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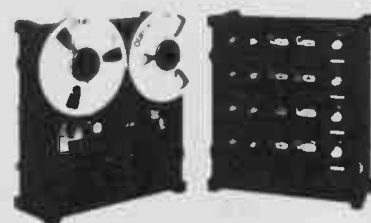
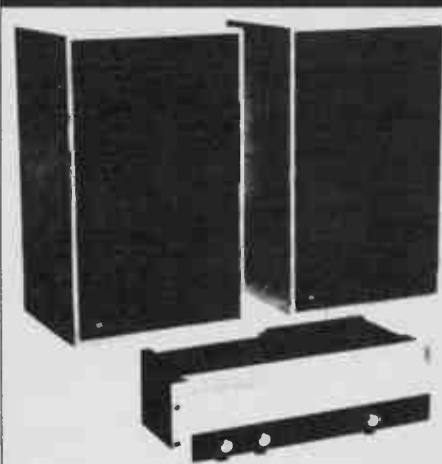
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May 4, 1978

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Feedback

To Richard Rifkin,

I have just read your review of Jay Arthur at The Starwood (April 6 issue). The write-up was good but you forgot to mention one important element; **The Drummer**. You said a little something about the whole band except the drummer? What's bothering you? Did you hate my drumming that much? If you did, that's your opinion, but why didn't you at least put that in the review? Or if my drums weren't loud enough, why didn't you say so! When I see a review like this, I don't know what to think. Am I good, bad, or what? Unless, of course, the drummer isn't important to you. And if you think that, you're making a big mistake! I think a review should be constructive and helpful to the reviewee. So if you please, write me back and tell me why you mentioned everyone's performance in the band except for mine. Thank you!

Yours truly,
Jack Turchin

Dear Jack,

Thank you for bringing this to my attention. I would like to explain to you and all the readers of *The M.C.* that being a human being means that one is capable of making a mistake whether it be spelling a name wrong or forgetting to mention someone, it happens. I went through my notes and sure enough I found some things about you that were omitted: #1. On the tune "Fooling Around," "Jack is a good strong drummer." #2. On "Sha La La Just A Love Song," I noted "drums good."

Now to continue to answer your questions in the letter: nothing is bothering me, I didn't hate your drumming, and your drums were loud enough. You are good and the drummer is important to me. Once again, thanks for giving us (you and me) the space to clear this matter up.

—Richard

Dear Sirs,

Recently, I met a very fine young musician who has performed here at The Gipsy Showcase. He is one hell of a nice person and multi-talented for sure.

A friend has given me an old issue of your paper so I could see and read for myself. Boy, was I surprised! Tom Sanfilip writes as well. I really enjoyed his columns. The interview with Gino Vannelli (Jan 26th issue) was very readable and interesting as well as concise. This is a real tribute to your affiliation with Tom as well as your fine publication. Keep it up!

Sincerely,
Terry Fox
The Gipsy Showcase

Dear Music Connection,

You people are really progressing. I've never seen a magazine grow as fast as yours. I remember buying your first issue (8 pages) and it sure has improved since then. Your addition of "Product Profile" to your format was an excellent idea. A little short perhaps, but very informative. The only article I avoid reading is "Women In Music." All they ever do in their article is hype their organization. Anyway, keep up the good work!

Yours Truly,
Al Kaplin

Dear Al,

Thanks for your support. You're welcome to comment directly to *The Organization of Women In Music* concerning their articles. Just write them in care of us.

The Music Connection



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“Local Notes”

By Simmie Noble

Tho it's too early for champagne, time and Noble will tell us whether or not it's true that Heider Recording Studios is to be purchased from Filmways by a couple of within-reaching-distance independents, Asian cash in hand. If so, we may see the end of the major dissension that has plagued the world's largest recording facility since Wally's departure....**Word is that Hall and Oates**, in the studio doing a new LP, are going to be giving us good old rock and roll from hear on out, instead of their familiar brand of blue-eyed soul. Hmm - anything to do with the change in producers?....**Rhetorical Rancor rubbing RSO**: An unidentifiable albeit extremely powerful Veep at one of the majors was overheard to as an RSO biggie, "When is RSO going to let anyone else on the charts?" A question not to be taken lightly in view of the seemingly bottomless pit of "Saturday Night Fever," which has broken all chart and sales records with over 10 mil sold to date. Speaking of which.....**Ronnie Lippin**, Director of national Publicity at that label since mid-January, says of the RSO family, "The greatest. This is far and away the most challenging and exciting job I've ever had." Ms. Lippin, an ex-film critic from New York, came to Couryville from Rocket Records, and has spent 8 years in publicity. "We're the hottest record label around." That statement would indeed be hard to debate, what with the phenomenal success of "Fever." Add to that the strength of the Bee Gees independently, bro Andy, Clapton, Elliman, Player, and a half dozen other artists, and you definitely have one hellova heatwave.....**Although the Dorothy Chandler Pavilion** hosted a "Farewell Concert to the Battle of the Bands" on April 9th, the music industry is saying 'Hello' to two very exciting performers of that nostalgic evening, Ms. Didi Wilson and Mr. Leslie Jon. As for the rest of the 'talent,' well, farewell.....**Don't quote me**, but it has been said that Local 47 may be in serious financial trouble do to inept accounting procedures.....**Moving right along** - that's what Mandi Martin, recipient of the February 23rd Noble Prize for her work at the A La Carte, is doing these days. Barrik Music Publishing has put the lady in complete control of artist development.....**Theatre owner Tommy Cooper** (Vagabond and Tiffany) is expanding his own marquee by way of his first LP, "Country Dreaming," to be released in the near future.....**Bill Speed** now heads the R&B section of R&R, and, as the song says, they'll be some changes made.....**Follow-ups**: Actor Kris Reynolds told us that the real I.D. of Wee Willie Small ("Tall People") is Billy Barty. We didn't believe him, do you?.....Leon and Mary Russell apparently created quite a stir when they bought their new home on Woodbridge in Toluca Lake; neighbors didn't know what to think of a music-type rocker in a chair-type rocker neighborhood.....**The Noble Prize** is being awarded to the awesome Martoni's Softball Team, for sportsmanship, RBI's, flies caught, beer consumed, and, dare I mention, an eight game winning streak at this writing. But please, Lee, next time read the label, okay?

