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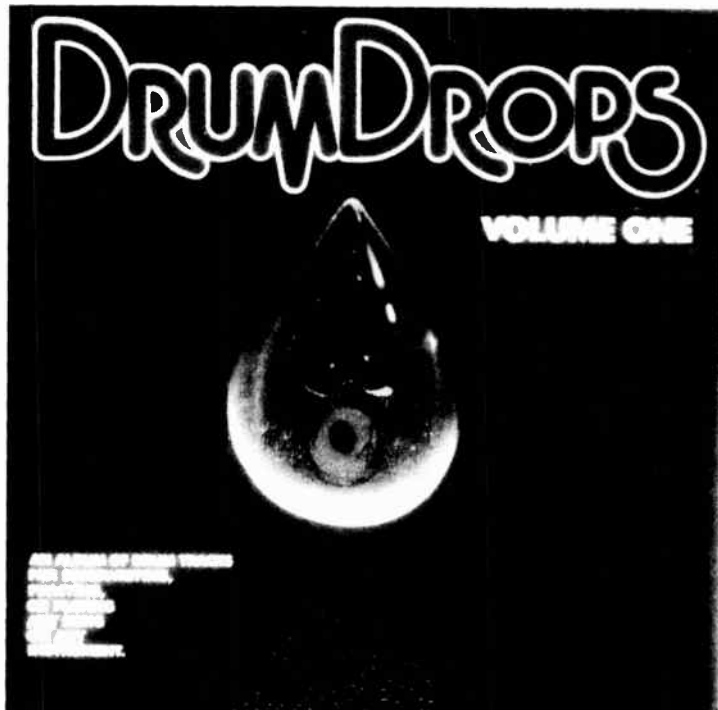
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MC02

the Music Connection

THE FIRST LOCAL MUSICIAN'S FORUM

PUBLISHED EVERY OTHER THURSDAY

IN THIS ISSUE July 27, 1978

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J. MICHAEL DOLAN
Publisher/Editor

E. ERIC BETTELLI
General Manager

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CONTRIBUTING WRITERS: DOUG THIELE
DAVID "CAT" COHEN
SIMMIE NOBLE
JOHN BRAHENY
BETH SAYKO BLOCH
TOM SANFILIP
HERB MICKMAN
JEFF SILBERMAN
LAWRENCE S. BREITBORD

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PHONE 462-5772
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Feedback

Dear Music Connection,

First of all, I'd like to commend your hard work on this quality publication. Its' usefulness and interesting articles seem to me to be a more prestigious representation of the local music scene than that of the only other publication that includes music classifieds and personals, "The Recycler." Second, I'd like to comment on the change in style of your Product Profile. In previous articles the focal point had been comparing prices of various instruments rather than discussing the particular profile. In the June 15 issue, you seem to change that approach and give a more in-depth look at the instrument. A good change.

Thanx.
Arthur McGill

Dear MC,

I just finished reading your June 15 through June 29 issue. I found your magazine interesting and informative. My only complaint is that you have clearly directed your articles toward struggling and amateur musicians. Your stories should be more sophisticated and aimed more at the working musician in Southern California. Also, more news on the record industry and what direction it is going.

Bill Peters
Hermosa Beach

Dear Bill,

We are in the process of expanding the MC to include articles for everyone in the music business. In the future you will see stories about studio musicians, Local 47, current happenings in the record industry, etc.

M.C.

ATTENTION SUBSCRIBERS

There have been numerous calls to our office concerning late delivery of our magazine.

For the past few months we have been communicating with the Post Office about prompt delivery of the MUSIC CONNECTION which is dated material.

We are making every attempt to clear up this problem and see to it that you receive your magazine on Friday, the week of publication.

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"Local Notes"

