

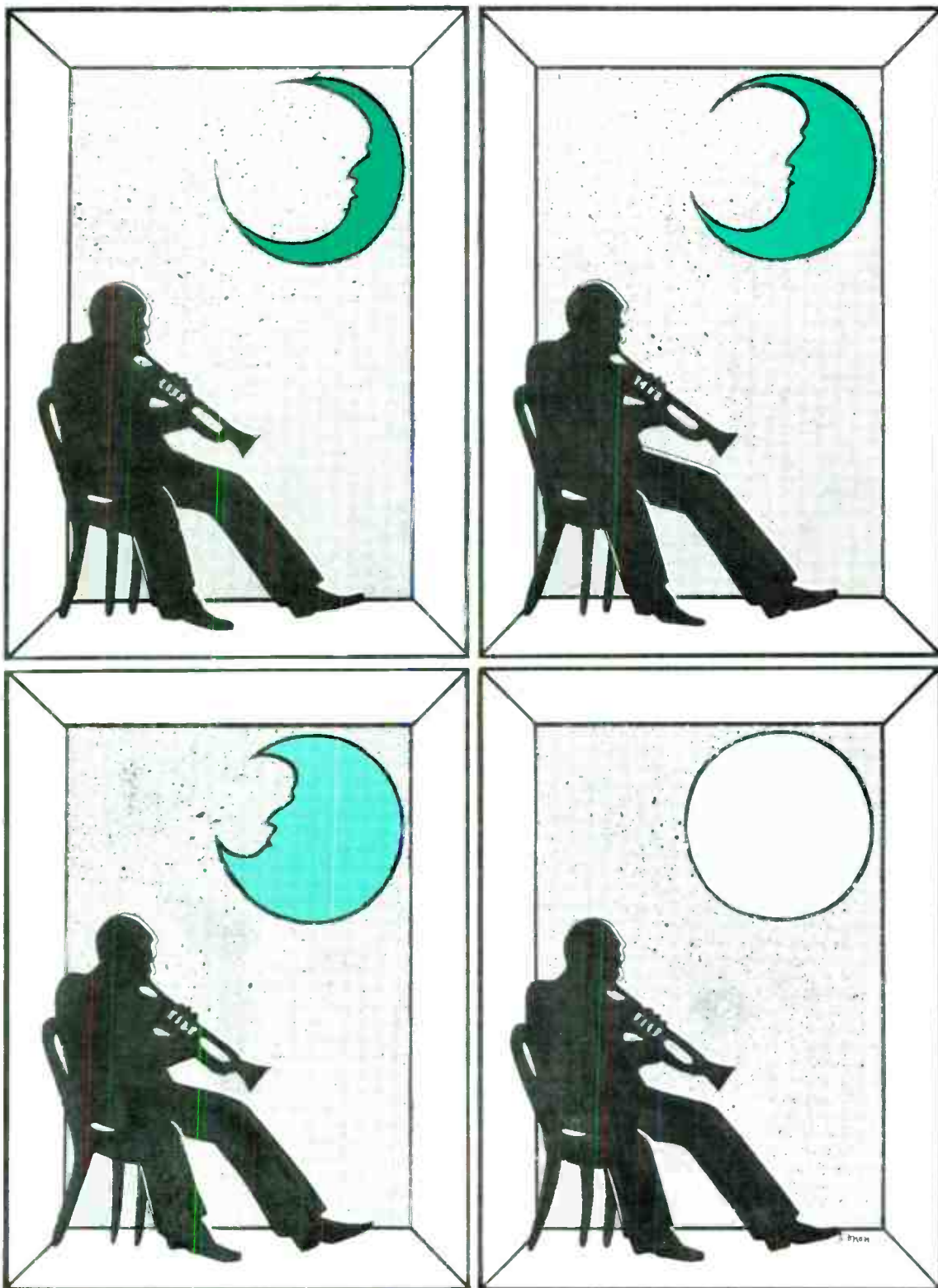
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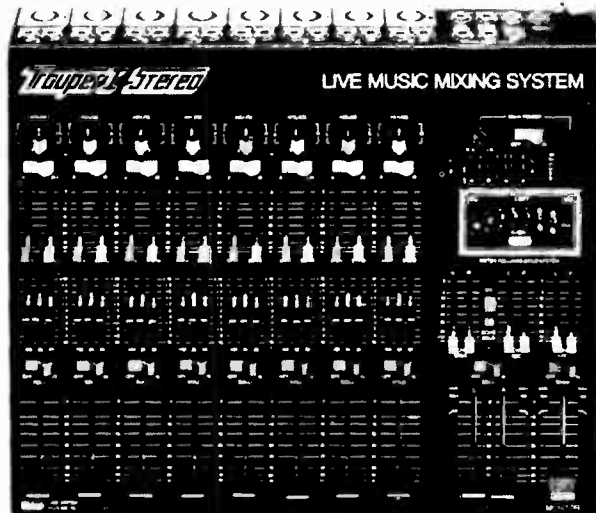
(With John Braheny)

**BUILDING  
AN  
AUDIENCE**

(See page 6)

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# the Music Connection

THE FIRST LOCAL MUSICIAN'S FORUM

PUBLISHED EVERY OTHER THURSDAY

June 29, 1978

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# Feedback

Dear MC,

Going slick with your last issue brought you to the state of a true professional magazine. The MC looks so much better --- it's as though night changed to day.

I also enjoy the little bits on what's happening in the industry in the new four column set-up.

Thanks for providing a magazine that has helped me get my gig together. However, I would like to see more extensive interviews with people in the business. Also, more info for people other than songwriters.

Thanks,  
Lee Watson

Hello,

We would like to suggest several changes that might enable your magazine to better serve the people to whom it seems aimed.

For example, we would like to see RIFKIN'S REVIEWS of Top-40 bands capsulized, and the remaining space devoted to reviews of any of the hundreds of original groups in the L.A. area who could really use the support. When we first began, we spoke with Rifkin, and he agreed to review our band at the White House (which no longer exists--it is rubble on Pico, and still listed in the GIG GUIDE. Don't you take the time to check your sources?) until he learned that this was a showcase and not for money. Showcases are bad enough already. Original groups need the constructive criticism now only awarded to Top-40 groups by MC.

Overall, your magazine definitely serves the musical community in a positive manner. We look forward to your future, and to comments on this by other readers.

We would like to thank Rich Markey and Amy Madigan of the aforementioned White House for their continuing support of local groups, especially us.

Sincerely,  
Mark Avnet  
Tom Brown  
of The Johnny Baltimore Band

Dear Music Connection,

You've got to be acknowledged for your work, energy, creative concept and awareness--all of which is proving positive in the MUSIC CONNECTION.

I have a few suggestions and comments:

Keep the cover cleaner. Reduce the amount of and/or size of copy somewhat. Logo is very nice.

Define: Musician, player, performer, artist, because the MUSIC CONNECTION is not just for musicians.

A "Connection Section" on who's producing who--the latest changes, etc.

Never turn into a "songwriting magazine."

