelous show begins with the ladies entering through the crowd playing their instruments and greeting people as they make their way to the stage, it's all a lot of fun. The opening number "Dead Man Rag" (Alice Stone Theme Song), Miriam is fine vocally and the dancing and antics of Terri and Tery are great. "Magnetic Rag," by Scott Joplin, shows off their quality instrumentally as well as their showmanship. Tery on piano reminds me of a totally insane Carol Kane, her expressions are priceless and she has a great flair for comedy as well as music.

"Everybody Has To Have A Mother," one of my favorite tunes, is a very good example of Miriam's writing talent. In "Why Not Take It Out On The Children," the harmonies in the background from Carol and Terri are hysterical. The timing, once again, shows that these girls are true pros. The tune "(We've Got) Natural Beauty" is very funny. "I'd Love To See You (But There's No Time)," described as "a song for the 70's," is very good.

Miriam's vocal work is good and sexy. Probably my favorite tune and it seemed to be one of the audience's favorites as well, is "White Girls." This group spoofs all the styles of music very well. "White Girls" spoofs the blues and Terri and Tery portray "The Pointless Sisters," delightfully funny. The same duo create madness dancing to "Ukulele Lady" by Gus Kahn and Carol-Lynn does a good job singing and playing the ukulele, and the harmonies are good. Terri does a good job singing and playing banjo on "Diddy Wah Diddy" by Blind Blake plus nice work on clarinet from Miriam. Miriam has a very pleasant voice and it comes through best on "Older Than Jazz." Liebe does a nice job with flugelhorn on this number. Carol handles her end well at all times and Sherry does very well when she sits in on a few numbers playing guitar and ukulele.

For you curious people, the name of the band comes from a turn-of-the-century Timpanist. There were a number of other great songs but not enough space to mention them. All I can say is please catch these ladies if you can. You'll find them very rewarding.

A very special thanks to Ed Massa, Jack Arsenault, Albie Hora, and hostess/cashier Cindy Nichol, for their assistance.

To all you musicians, singers, etc., struggling to get to the top, I found an appropriate quote: "Miracles sometimes occur, but one has to work terribly hard for them."—Chaim Weizmann. Hope you had a Happy St. Patrick's Day. I do want you around to review. Bye.

—Richard

BUSINESS FEVER

By Doug Thiele

There's a point in an artist's or a songwriter's career which most of us either dread or desperately try to avoid. The point comes after you've succeeded in selling your act or material to a record company or publisher, and a representative of the company calmly says, "OK, what kind of deal are you looking for?" Negotiating contracts has always been a pretty scary pastime, and most of us would much rather leave it up to our attorney. But those of us who haven't reached the place in our career where we can afford to let someone else represent all our activities must be prepared to at least make some preliminary noises about percentages and lengths of time and amounts of money ourselves, and THEN ask an attorney how much trouble we've gotten ourselves in after we see our ideas inside a contract from the record company or publisher.

Many books are available to the artist or writer who wants to know the currently accepted kinds of deals found between artist/record company or writer/publisher or artist/personal manager and more. The guidelines are available, but getting to the point where you ask for a better deal and are in a position to get it is hard to find in print. And, as is the case with almost everything else, there's a basic way of negotiating, and then there's a creative way. Naturally, the creative way is harder, but usually creates a compromise which is more favorable to you.

So...starting at the beginning, you should always have in mind what type of deal you're after, in specific terms, before you go into your meetings. And the basics are always the same: if, on a scale of one to ten, you want one and the other side wants ten, you should always get as close to one as you can get. Now even though that sounds obvious, many artists and writers who want a "one" kind of deal start by asking for "four" or "five" out of fear of blowing the deal itself. Besides going for the deal closest to "one," you must also be prepared to turn down the deal at the point it becomes unworkable for you. You should decide this point before you go in to negotiate.

Let's say it's a songwriter/publishing deal we're talking about. The basic deal you're after is one which gets you a good record for your tune, and the publisher is after giving you back as little in return for the rights to work that tune. Both of you know you'll have to meet somewhere in the middle, though if you're a new writer, you may not know where the middle is, and if the publisher is a song shark, he/she may not only go after the tune, but your pocket-book as well. But in normal situations, you'll both want to come to terms, and those terms are the meat of the negotiation. In this case, the major points of negotiation will be what percentage of the net proceeds the publisher will get,

(Continued on Page 22)



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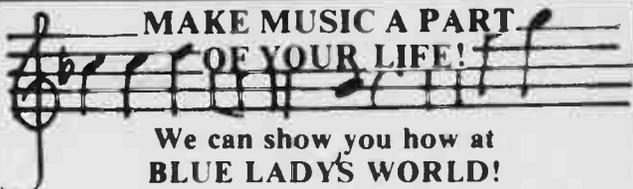
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Danny 659-5183*

Packard Bell AM-FM stereo, turntable, solid state, enclosed in wood, good cond. \$175 665-8077*

Wanted: Dynaco ST416 400 W Stereo power amp. Also want Dynaco pat 5 pre-amp, Dynaco AM-FM Stereo tuner, Koss 488A headphones, Marantz 2500 stereo receiver, in xlnt cond and reasonable. Morris lv mess 664-5149*

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

PA'S & AMPS 2

Sunn P.A. system, Alpha 4, 2 large spkrs & mics. \$500 obo. Call anytime 698-3078*
Wanted: Bose 800 spkrs w Bose equalizer. Also want disco mixer, 400 W stereo power amp w audio output lights or meters, light mixer controller & lights for light show. Xlnt cond. & reasonable.