Beth Sayko Bloch, with Simmie Noble

Record of The Month... Playing a pinball machine continuously for 140 hours, 32 minutes. Indy producer/songwriter Mandi Martin has done just that, and is awaiting official certification by the Guinness Book of World Records. Mandi broke their previous pinball record of 138 hours by playing 2 Atari solid state "Middle Earth" machines (with one 5 minute break per hour) from Sunday, June 23 to Saturday, July 1. It all happened at the University of Sound Arts in Hollywood. Just goes to show what will power and support from friends can do. Mandi's comment to the MC about her greuling marathon: "It was a trip." **David Rubinson** will be producing the new Peter, Paul and Mary album, scheduled for release later this summer, spearheaded by PP&M's national tour which begins August 11. Original producer George Martin had to leave the position because of schedule conflicts with the post-production of "Sgt. Pepper's Lonely Heart's Club Band...**Happy Birthday Sweet Sixteen!**: (Tracks, that is) L.A. has spawned another 16 track recording studio - the 8 track Music Lab in Silver Lake now has sixteen tracks. But they're still keeping their 8 track board. All you demo seekers out there who want to shoot for masters, owner Chaba Mehes and engineer Alex Cima will give you a good deal. **Pop Rocks at The Roxy** - RCA's Bonnie Tyler put on a good show at the Roxy (opened July 6). With her band -all Welsh but one - the new star cooked on rockers and performed well on soft ballads. Fine songs by Scott & Wolfe. This one's well worth seeing live: Excellent singer with an unusual female-Rod Stewart-y voice. Way to WALE...**Hollywood Sign-ing**: Local performer Rickie Lee Jones (recently at the A La Carte) was just signed to Warner Bros. Records. Lenny Waronker's office, offering no details yet, confirmed the signing; and it's a good guess the Maria Muldaur producer will also produce this one. Good Luck!...Another **Garden Theatre Festival**, (its Sixth Annual), now at the Barnsdall Theatre (Hollywood & Vermont), July 21-Aug. 13 (Dark Monday's). Presenting musical films, extensive jazz programs, and lots of contemporary new songwriters, the Festival will feature an audition/showcase for local performers. This Sat., July 29, Noon-6 P.M., offers an outdoor medievil Renaissance celebration including fashion show and Randolph The Devious on flute. Call: 629-1344 for info... We at MC have a booth at ACSS's Aug. 19-20 **Songwriter Expo**. So come and exchange ideas with us. (Happy Birthday, Frances Newman)...Neil Sedaka, as the first project under his exclusive arrangement with MLO, the music division of Martin Poll Productions has composed "Love Keeps Getting Stronger Every Day," which he will sing in Poll's new film "Somebody Killed Her Husband," a forthcoming Columbia release...**Platinum Note Award** goes to RSO Pres. Al Corey for his profit-sharing plan covering ALL employees - mailroom to key exec's - ; and for his refreshing praise of secretaries as the "unsung heroes whose more-than-a-days-work has contributed to the success of the company."

SHOWCASE PRESENTS SONGWRITER EXPO '78

The first Songwriter Expo was held at immaculate heart College last year. Len Chandler and John Braheny, of the BMI sponsored Alternative Chorus Songwriters Showcase, produced the event. Due to its success, it's being repeated again this year and promises to be even better. When asked about the reasons for last year's success, Braheny said; "There are several reasons. The first is that there are a lot of people out there who are songwriters, or think they'd like to be songwriters. Their problem is that they don't know how to plug into the industry or even find out what kinds of services, workshops, classes and opportunities are available to them here in the L.A. area that will educate them about their craft and the music industry. This event was set up to reach those people and give them all that information in one weekend. Another reason that it turned out so great was the tremendous cooperation from all the organizations who participated and we're talking about BMI-ASCAP-SRS-AGAC-NARAS-American Song Festival-Songwriter Magazine-Dick Grove Music Workshops-Organization of Women in Music and a lot of individuals, including 90 volunteers. They all contributed their time and resources and were very excited about the project. The vibes were tremendous and they're all involved this year too." Chandler added, "Lest we give the impression that this is only a classroom trip, we should add that people brought their guitars, swapped tunes, jammed, drank a little beer, and met a lot of other songwriters. We all had a great time. We're going to set it up so that we have even a little more socializing time at this one. Some people complained that we hit them with so much information that they didn't have enough time to relax." They're planning some new seminars this year, including one by Music Works editor, Diane Rapaport, on "How To Make And Sell Your Own Records." There will also be seminars and workshops on Making Demos-Marketing Your Songs-Lyric Writing-Composition-Performance-Continuous Publisher Song Evaluation (bring a cassette with your best song with lyric sheet) and MORE! For more information about the expo call ACSS at 655-7780.

CHESTER AND LESTER— TOGETHER FOREVER

Chet Atkins and Les Paul joined forces for two concert appearances at

New York's "Bottom Line" Thursday, July 6.

The rare appearance together on the same stage by these two artists is an outgrowth of their having recorded together on two albums for RCA Records, the second of which, "Guitar Monsters" has just been released.

ROSTROPOVICH OPENS HOLLYWOOD BOWL

Six appearances, four as conductor two as cellist, mark the Hollywood Bowl debut of Mstislav Rostropovich, the Russian musician who now is music director of the National Symphony in Washington.

In a recent interview, Rostropovich discussed his dual careers. "I get great pleasure," he explained, "in switching back and forth. After doing the one, I'm always glad to get back to the other. Contact with orchestras, with different types of sound, and tackling larger musical forms like symphonies, is very helpful for my cello playing.

And because of my experience as a player, it works the other way, too. I know precisely what I can get from a string selection and I think the players trust me."

Rostropovich ends his conducting stint at the Bowl with twin Tchaikov-

sky concerts Friday and Saturday nights at 8:30. This year, the Tchaikovsky Spectacular comprises the Symphony No. 4, the First Piano Concerto (with Paul Schenly as soloist) and, of course, the "1812" Overture, with accompanying fireworks, cannon and military band.

STONE GOLD BLUE

LOS ANGELES--Stone Blue, Foghat's current release on Bearsville Records has been certified as a gold album by the R.I.A.A. in recognition of sales in excess of 500,000 units. The LP includes the hit title cut.

Stone Blue joins *Energized*, *Foghat*, *Rock 'n Roll Outlaws*, and *Nightshift* in Bearsville's gold Foghat catalogue. In addition, both Foghat albums, *Fool For The City* and *Foghat Live* are platinum winners.