I'm supporting the CONNECTION,  
Nick Maloof

# “Local Notes”

By Beth Sayko Bloch

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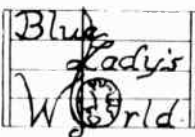
**Happy Landings:** Some of us with skyrocketing careers may eventually land on producer Richard Perry's new label--PLANET Records. Distribution is to be handled through Elektra-Asylum. Hope it takes off, Richard. Anyone for more Rock N'Roll by Tiny Tim?...**Having A Ball:** Indy producer-publisher Mandi Martin at the time of this writing is planning to go into University of Sound Arts and attempt to break the Guinness Book of Records' 138 hour world record for playing a pinball machine...with the same ball, yet, according to sources. Ted Neely is being asked to come down, and Industry athletic supporters will participate by providing live entertainment and recorded messages to help keep Mandi awake and cheer her on to victory. On the scene interviews for the media are being planned. When you read this it will be history (June 26 is the big day), and, hopefully, the Guinness Book of Records will have begun to roll its presses for another revision. (Question of the Week: Does anybody know if the GBOR holds the World Record for the most different editions printed of the same book?)...**Hart N' Soul:** Bobby Hart, best known for producing and writing all those Monkees hits with Tommy Boyce, has just finished recording his first solo album at Hollywood's Star Track Studios. Word--and this ear--has it that it's the best thing he's ever done. Included: "Hurts So Bad" and other Bobby Hart-Teddy Rendazo-Bobby Weinstein songs. With associate producer Barry Richards (also co-writer on some cuts) Bobby has put together an album that is both tasty and hot!...**Good-Bye Bubblegum?:** Less talk and no bubblegum KHJ Radio Program Director John Sebastian, responsible for their new format of less commercials and more music, has been rescheduled for July 5 as the Alternative Chorus Songwriters' Showcase Rap Guest at the Improvisation. The DJ--PD had been scheduled for May 31, but was called away on business. Catch him. Should be interesting...**ACSS** also announces that their 2nd Annual Songwriter Expo will be held again at Immaculate Heart College in Hollywood on Saturday and Sunday, August 19 and 20. For more info call ACSS at 655-7780...**Congrats!:** Best wishes from Gary and Mike Frischer to Joseph and Suzie Chambers on the June 9 birth of their daughter Sacha...Recording artist Jesse Cutler, "Godspell" soundtracks co-arranger/guitarist/vocalist, has dissolved his agreement with Chalice Productions and Mother Pearl Music as a writer, publisher and artist...Songwriter **Allee Willis**, whose writing efforts have earned her the current Debby Boone chart single, "God Knows", plus the title track to Rita Coolidge's new release on A & M Records, "Love Me Again", has just been pinned to Bobby Goodman. The two are not childhood sweethearts, but "child star" sweethearts...**Hot Flash!:** Our MC Hot Line, we are happy to say, is not cold anymore and is back on 24-hour call for your call: Still 462-5773...**The Platinum Note** goes to THE MARSHALL TUCKER BAND for their new toll free Band Info Hot Line. It's a tape that opens with their music (Sound familiar, Phone Mate owners?...); so if you can't afford their album you can at least hear their music for free: 800-845-7592.

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## ASCAP & BMI VS THE CLUBOWNERS

ASCAP and BMI, the two principal licensing and collecting organizations may be drawing the line with clubowners. A royalty has to be paid by the clubowners if any commercial release is played in a club by a live group. The implications of this situation on the music scene could change the sounds you hear in every club in Los Angeles. Our staff writer, Tom Sanfilip, is at work on the story, and we will bring it to you complete in The Music Connection soon.

## "MARS BARS" TO BE LAUNCHED

Willy Fizz has just returned from a recording session at Bay Shore Studios in Miami, Florida with producer Allen Blazek.

"Willy and the Blaze" laid down basic tracks for their new single "Mars Bars." Included in the session were: Johnny Bolin, Roberto Pinon and George Gomez. All are members of the East Coast band "Expresso."

## AN EVENING OF DEJA VU

"An Evening of Deja Vu" features the original music of Cliff Rapp and an unusual one-act play, *Flesh Failures*, written and directed by Dennis Embry. "An Evening of Deja Vu" opens Friday, July 7, at the Deja Vu Coffee house/Theatre Club, Hollywood. The cast for the two character play will be Brynda Mattox and Joe Ward. The admission is free. Cliff Rapp will accompany himself on acoustic guitar, singing a number of his many compositions. His versatility in songwriting is remarkable--from love ballads and blues to rock and jazz. Mr. Rapp's singing style is unmistakable and unique; his guitar style is equally notable, especially on his faster songs where his rhythm is so astute that you can hardly believe you are hearing only one guitar instead of two. Following his mini-concert, Mr. Embry's new play will be presented. *Flesh Failures* is a sex farce dealing with two divergent personalities whose meeting is initiated by a mutual con game.

## WIN THE JAM

A new television program called "Win The Jam" is in the can. The show has the potential of becoming an important outlet for new groups anxious for public exposure. The format is simple: three groups play one song each, and a judging panel decides on whom they like the best. It is straightforward competition, and exciting. Dick Michaels is the creator of "Win The Jam" and B. Mitchell Reed is hosting. Phil Spector was slated as the host of the show, but was nowhere to be seen at the time of the tapings on June 17th and 18th. Still the optimism is high. Linda Benitez, talent coordinator for the show said, "It's going to be the number one show in the country. It's giving a chance to unknown rock bands to be critiqued by the best professionals in the business."

Who are some of the panelists? People like Dr. Demento and Michael Harrison of radio station KMET, Bill Gazzarri, owner of Gazzarri's nightclub, John Graziano of KNAC-FM, and Scott Shannon, vice president of Areola records. "Looks great," Shannon said. "It's needed in L.A." Dr. Demento agreed. "We need some new blood in the music business, a new experience."

The tapings on the 17th and 18th were high on the sounds of new groups: "The Cobras," "California Rain-bow," "True Spirit," "Stormer," "The Sweethearts" and others. Most of the groups were aware of the show through The Music Connection. Also, The Music Connection was the only trade magazine to cover the event. As for Win the Jam, it's hoped they will expand their format to include single performers, duos and trios, and that it will not merely become a decoration to hang sponsor's names, but a needed avenue into the music business.

## CAL STATE BECOMES JAZZ STATE

The Cal State University, Northridge radio station, KCSN (88.5 FM), is the new night-time jazz sound in southern California. Several long time professional jazz musicians have volunteered their services to the staff of KCSN, including Richard Pulin, Jules Greenberg, Bill Marks and Jim Keehnen. Talk show host and news

analyst Ron McCoy is also among the new jazz hosts. Others experienced in jazz programming KCSN will complete the roster for the new night time jazz show.

## JACK NITZSCHE SIGNS EXCLUSIVE PRODUCTION DEAL WITH CAPITOL

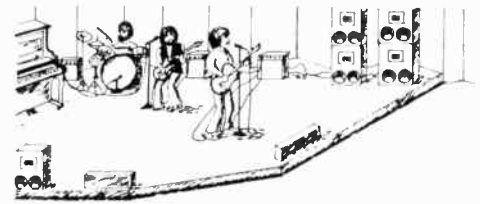
The agreement calls for Nitzsche to produce artists already on Capitol's roster and, through his North Spur Productions firm, to bring NEW artists to the label. Additionally, Nitzsche is signed to Capitol exclusively for solo recordings.

Nitzsche's career in music is legendary. As arranger for Phil Spector during the early-to-mid-Sixties, he logged thirteen No. 1 hits in a row with

artists such as The Ronettes, The Chiffons, The Crystals and The Blossoms. He also produced Neil Young's "Expecting to Fly" on Buffalo Springfield's second album, titled *Again*, in 1967.

## RUFUS PLAYS RESORTS

ABC has announced that Rufus and Chaka Kahn's "Stay," already an R&B hit, keeps rising pop. The group is following an extensive national tour with concerts in Hawaii and Lake Tahoe. During the regular tour, Roy Halee, producer of *Street Player*, went out and recorded four shows for a possible live album. Also, Rufus has recorded four studio tracks as part of their own album, slated for a fall release.