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THEORETICALLY SPEAKING... with David "Cat" Cohen

Once again, this is the "Cat" bringing you up to date with the wonders and marvels of pop music theory. In the past few articles we have taken a new look at the songs we all write, sing and play. Each week we have explored them from a new perspective. Having covered ways to achieve a general understanding of the rhythmic and melodic aspects of pop music, we are now in the process of viewing today's songs through their uses of harmony.

To capsulize our previous discussion, a basic way to understand chord progressions is to learn DIATONIC HARMONY, or the harmony that is derived from the standard 7-tone major scale.

e.g. - B^b Major scale

B ^b	Cm	Dm	E ^b	F	Gm	A ^o	B ^b
I	ii	iii	IV	V	vi	vii ^o	I
B ^b DF	CE ^b G	DFA	E ^b GB ^b	FAC	GB ^b D	ACE ^b	B ^b DF

Last issue we talked about the basic three chords, or "primary colors" in standard harmonization - the I, IV and V chords. A wide variety of folk and country-rock based classics have been written using only these three chords. Obviously, there is a limit to what one can express with such few choices. By adding one or more of the secondary harmonies - ii, iii and vi, a much wider range of

possibilities becomes available.

In the key of G, our basic three chords are G, C and D; the secondary chords are Am, Bm and Em. These new chords are all minor triads and add a darker, more serious tone to the bright I, IV and V. As a result, when you want to add depth and emotion to a song, these harmonies will be valuable tools. By far the most popular secondary chord is the vi, or in the key of G - Em. The classic 50's rock 'n roll progression is based on I vi IV and V. Try adding one of these secondary chords at a time and listen to how they add dimension to the chord progression, each one with its' own characteristic sound.

According to the "textbook definition" of diatonic harmony, these secondary chords are used almost exclusively for their primary counterparts.

Primary - I(<u>G</u> B <u>D</u>)	IV(<u>C</u> E <u>G</u>)	V(<u>D</u> F# <u>A</u>)
Substitute - vi(<u>E</u> G <u>B</u>)	ii(<u>A</u> C <u>E</u>)	iii(<u>B</u> D# <u>F</u>)

The underlined common tones show how easily the bottom chords can be substituted for the top ones. However, pop music since the Beatles has refuted these limitations. The purposely "untrained" sound of 60's rock progressions showed us that any combination of primary and secondary chords could sound good if we drop the academic stance. Certain pop writers and groups have featured combinations of these six chords in their sound. From the styles of the Beatles to Bob Dylan, Elton John, Jackson Browne, the Eagles, and Fleetwood Mac many examples can be found.

The opening lines of "Like A Rolling Stone" (Bob Dylan)

I ii iii IV V V V V

Chorus from "Ob-la-di, Ob-la-da" (Beatles)

I I iii vi IV V I I

Verse from "Crocodile Rock" (Elton John)

I I iii iii IV IV V V

"Take It Easy" Jackson Browne-Eagles

I I V IV I V IV I

vi vi IV I ii IV vi vi

IV I IV I ii IV I I

Try analyzing some current folk-rock and country-rock based songs and see if they fall into these diatonic harmonies. Try writing some of your own progressions, experimenting with unusual sequencing of these six chords. In the next column we will expand our discussion of secondary chords to include those triads that venture just outside the diatonic scale. Until then, music fans, stay harmonious.

(D.C.C.)

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Cat's Curiosity Box -

For the next issue analyze the chord progressions of the following songs:


- 1) "Over My Head" (Fleetwood Mac)
- 2) "New Kid In Town" (Eagles)
- 3) "Running On Empty" (Jackson Browne)

Answers to last issue's C.C.B.

- 1) b and d
- 2) b, c, d and e
- 3) e and f
- 4) a, b, and e
- 5) b and e
- 6) c, e and f
- 7) e
- 8) b, c, d and e
- 9) b and d
- 10) e and f

THE IMPORTANCE OF IMAGE

By Jeff Silberman



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Call it hype, call it bull, call it whatever you want. The unfortunate fact of the matter is that the image a band portrays can very well be instrumental in its future success. Of course, the music comes first. But there's a veritable deluge of music from which the audience can choose. A good image can help an act "stick out" in the crowd in a way that draws an audience, who will develop an interest in your music. Image should go hand in hand with the musical attitude of the act. That's why Aerosmith won't do tunes like "You Light Up My Life," and John Denver will never do his rendition of "God Save the Queen."