BIRTHDAY GOLD

Evelyn "Champagne" King, RCA Records' newest singing star, celebrated her eighteenth birthday a day earlier than planned, when her single, "Shame," became a million-selling gold record with the combined

sales of the 7-inch and 12-inch versions of the hit recording.

"Shame" is out of Ms. King's debut album for RCA, "Smooth Talk," which, like the single, is also achieving spiralling pop airplay and increasing sales. The 12-inch version of "Shame" has become the best-selling recording in that configuration that RCA Records has ever had.

"Smooth Talk" was produced for RCA by T. Life, who will shortly make his own RCA Records debut with a solo album, "That's Life," scheduled for release within weeks. Happy Birthday, Evelyn "Champagne" King.

ECM U.S. STAFF APPOINTMENTS

ECM Records has announced that Robert Hurwitz will continue as managing Director, in his role overseeing American Operations for the company in its new distribution arrangements with Warner Bros. Records. At the same time ECM announced that Nils Von Veh will assume the position of National Promotion Manager for the label. Additionally, Katherine Wallace will continue to act as assistant to Hurwitz, as well as liaison to Warner Bros. in areas of production.

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MUSIC MAGNETISM?

Jeff Silberman

When someone mentions magnetism, one thinks of Brando in Streetcar Named Desire. Yet magnetism is equally important to the success of a live musical performance. Simply, it is what makes a Jagger and a Stewart stand out over countless lead singers of scores of bands.

As the word implies magnetism is a very personal force that attracts an audience to a singer or performer, whether it be through mental or physical attraction. It is something that unites audience and performer in a common cause, a particular train of thought, or an intense desire. The audience relates to a song the same way as the artist, experiences the same feelings, vents the same frustrations, reminisce similar past occurrences, and revel in identical ecstasies.

It is the sole responsibility of the performing musician to project this magnetism in a convincing manner so that the listener can comprehend those feelings and hopefully, relate it to their own experiences or fantasies. It's easy to gauge the magnetism of an act; just look at the audience. Are a number of people engaged in private conversations, or are all eyes on the stage?

Animal magnetism is a common phrase when speaking of a type of stage presence. It usually concerns the combination of sexual inferences with crude, violent undertones. This can be divided into sexual and rebellious magnetic rock styles. Rebellious magnetism in a rock band can be interpreted as a vehicle in which both performer and audience release their own pent-up frustrations through the tone and intensity of the music as well as through the lyrics. Anger is directed at someone or thing that has in some way, rejected them. The audience releases their own personal frustrations through the artists' music, in which the vengeance of the thought should equal the vehemence in the performance of the material.

Thousands of rock songs reflect this magnetic style. Buddy Holly's "That'll Be The Day," the Stones' "Under My Thumb" and Elvis Costello's "Lip Service" are perfect examples. This magnetic style isn't solely relegated to rock, either. Witness Johnny Paycheck's "Take This Job and Shove It."

Sexual magnetism is another widely used style. Often used with the crudity of the rebellious magnetism to create animal appeal, the sexual style contains songs concerning deep physical desire for someone. When performed in a sensuous manner, the magnetism created can be very intense and provoking. Donna Summer, Robert Palmer, Linda Rondstadt & Mick Jagger all project a sensuous image in their music and performances.

Emotional magnetism is another successful and well-used style. The music here reflects intense personal feelings for people and things. Performance should dramatize these

(Continued on Page 8)

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THE MUSICIAN'S UNION - IS IT WORTH IT?

By Herb Mickman

Many years ago a group of musicians formed a union to help regulate some of the problems of the profession. These men helped establish working conditions and wages. The "minimum scale" was established as a bottom price for so many hours of work. These scales varied from weddings and nightclubs to movies and recordings.

The union has contracts for all types of engagements that clearly spell out the hours, number of men, rates for overtime, etc. Once you are a union member you are not supposed to work for a lower wage than the current scale. You can bargain for "over scale" and if you are in demand (or very important to a particular leader) you may get what you asked for.

The Union has a one-time membership fee and then yearly dues. They make most of their income by having a 2½% work dues imposed on all legitimate work going through the union.

As a member you have the privilege of making suggestions and trying to improve conditions. There is a trial board to appeal to when wages are not paid and they have a very good batting average for getting justice done. It is made up of other musicians.

Some of the other benefits are a pension fund and a health and welfare fund. The money put into these funds are by the employers of the musicians. The pension fund lets their members withdraw their money by as early as age 55. The health and welfare fund provides for very inexpensive medical care through Blue Cross, Kaiser or the Ross-Loos medical groups. This alone is one of the best benefits of being a union member.

It would only be worth joining the union if you feel the need to have these scales, string contracts, pension and health funds. Once joining you are not allowed to work with non-union musicians or play for under scale.

Many nightclubs hire only union bands and all the television shows use union players. If you want to enter the recording field you will find that all the big-name artists use union musicians.

Needless to say, the musician who wants to make music his or her profession will want to associate with the best and most serious players he or she can find. The union musician has made a decision to try and keep standards for his or her playing.