Morris lv mess 664-5149*
Peavey Vintage 45 W RMs, switchable to 150 W on extension spkrs, one 15" spkr, black face, dynamite amp, master volume. \$325 obo. 665-8077*

Peavey SP1 PA cabnt, top of the line, w 15" spkr & full range horn. List \$500. Sell \$295. 466-2366*

4 Altec Lansing 417-8C 12" spkrs in cabnts, \$50 each. Michael 465-1151*

Fender bassman amp, top & bottom w 4 10" spkrs, like new w wheels \$370. 462-4502*

Sunn concert bass amp & cabnt w covers & recon spkrs. \$350 461-1016*
2 Way floor monitors 75 W 12" & Piezo tweeter. \$100 each. 461-1016*

P.A. system complete w horns & bi-amps \$1,500. Don (805) 273-1219*
Pre CBS Fender super-reverb mint cond, \$325 firm. mornings 762-5610*

Crown DC-300 power amp, perf cond, \$450 obo. mornings 762-5610*

Altec-Lansing 417-8C loud-spkr, \$65 a piece obo; Spkr cabnt built to Altec Lansing specifications w 2 12" Altecs, \$180 obo. mornings 762-5610*

Vox Escort portable amp, transistorized, 2 9 volt batteries, xlnt to take anywhere. \$80 665-8077*

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Fender bassman 50W, 2 15" spkrs, perf cond, \$310 obo 888-7933*

Univox guit amp distortion 135 W, 6 10" spkrs. \$290 obo. 888-7933*

Peavey 100W monitor head \$100. Richard bet 5-7 P.M 846-6690*

Altec-Lansing 417-8C loud spkrs. \$75 each obo. 762-5610d

2 Jensen 15" Triax spkrs in beautiful cabnts, xlnt cond. \$285 aft. 11 AM 786-3768*

Fender vintage tweed champ amp, gd cond. \$125 obo lv msg 467-3304*

Marshall 100W Super-lead guitar amp, perf cond, slightly used. \$425 obo David 660-4197*

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- 2 Fisher Space Commanders
xlnt cond. \$85 each
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Xlnt cond. \$550
lv msg 467-3304*
- 2 Orange 4/12 spkr bottoms,
plus Anvil case, \$600
lv msg 467-3304*

TAPE RECORDERS 3

- Sansui AX-7 mixer w reverb,
new. \$185
David (714) 771-1442*
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4 chan w simulsinc 10"
reel, xlnt cond, cost new
\$1200. Sell for \$800.
Abraham 398-2960*
- Wanted: Russound model QT-1
patch bay.
aft 11 AM 786-3768*
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tape recorder w mics &
spkr in xlnt cond. \$55
aft 11 AM 786-3768*
- Scotch 10" empty metal
reels and boxes. Like new.
\$5 each. aft 11AM
786-3768*
- Wollensak Model 1280 Stereo
tape recorder, w mics &
spkr, xlnt cond.
aft 11AM 786-3768*
- 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

MUSIC ACCESSORIES 4

- Bass cabinet-small cabnt w
one 15" spkr, like new \$85
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- Ludwig top, slightly tinted
by fire. \$40 654-5399*
- String bass bow German,
very good cond. \$85
462-4502*
- Echoplex w spare tape &
stand, \$295. 837-5089
- Wanted: Electrovoice 666
mike. 762-6348
- AKG 414E mics, 1 pair, very
clean, \$650. 449-1705
- Mike wanted, good low imped
w cable, will pay to \$50.
352-6763
- Deluxe Les Paul mini hum-
bucking pic up, complete,
2, \$15 each. 463-9443
- Phase Shifter MXR 90, \$50;
color-sound overdriver mod-
ified w A & B pots w Mutron
AC conversion, \$100; Fender
Mustang body, \$50. 660-4504

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

GUITARS 5

- Gibson L6S (Santana style)
plain wood finish, 2 hum-
bucking pick-ups. \$350 obo
665-8077*
- Fender precision bass, Sun-
burst w maple neck, \$300.
472-4336*
- Arbiter guitar custom made
in Japan. Easy fast action,
Les Paul style, 2 humbuck-
ing pick-ups. \$325.
665-8077*
- Fender precision bass w
jazz bass neck w case, gd
cond. \$350 obo.
Paul aft 6 828-7657*
- Gibson ES 175 D copy guit.
Xlnt cond w HSC. \$150
Mike 671-3092*
- Martin D12-20, 1964, w sha-
dow pick-up, Grover heads,
gd cond, \$700.
John 645-9008*

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xlnt cond w hard case.
\$550 346-3020*
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big deep tone, adj bridge
& cover, \$1495. 462-4502*
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new, Spruce top, \$210 obo
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- Aspen model # 350, brand
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Call anytime 698-3078*
- Gibson Les Paul 1968, xlnt
cond, Sunburst, HSC, sell
for \$475 or trade for 335
Gibson. Val 472-4525*
- Fender stratocaster, plain
wood finish, 3 pick-ups,
\$325. 665-8077*
- Rickenbacker bass, 4001,
white w case, \$375
888-7933*
- Gibson SG \$210 w case. new
888-7933*
- Gibson Les Paul, 1965, De
Mazio pick-ups, \$500 w case
obo. 888-7933*
- 12 String Ovation, Model #
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Lv. Message 464-8381d

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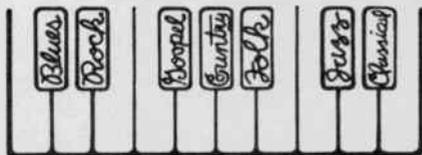
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Guild D25 1 yr old, rarely used, like new w HSC. \$275 or trade for Stratocaster.