An image is most important to an unknown band that's just starting out. In this case, the image is basically all an audience knows of a band, if it hasn't heard their music. Before anyone ever heard his songs, Elvis Costello was identified as a Dobie Gillis-reject rocker. And who ever heard of Ted Nugent before he became "the WILD man?" Image alone can only help an act for so long. "You can fool some of the people some of the time..." still rings true in music, but you have to have the talent as well.

How does a band develop its' own image? As I said before, its' image should go hand in hand with its' musical attitude. A musical attitude consists of the act's appearance, the type of music they play and how they play it. Dress is of tantamount importance in establishing an image. A passerby notices a poster advertising a band. The group's appearance could very well determine whether the passerby will see them or not. The appearance should always fit the image, (unless, of course, you have a comedy act). C & W stars don't wear double-breasted, Ivy League suits, do they? Frank Sinatra doesn't play Vegas in shorts and a tank top. Ever see Sha Na Na perform in polyester leisure suits? Of course not. The Eagles caused quite a stir at the Grammys, first by not showing up, and second, by expressing their displeasure at the sight of Crosby, Stills and Nash in tuxedos.

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So now you dress the part. Your music and the way you play it, (called stage presence), should also conform to your image. If your music is good-time, party rock 'n' roll, then your stage presence should reflect that. You should play like you're enjoying the music as much as the audience is. (Ex: the old Rod Stewart/Faces band). Don't expect the audience to really enjoy the music if you don't enjoy playing it. Your stage presence should be considerably more sedate if you're into folk music. Nothing would be more repugnant than to see someone playing their guitar with their teeth to "Amazing Grace."

Stage presence should be used with care. An all too common pratfall of the hard rock bands is the cliched "posing," (Ex: the guitarists "dueling" in center stage while the bass player jumps on top of the drummer's platform to accentuate the beat). Here, the band's actions appear to be

(Continued on Page 20)



SONG-BY-SONG CONTRACT RECOMMENDATIONS

The below recommendations are suggestions as to some of the negotiable points in certain songwriter contracts. Ability to obtain these recommendations depends on the bargaining strength of the writer. With the proliferation of song-by-song contracts, (all called "Standard Songwriter Contract") SRS here selects those provisions that are most important to the songwriter. Several of them are a MUST, others are desirable but difficult to demand without some leverage on the part of the writer.

1. **REVERSION FOR NON-PUBLICATION**
In the event no commercial recording is released within a year - no more than two years - the copyright should be reassigned to the writer.
2. **MECHANICAL ROYALTY RATES**
A publisher may not grant a licensee a rate lower than the statutory rate of 2-3/4¢ or 1/2¢ per minute, whichever is larger, without the prior consent of the writer.
We recommend you have such a clause added to the contract.
3. **TIMELY PAYMENT OF ROYALTIES**
Writers' royalties should be paid within 30 days - no more than 60 days - after receipt by the publisher. Statements should show computation in reasonable detail, and the writer should have the right to audit the publisher.
4. **ROYALTY PAYMENTS**
If royalties are not paid fairly and/or on time, the copyright should revert to the writer.
5. **CHANGES IN TITLE, WORDS, MUSIC**
No changes should be made without approval of the writer.
6. **ADDITION OF LYRICS**
On occasion, when a promising instrumental is assigned to a publisher, co-writers have been added, thus reducing the royalties to the composer.
7. **PUBLISHER'S COLLECTION FEES**
It is customary for publisher to deduct a portion of the commissions paid to the Harry Fox offices from writers' royalties. The percentage paid the Harry Fox office is 3 percent. The amount deducted from writers' royalties should not exceed 1-1/2 percent.
8. **DEMO COSTS**
On occasion publishers will charge the cost of making demos against writers' royalties. The publisher should absorb the costs, or the amount charged to the writer should not exceed 50%. Also, demos may not be used as commercial recordings.

9. **50% TO WRITER ON UNSPECIFIED USES**
Where a contract does not specify the percentage of royalties to be paid the writer for a particular use, the writer should receive 50% of the publisher's receipts for that use. (i.e. synchronization licenses, foreign licenses, etc.)
10. **DIVISION OF WRITER ROYALTIES**
The writers' share of royalties is not necessarily divided equally. Percentages can be predicated on the value of each writer's contribution.
11. **NO CROSS-COLATERALIZATION**
A royalty advance to a writer may be charged only against the proceeds of that particular song; it should not be deducted from any other songs assigned to the publisher.
12. **WITHHOLDING OF ROYALTIES IF FELT IN JEOPARDY**
On occasion a publisher will withhold writers' royalties when a claim has been filed against him or her. Royalties should be paid the writer within a month after receipt by the publisher.
13. **FAIR DIVISION IN CASE OF RECOVERY IN A LAW SUIT**
The writer should receive 50% of any monies recovered by the publisher in a law suit.
14. **LIMITATION OF ASSIGNMENT BY THE PUBLISHER**
The writer must be notified if the publisher assigns any of his or her copyrights to someone else.