While the union stands for a lot of things, it does not get you work. You must make your own connections and meet fellow musicians, contractors and leaders who will call you for work. You are given a directory of over 17,000 union musicians in this local, according to instrument. The union also has a monthly newspaper and rehearsal rooms for the members.

If you are thinking about joining the best months are January, April, July and October as these months start each quarter.

Once a member you can see various business agents who may help you make contact with band leaders and nightclubs. You will find your best connections for work will be other musicians who play the same instrument you do. Good luck.

Herb Mickman is a free-lance bass player who has worked with Sarah Vaughn, Chick Corea, Joe Pass and many other artists. He currently is on the faculty of the Dick Grove Music Workshops and writes the "Bass Forum" column in "Guitar Player" magazine.

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MUSIC MAGNETISM? *(Continued)*

feelings, provoking the same emotions in the audience as found in the performer. Emotional magnetism can be found in the ballads of Bruce Springsteen, the subtle, yet intense music of Roberta Flack, and many others.


An often overlooked magnetism is the Comic style. Here a band's performance is predicated on a loose, carefree level, where there's a genuine desire to have a good time performing. When an audience sees a band cavorting on stage, having the apparent time of their lives, they are inclined to join in on the fun, to be a part of the party. Rock was always meant to be fun, and the more a band has fun playing it, the more fun the audience would have listening to it. A sharp wit is necessary here, as the songs would be either humorous or whimsical in attitude. The Kinks and Rod Stewart (even more so, back with the Faces) are two of the more obvious examples of a comic magnetism where the prospective ticket buyer knows that a good time will be had by all at the concert.

Magnetism can be found in diverse styles as well. Theatre is strong magnetic force. The theatre of Kiss, Alice Cooper, Boatsy Collins draw huge followings. The only problem here is in affording the props, and the danger of being creatively trapped in a theatrical vein. Such acts would have a considerably harder time trying to convince their audience of any serious intentions they would like to express. They, in effect, become cartoon rock stars; a lot of color, with little depth.

The mystery of the unknown can be a strong magnetic presence. When the audience doesn't exactly know what to expect from a band or act, it's curiosity is heightened. They are in fact, expecting to be suprised in some way. David Bowie, Frank Zappa, and to a lesser extent, Lou Reed and Genesis seem to provide their audiences with visually and musically arresting performances.

There is no set way for developing your own magnetic style. Only through actual performance can you determine how arresting your stage presence is, and what type of reaction you want to illicit from your audience. Once you know what you want from the audience, you can find out what works in getting it. Knowing your audience is important here. If you know the audiences's tastes, you can plan your magnetic presence accordingly.

Projecting effective magnetism is a very difficult thing to do. Too often, bands overdo it by trying to project themselves through overused, clinched antics, like trying to force an audience to clap along, doing lead guitar solos with clenched teeth, and ending every song with the typical thunderous, overlong mess of hyper-strumming and drumming: in other words, THE BIG CLIMATIC FINISH. Every song shouldn't end with the same intensity. Doing Jagger antics won't guarantee the bawdy, rebellious magnetism of the Stones, either. Usually, it seems pale, even phony in comparison. Different things should be created to convey an original magnetic appeal.

It's not that magnetism is the sole indicator of success in the music business. Far from it. But think of one popular touring act that doesn't have magnetic stage presence. Think hard. 

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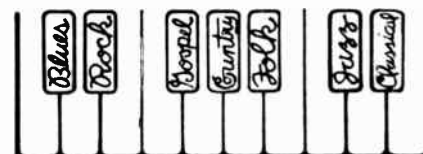
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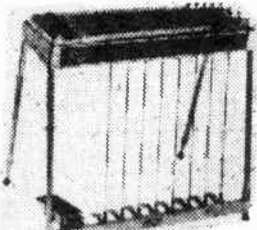
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Wanted: Experienced female musicians who sing to form country-rock band. Must be able to travel.

Sharon aft. 5pm 882-8546q

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Wanted: Bass player to join English-style original hard rock group. Xlnt equipment & good looks a must. For recording & concerts. Pros only. Auditions SIR Studios. Management & financial backing.

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VOCALISTS 12

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DRUMMERS 13

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M.C. REVIEWS

Sanfilip

Thumbs Carlyle
The Baked Potatoe - Studio City
Material: Tasteful
Performance: Consistent

There is something quite nice about the jazz quartet featuring Thumbs Carlyle. It is the complete sound of the group itself, a professional expertise which blends into a breezy, scintillation of sound. Thumbs (if you wonder of the name) is indicative of the guitarist's style. Holding the guitar in his lap as if to play slide, he chords and picks with fingertips alone. He never fails to interpret the melody in the most tasteful touches.

This is definitely a jazz group solid into rhythm rather than heavily interpretive of mood. The group itself is aware of it, and never steps beyond their limits. Rick Anderson on drums keeps the rhythm flying giving the sound the over all percussive aura. Duane Smith on piano gives unique sensitive melodic touches to the music. Underpinned by Louie Kabok on bass, the group works into light renditions of songs like "*You Are The Sunshine of my Life*" and *Everything Must Change*."