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# BUILDING AN AUDIENCE

LEND ME YOUR EARS

By Jeff Silberman

What do the musical styles of Fleetwood Mac, Ted Nugent, the Bee Gees and Emerson, Lake & Palmer have in common? If you answer "very little," you're right. Yet all of these acts have a tremendous followings from coast to coast, and around the world. This not only illustrates the huge interest in contemporary music, but in the great diversity in their musical tastes. So whatever the style of your musical group, there is a potential audience that would enjoy your act, to the extent of paying to see you play and hopefully, to hear you on vinyl.

Easier said than done. Nothing worthwhile can be easily had. A combination of talent, determination and the breaks can lead you into a recording contract. It'll take a lot of time, and it'll test your perseverance, but with a faithful following, there will always be someone you can count on to be wherever you play. The time it takes to develop an audience can help you carve out a unique musical identity that can relate to an even larger audience. The fastest way to acquire an audience is through radio. AM radio is the conductor of mass market appeal music. Making AM is impossible without major label promotion. Fortunately, AM radio isn't the only way to success. Ted Nugent, Marshall Tucker and ELP rarely dent top 40, let alone hit number one. Yet all have struck gold on their LP sales. Acts the caliber of David Bowie, Frank Zappa and the Kinks have survived comfortably for years without consistent gold record status.

For an unknown band, the primary goal is to land a recording contract, and you can't do that unless your act is established, in the sense of having a sizeable following in your performing circuit. Record companies prefer to sign acts that have at least a recognizable audience who will buy their records. Building up a sizeable following of your own can be done through three areas:

1) **Performance.** This is the bottom line. you can be the most talented musician band in a studio, but if you can't draw crowds live, don't hold your breath waiting for labels to come knocking at your door.

You can't just be "good" live, either. You've got to make that audience want to pay to see you again. NEVER leave the customer satisfied! Leave them wanting more, so that they'll plunk down a cover to see you again. The best criticism of a live performance is "they didn't play long enough." The people saying that are likely to see you again, more so than people describing your performance as "good" or "okay."

Play at as many different places in an area as possible. Thereby, you're exposed to a larger audience than if you were to play at one location all the time. Colleges and yes, even high schools are good playing spots, because younger audiences seem more willing to get more involved with a band. Remember, Rufus and Styx, among many others

(Continued on Page 8)

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RICKIE LEE JONES  
A LA CARTE

It's not hard to describe the style of Rickie Lee Jones. Give her a cigarette, bottle of wine, and an audience, and she becomes both hard-bitten and a sentimental taster of life in the style of Tom Waits. She is bluesy and boozy, maybe a little too boozy, but still quite appealing withal. Maybe her style is too deliberately Bohemian as she communicates the rawness of living at street level, but certainly she succeeds in holding her audience, and that takes talent.

She drank too much for mood. There were too many long gaps between her six songs filled with conversation. Her style of singing is natural, with an intimate tone of familiarity. Her music suffers a little bit while she concentrates on projecting an image. But always when she talked, everyone was charmed. "I really appreciate a man who lights my cigarette, who opens the door for me, helps me off with my wrap. And if he has a Southern accent I appreciate it all the more." Laughter and bow!

Nonetheless, she managed to fit her music in quite well. Starting with a lullaby written by her father, she took hold of the audience with "*Chuck is in Love*," a lilting love song with a boppy-blues jump. Then a little more drink, some chat and another song, "*The Last Chance Texaco*" which in contrast was rather blasé with even a few doubtful chord changes. Still it was her personality that made it all worthwhile, to watch and to listen to her speak through her songs.

She ended the evening with a ditty about eating pies, "*Marie*" by Randy Newman, her tenderest, most poignant rendition of the night and "*Easy Money*," a song naturally concerned with the philosophy of making "easy money." In all, the music showed ups and downs, but her personality was the source of her consistency. This is exceptional in a time when performers are less and less capable of real stage presence. Rickie Lee Jones is extremely capable.

The essence of Rickie Lee Jones is her forgivable nature, and her romanticism. Her honesty with the audience was admirable. Though after each song she seemed too anxious to get back to the wine, this twenty-three-year-old trouser has learned what brings out her attractiveness to the audience. She knows when she has them in her grip. I envision her in a few years with an added maturity that will leave an even more incredibly brighter glow of herself on her audiences.

The A La Carte is an intimate room, and the sound system is clear. It has a nice ambiance, and there is a nice homey feel to the place. Although a bit cramped in a few areas, there is no problem hearing the music or seeing the performer. In this kind of atmosphere, it's hard to lose. The real cafe flavor is here, so enjoy it. The club is primarily for the listening crowd, but don't let that stop you. It has the right qualities.

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# AUDIENCE

(Continued)

played high schools in their early days. The importance of making a convincingly good impression at every gig cannot be stressed enough.

A good way to gauge how well you're drawing a crowd is to play at one place two or three times, two to three weeks apart. If you notice a sizeable and increasing number of people seeing you a second and third time, then you know you're doing a good job. These people are the core of your support. And if you start slacking off in front of them, they'll desert you. Plenty of bands in this town became popular quickly, but in time died down.

If you find that you're just not drawing anybody in this area, either change your style of act or simply move to another area of the country. The music world doesn't end east of Orange County. The entire country is chock full of regional music circuits, that cater to the region's own musical tastes. Country-flavored rock is more popular in the Midwest and South, especially college towns in rural areas. The harder rock bands are more in demand in the major urban areas and large universities.

Usually, your familiar "live" habitat will be bars. Most bands never make it past this level. The ones that do, (most recently, Bob Seger, Boston and Cheap Trick) use the gigs to build a following and to develop a strong repertoire of memorable original tunes. Which leads me to 2) **Original Material.** Play your own material as much as possible. The main reason those bands I just mentioned built a good following was on the strength of their original material. No act makes it past the bar circuit doing covers, (50's clones and nightclub acts excepted). Original material is what separates your group from the rest, makes you special, and is what people should pay to see you do. Unfortunately, there are places where covers are required, so the crowd can dance to something familiar. So be it, for those places. Even then, try to sneak your own tunes into your act.

New bands usually do covers to gain an initial acceptance. But the better bands start incorporating originals into their sets as soon as possible, to familiarize the audience with your personal style. It should reach a point when the only covers you do will have your own arrangements to fit your image.

3) **Professional Representation.** So many bands make the mistake of having a best friend for an agent/manager. Usually, those bands never get anywhere, their "big break" never occurs. If you're paying someone to get the right gigs and meet the right people (A & R men, in particular), you damn well better have someone experienced or in the business (i.e., the right connections). Record companies don't listen to strangers. They listen to people who have done business with them before.

What's the sign of a good agent? Someone who gets a semi-obscure band, (Rubicon), on a bill that draws over a quarter of a million people, (Cal Jam 2). Someone who knows how to build an image, use hype to its best advantage. A good manager capitalizes on mystery and conjecture to increase the sales of a TOTALLY obscure band, (Klaatu).

It seems so easy on paper, doesn't it? Just this and complete dedication, determination, persistence, patience, luck, and last but not least, talent, and you can just make yourself a decent living. It happened to the Dickies.

This L.A. based punk outfit used its unique blend of music and theatrics effectively at the Whiskey and the masque Benefit, drawing good press from the Times. A bit part on CPO Sharkey, (Don Rickles and punk rock...ohhhh-kayyyy) which gave them exposure to millions. Their manager cajoles an A&R man to see them at an unannounced gig at the Whiskey. The next day, the Dickies sign with A&M.

I didn't even mention half of all the things that band went through to get where they are, and right about now, to them, they thought it was worth it. It was a combination of talent, good music, interesting show, perseverance, good hype, good exposure in the L.A. area, and they meet the right people at the right time. They got some breaks, but they were prepared when it came up. If that is your goal in this business, you better be ready. Damn ready.