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RIFKIN REVIEWS

RICHARD PULIN — “FULL CYCLE”

THE PASTA HOUSE, EAST L.A.

In Richard Pulin's early years, he worked as a solo trombonist, vocalist, arranger and producer with such names as Tommy Dorsey, Woody Herman, Clark Terry, and others. Richard spent seven years, between 1968 and 1975 in Holland where he recorded and produced “Confrontation Connection Section” and several other successful albums of his own.

I had the pleasure of hearing Richard and his latest band “Full Cycle” and though we weren't in Holland, I must say it was a “Dutch Treat.” The band consists of Richard on his bent-bell trombone, Bob Summers, on trumpet and flugelhorn, Lonnie Shelter, on sax and flute, John Yoakum, also on sax, flute and double reeds, Howard Reynolds on keyboards, Bill Ryan on guitar, Scott Von Ravensburg on drums, and Dave Roney on bass. The versatility of Richard is quite amazing. The first set included a very nice version of Miles Davis' “Walking” and Bill Withers' “Ain't No Sunshine” with a nice guitar solo by Bill and excellent work from Richard on both tunes. One of Richard's originals, “Wah-Wah,” is a fun, funky, jazz-pop tune that I enjoyed very much. A be-bop era jazz tune, “Cherokee,” shows us some nice work from Richard once again, as well as Lonnie on sax and nice work from Scott on drums and Dave on bass. There was excellent work here from Howard on Piano. Howard is very good and lends his keyboards charm to all tunes. Another original from Richard was a blues tune titled “Wop-A-Doo-Bop.” Richard has a tremendous feeling for all his music and he knows exactly what it's all about. It is evident in this fine piece, his trombone work is excellent. In the set, Bob adds some nice touches with his trumpet and John's good on flute. Bill does a nice job doing a guitar solo playing “Easy Living.” Sonny Rawlin's tune “St. Thomas,” which was written about the Caribbean, made me feel like I should put on a skin-diving mask and go in the water, in East L.A.? The feeling once again was right there. I thought I was in a James Bond film at one of those exotic locations. “Psychedelic Sally,” which is one of the tunes on Richard's album “Confrontation,” is a number that will really zap you without any amphetamines. Once again, Richard pulls all the stops on this tune, he's good. A quote from Billboard about Richard and his new album (Richard Pulin—Cool Elegance on the TR Productions label) says; “Pulin knows his horn well and writes clean and understandable charts; national stature is likely if he can continue the potential he shows here.” I totally agree and recommend that you all watch for this very excellent musician. I know he's going to be around for quite some time.

If you find yourself in East L.A., I recommend The Pasta House as one of your stops. It's a very nice club with a good sound system, a fairly large stage, and a nice dance floor. Thanks to everyone at The Pasta House.

To all my readers, I just saw a marvelous new musical which I think is the #1 fun show of the year in L.A. The “Oklahoma” of vampires, it's “The Count” at The Coronet Theatre, don't miss this one. Well, it's dawn and time for me to crawl back into my crypt. Bye.

—Richard

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GUITARS 5

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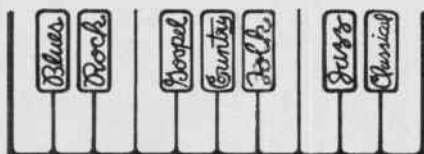
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GUITARISTS 9

Female or Male guitarist wanted w vocal ability for top 40 band soon to be working. Experience & equip a must.

David 766-2852c

Guitar player formerly w Tony Williams & John Handy avail for work. Jazz or rock. Mike 378-1351c

Lead & bass guitarist wanted. Disco & top 40.

Vel 732-2108
or 674-6609c

Guitarist available for creative original band.

Dana 469-3481c

Acoustic guitarist looking for same to form all orig duo for club work. Santa Monica-Malibu area.

Steve aft 5pm 457-4485c

Guitarist seeks pro musicians to form band.

Julian 450-1205c

Lead guitarist & female vocalist songwriting duo, seek competent musicians to form all orig rock band. Will join already formed gp playing origs Looking for a recording contract.

Denny or Leslie 826-5102c

Guitarist lead & rhythm into rock & jazz. Seeks working or soon to be working band.

Gary 823-7848c

Wanted: guitarist who has taken the E.S.T. training and wants to join all E.S.T band. Will do origs and recordings. Bruce 392-2554p

Rhythm guitarist, male vocalist, w profess exper & equip, also doubles on banjo & bass, looking for working or soon to be working band. All styles except hard rock.

Jim 249-1648c

Excellent experienced singing lead guitarist & dynamic lead female vocalist, doubles on congas, are seeking tight versatile top 40 dance band.

651-3644c

Guitarist profess & creative, looking for a competent orig rock band, 8 yrs exper including profess recording & orchestration, seriously out for a new recording contract.

Jimmy aft 2P 327-6717p

Guitar player, formerly w Tony Williams, John Handy, etc, avail for work, jazz or rock. Mike 378-1351p

Professional lead & rhythm guitarist, formal training stage & studio exper, looking for working band, hv equip & trans. Prefer jazz flavored rock. Hv played country & bluegrass last 2 years. Ron eve 466-7264p

BASSISTS 10

Wanted: bass player prefer female for all orig rock-spaceoid-pop-jazz band.