Perhaps the group makes its light rhythms a trifle monotonous, but slowing their pace was the answer. Thumbs is a mellow chord analyzer. The song most evident of the quartet's range was "*I Wish You Love*" with brilliant work on the piano by Duane Smith.

Jean Shy & Barteny Square
Quo Vadis - L.A.
Material: Agressive
Performance: Rousing

It is reassuring to know there are okay groups about that drive their sound unrelentingly into the audience. Jean Shy and Barteny Square fit snugly into this category. They are heavy and percussive doing a little more with the current disco rhythm than beat it into infinity. Sure, by their third number that beat was a predictable element of their sound, but their syncopation was dynamic. Definitely a group with a hot party attitude which is a plus since the band could go in any direction.

Vocally, the major centerpiece is Jean Shy. In a gold sequin outfit she was at her audience while Barteny Square aggressively went at the music. Unfortunately, except for the slower numbers, the vocals were lost in a muddy PA and the group's dominant drive. When they let up on the beat, however, Jean Shy did a marvelous job on songs like "*Baby, Come Back*" and "*Feelings*." Perhaps the Doobie Brothers' "*Takin' To The Streets*" was where they achieved their best balance.

The groups personnel project character. Bob Foxx on drums, Roland Miles on congas and vocals, Marvin Sims on sax, John Mitchell Jr. on bass, Albert Barteny on guitar and John Alders on piano were all colorful and involved, displaying abundant amounts of talent. If they can run the line between commercial pop and originality Jean Shy & Barteny Square will run with it like they did at Quo Vadis.

If you choose to be reviewed, simply send us a letter stating the name of your group, when and where you will be performing, and include a short bio. Tom Sanfilip or Jeff Silberman will make every effort to attend your performance.

Mail info to: **MC REVIEWS**
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Hollywood, CA 90028

Silberman

Brazz Jazz
Cafe Concert - Tarzana
Material: Claypsio-flavored jazz
Performance: Skilled and spirited.

Billed as "Samba Madness," Brazz Jazz, and eight piece ensemble from Brazil, performed their spirited brand of calypso-styled jazz to a dancing and appreciative audience. They also "samba-ized" covers to similar success.

The style of jazz they brought from Brazil was highly percussive and utempo in beat. For a considerable portion of the show five of the eight members were handling some form of percussion. This produced a Caribbean flavor to their jazz.

Brazz Jazz also exhibited more conventional jazz influences as well as rock. When sax/flutist Ricky Washington broke into a lead the overall sound had a more American jazz flavor to it. When lead guitarist, Giorgio Pretti, took over, the sound reflected his rock influences.

For the most part the harmonies were strong and well balanced; chant-like verses sung in Portuguese.

The only flaw in their performance was the significant number of covers. Although effectively treated in the band's own style, tunes like "*On Broadway*" and "*Moondance*" weren't as exotic as their ethnic songs.

The group consists of: Alvaro Vernon (Piano), Giorgio Pretti (Vocals and Lead Guitar), Leo Pretti (Bass), Lazaro Franco (Percussion), Richard Gehr (Drums), and Fred Block (Congas and Percussion).

There aren't many chances to get exposed to this style of jazz in L.A., and Brazz Jazz is an act you shouldn't miss. They live up to their "Samba Madness."

Jai Star One
The Improvisation - West Hollywood
Material: Light, upbeat pop originals.
Performance: Competent musically, weak vocally and visually.

The importance of a proper sound mix was clearly illustrated at the Improv., where Jai Star One played to a sparse, but friendly crowd. The sound imbalance magnified the group's major weakness, that being the vocals.

The band, led by vocalist/guitarist James H. Gonzalves, performed mostly light, easy listening pop originals that were usually upbeat in tone and message. Their first few numbers were the most varied in style, but met with varied success as well. A disco-flavored "*Show Me The Way*" and the cool, funky beat of "*Lay Back*" were the most successful. However, the louder, more rock-ish the songs became, the more the imbalanced mix became a detriment.

The instruments were well miked, but the vocals were seemingly mixed under it. On those heavier tunes, lead singer Gonzalves almost had to yell the lyrics over the music. This made his voice seem thin, almost flat at times. He was barely able to hit the high notes with any assuredness in his voice. The harmonies of Maureen Pritchard could barely be heard at all. There were times when the vocals, instead of complimenting the music, distracted from it.

The six piece group was technically competent, with Lance Fooks providing some tasty guitar licks; he played smoothly and effectively. Larry Friedman handled the keyboards with similar skill. The music in the songs themselves was clearly the strength of Jai Star One. They perform a pleasant, light style of rock. However, their performance, in relation to their material, was rather lackluster. Only vocalist Gonzalves projected any personality into their act. For such upbeat, easy-going music, it would seem appropriate that more members of the band would purvey that in their performance. Unfortunately, this wasn't to be. The only time the audience seemed genuinely involved with the performance was during an instrumental filler that gave the lead guitarist time to replace a broken string.

Jai Star One was decently received, though a good number of the audience seemed to be friends or acquaintances. To appeal effectively to people unfamiliar with their music, they'll have to shore up the vocals, get a good sound man, and perform in a more entertaining manner.