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Washburn Mandolin in mint cond. \$295

780-6742d

Sho-bud pedal steel single 10 string, 3 plus 3, \$650

obo. Gunnar 394-2464d

Collectors Hofner bass w case, \$325

George 769-4349d

Arbiter guitar-custom made in Japan. Easy, fast action, Les Paul style, 2 humbucking 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

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

665-8077d

Gibson Les Paul, Black, Grover tuning pegs w case.

\$450 999-3044*

Ovation Balladeer w case.

\$300 999-3844*

Genuine Indian Sitar for sale. \$150

Randy 365-6744*

Sho-Bud pedal steel guitar single 10 string 3 & 3.

\$650 394-2464d

KEYBOARDS 8

Baldwin piano, Ebony, acra-sonic, in fine cond. \$990

Aft 11AM 786-3768*

Arp string ensemble w anvil case, \$1600. bet noon & 8 PM

766-8079*

RMI elec piano, \$500; Uni-vox elec piano w Anvil case

\$400; Hohner clavinet, mod1 D6 w Anvil case, \$1000.

bet noon & 8 PM. 766-8079*

Wanted: a poly-moog. bet noon and 8PM

766-8079*

Cut down Hammond B-3 organ vinyl covering, bass pedals it works perf. \$2500 w

ATA cases, \$2000 without.

Marty 876-3766*

Hammond BC, 1940s, w pedals needs some work. \$1000 obo

Larry 985-8033*

Baldwin piano, Spinnet, ebony in fine cond. \$990

aft 11AM 786-3768*

WINDS 2

Buffet clarinet, A-1, \$225

652-9593*

Clarinet good working cond \$40 or swap. Glen 828-8133*

Olds tenor sax, gd cond, \$170; Bundy piccolo, \$65;

Alther flute, \$80. 461-1016*

Tenor sax, made in Italy, xlnt playing cond, \$100.

bef 10, aft 6PM 286-4596*

Gemeinhardt M2 flute, \$125

399-7457*

Tenor sax, Astro, mtl mouthpiece, nearly new,

\$250 obo. 939-0240*

Clarinet Olds w case, \$90

obo. Jeff 279-2450*

Flute silver, xlnt cond, w case, \$95 obo. 387-9118*

Coronet Conn, xlnt cond \$200. 255-1774*

King trombone, xlnt cond, w case, \$50. 281-2729*

Conn B flat straight sopr sax, completely overhauled

\$600 652-9593d

PERCUSSION 8

Wanted: Vibes or marimba, 3 octave or larger, for cash or trade.

(714) 759-1574*

Slingerland 5 piece (rosewood) all heavy duty hardware, stands, pedals, 22" cymbal bag, stick bag, sticks, brushes, drum tutors, Paiste & Zildjian cymbals, trap case & all other cases.

Cond like nu, (cost \$2500) asking \$900 obo.

(714) 759-1574*

Ludwig profess drum set, like new, Zildjian cymbals, all hardware, covers, \$525

652-9593*

Ludwig drum set, 4 pieces, gd cond, \$250 all obo.

(714) 827-2828

4 Piece Set Rogers, Zild cymbals, \$1000.

evens 463-6242

Drum Set Pearl, 7 piece, very good cond, \$400.

aft 5PM 271-7465

20" Zildjian cymbals med ride, xlnt cond, \$85.

Art 353-6900

Paiste 20" Gong and stand \$100 Doug msg 659-4637

Conga drums set, gd cond, good skins, \$225

Miguel 665-7116

6 Piece Gretch set, refinished in Koawood, rechromed, like new, complete w cymbals & cases. \$700 993-5808d

Paiste crash cymbal, 18" brand new, never used. \$55

Doug 763-7007*

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GUITARISTS 9

Professional musician seeks working or soon to be working band. Vocals, guitar & some keyboards. Own material & xlnt equip, Top 40 soul, Latin, etc.

Abraham 398-2960*

Guitarist wanted: for fast & tight rock band, into chords Dear 462-5104*

Guitarist, lead, 7 yrs exper, seeks to form show-case band, 17 yrs old.

980-3110

Lead Guitarist, rhythm & vocals, own equip & trans, exper & dependable, seeking band into funk, soul, r&b & disco. Bill 846-8803
Need: guitar player for new gp starting off, must have exper & own equip.