10/2

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

1. CALL OUR 24 HOUR HOTLINE... 462-5773.
2. YOU WILL HAVE ABOUT ONE MINUTE TO PLACE YOUR AD.
3. SPEAK SLOWLY AND CLEARLY.
4. GIVE YOUR NAME AND PHONE NUMBER.
5. GIVE THE CATEGORY NUMBER WHERE YOU WANT YOUR AD TO APPEAR.
6. MAKE YOUR AD AS BRIEF AS POSSIBLE.
7. ALL BUY AND SELL ADS MUST HAVE A PRICE.

NOTE: ALL ADS ARE FINAL. THEY CANNOT BE CHANGED OR CANCELLED. DESCRIPTIVE REASONS FOR THE SALE, SUCH AS "MUST SACRIFICE" OR "MUST SELL" ARE NOT ACCEPTABLE. IF YOU WANT YOUR AD TO REAPPEAR, GIVE US A CALL. WE ARE NOT RESPONSIBLE FOR ANY CALLS THAT ARE UNSOLICITED OR ANNOYING.

**NEXT CLASSIFIED DEADLINE:**

THURSDAY JULY 6 4PM

## PA'S & AMPS 2

Shure Vocal Master P.A. Works good. All equip. \$700 (714) 499-4911 x  
Gallien-Krueger GMT, 300W guitar amp w/2 bottoms, 4-12" spkrs in each. Gd cond. \$500  
Shane 656-1476 x  
Practice amp, AC or battery power, cstm blt w/12" spkr. \$30  
Don 469-1173 days or 783-5800 evesx  
Acoustic 371 bass amp. xlnt cond. \$800  
843-7982x

Wanted: Cerwin-Vega B36MF, in perf cond. Reasonable. 763-2191x  
Cerwin-Vega 18", horn loaded, home made, nat. wood, torched & varathaned. \$350  
Phil 466-4212  
Acoustic spkr cbnt w/2-18" spkrs & folded horn. \$200 Jim 441-2979x  
2 Standell spkr cbnts w/2-15" spkrs in each. \$100 ea Jim 441-2979x

Shure #2 vocalmaster PA system w/column spkrs & 2 AKG's & stands. Xlnt cond. \$925 obo  
Kathleen 454-4739x  
Gallien-Krueger GMT 600G, 300W guitar amp w/2 bttms & 4-12" spkrs in each. Gd cond. \$500  
Shane 656-1476x  
Marshall stack. Marshall head & 2 Marshall spkr bttms. \$950  
Larry 556-3033 ext 36x  
Mitchell high freq PA horns w/drivers & cross-overs, w/2 cbnts. \$200  
Daryl 645-4517x  
Fender twin reverb. \$350  
Larry 556-3033x  
Tapco mixer, Crown amp, JBL columns, horns & cross-overs. \$1950  
Larry 556-3033 ext 36x  
Peavey spkr cbnt. 2-12" spkrs, 4 ohms. \$140  
Pat 466-2811x  
Cerwin-Vega B48MF bass cbnt. Rear loaded 18, mid-range, 12" spkr. \$350  
Frank bfr 12pm 431-4721x  
Acoustic spkr cbnt w/2-18" Altec & folded horn. \$200 Jim 441-2979x

2 Standell spkr cbnts w/2-15" spkrs in ea. \$100ea  
Jim 441-2979x  
Fender reverb tube type. Xlnt cond. \$90 obo  
aft. 11am 786-3768x  
1 Shure vocal master pwr mixer +2 Altec Voice of the Theater spkrs. Both gd cond. \$1500 obo  
10am-2pm 370-0794x  
Yamaha 6-100 1d top, 100W rms. Mitchell slant spkr cbnt w/4-12's and wheels. \$400 of trd for small amp & cash.  
Tim 884-1842x  
Dyna stereo 70 pwr amp. Assembled & modified. \$150  
837-8903x

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**8 TRACK \$18 HR**  
INCLUDES  
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GMT 600B#2 bass amp w/4-12" reflex bttm. \$400  
Bob 592-6232 evesx  
Fender Bassman-100 tube amp w/JBL 18" spkr, cbnt & octave didiver. \$450  
Susie 845-8165x  
Cerwin-Vega B-36MF bass spkr. 4mos old. List-\$700, sell-\$400  
Pablo 664-7596x  
Acoustic PA system. 2-808 cbnts. Cabco 6-chnl mixer, Crown D150 amp & 4 monitors. \$1500 obo  
Gary lv.msg. 798-4251x

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YOUR PHONE-MATE WILL ANSWER YOUR PHONE 24  
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Jim (714) 558-7283x  
Recording Equipment

Speck SP800 16x8. \$1500

Scully 8-Track 1". \$4500

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All for \$5500 obo.

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Sony TL 200 Rtr, 2-chnl  
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## MUSIC ACCESSORIES 4

Jensen big 15" Triax  
speaker. Beautiful cbnts.  
Xlnt cond. \$265 obo

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Scotch 10" metal reel &  
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Cassette boxes. \$.25

aft. 11am 786-3768x

MXR phase shifter plus  
misc. cords, stands &  
band equip. \$50

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Are you frustrated?

Learn to pull tunes together whether  
they are up tempo, disco, jazz, or  
ballad, having your song played with  
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Emphasis on Harmony  
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8 A.M. - 12 P.M.

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JBL K120 speaker. New  
\$85 995-1492z

Cases used Les Paul form  
fit coffin case, \$45;

Banjo case, soft shell,  
\$13. Pat 466-2811z

2 Ampeg cbnts w/2-15"s.

\$300 takes both

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Tascam model 10 w/2 patch

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## GUITARS 5

1973 Gibson Ripper. Gd  
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German string bass. \$550

Chuck 784-1830x

Fender Precision bass

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Don 999-4578x

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828-1446x

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\$200 837-8903x

Solid body electric auto

harp, 15 chords. \$200

837-8903x

Gibson S1 Les Paul w/cs.

Customized w/3 Super

Humbucking pick-ups. \$350

Spencer 454-1339x

Gibson SG. Very custom-

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great. Must see to

believe. \$200 837-8903x

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4 yrs old. Very crisp.

\$350

Susan 665-8613x

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Wanted: Older Gibson

Firebird.

Noel aft. 6:30PM

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Fender Telecaster, 1976

mdl, wht finish, maple

neck. Xlnt cond.

\$200 firm 664-8431x

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split coil switch, stud

tailpiece, w/hard shell

case. \$450

Roger 788-7510x

New Westminster GW40,

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Norm 673-1570x

1978 Les Paul Delux,

gold. Perf cond, w/strap

& case. \$750

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up & case. \$200

828-1446x

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Brand new Hohner pianet  
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Jim 441-2979x

Hohner D-6 clavinet.  
Xlnt cond. \$800

Jim 441-2979x

Haddorff studio upright  
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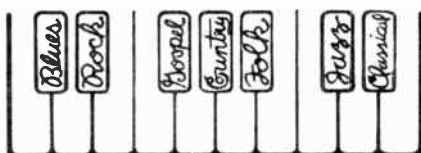
Don 469-1173 days  
783-5800 evesx

Univox K-2 synthesizer.  
2 oscillators, w/road  
case. \$380 957-0846x

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ebony finish. Gd Cond.  
\$1600 Pete wrk 888-6891  
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Easy step-by-step approaches  
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Hammond M-3 organ w/  
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Orchestron w/5 lazer-  
optic discs & flight  
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befor noon 659-3580x

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\$450 843-4638x

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Serge synthesizer over  
4½ panels of hardware,  
& used Serge modules.  
Mounted in Anvil case  
w/pwr supply & patch  
cords. \$2500 654-5399x

Hohner A-6 clavinet.  
Xlnt cond. \$800

Jim 441-2979x

Gibson electric organ.  
\$300 Kara 465-1784x

## WINDS 7

Piccolo-Ambassador. New  
pads. Gd sound. \$75 or  
will trade for gd set  
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Ron 292-4370x

Clarinet. Gd working  
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Near perfect cond. Nice  
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Rob 240-3660z

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Sonar 5+3/4" chrome  
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Rogers 5-piece drum set  
Complete w/6 Zildjian &  
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Pearl 6-piece, 13&14"  
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Zildjian. 22" ride  
Zildjian. Heavy-duty  
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Mark 842-9896x

Pearl 4-piece drum set  
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cymbal stand. \$200

Daryl 645-4517x

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12-18" toms. Cost \$1600  
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Ron 892-0056x

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762-5474

984-3703

## GUITARISTS 8

Guitarist avail. Into Jeff Beck, Free, Queen & Arrowsmith. Looking for band.