Pat 466-2811c

Bassist needed for band w mgmt. Must hv equip to rehearse & play live. Stage presence & looks a must. Serious only. Call Flash Productions. 993-1991c

Bass player & singer looking for all types of work. Age 29, has own equip & trans. Working gps only, 1,2, or 3 nights, casuals, weddings, need little advance notice.

Dave 705-3721c

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Desperate - need pro bass player now. Into rock, funk top 40, & Broadway show tunes. Prefer read. Union only. Have gigs lined up.

Don 378-7312c

Bass player, can also sing lead & back-up vocals. Gd equip & trans.

Greg 499-4639c

Bass player, New Wave, simple, serious, & dedicated. Energy more important than experience.

Paul 661-3503c

Need bass player, 6 piece group, contemporary top 40 light rock. Prefer read.

Pros only. Terry Mason Shows Inc. 378-7312c

Needed: 1 bass guitarist, 1 keyboardist, & 1 percussionist. All must be able to sing back-up or a group already assembled to back nationally known young actor. Robert

M-Fri 10-11am 478-6046c

Wanted: bass player who can sing and preferably write for serious R&R group under mgmt. Shopping for a record deal. Please phone for audition. 654-6284c

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Wanted: solid, creative, bass player singer for proguitarist singer composer forming rock and roll gp. Hv connections and many possibilities. Serious only Eon aft 6P.M. 666-1273p

Bassist looking for working band, concerts, clubs, or recording, gd equip, most any style if it's good. Lawrence 461-1016p

Bassist -vocalist, w 14 yrs exper, seeks gp, recording or working. Good image, own equip & trans. 559-0304p

Fender bass, & some string bass. Reads & fakes, sks working situation. Chuck 784-1830c

Bassist & female vocalist seeking working lounge gp, exper only, 3-6 nights ok. Ron aft 5P.M. 989-3493p

Bassist wanted: play w organized gp, who are now working, studio & tours, this summer. Ben 752-2413 or Tom 380-1233p

Bass player, 29 yrs old, 8 yrs exper, been into show production the last 2 yrs, want to return to playing for bucks! Rock, top 40, hv equip, no singing. Mike 462-6314p

Bass player wanted to complete an orig rock band. Immediate gigs & record contacts. Lv msg #820 464-8381p

Wanted: immediately, professional exper & disciplined bassist/vocalist for established & successful working gp, top 40, r&r, some originals. Re-locate to Kansas. Prefer age 21-24. Don (913) 625-5963 or Bob 24hrs (402)477-6763p

Professional bassist & drummer w/all, sks to audition top 40 bands. Only mgrs, agents, & producers & musicians w equal profess exper need apply. Steve 894-0387 or Dee 785-1642p

KEYBOARDISTS II

Keyboard player looking for working top 40 gp only. Hv clavinet & Omni synthesizer 466-2366c

Wanted: keyboardist, must sing lead strong at least 15 songs for tight rhythm section & 2 horns. Immed. work & recording, club & original. Tower of Power, Brecker Bros., E.W.F., etc. Greg (714) 499-4639c

Keyboardist needed for band w mgmt. Must hv equip to rehearse & play live. Stage presence & looks a must. Serious only. Call Flash Productions. 993-1991c

Wanted: Keyboardist for soon to be working top 40 funk gp. Must hv a good attitude. Julio aft 10pm 839-3354c

Wanted: male or female keyboardist to form duo w guitarist-singer-composer. Serious only. Randy 714 992-1830c

Keyboardist seeks established working top 40 gp. George 466-2366c

Billy Keenan - synthesist Expert programming & live performance. 456-2642c

Needed: 1 bass guitarist, 1 keyboardist, & 1 percuss All must be able to sing back-up or a gp already assembled to back nationally known young actor. Robert M-F 10-11am 478-6046c

Keyboard player needed for orig top 40 album. Greg 851-5574c

Wanted: keyboard player for jazz-rock funk fusion band Pros only. Kim 378-1351p

Arranger - keyboardist avail for session work. Mark 396-5037p

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Wanted: keyboardist who has taken the E.S.T. training and wants to join all E.S.T. band. Will do origs and recordings. Bruce 392-2554p

Looking for keyboard player who also sings, to play w organized gp who are now working & doing studio work and overseas. Tommy 752-2413 or Ben 380-1233p

Wanted: dedicated & serious keyboard player & drummer both to do background vocals, into top 40, funk, R & B, pop music, hv at least 2 yrs exper, join profess vocalist to form lounge & night club gp. Denise 6-10P.M. 705-1944p



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Wanted: inventive & creative keyboardist singer for pro-guitarist singer composer, forming a r&r gp. Hv many connections and possibilities. Serious only Eon aft 6P.M. 666-1273p
Keyboardist-arranger now avail for sessions or high calibre performance act.
 Tim 980-8771p

Looking for fem keyboard player or guitarist. Able to play all types of music
 Steve 993-5808p

Experienced keyboard player who can sing lead or back-up, looking for working situation w sensitive players into Stuff, Bob James, Brecker Bros, Crusaders, Steely Dan & Earth, Wind & Fire.
 James 760-3074p