Jr. aft 2PM 264-2441

Funky looking guit avail for orig hi energy working band, own equip & trans.
681-8044

Lead Guitarist exper, fast & creative, into rock, blues & country rock, sks estab working or soon to be working band, gd equip & trans gd lead vocals. 886-5355
Experienced fender bass player, looking for working group. Lou

11-3 PM 255-1457

Wanted: bassist, lead guit, & keyboardist for forming rock gp, 14-20 yrs, pref Valley area. 344-0892

Guitarist who plays bass or 2nd instrument needed for theatrical oriented new wav band. 660-9258

Wanted: Guitarist, must play organ for the Kreeps, a 60 punk band, image impt. Shelly 937-3240

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

Cris 761-9708d

Wanted: Country-Pop lead guitarist to accompany Fem vodalist/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

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

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

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

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

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COMPLETE PIANO SERVICE

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FREE ESTIMATES

JIM MARENTIC
985-5428

BASSISTS 10

Bass player, just arrived,
from Colorado, any style,
looking for work.

822-9986*

Wanted: bassist, acoustic &
elec for blue grass country
blues singer-songwriter.
Santa Monica area.

Mike 399-5185*

Looking for bassist, key-
boardist & percussionist
for dynamic new sound origis
Must hear music to appreci-
ate.

Tom 465-9487*

lv msg 462-7552*

Wanted: Keyboard player,
fem vocalist, horn men,
to form new group.

674-6609*

Bassist, European influence
into progressive British
music, looking for band or
musicians. Need to ignite
creative ideas. Will consi-
der good top 40 bands. Hv
part P.A. & lights & own
equip.

Larry 461-1016*

Wanted: bass player, keybrd
player, fem singer & horn
man.

Vell 674-6609

or 732-2108d

Bass player/vocalist look-
ing 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

Bass Guitarist wanted to
form gp with singer/song-
writer 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 coll-
aboration on orig material
for demo tape w possible
formation of permanant
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 work-
ing top 40 w original mater

705-2928d

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, key-
board player, female vocal-
ist, lead guitarist & horn
man to form new band.

Al 732-2108

or 674-6609d

Songwriter bass player look-
ing for lead guitarist &
others to form soul gp.
Possible recording.

Linda 333-2057d

KEYBOARDISTS 11

Classical pianist seeking
rehearsals w Brazilian-
Jazz-Samba band.

John 263-1912

or 392-4777*

Auditions are still being
held for a good keyboard
player, rewarding project
involved. Call for details.
Pros only please.

Dan aft 5PM 786-7944*
Keyboardist/synthesizer
player wanted, rock roots,
sympathetic to New Wave.
Serious. Dean 462-5104*

Keyboardist wanted for
newly forming Jazz gp in
S.F. Valley. Prefer Rhodes
& synthesizer, influenced
by Corea, Sample & George
Duke. No immed money. Long
term project. Good attitude
& patience. Bill 989-2000*

Wanted: dedicated & serious
keyboard player and drummer
into Top 40, Funk, R&B, pop
music, looking for formed
band soon to be working.
Denise bet 6&10 PM

705-1944*

Wanted: keyboardist player
MOR lounge act. Serious
only. Joe 826-5894

msg 274-8464*

Keyboard player avail, stu-
dio exper, read, hv trans.

654-5399*

Wanted: versatile keyboard-
ist, fully equipped, top 40
and Theatrical origis. Hv
management & poss work.
Al bet 6&Midnight 760-1076*

Wanted: female keyboardist
for female hard rock band.

533-1666

Keyboard player looking
for singer.

David eves-wknds 933-0386
Keyboard player, Fender
Rhodes, organ & Leslie, look-
ing for work. 848-6119

Wanted: Keyboard player,
male or female, w lead vo-
cal ability for working
rock gp, So. Bay Area.

370-4380

CONNECTION SECTION

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24 HOUR HOTLINE 462-5773

DEADLINE: THURS. 4:00 PM

Looking for bassist, keyboardist & percussionist for dynamic new sound originals. Must hear music to appreciate. Tom 465-9487
lv msg 462-7552*

Wanted: Keyboard player, fem vocalist, horn men, to form new gp. 674-6609*

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 884-3965d

Keyboard player, well learned w much exper & talent, seeks recording session work & gig with west coast based band. 385-5035d

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
Keyboardist (Rhodes synthe) seeks working band. Can sing leads. 785-7125d

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

Greg 663-9733d

VOCALISTS 12

Wanted: male lead vocalist for orig progress rock gp. Must hv exper and good range to C above middle C. Serious only please call.

Randy 714 284-0207*

Bass vocalist needed for Madrigal gp into Renaissance folk & pop music. No money yet. Serious only. Rick or Kevin aft 5:30 P 874-1734*
Female vocalist with orig material seeks musicians to form gp. w Cocker, Rod Stewart, Springstein influ.

Charity 465-3141*

Female lead vocalist w Ronstadt, Biaz & Denver influence looking for back-up band. Sue 784-0585*



FEMALE VOCALIST
EXPERIENCED IN RECORDING. Seeks Studio or Tour work. Accomplished at Violin, Flute and Piano.
LESLIE 399-2659

Pro-Vocal back-up section w much studio exper avail for session work.