Jesse 851-5072x

Tasteful lead guitarist wishes to audition w/ estab recording/touring pop-rock acts. Avail immed.

Roger 874-3017x

Rhythm guitarist seeking work in studios in Hllywd area. Rock, jazz, folk etc. for demos or rcds.

Derik D. Richardson

876-7263

876-1570x

Guitarist: Lead, blues, jazz. Hendrix & Clapton influ. 14 years exp.

Seeks band. Before noon-aft. 5pm Sandy 851-3710x

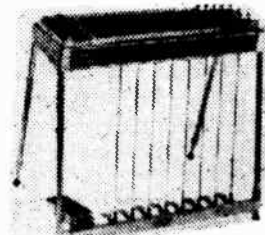
Wanted: Female guitar player, female keyboard player & female vocalist. for Top 40.

Lavell 732-2108

674-6609x

## LEARN

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**BASIC THRU ADVANCED  
ALL MATERIALS SUPPLIED  
MARCUS WEISE  
884-8337**

Multikeyboardist looking for guitarist who dbles on bass to form 3-pc Funk-Rock grp. 380-9278x  
Space guitarist/keyboard plyr looking for other musicians into R&R and mysticism.

Jerry aft.4pm 399-6095x

Guitarist, 15 years experience, xlnt lead vocals. Can & will play anything. Needs work now. Studio &/or club.

Ed 764-5994x

Lead guitar player nded that can play Free, Boston & Foreigner like sound. Good equip & looks a must. Pros only. Tapes helpful. Original material

656-5454z

Dual lead guitarists looking for bassist & drummer w/rehearsal space to form prog. hard rock-jazz group.

Frank 474-2411x

Lead guitarist seeks estab. club band in Orange County. 10 years exp. in rock/jazz format 24 and fully equipped. Serious only please.

Jeff eves (714)846-9459x

Wanted: Lead guitarist, keyboard player, female vocalist & trumpet plyr for disco band.

Vel 732-2108

674-6609x

Guitarist looking to form funk/punk, Top 40 group. Need guitars, bass, keyboard & drummer Serious only. After 6pm

Darrel 384-4824x

Band looking for tasty rock guitarist. Influenced by Peter Green, Mick Taylor. Must have own equip.

Robert Vega 851-8195x

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## BASSISTS 10

Wanted: experience bassist for prog. rock grp. Must have equip & trans.

Mark (714)495-2029x

Bassist just arrived from East coast. Would like to word with group full time. Plenty of experience w/groups & studio. Own equip. & transp. Can begin immed.

Marty 395-6083x

Wanted: Bass player, prefer 19-23 yrs old, versatile, interested in joining group & organizing new material, prefer knowledge of blues & rock.

Gerry 657-4591x

Pro bassist seeks strong rock or new wave act. I write, sing & have extensive stage & studio experience.

Bruce 652-0727x

Experienced jazz & funk bassist seeking gigs or studio work.

Don 999-4578x

## ARRANGEMENTS

### LEAD SHEETS

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Private instruction, serious students only.

**Lloyd Nathan**

(Life Member Local No. 47)

Studio 473-5375  
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Wanted: Bass plyr interested in forming new group that will do demos & showcases w/commercial orig. material. Back-up singing helpful. Must play simple, clean, punchy. Must have equip transp & profess. attitude.

Larry early morn or aft 5pm 461-7247x

Wanted: Bassist. Must also sing Top 40, R&R & disco.

Bob Bradford 964-8988x

Wanted: Electric bassist w/pro attitude to play w/orig. group. Mostly small gigs.

Brenda 789-5746x

Experienced musician. Plays Fender bass, piano & guitar. Read, write & fake.

Chris 654-7388x

Wanted: female bass plyr who sings to join versatile jazz-rock group.

Johnny days 234-1098  
eves 936-2878x

Wanted: Bass player w/ own equip & transp. Vocals a must.

Dave (714)898-5220x

Keyboardist. Synthesizer sound effects for your recordings. Reasonable. Studio work only.

Ron 654-5399x

## KEYBOARDISTS II

Wanted: Keyboard player, female vocalist & trumpet player for disco band.

Vel 732-2108  
674-6609x

Wanted: Keyboard player for disco band.

Vel 732-2108  
674-6609x

Wanted: Female keyboard player, female guitar player & female vocalist for Top 40 band.

Lavell 732-2108  
674-6609x

Wanted: Keyboard synthesizer artist for pro rock group. For details contact.

before noon 659-3580  
652-4674x

Wanted: female pianist into bossa nova, jazz contemp., standards. Must read.

Ron 292-4370x

Wanted: keyboardist.

Must also sing Top 40, R&R & disco.

Bob Bradford 964-8988x

Wanted: Prog. rock keyboardist.

Rick 999-5950x

Professional multi-keyboardist looking for

pro. working band. Have xlnl equip.

Mark 664-5594x

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RECORDING  
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8 TR: RECORDING  
\$11 HR

Includes:  
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CABINETS  
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MONITORS  
• 2 ALTEC VOICE OF THEATER  
CAB  
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DRIVERS  
This system is guaranteed to be the loudest, clearest system available anywhere.

**BURBANK**  
24 HRS.  
845-5138

Keyboardist seeks estab Top 40 group.

466-2366x

Wanted: Immed. Keyboardist for commercial jazz-rock fusion group. Showcasing, studio, video & work w/in a month. Must be talented. Vocals hopeful. Pro only.

Ron 892-0056x

Keyboardist avail. Have Rhodes, moog & string ensemble. Working or recording groups only.

Dan 760-3184x

Multikeyboardist, arranger looking for studio work & casuals.

380-9278x

Keyboardist seeks estab working Top 40 group.

George 466-2366z

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WILL DELIVER

WILL DELIVER

Making A Demo? Want To Sweeten It?

The Chamberlin M III is an orchestra that **YOU** can afford!

This keyboard instrument activates pre-recorded tapes and gives you the real sound of women's voices, the violin, cello, spanish guitar, trumpet & trombone (both muted and open), alto & tenor sax, bassoon, french horn, vibes, banjo and sound effects; from snare drum rolls & cymbal crashes to rolling thunder and laugh tracks. (Four phone jack outputs can record direct.)

Sounds like the real thing 'cause it is!!! **CALL 655-7778**

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 for the Professional  
**"A Natural Approach"**  
 Also GUITAR + PIANO  
 Beg. thru Prof. Performance Workshops  
**SUSAN FRENCH — 665-8613**

## VOCALISTS 12

Wanted: by vocalist, 2 guitarists, 1 bassist, 1 drummer & keyboardist to start punk rock-folk blues band.