Wanted: multi-keyboardist for jazz rock fusion gp, studio & showcasing involved. Vocals helpful. Pro only. Ron 892-0056p

Wanted: educated jazz-pop pianist composer needed for collaboration with lyricist Carla aft 6PM 985-8171#
Uranus seeks keyboardist-vocalist. John 374-1452#

VOCALISTS 12

Male lead vocalist influ by James Croce & James Taylor, also play rhythm guitar & bass, hv much stage & studio exper, looking for band.
 James 249-1648c

Attractive male lead singer, experience ranging fr rock to musical theatre, seeking gp to combine talents with.
 Bill 467-1977c

Female singer looking to join working band, into top 40, jazz, & pop. Also interested in recording. Can sight-read.
 Sarah 395-5297c

Super attractive multi-talented showman w dynamic stage presence, versatility & credits, sks gp.
 Bill 467-1977c

Female vocalist looking for soon to be working band. Extremely versatile, serious only please.
 Fraun 761-4425c

Two Professional singer-songwriters w many credits forming all orig band, need bass, keyboards, & drummer. Must be pro, clear-headed & very versatile to record & tour. Neil 392-1260c

Wanted: back-up band for vocalist, early '60s, some country-western, Streisand, Ronstadt, influ, piano, guitars, drums, sax.
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Wanted: fem singer to work w estab. band in S.F. Valley area, must be 21, night-clubs, top 40, & disco. Must hv own transp., exper.
 Tim 884-1842c

Lead Vocalist/Songwriter ala Rod Stewart, Roger Daltrey, Robert Plant, seeks back-up band, prefer working No drugs, I mean it.
 Skip 467-0299c

Professional female vocalist, sks working band, has PA & trans. Rose 760-3184c

Female vocalist & lead guitarist, songwriting duo, sk competent musicians to form all orig rock band. Will join already formed gp playing orig. Looking for a recording contract.
 Denny or Leslie 826-5102c

Dynamic lead female vocalist, doubles on congas, & xlnt exper singing lead guitarist are seeking tight versatile top 40 dance band
 651-3644c

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Experienced R&B/soul singer gd voice, gd presence, sks band in same groove.

Roy Jones 465-9907
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Pro Lead R&B/Soul male vocalist (Eddie Jay), (voice type of Eddie Levert, Donny Hathaway, etc.) seeks pro R&B/Soul working band. Xlnt stage presence. Contact Alice M. Jackson Ent. Mgmt. for appointment. 550-0397p

Male lead vocalist w profess exper & equip, Jim Croce, James Taylor influ play rhythm guitar, bass, banjo, & hv orig material, looking for working or soon to be working band.

Jim 249-1648p

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DRUMMERS 13

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Tom 465-9487c
or lv msg 462-7552c

Drummer, 17 yrs exper, recorded w Atlantic records for 5 yrs, RCA 1 yr, Delight Records for 3 yrs, looking for gp that plays rock or jazz. Very serious about his music. Wants gp that's serious also.

Peter 762-5936c

Drummer, Rick Anderson, recording only, sensitive in all styles, your tracks will be steady, dynamic, & tasty. A professional who proves his exper by doing what is called for in your song.

Rick 661-5562c

Drummer sks young musicians into Blue Oyster Cult, Roxy Music, Cheap Trick, to form orig showcase band. Must be aware of New Wave. Prefer ages 16-18.

Tom 476-1605c

Wanted: drummer prefer fem for all orig rock-spaceoid-pop-jazz band.

Pat 466-2811c

Drummer formerly with United Artists & HAB Record exper in disco, rock, funk, & jazz fusion seeks position w recording or top 40 gp. Pro only. Local 47.

Steve 894-0387c

Drummer formally w The Night and Kid seeks position w working band of professional stature.

Ray 851-8418c

Wanted: drummer, New Wave simple, serious, & dedicated energy more important than experience. Paul 661-3503c

Needed: 1 percussion, 1 guitarist, & 1 bass, all must be able to sing back-up or a gp already assembled to back nationally known young actor.

Robert M-F 10-11am 478-6046

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Wanted: drummer who has taken the E.S.T. training & wants to join all E.S.T. band. Will do orig & recordings. Bruce 392-2554p

Conga drummer, percussionist avail for gigs & sessions. Extensive music credits w Woody Shaw, Joe Henderson, Art Blakey, Rashan Roland Kirk, Bobbi Humphrey, Musical Hair.

Tony or Linda 733-7333#
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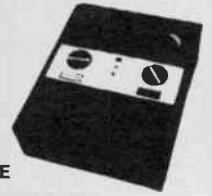
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THE ANAHEIM SHERATON - Anaheim. Looking for mellow type singles & duos for their Falstaff Lounge and contemporary showy-dance type groups for their Happy Yeoman Room. Call Ted Cobb for further info. (714) 778-1700

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staged theatrics, which drains the music of its vital looseness and energy. There is a fine line between totally sloppy and haphazard stage presence and professionalism to the point of technical proficiency exercises, that a group must balance themselves on. Either way from that line, and your act becomes lifeless and stale. A good stage presence is both audibly and visually arresting to the audience. A good act on stage can turn an audience on dramatically, but it can turn them off just as well, if the act doesn't have it.