GIG GUIDE[®]

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SHOWCASES

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THEORETICALLY SPEAKING... with David "Cat" Cohen

Remember the last time you walked into a rock club and were greeted by a huge wall of sound, one note undistinguished from the next. After your eyes and ears got used to the dim lights and over-driven amplifiers, you realized that the guitarist was in the middle of his 15-minute solo, or as he would prefer to call it, "jam."

Now, even assuming that you were in the mood for "high energy," 15 minutes of undirected musical meandering at full blast would be hard to take for anyone but the most devout "noise" enthusiast. Yet, if you had picked a club with a more disciplined rock or jazz band, you could have experienced enough intensity to ignite a whole crowd to ecstatic heights. The key here is not how much energy you use, but rather how you use it.

15 minutes is an extremely long period of time to maintain a musically interesting solo for anyone but an experienced, accomplished musician. Depending on the level of musicianship you are aiming for, 3 minutes or even 30 seconds can be a long time. The point is that you create or you are given a certain amount of space to fill within a specific musical context. For instance, a clearly defined solo context would be a 12-bar jazzy blues (see Solo A).

Here, the solo is based on a 12-bar segment (or segments). A less defined solo context would be an open-ended two-chord rock jam (see Solo B). Something in between might be an R&B-Pop two-chord feel with a turnaround every 8 bars (see Solo C).

Once you've determined the musical context and chosen the appropriate materials (groove, scale(s), and harmonies), you can now work at shaping the solo, itself. Whatever the musical style, be it rock, jazz, pop, or country, your solo passages and extended solos can become tighter and more effective by incorporating some techniques of musical development that are well known to students of classical composition. Let's look at a few ways you can improve your use of melody and rhythm.

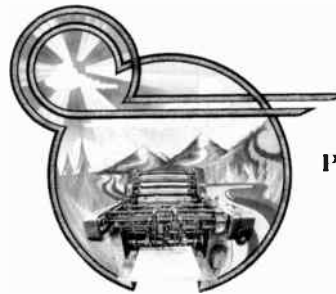
MELODIC DEVELOPMENT - Start with a melodic idea or riff and repeat it many times making variations each time. Change a note or a phrase. Make it fuller by adding pick-up notes before the riff, or add extending notes after it. Make it sparser by taking out unimportant notes.

Another good way to develop a riff is to move it up the scale keeping the melodic shape while changing the notes to adapt to the scale context. If you're into a more abstract approach, try inverting the riff (move the same distance but in the opposite direction).

RHYTHMIC DEVELOPMENT - One can take the same melodic notes and play them in countless different ways by changing the rhythm. By simply adding syncopation one can turn even ordinary melodic material into something dynamic. Another way of adding musical interest is changing the time values. Try condensing a melody, compressing the same notes into less space. This creates more

excitement. Or try stretching a melody over a long period of time and you'll achieve a spacy effect. For an even more dramatic kick, try playing the same notes in a different groove, such as changing 8ths to a shuffle feel or 16ths. Different combinations of the same elements maintain musical interest for both you and the listener, allowing you to play with variety and unity at the same time.

Every time you as a musician are given a chance to solo in a band context, you have the opportunity to communicate with your audience and your fellow band members in the special, non-verbal, powerful, immediate language of music. A musician who has his "chops" and his head together can be a source of inspiration to others. The more thought control, and shape you add to your playing, the more effective a musician and valuable a person you become. (D.C.C.)



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PRODUCT PROFILE

By Lawrence S. Breitbord

Over the years the Sunn Musical Instrument Company has been a leader in pioneering new advancements in sound reproduction. In keeping with their role as a responsive and progressive company, the good people at Sunn have developed a new and affordable line of P.A. systems called the Alpha Series. The Alphas come in four, six and eight channel units. Since I own a six-channel, most of what I say deals directly with that model, however the only real differences between them are the number of channels and the amount of equalization control. The power rating is the same for all these units.

The most amazing thing about the Alpha Six is the amount of features it has for the size it is. The unit measures about 16"x10", weighs less than twenty pounds and is the easiest piece of equipment you will ever have to move. The Alpha Six features include six input channels and two phone jacks on each input channel, capable of accepting high and low impedance inputs. Both input jacks will function simultaneously and will also function as either high or low gain inputs. Each channel also features volume, treble, bass and reverb effects. There is also a master tone control for overall equalization, master volume, master reverb and master effects. A built-in power amp delivers 100W R.M.S. into a 4-channel load. Back panel features are pre-equalizer accessory (to and from), post-equalizer accessory (to and from), master mixer input, effects line-out, reverb foot switch jack and two parallel speaker jacks. The red L.-E.D. condition indicator denotes shorted or improper load. This light is located on the front in the upper right hand corner. Some of the nitty-gritty stats are: Channel Input Impedance: Low gain 47,000 ohms, High gain 3300 ohms; Maximum Channel Input level: Low Gain, 30 volts R.M.S. (sine), High Gain, 10 volts R.M.S. (sine); Maximum System Gain: Low Gain; 52 db (x400), High Gain, 75 db (x5600); Power Amplifier Input: Impedance 10,000 ohms; Max Input Level: 7 volts R.M.S. (sine); Max output power: 4 ohm load, 100W R.M.S., 8 ohm load, 70W R.M.S.; Frequency Response: 11hz - 70hz \pm 3db.