Stephen Morris 938-8537x

Lead vocalist wishes to audition w/estab recording/touring pop-rock acts. Avail immed.

Roger 874-3017x

Male lead vocalist wishes to aud. w/estab lounge group. Xlnt variety & standards. No travel.

Stu 393-5217x

Wanted: Female vocalist for disco band.

Vel 674-6609x 732-2108

Female vocalist w/folk, country, pop & opera experience seeks soon to be working band or accompaniest partner to get act together. Also interested in singing bk-pu. Career oriented.

Joyce aft. 6pm 674-0965x

3 Pro female bk-up vocalists avail for session work. Legit only.

Vicki 656-1476x

Wanted: Zeplin influ. lead vocalist to work w/lead guitarist in forming nucleus of hard rock band. Over 21, hard working, financialy stable.

413-5377x  
Wanted: Female vocalist, female guitar player & female keyboard player for Top 40.

Lavell 732-2108  
 674-6609x

Singer-songwriter seeks agent or manager for recording contract.

Ross 466-9996  
 463-3056

Female lead singer/writer looking for group into hard rock, Top 40, etc. Have originals.

Randi 461-1914x

Earthy, attractive, exp. female vocalist seeks serious giging or recording situation. Sings all styles, but prefers high energy music. Would like to share ideas & energy w/high calib. group to creat many gd sounds. Serious only, please.

Barbara Paige (714)497-4603x



One of a kind singer with a hundred and one songs, looking for good manager, to put band and money behind her. Call

**BROTHER STUDIO**  
 372-5142  
 Ask for Kim.

Wanted: lead vocalist-front man for The Torpedos. Pros w/stage exp. only.

343-1058x  
First tenor, similar style to Eddie Kendricks, seeks local group. Interested in recording.

Norman Carter 469-0229x  
Lead singer, 15 yrs exp, from France. Looking for good musicians to form soon to be working band. Ranging from Tom Jones style to Top 40.

Paul 662-6362x

Female vocalist & percussionist, powerful, deep voice. Experienced in club & studio work, seeks serious group, working or soon to be. Into soul, disco, R&R.

Mercy 843-7982x

Femalc vocalist-writer, looking for piano player to rehearse w/for purpose of demo tape for major label.

385-0655x

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BLUERIDGE PICKIN' PARLOR - Tarzana. Occasional Blue Grass concerts. Some pay. Call Margo for more info. 345-1977

THE LOFT - Westwood Village. Dinner music. Call Sotos to set up at 477-5392

MARQUIS - Canoga Park. Looking for top 40 bands. Auditions on Sunday nights, 7PM-11PM, at 8318 De Soto, Canoga Park. For more information, call Les Wilbanks, 10AM-Noon. 882-6688

TWO DOLLAR BILLS BISTRO - Hollywood. Looking for vocal-jazz, jazz and jazz-rock groups. Some pay. Audition by cassette only. Drop off cassette and bio to: 5931 Franklin Ave., Hollywood, Calif. 90028. For more information, call Donna, Tuesday-Friday, 9:30 AM-Noon. 466-2351

THE HANDLEBARS SALOON - Pasadena. Looking for 5 & 6 piece top 40 dance groups. For further information, call Jan Stitt. 795-2588

THE SKYLIGHT INN - Venice. Needed are quartets and danceable groups. Call Mary or Diane for more information. 399-9585 or 396-3767

## CLUBS -(ORANGE COUNTY):

RIO ("an alternative nightclub") - Orange County. Looking for bands with original material for concerts. Also comedians, magicians, and other variety acts for showcase. Send picture and resume to: Big Orange Productions (talent), P.O. Box 75811, L.A., Calif. 90020

SOMBRERO STREET RESTAURANT - Santa Ana. Looking for single or duo vocalists preferably with guitars or electric organ, especially for weekend work. Easy listening type music. Call Barbara Ed Roche for further information. (714) 893-3280 or (714) 894-3542

ANGELIQUES - Fullerton. Looking for danceable trios. Call Laura Attell for further information. (714) 731-6361

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

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DEJA VU COFFEE HOUSE - Hollywood. Always looking for good music. Acoustic only. Call Brenda. 461-9901

THE ALTERNATIVE CHORUS - Hollywood. Songwriters Showcase. Always looking for good songwriters. Call for more complete information. 655-7780

JIMMY'S HIDEOUT - Sherman Oaks. Looking for good singers for their Sunday showcase. Piano accompaniment available. \$50.00 cash prize to top vocalist. Rehearsals from 4-7 P.M. Show starts at 8 P.M. Contact Christopher Robin, 14016 Ventura Blvd., Sherman Oaks.

## AGENTS & PRODUCERS

NEXUS-ARTIST MANAGER - Hollywood. State license: A-483. Looking for all kinds of talent. Specializing in publishing, record deals, and local gigs. Send tape and promotional material to 6404 Hollywood Blvd., Suite 209, Los Angeles, Calif. 90028. Attn: Nick. No calls.

PLAYETTE PRODUCTIONS - Los Angeles. Looking for girls 14-17 years old for female vocal group. Must be willing to work hard, be sincere and dedicated, wanting to be a member of a group and in the field of entertainment. For audition contact Miss Rae at: Playette Productions. 464-2050

BLEU-MARK PRODUCTIONS - Hollywood. Looking for talented artists, singles, duos and groups. Possibility of good career for right act. Send info., tapes, etc. to: Bleu-Mark Productions, 8400 Sunset Blvd., Suite 4C, Hollywood, Calif. 90069 656-9800

21ST CENTURY MANAGEMENT COMPANY - Los Angeles. Looking for R&R drummer, bassist, lead guitarist (some vocals) and keyboardist (some vocals) for artist development project. Must have tape and personal history available for interview. Benefits of project include paid rehearsal time, studio work, gig work. Call Mike Schaffer. 225-2827

**KEYNOTE AGENCY** - Los Angeles. Looking for top 40 and original bands that are together, for possible tours in Europe, Japan and Australia. Professionals only. Contact Bob Roberts. 842-4101

**RECORD PRODUCER** - Los Angeles. Young, very talented, just starting, looking for original material, top 40 --soft talk. Call. 936-4898

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**APPLE JUICE PRODUCTIONS** - Hollywood. Always looking for new music, rock and soul. Also comedy. Send tape or cassette to 6381 Hollywood Blvd., Suite 604, Hollywood, Calif., 90028. Attn.: Bob Rooks.

**WILDFIRE PRODUCTIONS** - Hollywood. Looking for singles only, no gospel, country or hard rock. Send stereo Reel to Reel (7½ IPS) or stereo cassette, no more than 3 songs, (tapes will not be returned). Include S.A.S.E. for notice of receipt and answer to 1415 No. Hudson Ave., Hollywood, Calif., 90028. Attn.: Sam Wetherly.



## MISCELLANEA

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**S.R.S.** - Hollywood. (Songwriters, Resources and Services) Preparation has already begun for their 5th Festival of New Music. Send 2 songs on cassette or Reel to Reel, lyric sheet and S.A.S.E. to: S.R.S., 6381 Hollywood Blvd., Hollywood, Calif., 90028 or call for more info. 463-7178

**MUSICIANS AND SONGWRITERS.** Be sure your music is protected and always send a self-addressed stamped envelope when mailing any promotional information or tapes that you want returned. Also, if you encounter any difficulty with our Gig-Guide Listings or if you are confronted by a dishonest or "shaky" operation, drop us a note informing us of the details so that we can investigate the situation.

