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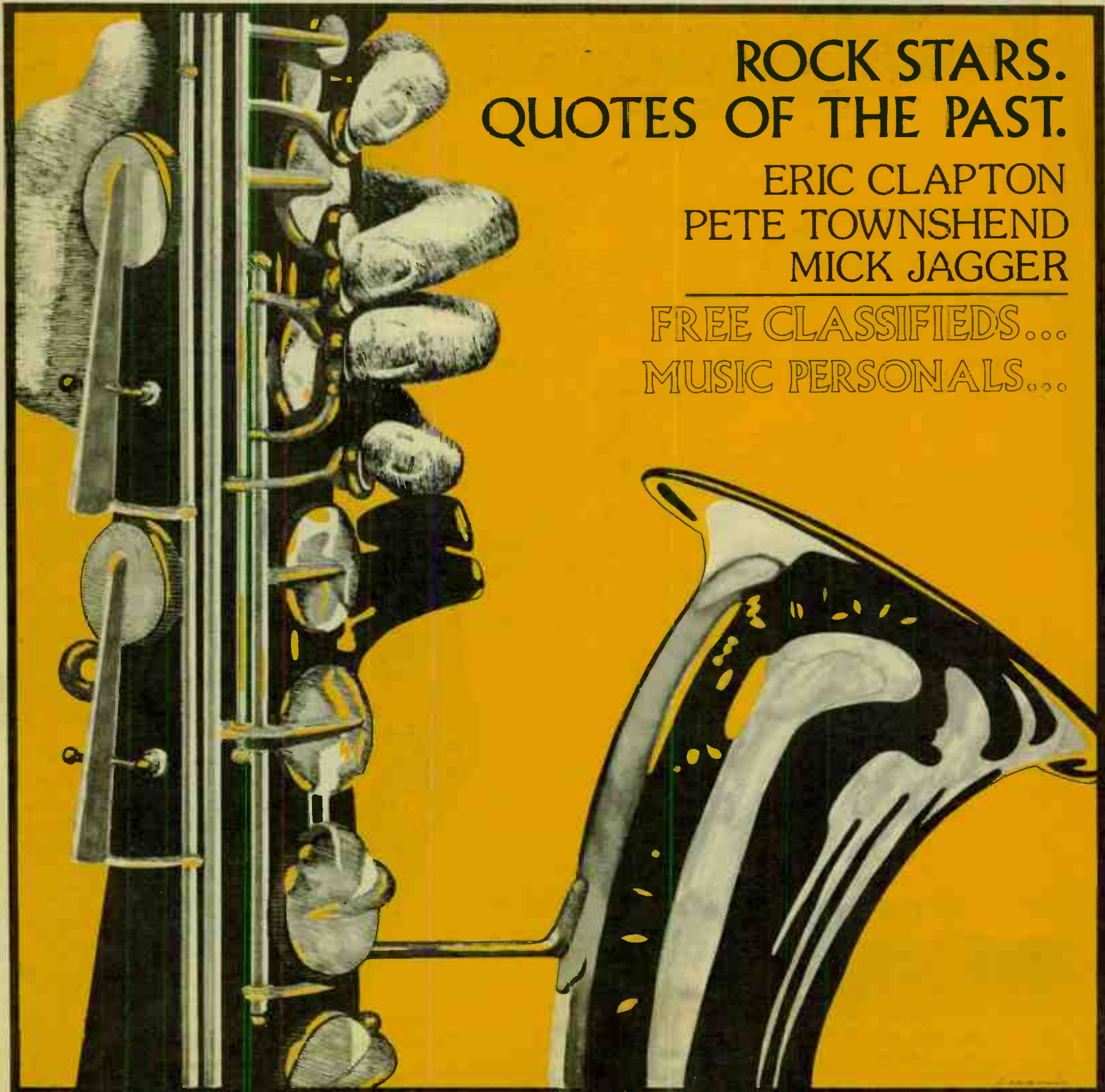
THE FIRST LOCAL MUSICIAN'S FORUM

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**ROCK STARS.
QUOTES OF THE PAST.**

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PETE TOWNSHEND
MICK JAGGER**

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the **Music Connection**
THE FIRST LOCAL MUSICIAN'S FORUM

February 23, 1978

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Feedback

Dear Music Connection,

I am writing this letter to let you know how excited I am about your magazine. I am a singer and a pianist and I am finding your magazine to be both informative and helpful.

Specifically, I am impressed with the organizations who are writing articles for you. Being a woman, I was happy to find out about The Organization of Women in Music and I plan to become a member shortly. I had never heard of Alternative Chorus or Songwriters Resources and Services and I am finding their articles very helpful and they seem to be such worthwhile organizations.

I can relate to the articles written by Tom Sanfilip (Side-One) as I have had similar experiences myself.

N. Richard Rifkin's reviews are impressive to me as they seem so fair. It is refreshing to read reviews which aren't entirely negative.

I thoroughly enjoyed the article on the Bla Bla Cafe. It was interesting to find out how Albe Hora got started and the problems a place of entertainment can encounter. It's ridiculous! I have been a fan of the Bla Bla Cafe for many years so I was happy to see everything turn out o.k.

I must also compliment you on your artistic covers. They are really well done.

I have enclosed my check for a six month subscription and I am looking forward to all the future issues.

Thank you for putting together such a worthwhile magazine.

Sincerely,
Jacqueline M.

Dear M.C.,


The article by Adryan Russ for Women in Music was a great teaser but a little frustrating. She mentions that she'd learned what a good publishing deal is, how to put a record together from start to finish, and what a good contract should include. She then goes on to comment on The Organization of Women in Music without giving us any hard information about the aforementioned subjects.