Now all those fancy figures may not mean much to you and in truth they do not mean an awful lot to me either, but I have used this unit for almost a year and it has never let me down. The most important thing about a P.A. system is how it sounds. The Alpha Six sounds great. The major reason behind this dynamite sound is Sunn's Phase-Sync tone-control system. The Phase-Sync system lets



SUNN ALPHA SERIES P.A.

you get a nice flat high-fidelity sound by letting the treble and bass be heard without getting lost in the mid-range. As you turn the treble up the sound becomes increasingly clear and brilliant without the bass dropping out. There are only two improvements I think the Alpha Six could use: 1) An expanded equalizer that would cover greater tonal spectrum and 2) A more rugged chassis. However both of these improvements would probably up the price considerably.

To sum it up, the Alpha Series P.A.'s in general and the Alpha Six in particular have more than enough power to handle big and small rooms. Team that up with its versatility and portability, you will have the soundest sound investment for about \$400.

BUSINESS FEVER

By Doug Thiele

Those of you who are regular readers of BUSINESS FEVER will realize that I have been studiously avoiding the subject of "Record Keeping." The reason is obvious: articles about keeping records have a very high boredom factor, and I'm reluctant to write an article which will lose half my readership.

But the truth of the matter is that most musicians, songwriters, artists and studio people lose business because of the absence of a good information retrieval system, so with full knowledge of the risks, here are a few essentials in the way of record keeping.

First, get yourself a good daily appointment book with a fair amount of space for each day. While this may seem obvious, many people still try to rely on memory for important appointments with occasionally disastrous results. Remember that your appointment book is used for more than just appointments: you should schedule YOUR important activities in the book...remind yourself of distant events, contests, goals, etc.. it's also a good idea to make notes on how the day's appointments went and

what your next plan of attack should be with that person. Your appointment book can double as your abbreviated business diary.

There's space in back of almost all appointment books for addresses and telephone numbers, and though you should list all your contacts here, this list is not enough. Losing just one appointment book will teach you this valuable lesson. Whether you keep an address file (like the Eldon or Rolladex or a good address book, or both, make sure the listing is complete. Name(s), address, phone, area and zip codes, contact people and what they do (publisher, Personal Manager, booker, studio engineer, etc.) are the basics.

Important papers and contracts shouldn't go under your socks in that dresser drawer; put them in a safe place. Keep all the letters you receive even if it's the "Unfortunately, we have no immediate need for your

material" type letter. And always keep copies of anything you can't afford to be without; tapes lead sheets and important documents head the list here.

Since you're in business for yourself, keep all financial records concerning your business. You'll be surprised at what you can deduct as a business expense should the need arise.

Don't hesitate to make up your own form for your purposes and have many copies made. For instance, I have a little fact sheet about each of the publishers I deal with, including the obvious data, as well as which songs I've played for them and their reaction to each. Eventually, a publisher profile emerges, and that can mean business for the future.

Records are just a means toward the end result of doing better business, so do your paperwork and move on to the really important business of making music.



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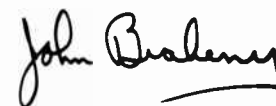
WRITER ETHICS - UNCONTRACTED SONG PLUGGING -

There is a trend we see, that we think is a good one, in which some publishers are saying, "Just let me run with your song for a month, six months, or whatever you agree to, without a contract, and see what I can get happening. If I can get you a record on it, I get the publishing. If not, you've got the song back" This happens for a variety of reasons on the publishers part. 1.) He doesn't want to sign your song, and not be able to do anything with it and have you hounding him forever. 2.) He's not sure enough about the song to commit his company's money to do demos, copies, etc. without knowing it's got a good shot. 3.) He has a specific artist in mind for the song and if it's rejected he doesn't know anyone else who would cut it, and he'd rather not hassle with the paper work. In any event he's trusting you not to take it to another publisher and allowing you not to have a song contracted to him, that you won't be able to get back, if you can't get it recorded. The danger of NOT having it on paper is that one of you may forget the terms of the agreement. Make sure you clarify what happens if an artist or producer "puts a HOLD on" the song, (asks that the publisher not show it to anyone else for a period to give him a chance to cut it or decide if he will cut it). This period may go beyond that which you agreed upon with the publisher. Fairness would dictate that you wait, along with the publisher, until the producer makes up his mind, rather than taking it to other publishers or publishing it yourself. Remember that the music business is like a small town and the bad word gets around if you abuse that trust.