Vicki 656-1476*

Lead Singer sold everything to come to L.A. Looking for band with P.A. into Iggy Pop. Brian even 384-2085*
Professional male vocalist avail for Gigs & sessions. R & B influ, also into disco. Bobby 465-5507*

Wanted: keyboard player, female vocalist, horn men, to form new gp. 674-6609*
Professional musician seeks working or soon to be working band. Vocals, guit, & some keyboards. Own material & xlnt equip. Top 40, soul, Latin, etc.

Abraham 398-2960*

Vocalist and keyboard player looking for work, Jazz, rock & R&B.

Kevin 705-3693*

or 926-6750*

Female vocalist w indiv style, will take your song & make it sing, front your band & make it swing. Your place or mine.

Melissa 652-9430*

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455-1623 or 225-4500

CONNECTION SECTION

24 HOUR HOTLINE

DEADLINE: THURS. 4:00 PM

24 HOUR HOTLINE

DEADLINE: THURS. 4:00 PM

24 HOUR HOTLINE

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

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.

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

DRUMMERS 13

Pro rock band looking for powerful but disciplined drummer, must be pro and have studio exp. Recording project involved, call for details. Dan 786-7944*

Drummer wanted: must rock Solid & economical. Aware of New Wave. Serious.

Dean 462-5104*

Drummer Specialty Congas & Latin & Brazilian percuss Have worked w Sergio Mendez Gloria Gaynor, 17 yrs playing & touring, references on request. I also teach ethnic drumming, Afro, Afro-Cuban, Amer funk styles, avail for work.

J.C. 342-8845*

Drummer lead-vocalist sks work. 14 yrs. exper. Refer include Malo Stoneground & Coke Escovita & intensive show, club, studio, T.V., exper. Very versatile.

Jim (209) 369-1481*

Drummer avail, all styles, 17 yrs. experience.

Ron 347-3948*

Drummer wanted: for newly forming Jazz-Funk gp. in S.F, Valley, influenced by Crusaders, Tom Scott, RTF, etc. No immediate money. Long term project. Good attitude & patience.

Bill 989-2000*

Drummer, 23 yrs old, Primal & Solid, looking to play.

461-1028*

Wanted: dedicated & serious drummer & keyboardist into Top 40, Funk, R&B, pop music looking for formed band soon to be working.

Denise bet 6&10PM

705-1944*

Looking for bassist, keyboardist, & percussionist for dynamic new sound originals Must hear music to appreciate. Tom 465-9487*

lv msg 462-7552*

Drummer wanted to work w group on original recordings material has xlnt 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

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

Drummer female, sks all fem hard rock band, 17 yrs old, transp & equip. 346-0841

Drummer sks working or soon to be working band, also sings back-up.

Frank 671-3092

HORNS 14

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

888-7698

or 999-4312d

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 collatoration on orig material for demo tape w possible formation of permanant band.

Darla 649-2151

Kristin (714) 979-7589d

CONNECTION SECTION

24 HOUR HOTLINE 462-5773

DEADLINE: THURS. 4:00 PM

24 HOUR HOTLINE 462-5773

DEADLINE: THURS. 4:00 PM

Sax player, doubles on drums and vocals, looking for work

David 262-8220*

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

Experienced horn man, alto-tenor & flute, jazz, r&b, funk & blues, sks other profess musicians or band. Only serious musicians need respond. Ron 784-1644*

Wanted: keyboard player, fem vocalist, horn men, to form new gp. 674-6609*

SPECIALTIES 15

Wanted: lyricist for collaboration w pop-jazz songwriter. Weekdays bet 7:30 -9:30. Weekends anytime.

Ralph 463-2432*

Serious songwriter-guitarist with media experience, sks recording artist flash collaborator, objective: to crack top 40 market. afternoons only Joel 363-8205*

Lyricist needed by contemporary composer, R&B, & MOR No rock. no amateurs.

Kevin 934-7535*

Experienced sound mixer avail for sound reinforcement and live recordings.

Bill 985-8033*

Need: good-looking fem prof vocalist to make duo or band w male. Prefer bet 20 & 32 yrs old. top 40, soul, Latin, etc. Abraham 398-2960*

Performer song-writer, 30, needs compassionate and sexy performer song-writer to come and co-write 2nd album.

Greg 851-5574*

Booking manager wanted to book 9 piece band. 461-1016*

Professional musician sks working or soon to be working band, vocals, guitar, & some keyboards. Own material & xlnst equip, top 40, soul, Latin, etc.

Abraham 398-2960*

Wanted: lyric-writer to work w singer-composer.

Steve 474-3779d

Producers/bands-get quality, professional arrangements for your sessions. Rhythm/horns/strings/voices.

Charlie 464-5161d

20 Year Old looking for job assisting musicians or groups. Mr. Harout

665-9610d

Secretarial position avail in music industry. Exec. Sec & assis Sec. Mrs Seto bet 10-2 P.M. 278-4700d

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flash powder, 2 oz \$7.50; spotlight, \$95; 6x1200 W dimmer w master & remote, \$575. Richard 989-0708d

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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SUSAN FRENCH - 666 8613

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

Multi-talented lead guitar seeking working situation. Play all styles, slide & acoustic, vocals, hv equip & trans, 3/4" video tape of live perf upon request, in-tence stage presence.

James 383-2760d

Lyricist wanted by guitarist composer w great music.