I had the same sense of frustration after reading the article on Jingles, by Scott Lawrence.

You should get your writers to take some lessons from John Braheny. He always manages to leave me, as a reader, with a sense of satisfaction, and the feeling that I'm learning something.

By the way, thanks for putting in the Classifieds and the Connection Section right side up. It saves me a lot of grief.

Jay Angus,
Hollywood



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“Local Notes”

By Simmie Noble

PARADISE IN BURBANK? The history of Leon Russell's new studio-under-construction is really one for the record: A neighborhood appliance store for years, the location's last gig was as a Baptist Church...

WITH JIMI FOX in San Diego, does that mean Don will Steele southward, too? And if he does, will Bobby make KCBQ his Ocean as well?...

ARSONIC AND OLD LATHE: Record Plant in Los Angeles, Studio "C" of which burned recently, is rumored to be considering a bid by Filmways-Heider Recording...

IN CASE YOU HAVEN'T HEARD, "Tall People," a single recorded by Wet Willie Small and the Little Band and the answer to Randy Newman's smash hit, "Short People," was penned by none other than Steve Lawrence and Tim Conway. And that is not a tall story!...

RADIO & RECORDS is due to be settled into its new six-story Century City building as of April 1st. R & R will occupy the top floor, of course...

SPEAKING OF WHICH in the dollars to vinyl donuts department: A prominent ex-M.D. might admit that this is nit-picking, but the hit-picking ability of one R & R editor may be slipping, due to the fact that the single in question is not slipping from the charts. It's only a \$5.00 wager, but both parties have become rather 'emotional' over the bullet on this well-'sung' song...

A MAJOR RCA ARTIST, known for his steadfast policy of non-communication with the media, is said to have been offered 1½ mil to quietly exit said record company...

THE 4TH SRS FESTIVAL of New Music is to be held March 31st at Valley College. A great event, so call SRS for more information...

GO, CRAIG, GO: The year-old Porche owned by Jefferson Starshipper Craig Chaquico was the victim of truck wipe-out. It is no surprise, therefore, that Craig has been seen transporting himself to rehearsals on an electric skateboard!...

WHILE PICKING PEYOTE, or whatever, in the Mojave Desert, don't be surprised if Capt. Beefheart pokes his head out from behind a nearby cactus; The Captain, who resides in a mobile home, is a resident.

OFF OF THE BEATEN STRIP: The Sanborne House seems to be the fave dinnerhouse for Tom Waits, obviously not a man who succumbs to glitter and glares...

READALABOUTIT: Musicworks, published bi-annually out of the San Francisco Bay Area, is a hot and helpful magazine on sale at your local newsstand. This is recommended reading, so check it out...

MARTONI RESTAURANT in Hollywood is looking for a softball coach for the upcoming season. Send resumes, bios, pix, qualifications, etc. to ...well, you get the pitch.

THE NOBLE PRIZE for this issue goes to Mandi Martin who, for the past 18 years, has been an 'A to Z'er, and now adds to her credits the 27th letter of the alphabet: Mandi-staff writer, recording artist, producer, performer, publisher, and exec with O.W.I.M., is now managing the A La Carte club, on Highland Avenue in Hollywood. With Mandi's help, plans now include the club's expansion to 99 seats. Good luck, Mandi - The chili's hot!



THEORETICALLY SPEAKING... with David "Cat" Cohen

The "Cat" once again welcomes you music fans to the wonderful world of music theory. For those of you new to this column, in the past few articles we have outlined a few ways to increase your IMA, or Instant Music Awareness, by dividing music into its components - rhythm, melody, harmony and form. Last issue we focused on the rhythmic basis of today's music and let's pick up on that discussion. The essence of pop music rhythms can easily be understood by dividing the basic beat into its smallest common rhythmic denominator, what we shall refer to as the groove. Almost all pop music can be played on top of one of the three following rhythmic foundations:

8th notes (2:1)

Triplets (3:1)

16th notes (4:1)

Try clapping your right hand in each of these figures while your left hand beats out steady quarter-notes at the same time. Then try listening to a variety of contemporary pop music styles and see which one of these three grooves best fits each song.

Last week we mentioned that the eighth-note or 2:1 feel is

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the basis for straight-ahead rock'n roll as well as for MOR, the softer slower rock-based contemporary ballad style. Other popular examples include bossa nova, which is based on very syncopated eighth-note rhythms

The triplet or 3:1 feel is also a popular rhythmic foundation. Straight triplets as found in 12/8 time

Common uses of shuffle rhythms include classic 12-bar blues, ragtime, country western, country swing, big band, be-bop, and boogie woogie music. Pop music writers such as Randy Newman, John Sebastian, Laura Nyro, and Paul Simon regularly draw upon these sources to, shall we say, reshuffle these styles for today's audiences.

As we move on to the sixteenth-note style or 4:1 feel, we encounter what is becoming the most popular rhythmic groove in today's music. As rock music was slowed into half-time by such artists as The Band, James Taylor, and Elton John, lead players could riff and fill in with 16th notes over the slower tempo. This 16th feel allows for far more subtle and complex rhythms than can be found in 8th note music and appeals to more sophisticated musicians and audiences. An even more sophisticated 16th note style is the R&B-based disco-funk-jazz groove, now perhaps the most popular rhythm of the 70's. People like James Brown, Sly Stone, Tower of Power and AWB have popularized the staggered syncopated rhythms of funk such as

Until next time, try listening to music along with the grooves. If you have any questions feel free to write me care of The Music Connection.

(D.C.C.)