It often happens that the publisher won't ask you not to show it to other publishers because he assumes you know the ethics involved and he doesn't want to insult you by suggesting your ignorance. But writers who know little about the publishers job or the industry in general may not even consider that there's an ethic involved in dealing with publishers. They may actually look at it as an adversary relationship rather than a partnership to be built on mutual respect. I've run across several writers in the past couple of years who told me, quite innocently, that they plan to have several publishers run with the song; or said "I'll let publisher 'A' run with the tune for a couple of weeks and if he doesn't get anything happening I'll take it to publisher 'B,' who also is interested." The problem was that he hadn't told publisher 'A' that he intended to do that. Here is how the trouble could arise: Assume that both publishers are pitching the song to the same producer. In other words, they're both doing their job as publishers on your behalf, using their hard earned expertise and credibility. The producer digs the tune for his artist and wants to cut it immediately. If the producer realizes that both publishers pitched him the tune, he'll probably call both publishers and tell them. They aren't going to be happy about your game, but if you don't have contracts with either, they'll both want you to sign one immediately.

Who will you chose and what do you tell the other publisher, who may have worked as hard for you? You can be sure you're not making any merit points with the loser. If you have a contract with 'A' and none with 'B' then 'A' is the winner and 'B' is mad at you for using him

unethically. 'B' assumes you HAVE TO know that your contract with 'A' gave 'A' EXCLUSIVE right to publish your song. He may also decide that he'll never again pitch a song without a contract. If you're unfortunate enough to have signed contracts with both 'A' and 'B' on the same song, you're in serious legal trouble, because you're lying on the contract when you give exclusivity to the second publisher that you've already given to the first. Would you sell your car to 2 different people? Basically the rule of thumb is, "be up front." Let everyone know what's going on. If a publisher wants to plug your song without a contract agree on a specific time period, in which no one else will plug the song, and stick to it!
Writer-Publisher Ethics next time.



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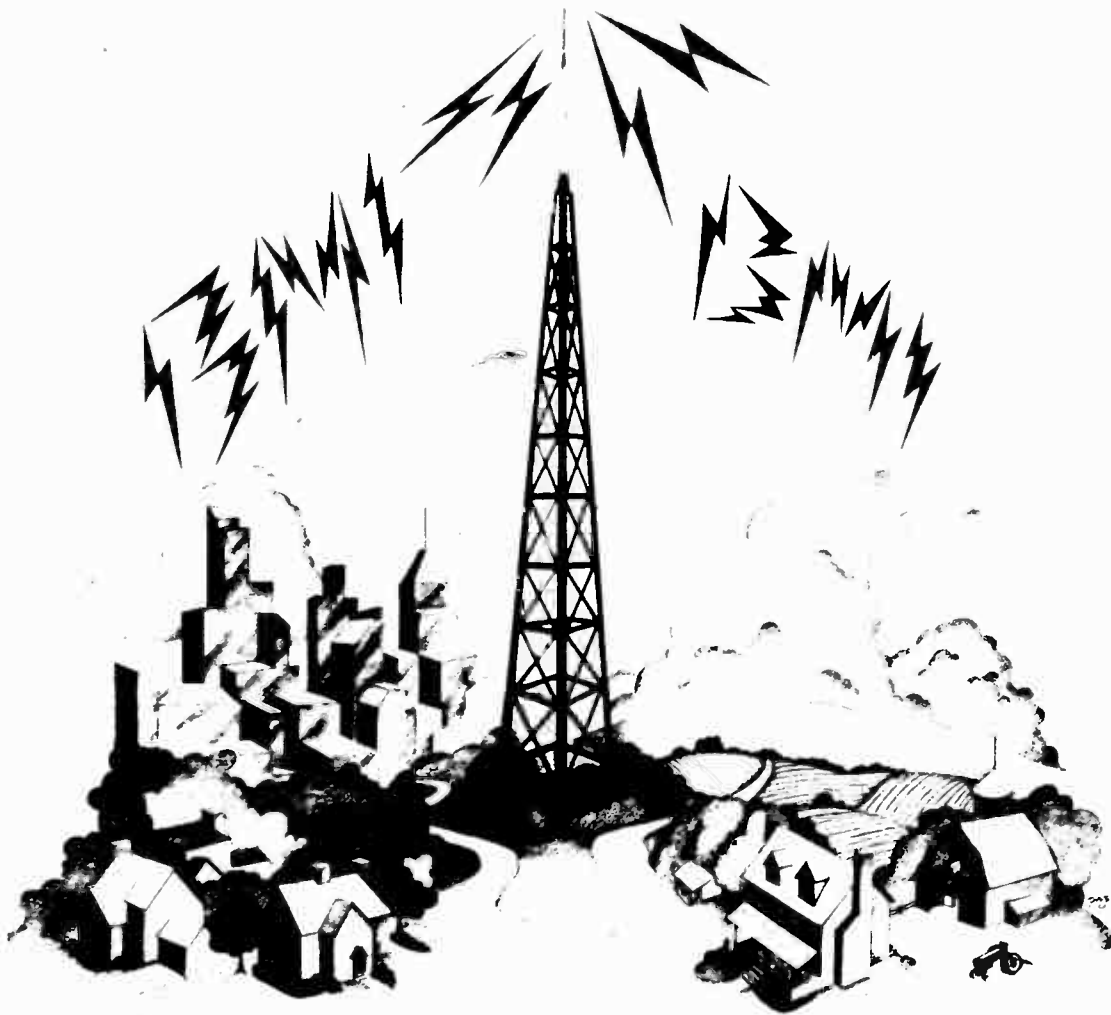
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