It should be stressed here that an image shouldn't be taken lightly. If properly used, it can accelerate or lengthen a band's career. Used improperly, it can destroy it. Kiss is the ultimate image band. A group of rock and rollers, no better musically than most other bands of that genre, its image and theatrics have made it the most popular band among teenagers today.

Alice Cooper was another successful outrage band a few years back. He's not so big anymore. Why? It's definitely not his new band. Cooper couldn't buy a better hard rock band than the Steve Hunter ("Rock 'n' Roll Animal") entourage. Cooper deserted his image. He did some Hollywood Squares, played golf with ex-Presidents, wrote love songs that Frank Sinatra would do. He sold his old image out. And the kids left him for Kiss, who play up their image to the point of comic books, a future TV series, and are never photographed sans make-up.

A far sadder case was Badfinger. Here was a very talented band that had the "Beatle imitation" image that hung like an albatross around their necks. Guitarist Peter Hamill committed suicide last year, and few even heard about it. Lastly, Rod Stewart has been getting considerable press flack for abandoning his Faces "party-time" image and music for a more commercial and conservative approach. Stewart's a superstar, he could weep all the way to the bank, so why should he care what they say about him? You wouldn't have happened to catch that recent story over the newswires about Rod and his band trashing hotel rooms, did you? Mere coincidence, you say. So is the recent Rolling Stone piece where Rod rebuts those very same charges in an interview. Mere coincidence...

Defining an image for a band can illustrate more clearly its musical style to its' potential audience, thereby increasing its' potential acceptance. Sure, you can make it without an image. But in this business, you need all the help you can get.

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This week we would like to go over a relatively new line for the Southern California market. The line is the DOD Electronics and it is manufactured in Salt Lake City. This line not only includes the usual effects devices but some very nice extras. All of the units come in rugged boxes and keep working. Another plus is that most of the units are AC adaptable which can eliminate the need for batteries.

What about the units themselves? They have an excellent noise gate which retails at \$59.95. In this unit they use a special integrator which eliminates most of the noise that has normally been associated with noise gates. One of the stars of the line is their distortion unit which retails at \$49.95. This unit seems to have not only a very distinct sound, but adds sustain as well. Their compressor on the other hand adds sustain but without distortion. You can also get a smoother signal using a compressor. This unit retails for \$59.95. Their six band graphic equalizer also has some distinct advantages over their competitors. The first is that it is bigger and has click stops in the middle. This makes it easier to adjust and find the middle position. Each control has 18db. of cut and boost, while the unit itself covers from 65hz. to 3.3khz. This has a little more usable cover for bass players who normally can only adjust at 100hz. This unit retails for \$79.95.

About the extras we mentioned earlier. There is a resistance mixer that accepts four inputs to one output and has a level control for each. This retails for \$29.95. They also have an A-B box which can switch an instrument from one channel to another. This retails at \$20.95. Another device is their Hi-Low box, which can convert from high to low impedance or vice versa. This unit is only \$20.95. They also have a full complement of phasers which start at \$49.95 and go up to \$89.95.

We are not only excited about the quality of this line, but at their very reasonable prices. Within the next month they plan to bring out an envelope filter, a flanger, and an analog delay. If they can maintain the quality at their same reasonable prices, they will have earned the top spot in a very competitive market. **THE MUSIC FACTORY**

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MORE ABOUT REPETITION IN SONGS

Once again, there are exceptions, but we're talking about your odds, and repetition remains one of your most powerful tools. It is also recognized as one of the basic principles involved in the psychology of learning and you, essentially, want an audience to learn your song. New writers often find that repetitions tend to look dumb and too simple when they see them written down and out of the musical context. They want to make the lyric more complex instead of simpler. I remember an interview with Norman Gimble and Charlie Fox who wrote "Killing Me Softly." Norman said he had brought a semi-complete lyric to Charlie, who had written more music to the chorus than Charlie had written words. Norman was having a hard time coming up with any more and Charlie suggested that he just repeat the "killing me softly" line till the end of the musical phrase. Norman was geared to packing more information into the chorus and resisted the repetition, but he later agreed it contributed greatly to both the uniqueness of the chorus and the success of the song. This story also points out one of the values of collaboration. Sometimes you get pushed into doing something you wouldn't ordinarily think of yourself, or you need to solve a problem that demands a re-thinking of your old patterns. In doing so you may come up with something really unique.

Obviously, the amount of repetition you use depends on the purpose of the song, what audience you're trying to reach, etc. We've all gotten bored with some 5 to 10 minute disco tunes we've heard on the radio in which ¾ of the song seems to be repeats of a short riff or lyric phrase. If we heard the song in a disco or a live performance where we were dancing we may not be bored at all. These songs are written primarily to appeal to us on a body level or their mental appeal is one of giving us a kind of hypnotic mantra to bliss us out. On the other extreme there are songs like Billy Joel's "Just The Way You Are" which repeats that one line at the end of each verse, or story songs like Bobbie Gentry's "Ode To Billy Joe" in which the continuity was so strong that, if it had a chorus, it would have driven us crazy waiting for the next verse. Both of these songs, of course, have memorable, repeated melodies. Try to imagine what it would feel like if both songs changed the melody with each verse. We'd have a much harder time paying attention to the lyrics. So the repetition of melody, once we've 'learned' it, allows us, as listeners, to focus more on the lyrics. One of the reasons, I think, why country music has so much sameness to the melodies is that it's about 80% (my estimate) lyric-oriented and the familiarity helps the listener concentrate on the words.