Cat's Curiosity Box

By now, some of you smarties may have figured out that the "Cat" tries to relate these brain teasers to the following article. Guess what's on the agenda for next time!

- 1.) What does pentatonic mean?
- 2.) A blues scale is related to a) a major scale b) a minor scale c) a modal scale d) a raga
- 3.) What is a scale commonly used in ragtime music?
- 4.) What does Dorian mean?
- 5.) The Beatles used the flatted 7th predominantly in their melodies (True or False)
- 6.) Name a current song that is written in blues scale.

Answers to the last C.C.B.
A triplet sounds on all three beats while a shuffle rhythm sounds on the first and third beat of each triplet. 2.) 2 and/or 4 3.) The "lame ones" - 1 and 3, the "hip ones" - 2 and 4 4.) This should be obvious 5.)




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ROCK STARS. QUOTES OF THE PAST....

JOHN LENNON, 1968

Since we started being more natural in public, the four of us, we've really had a lot of knocking. I mean, we're always natural, I mean you can't help it. We couldn't have been where we are if we hadn't done that. We wouldn't have been us either. And it took all four of us to enable us to do it. We couldn't have done it alone and kept that up. I don't know why I get knocked more often, I seem to open me mouth more often, something happens. I forget what I am until it all happens again. I mean, we just get knocked from the underground, the pop world, me personally, they're all doing it. They've got to stop soon.

ERIC CLAPTON, 1968

When asked his opinion of Jimi Hendrix.

I think Jimi can sing very well, he just puts it around that he can't sing and everyone accepts it. I also think he's a great guitarist. I don't like to watch him too much 'cause I prefer to listen to him.

When asked what kind of equipment he uses.

I use a Les Paul, a modern one. A solid one. Same pickups, more or less the same neck, just a different body than the 1958 ones. It's obviously not as good a sound as the old ones 'cause they've got vintage, like old wine. When a guitar is that old, you've got to be careful. I haven't got any old ones still intact, they've all gotten broken or warped.

I use two 100 Watt Marshalls. I set them full on everything, full treble, full bass, and full presence. Same with the controls on the guitar. If you've got the amp and the guitar full, there is so much volume that you can get it 100 miles away and it's going to feed back.

When asked his opinion of a moog synthesizer.

A device like a moog synthesizer would put me out of the action. If everyone uses them, there won't be anymore me or Jimi Hendrix or anyone like that. If you take it that far, you can buy a computer that will play all the music you want. Press a button and it will improvise for hours on end.

PETER TOWNSHEND, 1968

When asked if he found it funny that people regarded him as an excellent guitarist.

I find it astounding and I find it hard to believe if anyone ever says that they rate me as a guitarist at all. Although I dig my guitar playing, I think it's kind of an obvious situation. I play what I want to play within my own restrictions. When I make records at home, I don't play like I do on stage. I don't play big chords and I don't smash the guitar around. I just do the things which I feel are, well, within my capabilities as a rhythmic musician.

When asked his plans for the future.

We've been talking about doing an opera. It's an album package. I think it's going to be called "Deaf, Dumb, and Blind Boy." It's a story about a kid that's born deaf,

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(Continued on pg. 20)

BUSINESS FEVER

By Doug Thiele

Back in the good old days, the working songwriter had it a bit easier. Even though the money wasn't anywhere near as good, you could place a well-crafted song without too much difficulty. Your tune didn't have to be a smash to go into sheet music, and there were outlets other than records for the song plugger which included (but wasn't limited to) the Stage, films and big nightclubs. There are lots of reasons for the drastic changes in the music business recently, among them improved radio marketing tactics and, of course, the general growth of the recording industry, but more than anything, the one principle affecting the writer/publisher relationship today is simply supply and demand.

Take a look at what you're up against: way back when, songwriting wasn't hip. Songwriting was a sort-of slightly legitimate vice. It was better to be a "steady worker." Someone recently estimated that there's a self-professed songwriter in one out of every six households in this country. At last report, being a songwriter was almost a If they take a tune which is perfect for just one artist and it quality of these songs. Suffice it to say that there is a great quantity of material. Locally, since almost half of the music made in this country is made here, your competition in town is bound to be fierce.

From the "DEMAND" side of the picture, the trend for many artists to be self-contained has worsened the picture for the songwriter, and the tightening of radio playlists has meant that fewer tunes can be introduced for A M play. Of the hundreds of singles put out each month, the A M radio (top 40 stations) turn over about eight tunes a month. All of this means that the publisher is up against the wall. She/he has to find the few tunes which give her/him the best shot at radio play, and therefore, the standards are, if not high all the time, very precise. Added to that problem is the supply and demand situation again...the sheer quantity of tunes which pass over the publisher's desk in any one week.

The quantity of tapes a big publisher or record company gets is a physical problem. First, even if these companies wanted to listen to everything (and some do), it would be physically impossible. The staff would wind up doing nothing else. Incidentally, these companies may be afraid of plagerism suits also, and for that reason won't even open an unsolicited tape in many cases.

Publishers and producers are not necessarily looking for "good" or "great" tunes. They speak in terms of "weak" and "strong" instead. The reason is that the DEMAND for material from producers and artists is for very specific material in terms of length, language, hook, meter, etc.. So even if your tune is a killer, many publishers will pass on it if it doesn't fit the cast. In addition, many publishers only take tunes they feel will be "right" for twenty artists. If they take a tune which is perfect for just one artist and it falls through, well...