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

Improvisation and variation have been with us as long as we know it. Before the invention of the printing press, almost all communication was improvised. Stories and songs were imperfectly transmitted from one person or generation to the next, with countless variations. There was no fixed form of any story or song. The printed page allowed music traditions to become more standardized and the art of improvisation was replaced by the need for technically precise performances. Contemporary pop music, while printed in sheet music form, still derives its lifeblood from the immediacy of oral transmission, this time through the aid of phonograph recordings. And since most studio musicians improvise all but important riffs and passages, improvisation and variation have once again become essential musical requirements.

For the purpose of this article, I have coined some new terms to help define various levels of improvisation -straight melody, phrased melody, melodic elaboration, and free form improvisation.

First of all, I will use the term melody very loosely to include any distinctive arrangement of musical tones that retains its unique interest after several repetitions. This will include what classical musicians call a "motive" and what pop musicians call "riff."

**STRAIGHT MELODY** is the "legit" approach to music, playing the notes exactly as they are written. This is best when playing long passages that are so well crafted that they would be difficult to improve upon or when they perfectly fit the context of the whole arrangement and a variation might throw the piece off balance.

**PHRASED MELODY** is a more personal approach to the singing or playing of a melodic line, when one wants to keep the essential notes and relative rhythm patterns of a passage intact, but change its emphasis. A spontaneous entrance before or after the expected beat, a different part of the melody accented or made important, anticipating or delaying the ending, these subtle surprises are the stock and trade of your best performers and sophisticated songwriters and arrangers.

**PARAPHRASED MELODY** is taking greater freedom with a melodic line than just changing its emphasis. Not only is the rhythm changed, but the actual notes are reworked as well. However, in this category, the original melody is still very recognizable.

**MELODIC ELABORATION** takes even greater freedom than paraphrasing. Here, an expressive performer uses the melody as a point of departure, and while retaining some of the key features of the melodic line, he or she adds, subtracts, embellishes, and twists it around so that what we hear is more the singer's or musician's own style than the original melody.

**FREE FORM IMPROVIZATION** is the spontaneous composition of melodic and rhythmic material without a preconceived melody. Usually other forms of musical organization (rhythmic or harmonic) are used with this approach to music.

(D.C.C.)

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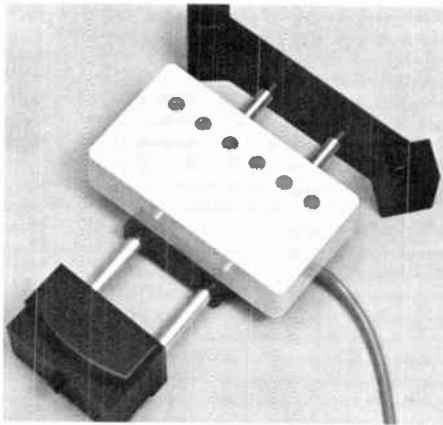




## PRODUCT PROFILE:

### DIMARZIO ACOUSTIC PICKUPS MODEL II

By Larry Breitbord



As an acoustic guitarist my most frustrating problem has been how to project the sound of my instrument during a performance. There are two methods, neither of which have been totally acceptable. The first method is using a microphone. This method produces the most authentic sound of the instrument. However, feedback always seems to rear its ugly head just when the volume gets to the level you like. Then too, your ability to move is rather severely limited. (Personally, my backside and my feet get awfully tired sitting or standing in one spot for an entire performance.) The second method is to install a pickup on or in your instrument. I've tried various types, for example the *Barcus Berry* contact or transducer pickup which has a very flat tonal response, the *Bill Lawrence* which throws the harmonic balance way off, the *De Armond* which looks good costs a lot, and made a Martin D-18 sound like an old hock shop Stella. All the acoustic pickups I've tried have had one thing in common; they could not produce an authentic acoustic sound. That is until Dimarzio came out with its Acoustic Model II. Dimarzio is probably the hottest pickup producing company around these days and they have a list of endorsers that will knock your socks off. But if you're like me, it doesn't mean Jack when Al Di Meola uses Dimarzio's if they sound like crap on my axe.

My first encounter with the Model II was at the N.A.M.M. show in Anaheim. I checked it out on a Guild and despite the surroundings I was impressed. It was several months before I got to try one on my own instrument in a more favorable atmosphere. The nitty gritty of this pickup is that it is a magnetic type made for steel string guitars, you classical and flamenco folks will have to look elsewhere. We'll throw in the specs for those of you who understand such things: Inductance 2.8 Henries, Impedance at 100Hz 5.9K, Impedance at 1000Hz 14.7K, Impedance at 2500Hz 33.8K, D.C. Ohms 5.83K.

Installation of the Model II is relatively easy. It comes with illustrated instructions, a cord clip, and three Allen wrenches, and it does require the removal or the loosening of all the strings. All the mounting parts are made of nylon and with care they won't cause any damage. The pickup itself is mounted on a "sliding rail arrangement." This allows the pickup to be moved towards the neck or bridge and can tune the guitar for harmonic balance. Another feature of the Model II is its six adjustable pole pieces. These come in very handy for

adjusting the highs, mids, and lows of the guitar. The pickup is cream in color and comes with a five year warranty. It sells for around fifty dollars. There are only two things I do not like about the Model II. The first is that it seemed to be lacking on the high end response. The use of a graphic equalizer solved this problem and I suspect the tonal qualities of each individual guitar make a difference (mine never had an incredible top end). The second is the cord. A fifteen foot shielded cable comes attached to it and it is awkward. If you want to install the Model II permanently, you can use an end pin jack and the cord problem is solved. However, if you want the option of removing the pickup, then you have to hassle with a cord that invariably proves to be too short. A detachable cord set-up would make things a lot easier.

The Dimarzio Acoustic Model II is the best acoustic guitar pickup to come on the market to date. Its ease of installation, versatility, and true acoustic sound reproduction make it a product every acoustic guitar player should check out.

## BUSINESS FEVER

By Doug Thiele

You may not have noticed, but there are a lot of music people in this part of the world, and the vast majority seem to have just recently fallen off the turnip truck when it comes to skillfully transacting their business with the Industry. Even allowing for new arrivals, there are too many people pitching themselves or their music who haven't taken a long hard look at what separates the pro from the amateur.

In previous articles I've talked about common sense, a knowledge of the workings of the Industry, problem-solving and negotiating. These are all components of a professional image (and attitude) which will help you get that gig, place that tune or otherwise do business, but there's another important component worth discussing, and that's consideration. So at the risk of sounding like a junior high school counselor or an Industry

lackey, here goes.

Harrassment is one of the major activities in the Music Business. In addition to the implied harrassment by the record-buying public of not buying albums which record companies think they should, A&R departments at the record companies are harrassed by the hierarchy to find talent. They in turn are harrassed by thousands of would-be artists who think they can fill the bill, or by studio musicians who want to play the session work. From songplugging standpoint, recording artists are harrassed by their producers, managers or record companies, all of whom have their own ideas of what material should be recorded, and publishers harrass any or all of the above with their tunes.

The songwriter's task is to somehow live at the beginning of the harrassment chain since writers are obligated to harrass as many publishers as possible. Add to this the fact that there are many more artists/sidemen/songwriters than there are industry people to be harrassed, and you have a very difficult situation.

Consideration for these harrassed people counts for a lot. The professional songwriter/sidewoman/artist will take care to keep the little courtesies in mind when dealing with the Industry, and publishers/producers/A&R people will notice that consideration in a positive way, which

will mean business results for you. Remember also that the standard multitude of out-of-town writer/artist/players will be arriving soon this summer to promote their music, and most of them are ignorant of this business and how not to harrass. So your consideration toward the doubly-harrassed Industry people will shine through even brighter.