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Richard 367-2871d



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GIG GUIDE

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CLUBS

CAL STATE STUDENT UNION - Los Angeles. Looking for singers, folk-pop vain, some comedy and specialty acts. Call Larry Trujillo for further information. 224-2123

PANCHO VILLA - Santa Monica. Always looking for singles. Call Phil Dean for further information. 451-9783

THE BULLSHOT - Los Angeles. Warm up acts of all types needed. For audition appointment, call Michael Kearns. 939-0703

THE SANDWICH SHOP - Hollywood. Looking for guitarist playing mellow type music, easy rock, easy country or classical. Call John or Mario for further information. 662-4744

L.A.X. INTERNATIONAL - Canoga Park. Looking for all types of music, all ages. Call Dennis Minadeo or John Paola for further information. 347-6020

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

D'AMICO'S 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) 871-8250

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

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

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

SHOWCASES

RAINTREE - Torrance. Holds The Ka-Bong Show Talent Showcase '78 every Sun., with cash prizes going to 1st place winner, runner-up and worst act. All acts are welcome. You must sign up in advance by sending, bringing or telephoning info about your act to 4651 Torrance Blvd., zip 90501 or call. 370-1622

STUDIO 3 - L.A. Has a week-end showcase for all talent -bands, singers, comedians, magicians, etc. For further information call Bob. 763-7848

THE MASQUERS CLUB - Hollywood. Holds auditions the 1st and 3rd Sat. of each month from 12:30—3:30 P.M. Needed are specialty acts, singers, comics, etc., call for details. 874-0840

RASCAL'S - Long Beach. Has comedy and Gong night every Mon. at 8:30. All types of self-contained talent may apply. Outstanding acts will be invited back. Call Chuck for further information. 422-1225

JOHN'S PLACE - L.A. Looking for new comics, improv. & singers. Showcase Thurs. & Sun. at 8:30 P.M. Call John for further information. 662-2865

AGENTS & PRODUCERS

AGENCY - No. Hollywood. Looking for lounge type tight bands and experienced performers. Call Mr. Simone for further information. 769-2162

MUSIC RESOURCE MANAGEMENT - L.A. Looking for songwriters to represent. Call Daniel for details. 274-6883

PRODUCER - No. Hollywood. Have all the what-with to turn your act or group into a commercially viable product. For further information, call Mr. Simone. 769-2162

VIDEO MANAGEMENT - Hollywood. Bands, singers, all-styles, wanted for national, international, local bookings & concerts. Phone for audition. 467-0653

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

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

THUNDER PRODUCTIONS - Hollywood. Songwriters and entertainers needed for possible recording contract. Call Damon for further information.

Hope 619 or 467-6087 or 654-3270

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

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

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

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

462-6914

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

RECORD COMPANIES & PUBLISHERS

HORIZON RECORDS - L.A. Looking for contemporary music. Send Reel to Reel or cassette along with a S.E.S.E. to: 1416 N. La Brea Ave., L.A. 90028 Attn. Tommy L. Puma.

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

CREAM RECORDS - L.A. Looking for any type of new music. Send Reel to Reel or cassette along with self-addressed stamped envelope to 8025 Melrose Ave., L.A. 90046. Attn. Hal Wynn-A&R Dept.

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



HOTLINE RECORDS - STUDIO SOUND - Studio City. Looking for contemporary Male & Female singers and groups. No New Wave or Punk. Send Reel to Reel or cassette to 11724 Ventura Blvd., Studio City 91604. Attn. George Tobin.

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.

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

876-3142

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

876-3142

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

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PRODUCT PROFILE:

One of the biggest problems in the music industry today is a musician's perception of equipment. Every day, we are inundated with new products; analog delays, digital delays, flangers, guitar picks, etc. Every manufacturer claims his product is the best, and has the figures and endorsements to back up his claim.

Where does a musician go for guidance and information on these products that affect his livelihood? Hopefully, this column will provide not only reviews on new products, but can serve to answer questions regarding musical instruments and their various applications.



Our first review is on Guild's new solid body electric, the S300-AD. The S300 series has been out for awhile, but it was only till recently that you could order this guitar with an ash body and DiMarzio pickups. They are using the DiMarzio SDHP (Super Distortion Humbucking Pickup) for the lead pickup. This gives the guitar an incredible spectrum of sounds, and saves the buyer having to ever scrap his pickups for something better. You are also provided a mini switch to knock the pickups out of phase for a hollower sound. This will only work with the pickup selector in the middle position.

The body, itself, is high density ash with the tailpiece anchored firmly to it. As a result you get the sustain normally associated with vintage solid body guitars. The bridge is exceptional in that not only can you adjust the action or height of the strings, but you can adjust the distance between the strings. This also allows you to position the string directly over the pickup's pole piece. Of course, these adjustments should only be done by a professional, but it enables the musician to fine tune his guitar for the correct feel and response.

The neck is maple with an ebony fingerboard and dot inlays. The frets are "meaty", but more importantly are crowned and polished to perfection. This is important when adjusting the action for the individual player. When the frets are uneven, you can not get a low action and still eliminate the fret buzz.

Finally we come to the headpiece which has six chrome Schaller gears, and some beautiful inlay work. All of this would be exceptional in any guitar, but the Guild has two more things going for it; workmanship and its' price. The workmanship is impeccable, and at \$550.00 manufacturer's list price this guitar is a steal.