Publishers have reasons for doing heavy business with writers who have produced hits in the past. Obviously, those writers have a TRACK RECORD of having written to the demands of the publisher. It's easier to do that than to wade through five hundred tapes looking for one tune, even though some publishers religiously listen to outside

(Continued on pg. 20)

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RIFKIN REVIEWS

STARBABY, NORTHRIDGE

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"RAIN"

It just happens to be 14 years ago this month that the Beatles made their U.S. debut on "The Ed Sullivan Show." With this first U.S. appearance in February of 1964, a metamorphosis began that would change the entire world from music to fashions, not to mention the unacceptable, unruly, long hair styles. Then came the sold out concerts along with mass hysteria known as "Beatlemania." These four young men from Liverpool, John, Paul, George, & Ringo continued to change from year to year as is evident in their albums "Meet The Beatles," "Rubber Soul," "Magical Mystery Tour," "Sgt. Pepper," "Abbey Road," etc., until the big break-up and then they went on individually producing successful albums. To this day, they reign as kings of their music world and their popularity is on the upsurge again with the successful stage show "Beatlemania" and a feature film soon to be released titled "I Want To Hold Your Hand" plus the never-ending rumours that one day they will come together again.

Mark Warwick, the Manager of "Rain," said, "The Beatles keep us alive." Though it is evident from the start that these fellows are not the Beatles, one doesn't go away entirely disappointed. The group consists of Chuck Coffey on bass, Bill Connearney on lead guitar, Eddie Lineberry playing rhythms, Grant Belotti on drums and Mark Lewis handling the keyboards. With the exception of Mark, they all wear white dress tuxedos with tails which look very nice. Chuck does his best vocal work on "I've Just Seen A Face" and does a good job with the bass. Bill is a decent lead guitarist and vocally does nicely on the tune "All My Loving." They came together and it sounded right. Eddie, at times, seems to be doing an impression of one of the Monkey's, though does a good job with "I Feel Fine." Grant does an adequate version of Ringo's "Yellow Submarine." Mark on keyboards, with all his effects, is the most valuable member of the group. He makes the fair sounding songs sound good and the good songs sound great. One good example of this was "Sgt. Pepper's Lonely Hearts Club Band"/"Day In The Life." He's a good man to have in your corner. There were many other titles done. One that stood out vocally and instrumentally was "Lovely Rita." The harmonies on most tunes were good and, all in all, they're not bad. Of course, they're not the Beatles. I understand they have just recorded an album of all originals. I heard two and they sounded o.k. Let's hope now that "Rain" can keep themselves alive. Time will tell.

Starbaby is a large club with a large dance floor and a very large stage. It has a modern wood and glass interior with a ballroom glass globe that sends light shimmering around the club. It is definitely for the younger set, 18 and over. My thanks to Big Craig and Big Ed for their assistance. Till next time, a special thanks to John, Paul, George and Ringo for 14 years of great music.

—Richard

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18 Inch Cerwin Vega spkr, mounted in a 4 foot Peavey reflecting cabnt. \$200 obo

Rick 345-6933b

Fender 100W bassman amp, w Altec 15" bass bottom.

\$300 both; 2 Peavey 210 PA columns, \$100 both.

evens 348-2059b

Custom 400 PA head, 200W, 2 cabnts w 15" spkrs. \$300

David 542-0187b

Acoustic 270 and 201 bottom Xlnt cond, \$650.

Tim 705-2928b

Bose power amp, stereo, 4 100W per chan, anvil case \$600; Altec A-7 spkr cabnts w gauss 15" spkrs, \$400 pr.

John 660-6091b

Peavey classic 410 amp, 50W \$240; Cabnt w 2-12" guitar spkrs, \$40. aft 5 396-8859b

Guitar/Bass amp, 5 band graphic equalizer, 275 RMS W, peak power, lifetime guarantee, \$650 obo.

276-6969 or 273-3677b

Complete sound system, all cables, JBL Ebsaebgu Shure. Never used, \$1,500.

John aft 6PM 805 273-1219b

Pignose amp w power supply xlnt \$95. 656-6796

Shure vocalmaster PA, w columns, \$500. 539-0514

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Pevey SP 1 w 15" spkr & full range horn. List \$500
Used once. Asking \$375.

466-2366m

4 12" SRO's, \$125 ea; Road 440 bass amp, \$900; Road 220 lead amp, \$700; Custom P.A. head, \$150; Pevey bass head, \$150; Hot Rod Leslie \$500; 3 SM 57's, \$150 w cable. All equipment brand new. Jeff 399-2850m

Music Man 4-10' guitar amp 65 W, cover & casters, xlnt cond. \$375 or trade for gd bass amp, pref acoustic.

652-0986c

Yamaha PM 400 board, xlnt cond, 8 in 2 out,\$600.

even 821-8516

Kustom 400 '74 stereo amp, fuzz, reverb w 3 15" Altec spkrs, \$600 obo.

Bret evens 352-3416

Kustom mdl 7 mixer, 12 chan, \$475 obo.

980-9876

Tapco mixer 6000R, xlnt cond

\$225.

761-9568

Roland amp, Jazz Chorus 120

\$350.

275-7804

Wanted: Mitchell amp or Music Man.

842-4086

Guitar amp, 15" spkr, Jensen, \$95.

662-3494

Speaker col, 4-10" spkrs,

\$50.

836-0259

Sumn 150W 6 chan P.A. top

\$400; Pre CBS super reverb

amplifier, \$400; Sumn

monitor cabnts, \$300.

Ed 355-2321q

Leslie 900, cables and foot

control for organ and

keyboards. \$550 obo.

Dale Tedesco 769-3565r

Sumn bass cbnt w 4 15" spkrs
\$235 or trade.

Frank 542-0187

Fender dual Showman tp & bottom w 2 15" JBLs, \$250.