Here are some of the little things you should keep in mind (don't hesitate to add to the list):

- 1) Keep your appointments on time. If you can't make it, call in advance and, where necessary, have replacements ready.
  - 2) Don't overstay your welcome. When the business is over, exit.
  - 3) Don't be offended if the publisher passes on your tune, or the A&R person suggest you need a bit more work. Your anger won't get anything accomplished.
  - 4) Keep your word and play fair, even though the other party may not be as conscientious. Most of the bad guys in the business wind up pushing 1945 back-catalogue pieces or hustling up songshark customers.
- And don't feel that you're in a subservient position to the people you're doing business with. Remember that the Industry will rise and fall on the great song, the terrific artist and the more-than-competent sideman; so be considerate, and don't ever forget your vital role in the grand scheme of things.



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# Songmine

## FORM AND FORMULA - BRIDGES AND ENDINGS

An important aspect of form, which we haven't yet discussed, is the "Bridge," which is also sometimes referred to as the "Release." A bridge is a 3rd section; or 'C' section, if you're giving a letter value to a 3rd 'different' segment in the structure of a song. In other words, there are verses, which have chord changes, melody, and usually rhyme schemes that are the same each time throughout the song. Then there is a chorus or refrain, in which the chord changes, melody and lyrics are the same each time they are repeated in the song. And then there is the bridge, that most commonly occurs only once in the song, and has chord changes, melody and lyrics that differ from both verses and choruses. Bridges have several functions: Musically and Lyrically. Musically it helps to contend with what I'd call the "Boredom Factor" and for that reason it is usually placed about  $\frac{2}{3}$  of the way into the song, where people may be tiring of the verse/chorus repetition. It zaps you back to attention and makes you re-focus. It can also create musical tension so that when you come back into the verse or chorus there is a feeling of release. This will increase the overall dynamics and drama of the song. In using the bridge for dramatic impact, in a high energy song, it could be a soft, more quiet section, which would also give it the dynamic contrast needed. In ballads the contrast is usually accomplished melodically. Sometimes the bridge is built on minor chords in a song which is otherwise in a major key. Lyrically the bridge can provide a variety of functions. It can allow you the opportunity to distill, or reiterate in a different way, the philosophy of the song. In contrast to action oriented verses you can use the bridge to make a personal commentary, a kind of 'aside.' Because the bridge feels different musically it allows you to use a different lyric approach. You can find your own uses for the bridge and will find that it all depends on the song and what it needs. It may also be just an instrumental interlude. But, in every instance, it should feel different than either the verse or chorus. Also, bridges are seldom longer than 8 bars long. ENDINGS: There just seem to be 2 choices with endings; work out an ending or fade. Fades work better on records than they do live. The fade is usually done to allow you to keep cooking on an exciting riff or repetitive vocal phrase, or "the hook," without bringing down the energy level and intensity of the music. On a fade you only bring down the actual volume. You leave the illusion that the band is just going on down the road and even tho, after a while, you can't hear them, you know they are still cookin'. So a fade is a good idea if you have something great to go out on that feels like it has a natural momentum. Commercially speaking it's always a good idea for the "hook" or chorus, or whatever you want an audience to remember, to be the last thing they hear. With a fade you also give the D.J.s a chance to talk over the ending, which excites THEM, even tho it doesn't excite US so much. It also lets them do their own fade, which may be considerably shorter than yours. Keep in mind that

unless you're playing a dance gig, long repetitive fades tend to get tedious; so the shorter the better. This is particularly true for demos, presentations to record companies and showcases. As for working out endings....It all depends on the song and the only thing I can say about it is please try to be original. I'll grant you tho, that there are times when the best ending for the song is one that has already been well worn. But, TRY to give it the care you give the rest of your song.

I rarely use this column to talk about the Songwriter's Showcase, but since the circulation of Music Connection has grown so much I want to let the new readers know that if you have written songs you'd like to perform for the music industry call the number below for an audition appointment. You may also send or drop off a tape, with not more than 6 songs on it. Include a list of the songs in order, lyric sheets, your name, address and DAYTIME phone number, along with a self addressed, stamped envelope for returning the tape. All services are free. You should also attend the Showcase every Wednesday night at the Improvisation Club-8162 Melrose, in Hollywood. A weekly interview, with a music industry pro. starts at 7:30 PM and the music starts at 8:30 PM. If you'd like to receive our monthly schedule in the mail call the number below.

*John Braheny*

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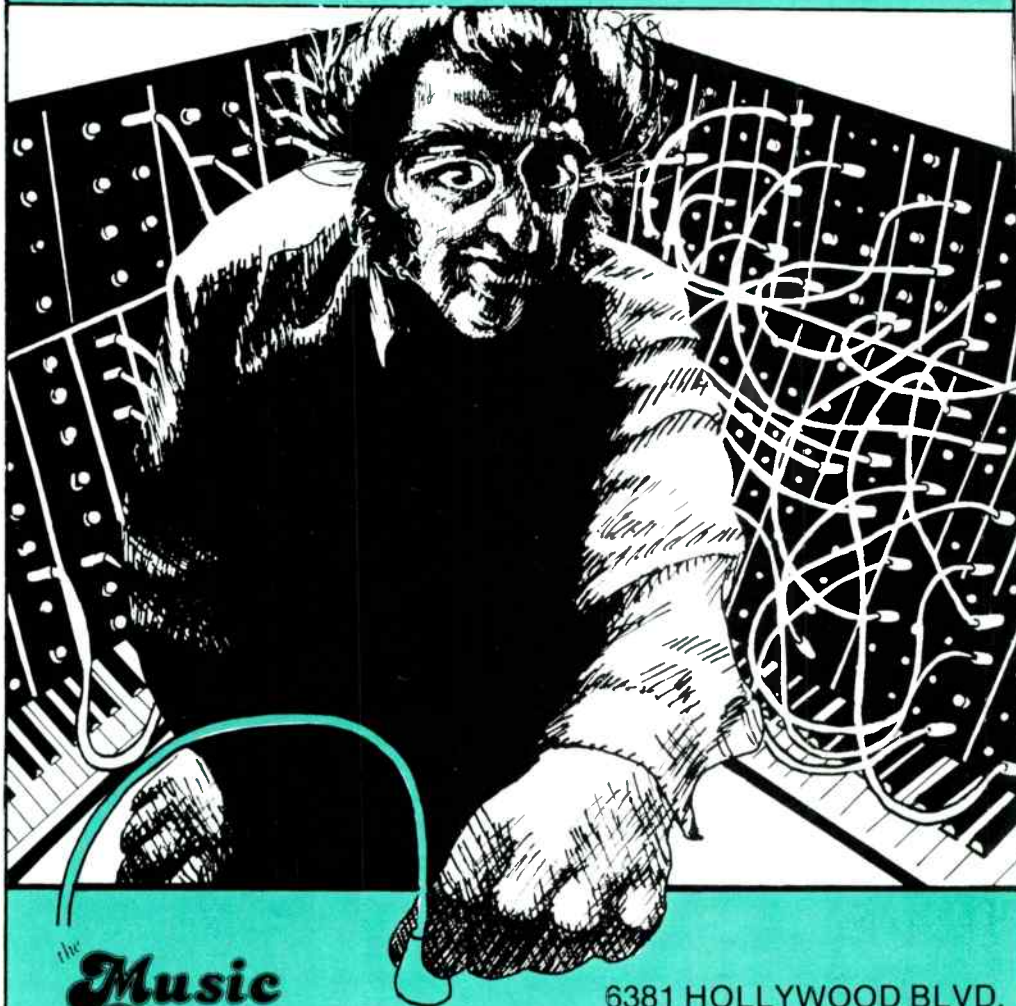
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