THE MUSIC FACTORY

(SEE AD IN THIS ISSUE)



THE
ORGANIZATION OF
WOMEN IN Music
Founded 1969

By Beth Sayko

For the past 6 months the Organization of Women in Music has been pursuing funding in order to expand its Recording Team, (recently christened O.W.I.M. — E.T.C.: The Organization of Women In Music — Educational Training Chapter, which has had the use of the United Artists Recording Studio) into a comprehensive industry training and workshop program based in its own studio and building.

As a non-profit organization O.W.I.M. has officially been classified by the Internal Revenue Service as a tax deductible Code 501-C3 (the Magic Number among tax shelter investors) denoting O.W.I.M. as both educational and non-political. This gives us the green light for accepting donations. Once we have the necessary donations of time, funds, places and equipment, we can start acting on our plans to educate more women in the Music Industry about all aspects of their jobs and of the industry itself and so RAISE their status as women, who can thereby assume higher positions at higher pay. In the process O.W.I.M. hopes to become a major force in the music world, cooperatively maintaining an open network of creative and productive channels — whether by providing musicians and equipment for a recording session being produced by a member (as was just done for me), or by providing Electronics seminars free of charge (as was done last Fall by our consultant engineer Steve Barker).

Fellow O.W.I.M and Recording Team member Helen Kalsman has done extensive research into the paperwork necessary for obtaining government and foundation grants. This has meant long hours of reading already successful proposals, extracting elements relative to O.W.I.M'S plans for which funds have been given to those other organizations and finally reconstructing those elements in all the required forms through all the required channels, in a manner tailored to the goals of the Organization of Women In Music, so that we too can be funded.

It is very time consuming, and requires initial funds for one person to research grants full time. Once the research is done, there remains the task of actually writing our own proposal. This must include not only detailed plans for future projects, but also a complete history of our organization containing all the press articles and supportive "Clout" letters from industry notables that we can compile. For this O.W.I.M. has asked its members and friends to: (1.) save and make a copy of any relative articles (which member Sheila Breckenridge has been collecting), and to: (2.) write and/or obtain on official stationery some personal "Clout" letters. An impressive press and supportive letters package accompanying our proposal will greatly enhance our chances of being granted as much funding as possible. This will help insure, through O.W.I.M.'S programs, greater benefit to a greater number of people.

Unfortunately the time factor involved in obtaining government and foundation grants delays O.W.I.M'S expansion (Most grants require months to be approved and months more before new funds can be made available for already approved programs.) So, in order to initiate more immediate funding and implementation of plans, we are turning to the music industry itself for support.

As a first step in both generating support and in giving members a chance to share their productive talents and knowledge, the Organization of Women In Music is presenting a benefit concert at the Cafe ALa Carte, 1604 N. Highland Ave., Hollywood, on Monday night, March 27, at 8:30 P.M. The concert will feature member performers: Marcy Dicterow (with the Shimmering Orchestra), Kellie Greene, Karen Johns and Yolanda Joyce, Mandi Martin, Melon Roos, Beth Sayko, Sandy Ross and Adryan Russ. All tax deductible proceeds go towards O.W.I.M.'S Educational Training Chapter. (For more info contact The Organization of Women In Music at 980-1143 or Mandi Martin at the ALa Carte: 467-0369.) So here's to a successful first step in helping the brainchild of a lot of dedicated ladies to grow and accomplish its purpose. We'll keep you posted on developments. Onward and upward!

(Beth Sayko is an independent producer, publisher, performer and songwriter, who has had 3 songs on the national charts, one of which has won her a special ASCAP award. Beth is also heading O.W.I.M.'S events committee and has been working with their E.T.C. committee on developing educational proposals.)

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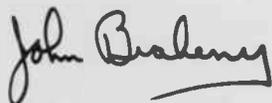
Songmine

THE MEDIA AND ITS REQUIREMENTS WRITING FOR RADIO

In the many interviews Len Chandler and I have done with radio Program Directors, on the ACSS "Hang Out" music industry interview portion of the Wednesday night Songwriters Showcase, we've been reminded that radio doesn't consider itself to be in the record business. They're in the ADVERTISING business. They'll play or do whatever will make the largest possible audience listen. The bigger the audience, the more money advertisers will pay to sell everything from acne medicine to insurance on that station. The approaches vary widely among stations that use music, from high energy top 40 (or 20) stations, with 'Hard Sell' styles, to instrumental Muzak type of stations, where the commercials register almost subliminally as part of the 'music as soft background' approach.

There are stations whose philosophies are to reach, like KNX-FM, a wide variety of listeners and age groups, with music that's interesting for people who 'listen' and not too high energy to use for pleasant background. This is usually called 'Easy Listening'. There are others, who attempt to pinpoint a specific 'market' with classical music, country, soul, or Top 40 pop. The competition is very heavy between radio stations, particularly between those with similar formats. They're obsessed with preventing 'dial outs'. Once they have you tuned in they don't want you to go away. Consequently, one of the most important requirements for music on the radio is that it holds the listeners attention. This requirement is obviously less important in the 'music as background' philosophy. But let's direct this to a writer who's looking for a maximum of radio play or a 'hit'. You'll be trying to get songs to artists who get 'crossover' airplay; Olivia Newton John and Linda Ronstadt get Top 40 pop-country-easy listening crossover play; Gladys Knight and The Manhattans get pop-soul-easy listening crossover. While it's true that holding your attention on the radio is accomplished by a combination of song-artist and production, you need to start with a song that lends itself well to radio. There are some important considerations that need to be made to deal with the radio/record medium in light of the preceding information.