652-0592

Bassman a, 2 piece w covers
gd cond, \$275.

246-8806

Acoustic amp, mdl 270 w
405 bottom \$800 obo.

aft 3:30 PM 240-7996

TAPE RECORDERS 3

Clover R 500 2 channel
studio reverb, new \$350.

783-5800b

Micsnake 35 foot 8 balanced
lines plus stereo cue, \$100

783-5800b

Tascam model 5 mixer w
talkback wired through cus-
tom 200 point patchbay, new
all cables \$1500. 783-5800b

AMFM stereo 8 trk rcvr w
2 spkrs, gd cond, \$50.

982-6316

Panasonic taperecorder gd
cond, \$15.

247-1510

Sony 250 R-R tp deck, A1
\$110.

450-4524

Cassette stereo, rcdr \$60

463-9189

Wanted: cass rec, sm, gd cond

244-7954

Wollensak r-r tape recorder
w external mic, lk new, \$50

656-3181

Wanted: Cass recdr w Dolby

822-9862

Tape Recorder Royal, \$35
obo.

769-4876

Teac stereo tape deck, 7
years old, \$140.

769-0113

Berlant r-r tape deck w
cabnt \$250.

241-6459

Akai 2000SD reel cart cass
\$400.

665-8954

Sony TC160 tape cass deck
very gd cond. \$100 obo.

654-2332y

Scotch & Maxell empty
metal reels and boxes. Like
new, \$5 each; Wollensak

786-3768w

model 1280 stereo tape rec
w mics & spkrs. In excell
cond. \$55 Aft. 11 AM

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The finest quality PA System
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recording studio sound in live
performance for a low price.

893-3985

MUSIC ACCESSORIES 4

Ludwig snare drum, like
new, \$85; 20" Zildjian
cymbals, \$65.

652-9593b

Electric Voice microphone

RE16, \$80.

475-8954

Fuzz Wah Pedal \$25

466-2366

Phaser Roland, middle AP7

6 modes, new, inbox \$60.

455-1066

150 Thumb picks, assorted

colors, \$8. Kain 246-8766

Bi-Phase, Mutron, \$200.

Chuck 464-4066

Rotating Wah, Morley, \$150

657-3381

Ludwig stands, heavy duty

\$175 Arthur 413-5753

Guitar Case Les Paul, \$40

644-0724

Strobe tuner Conn, \$110.

391-5548

3 Shure mics, hi impd,

\$180; Morley vol wah boost

\$75. 660-2271

Maestro Echoplex, w stand,

\$250 obo 577-2616

Anvil type case, custom

design for Gibson Les Paul

\$75 obo. aft 4pm 399-6453

Morley echo pedal, \$150

Ibanez flying pan w phase

shifter, \$65. AM 839-5194

Mistress Flanger, electric

\$100. 656-6796

4 12" SROs, \$100 ea; Road

440 bass, \$900; Road 220

lead, \$700; P.V. Bass head,

\$150; Small custom P.A.

head, \$150; Hot Rod Leslie,

\$500; Empty Road 412 cabnt,

\$100. Jeff (714) 984-7643b

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GUITARS—AMPS—KEYBOARDS
HORNS

IF ITS MUSICAL
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HOLLYWOOD PAWN
7707 SANTA MONICA BLVD.
3 BLOCKS EAST OF FAIRFAX

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Flanger ADA powered AC,
never used, \$120; MXR Dyna-
Comp, never used, \$40.

661-7625b

Echoplex gp master, 4 chan,
mixer & echo comb. \$350.

David 542-0187b

MXR 10 band equalizer,
cost \$140 new. Will sell
for \$90 or trade.

Pat 466-2811b

Maestro echoplex, sound-on-
sound, new tape, \$200.

David 545-2576

or 477-2021b

Epiphone blue-grass banjo.
\$400 obo. Jim 464-8381

or 764-0637b

1 Leslie spkr, 250W, \$275

McCall 234-0668b

3 Guitar cases, Super HS.

New \$60 each. 652-9593b

Leslie 900, cables and foot
control for organ and
keyboards. \$550 obo

Dale Tedesco 769-3565w

Wanted: Vox super beetle
amplifiers.

Maureen 876-7822i

Sunn concert lead-200 W

RMS,nvr used, reverb & dis-
tort. \$325 obo 654-2332c

Trade fuzz wah for volume
pedal.

466-2366p

GUITARS 5

Rickenbacker stereo bass,
gd cond, blk, \$300.

273-3968

Electric guitar, hollow
body & neck, no pickups, \$5
obo.

761-4134

Gibson SG std, w case, xlnt
\$225.

384-7308

Fender Mustang, white, '71,
xlnt cond. \$150.

645-8500

Aria guitar, 12 string,
with case, new, \$150.

396-5503

Les Paul copy nds 1 pick
up, \$100.

255-5858

Guild S300 elec fretless
bass, new, with case. \$300.

790-3361

3 Super HSCs, new \$60.

652-9593b

Kohno #20, classical guit,
Rosewood, excell cond w
case. \$1,200 obo

Florence 662-6557b

Dulcimer w spruce top,
walnut, w case, lg, xlnt
cond, \$60.

240-7064

Yamaki acoustic steel
string guitar, \$100 firm.

398-2338

Hernandez classical guit,
xlnt cond and tone, w hsc,
\$300.

664-4938

Fender Bass amp plus bass
guit, plus Shure mic &
stand, \$300.

280-5406

Classical guitar, Aria, \$125
w hrd case.

535-1850

Diamond 6 string elec guit
new strings & keys, blk,

no amp. \$100.