Another important function served by lyric repetition is that it lets the listener's mind rest. If, as a writer, you're giving them information they need to concentrate on in the verses, a repeated chorus coming up says, "O.K. You'll only have to concentrate a little longer, when the chorus comes back you can rest your mind and just groove and

when it's over you'll know just when to get ready to concentrate again. "That mental 'set' or 'preparation to pay attention' is another psychology of learning principle. It's really the basis of the need, in both writing and production, to have 'pick-ups' before choruses and verses, intros to songs, drum 'fills,' any little figure or chord change or something that 'telegraphs' ahead that there's going to be a change. We like those when we dance too. They help us to choreograph ourselves.

In the process of creating tension and release in songs repetition of words or short phrases or the first part of a known melody or lyric line, is a great tension creator. Otis Redding was great at that. "You got to, got to, got to, got to" and when he finally hits "try a little tenderness" it's a release and a relief and it makes you feel good.

So there you've got several things to think about when you think you might be boring people with the repetition repetition repetition.

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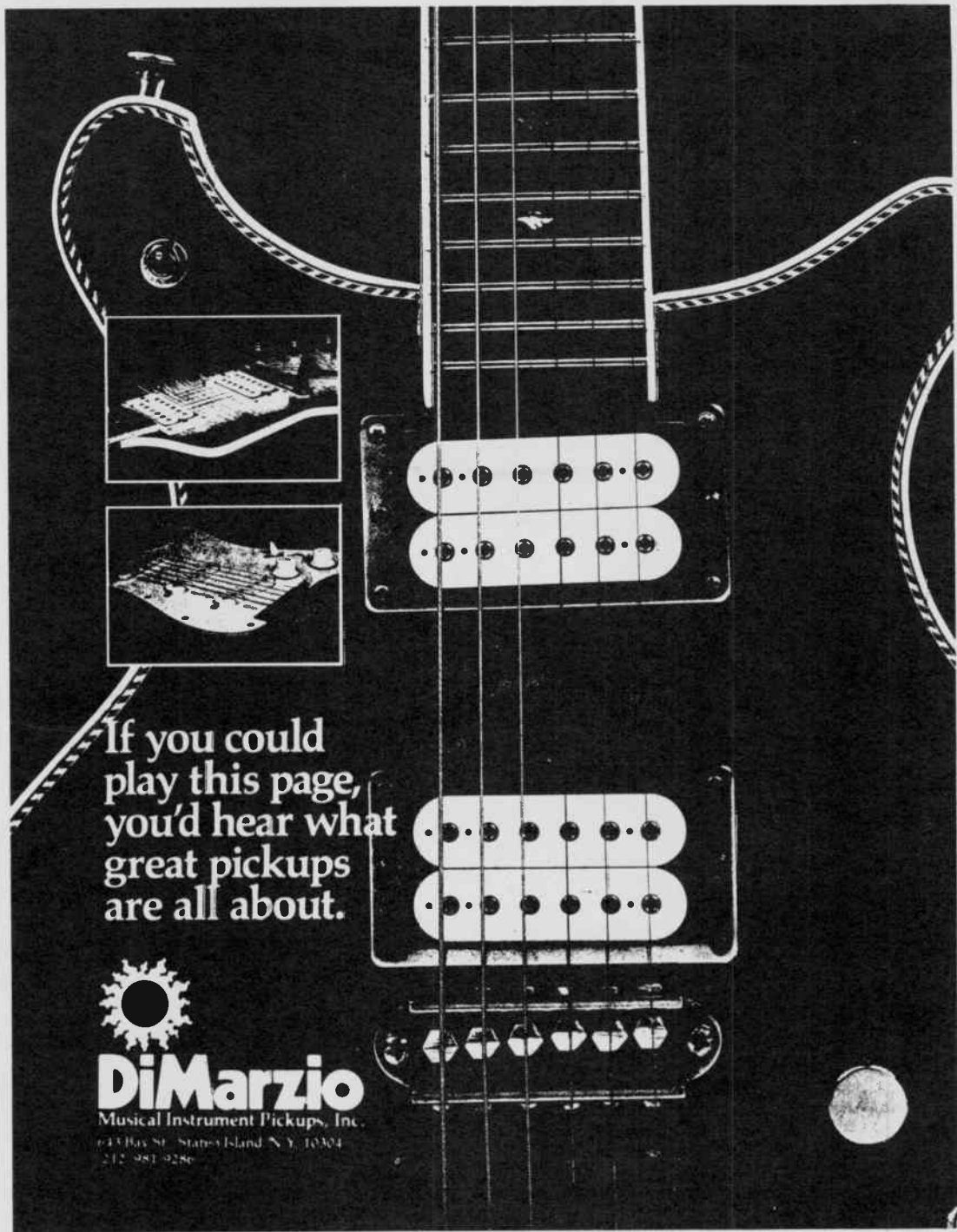
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