Next issue we'll talk about how long the song should be and the structural or form (or formula) considerations, including length of intros. Please keep in mind that there are no hard and fast rules. There ARE exceptions, but what I'm attempting to do is give you information that will help you put the odds on your side.



John Braheny

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BUSINESS FEVER (continued)

how long the publisher will own rights to the tune, and what kind of safeguards and guarantees he/she will give you on the money you both will receive. From your standpoint, you'll want to know how well the publisher will shop your tune, and how much front money (if any) the publisher will pay. In any good negotiation, trading points of contention is standard. For instance, you may be willing to settle for a little less front money for a little more of the publishing share of royalties. Or you may want to trade your reversion clause in on more front money. These are the sort of points you should resolve in your own mind before you even see a publisher on a tune.

If you're an artist looking for a good recording contract, you're probably looking for a longer commitment from a recording company than they will want to give, and you'll want to record more sides for more money. If you're looking for a personal manager or an exclusive writer deal, your options will vary, but the ideas behind the way you negotiate won't: you're always after that great deal.

Here are some ideas which may help you. I think they apply no matter what kind of a deal you're going after.

1. Always consider any sort of deal (unless it's obviously shady) on the merits of the idea. The person who can create a deal through which everybody profits will succeed.
2. Recognize your own bargaining power. You'll do better asking for a bit more than you are in the position to ask for, rather than asking for way too much and having to really retreat your position. On the other hand, never forget that if the other side wants to negotiate, then you must have something of real value. Never sell yourself short.
3. Don't be afraid to ask for anything reasonable for fear you'll blow the entire deal. Your strength as an artist, or the strength of the material will hold up as the main point, and publishers and record people don't shock easily unless you ask for some preferred stock with the deal.
4. Consider every counter-offer gracefully. Remember that you've already decided beforehand whether that offer will fit within your guidelines, so don't be shocked by very low offers; just give a better counter offer.
5. Play fair: be prepared to stick to any verbal offer you make. Also, if you're negotiating with two or more companies on the same issue or property, you don't need to tell each who the other is, but tell each that the other is also in the picture. Being ethical is not only right, it turns out that it's well-respected in the industry.
6. Be prepared to walk if your deal doesn't come through. As painful as that may be, it's better than going for a deal you won't be able to live with later. If there's any doubt in your mind, ask to think it over. Most companies won't try to rush you.
7. Don't forget to see that attorney after the deal is made and the contracts are there, just to make sure that what you negotiated is on paper.

KENNY RODGERS

photography. I shot Glen Campbell's last two album covers. I've also recently returned from England, Switzerland, and Germany. I love to travel.

M.C.: I would think all your traveling keeps Guy Thomas, your Publicist, on his toes.

RODGERS: Guy Thomas is a super guy...he really cares what happens. He works very hard, staying up at night, making sure I get the right coverage. My career is really based on...well, I could do all kinds of great things, but if nobody hears about them, it doesn't matter. It's all merchandising, advertising, and packaging.

M.C.: Speaking of packaging, what kind of advice could you give singers, songwriters, and musicians, trying very hard to put their package together?

RODGERS: The most important advice I could give is to enjoy music....Because if you don't enjoy it....then you're wasting your time in the first place.

M.C.: Can you be more specific, I mean what have you learned from your long successful career?

RODGERS: The most important thing I've learned is about peaks and valleys. The great thing about peaks and valleys is....you get a chance in the valleys to really evaluate what the peaks really mean to you. During the valley, I learned one thing; you cannot grasp....If you start grasping, trying too hard to grasp this or grab that....nobody wants you. People want people who are self confident and that only comes from laying back....If you've got the talent and the confidence, it will work. If you don't, then no one will ever talk to you.

M.C.: You're involved with quite a few charities, especially cerebral palsy. How did that all come about?

RODGERS: Cerebral Palsy is one of many charities that I work with..... Most of the charities I get involved with are for the mentally retarded. I kind of adopted this town called Saxon, Missouri. The thing I like about the town is that it's a small town where I could actually see results. We raised \$110,000 in one night and that's exciting for a town of 17,000 people.

M.C.: If you could capsule your philosophy of life in one sentence, what would you say?

RODGERS:I'm an entertainer. I still have the adrenalin of youth. I'm gonna live my life the way I want....I'm going to have success and I'm going to be happy.



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IN THE NEXT ISSUE OF THE MUSIC CONNECTION

ETTA JAMES: Talks about storming the door of a record company and demanding them to listen to your songs.

PRODUCT PROFILE: Lab Series Amp the L-5.

SRS: Discusses the business of songwriting.

CAT COHEN: Talks music theory.

RIFKIN REVIEWS: Jay Arthur.

MC REVIEW: Eric Bettelli reviews our first musical play - "Luster."

LOCAL NOTES: Simmie Noble tells us the inside scoops of the local music scene.

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