663-2875

Les Paul '59 standard,

cherry sunburst, curly
maple, great cond, \$3,500

obo. Frank 843-1043

Fender bass guitar, '71,
natural wood finish, narrow
neck, HSC, xlnt cond, \$275.

396-0087

Orlando elec guitar,

\$100.

224-8229

Rickenbacker 360 12 string
guitar, \$200 obo.

790-0752

Les Paul custom, '77, gold
hardware, new cond, \$700

Jesse or Eddie 413-1158

Teisco elec guitar, \$35;

Fender Bronco, perf cond
\$75.

764-8731

Orlando bass, gd cond, new
2 p.u.s, w crisp sound, new
roto string, \$200 obo.

462-4779

Gibson Firebird. Limited

Edition mdl, xlnt cond, w

case. \$395 937-9110

Ventura classical, \$90;

Folk guitar, \$145; Martin
D28 w case, \$600.

934-7181

Gibson acoustic guitar,
B45 mdl, w D'Armond pkup
& orig HSC, 20 yrs old.

\$300 obo. 654-0538

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*GUARANTEED RESULTS

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—654-2332—

New Fender Music Master
bass, w case \$200.

Linda 971-2967

or 463-4831b

Gibson melody maker, \$130

John 660-6091b

Smith custom 18 string
acoustic guitar w cutaway
HSC, \$650. Jeff

(714) 984-7643b

Pedal steel guit, 10 strin
3 pedals, 3 levers, sho-
bud, \$650 obo.

Gunner 394-2464b

Fender jazz bass neck,
needs work, \$30.

Tim 451-0421b

Need: Fender bass body.

Tim 451-0421b

New Epiphone classical

guit, w case, originally

\$125, will sell for \$55.

David 398-2677b

Fender Precision bass,
\$350. aft 6pm 828-7657

Stratocaster w maple neck,
white, case & extras, \$325

649-6934

Fender Stratocaster, maple
neck, new, natural wood fin,
w white kickguard, w HSC.

\$460 all. 696-8728

Aimes telecaster copy
guitar. Good cond. \$110

Glenn 456-2922r

Eko w humbkngs Schaller

keys, hs case \$175 obo.

654-2332y

67 Gibson 335 \$400 w case.

Ed 355-2321s

77 Fender Stratocaster nat-

ural finish, maple neck.

Tremelo. HSC. \$365

Mark 464-8797

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KEYBOARDS 6

Auto piano pert playing
cond, upright, \$350.

Tom 721-5244

Story and Clark organo,
acous piano w built in
electronic organ plus bass
pedals. Can play piano w
one hand & organ w the
other & visa-versa or
piano & organ at the same
time w both hands. Gd cond
A real collectors item.
\$1,700 obo. 469-8629b

Wanted: elec piano. Trade
for concert lighting equip.
Richard 989-0708b

Piano Hardman upright, \$225
Alden 254-0651

Lowrey Holiday organ, 2
keyboards, xlnt cond, all
wood instrument panel, \$400
559-9595

Univox K2 synthe w case &
foot pedal, \$475.
Steve 824-1544b

Electric Silvertone organ,
good playing. \$475
874-3370

Sohmer piano, walnut, sells
for \$2500, sell \$1450, w
bench. 398-2964

Knabe 6' vertical grand,
xlnt cond. \$1200 396-4424

Piano Everett upright
mahog, Boston, U.S.A. \$500
277-2507

Leslie 900, cables and foot
control for organ and
keyboards. \$550 obo.

Dale Tedesco 769-3565c
Hammond organ sounder 3
like new, \$700 obo.

Toni 257-5957w

Baldwin spinet piano, ebony,
acrosonic in very fine
cond. \$995. After 11AM
786-3768y

Arps 2600, new cond w all
manuals. \$1,950 obo.

Mike 240-6178
or 247-1642c

2 147 Leslie spkrs, wired
to be run from outside amp.
Avail separately. Excell
cond. \$590 obo.

Todd 227-1932y

Hot Hammond C3 organ, beefed
up with 122 Leslie, \$1,695;
Mini Moog synthe, good cond
\$895. David 542-0187b

Arp 2600 Synth, 2 voice,
color coded w manual, xlnt
cond, \$1400 obo. 763-9328b

Lowrey 2 manual organ w
48 stops, \$300.

Garnett 674-6055b

Cut down Hammond B3 organ
w pedals & ATA cases. Vinyl
finish, \$2500 obo.

Marty 876-3766b

Korg synthe brand new, poly
ensemble, \$899.95 firm;
Korg 770 mon synthe, \$449.
firm; Korg micro pre-set,
\$349.95 firm. 277-0626b

Baldwin 7'6" grand piano.
Good cond. \$4,500.

Peggy 678-2632u

Wanted: Hammond B3 organ
and Leslies.

Maureen 876-7822

WINDS ?

Soprano sax, gold plated,
Yamaha, A-1, \$585 obo; Flute
Gemeinheart, A-1, \$245.

652-9593r

Selmer Mark 6 alto sax,
Beautiful. \$600. 652-9593c

Bach Stradavarious Excell
cond, \$175 obo 654-2332u

Buscher alto sax, model
400, \$375; Buscher straight
sop, B flat, \$400. 652-9593b
King tenor sax, like new.
\$325 with case.

Dave 645-5254b

Tenor sax, new pads, \$250;
Bundy Selmer alto, perf cond
\$225; Sop. sax, \$225.

652-9593b

Conn trumpet, new \$200 obo
234-4841

Trumpet trombone, & clarin-
et, \$140 all. 398-7724

Trumpet French LeBlanc,
silver, beaut engraving,
plays well, cs & access.
\$225. 828-2755

Flute Armstrong, xlnt cond,
\$100. 373-1625

World Radio His...

PERCUSSION 8

Rodgers studio 10 piece
set, white pearl, clear
heads, Zildjian cymb, w
cases, xlnt cond.

Allen 545-5587b

Ludwig profess set, like
new, Paiste and Zildjian
cymbals, all hardware, \$450
652-9593b

2 Ludwig stainless steel
toms, 15" & 16" \$150 w
cases. Ken 863-0884b

2 Roto Toms 10" & 12" \$100
Ken 863-0884

1 24" Ludwig black bass
drum. \$100. Ken 863-0884b
Rogers butcher block finish
includes dynasonic snare,
8 x 12, 9 x 13, 10 x 14 toms
14 x 22 bass drum, 16"

roto toms, 16" floor toms,
Zildjian & Paiste cymbals,
heavy duty stands w cases,
3 yrs old & immac cond,
orig cost, \$1,800 sell for
\$1100 obo. Howard 985-0989b

Ludwig profess drum set,
complete, \$475; 1 Ludwig
10 x 14 new, gold sparkle
Tom Tom, \$100. 652-9593b

Decca 5 piece drum set,
\$225 Harry 734-4530

Drum Set 8 piece, red
metal flake, gd cond, \$150
327-4566

5 piece Ludwig, lk new,
complete w Paiste cymbals,
stands, cstm stool & fibre
cases, beaut, \$475 obo.
aft. 6pm 837-3651

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Personal Demos
Stereo or Mono Mixdowns

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GUITARISTS 9

Wanted: guitarist for studio production, w gd classical guit. Musically mature, precise timing & flow. Ron eves 388-9977
 Pro guitarist wanted: xlnt rhythm & lead player, must be hot. Steve 849-7381
 Lead & rhythm guit avail reads, sks working band.

Ric 821-9948

Guitarist, lead, can play & sing anything, sks versatile working Top 40 gp.

Tom 399-6113

Good guitarist sks steady working band.

Chuck 463-8831b

Guitarist sks working top 40 band, can also sing lead, into jazz/funk & rock. Tom 399-6113

Guitarist-vocalist, lead, Beck, Hendrix influence, 15 yrs exper, sks band.

Dan 12-2PM 761-3165

Guitarist singer songwriter, looking for top 40 or working band, hv own equip & trans. 681-8044

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4. SPEAK SLOWLY AND CLEARLY.

5. GIVE YOUR NAME AND PHONE NUMBER.

6. GIVE THE CATEGORY NUMBER WHERE YOU WANT YOUR AD TO APPEAR.

7. MAKE YOUR AD AS BRIEF AS POSSIBLE.

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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.

ADS WILL APPEAR FOR ONE WEEK ONLY. (IF YOU WANT YOUR AD TO REAPPEAR, GIVE US A CALL.) WE ARE NOT RESPONSIBLE FOR MISPRINTED ADS OR PHONE NUMBERS NOR ARE WE RESPONSIBLE FOR ANY CALLS THAT ARE UNSOLICITED OR ANNOYING.

Lead guitarist, top gear songwriter, uniquely versatile & melodic, stage presence, looking for recording or currently working orig r & r band. No misfits nor dreamers need call. Absolute profess reply only 661-7625t

Looking for guitarist, keyboardist, bassist, trumpet player, & drummer for an all fem gp backing lead singer, be able to travel Europe, must be free of contracts.

Angelo 998-0443b

Hot lead guitarist looking for working band. Reads music & charts.

Rick 821-9948b

Guitarist, lots of studio & stage exper, sks rock or funk band, xlnt equip & transp. Serious only.

Tony Lee 780-8602b

Wanted: Dedicated keyboard player or acoustic lead guitarist, needed for orig 3 piece acoustical gp. Must hv excell vocals & ability to harmonize.

Rod Aft 5 PM 398-2488b

Wanted: guitarist for orig gp. Must be exper & disciplined, jazz, rock & classical structures.

7PM-9PM only 352-4065b

Pedal steel player looking for a band, any kind of music. Gunnar 394-2464b

Wanted: for immediate Chicago booking, lead guit must sing & play polynesian & top 40. All expences paid plus salary.

Ilona Ing 489-7861b

Hard English rock band needs lead guitarist-vocalist for recording. Record deal pending. Send tape, pictures, & resume to:

P.O. Box 48, Hollywood, Calif. 90028 b

Wanted: lead guitarist for Top 40 rock band doing dance & casual gigs, no clubs, must be clean cut & live in SEV. 993-6431

PRIVATE INSTRUCTION

ELECTRIC BASS

Sight Reading, Technique, Ear Development, Chord Application and Insight to Bassline Construction

LESSONS COORDINATED BY:

HERB MICKMAN

currently on faculty of
Dick Grove Music Workshop

462-4502

19 Year old lead guitarist into Steve Hillage, Jeff Beck, etc. seeks progress rock gp, Westwood area.

Frank 474-2411p

Guitarist looking to form a mainstream Jazz Quintet. I play Bossa Nova & Bee-Bop styles.

Bill aft 9PM

455-1101x

Guitarist, 19 yrs record & stage exper, 24 yrs old, very creative improvisation Much stage presence, sks working bands or any & all recording situations.

Mark 769-1973g

BASSISTS 10

Bassist sks orig rock band Can sing & write. Serious only. David 766-9868b

Wanted: Bassist, 2 Keyboard & drummer, high energy, low volume, for eight piece show gp, must sing background, hv stage presence & free to travel.

Gene 596-9902b

Wanted: bassist for orig gp. Must be exper & disciplined. Jazz, rock & classical structures. 7PM - 9PM only. 352-4065b

Bass player from San Fran sks gp or individuals, 8 yrs exper. Can write & sing Robert 851-8195b

Needed: singing bass player to back-up coun-folk-pop songwriter-singer in recording & performing.

Frankie 596-5119b

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Bassist - elec & acous sks working band. Reads.

793-9534b

Lead bassist, 12 yrs exp in concert, club & rec, seeks working or rec gp, prod, mgr or backer, pref rock, funk & top 40, own equip & trans.

Tom 445-2816

Available bassist & drummer to join or form band, twin brothers, 7 yrs exper, very tight, pros only.

John eves 846-8460

Creative bass player needed, who can sing lead, or lead singer into orig mat. Steve aft 10PM 785-0214

Bass player wanted, also lead guit, 2 trump players for soul band. 234-9781

Wanted: bassist & drummer into Steely Dan, Crusaders, Santana, Etc, must be serious, willing to practice, will be working band Valley area. 998-0102

Wanted: bass player for rock & roll band, some exper 454-0958

Wanted: rock bassist w big deep sound & straightforward style for Brit style all orig hrd rock band, mst hv hi pretty voice & Eng rock star appearance. 662-8010

Wanted: Bassist, 2 keyboard & drummer, hi energy, low volume, for 8 piece show gp, mst sing background, hv stage presence & free to travel. Gene 596-9902b

Wanted: bass player, Bob Seger, Zeppelin, Aerosmith, Doobie Bros, hv own trans. Brian 361-5877

Available bass player to work 3 piece orig act w management, pros only. 575-7943

Bassist & back-up vocalist w equip sks touring band, top 40, funk, rock or show, serious musicians only. Frank 542-0187

Punk bassist wanted by band w female singer. Must be under 22. 451-4321c

Bassist- can sit in when yours can't make it. Little or no rehearsal needed. Country, top 40, Jazz. Also qualified to do same thing on drums. 16 yrs exper at intuitional playing. Terry 838-7174r

KEYBOARDISTS II

Experienced vocalist - keyboard player, looking for good paying job as a single. Specializing in mellow, contemp material, & some standards. David 542-0187b

Wanted: 2 keyboards, bass, & drummer, high energy, low volume, for 8 piece show gp, must sing background, hv stage presence, & free to travel. Gene 596-9902b

Wanted: dedicated keyboard player or acoust lead guit. Needed for orig 3 piece acous gp. Mst hv xlnt vocals & abil to harmonize. Rod aft 5p 398-2488b

Looking for female keyboard bass, guit, trumpet, & drums for an all fem gp backing lead singer, be able to travel Europe, must be free of contracts. Angelo 998-0443b

Keyboardist sks to play for part time rock band, SFV area, mature musicians only please. Rich 705-1577b

Wanted: keyboard accompan. for male singer. John 464-6876b

Experienced R & R & coun/rock piano player-singer, new in L.A., sks studio work or estab recording & concert band. Travel o.k. Richard 450-4089

or lv msg. 465-7315b

Keyboardist wanted to jam orig progress rock band. Call anytime. 663-9733b

Vocalist looking for pianist for weekend night-club work. Sinatra type music. Cerdan 746-5669b

Wanted: keyboardist who sings harmony, all orig, serious only. Jay Days 583-2346b

Multi-styled pianist-arranger w/out own equip, seeks work. David 449-6203b

Wanted: keyboard arrangements for female pop singer Deborah Call anytime 836-6689b

Keyboardist wanted to join original progress rock band. Call anytime. Greg 663-9733h

Keyboardist wanted for fusion jazz gp in SFV. Prefer Rhodes & synthe, objective is for band to collaborate on orig tunes & record. Under 21, good attitude & patience. 989-2000i

Wanted: keyboard player w gd attitude for rock, funk, & top 40 band, prefer 17-25 years old, soon to be working. Kevin eves. 936-4670b

Multi-keyboardist sks recording or gigs w funk or rock gps. Tom 994-0763b

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REHEARSAL STUDIO
CARPETED AND AIR CONDITIONED
FULL SECURITY

15' x 30' RM. \$7,50/HR

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VOCALISTS 12

Lead singer-songwriter w recording & stage exper into Doobies, sks working or recording band. Orig. material only.

Fash 759-9557b

Male vocalist sks working band. John 464-6876b

Wanted: female vocalist for orig gp. Mst be exper & disciplined, jazz, rock & classical structures.

7 - 9PM only 352-4065b

Lead vocalist sks working rock band, was in old Alice Cooper Band. Mst hv P.A.

Nds trans. Royce 450-3074b

Vocalist writer, male, influ Diamond, Lightfoot, & Chapin looking only for work. Very gd product. Of course, I play guitar.

Lloyd 676-1694b

Vocalist looking for collaborator who is into all sorts of music, goal is to get into recording.

Cindy 798-6172b

Experienced fem vocalist, does excell front work, 3½ octave range, looking for working band & sessions. Also can read music.

Diana 851-7412b

Lead vocalist wanted to jam w orig progress rock band. Call anytime.

Greg 663-9733b

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

Randy (714) 284-0207
or Dan (714) 270-7760b

Wanted: male lead vocalist w PA sys, stage pres, rock band influ, Bowie, Queen, Angel, 5 yrs exp.

Toni 242-7021

2 Male Vocalists w studio exp, looking for recording band, special in falsetto bkgd, wd ranges, can also arrange. 997-6970

Lead vocalist, lyricist sks rock guitarist or band for orig studic, must be serious, versatile & exper.

Jac 766-0249

Female dynamic & young, vocalist/songwriter, into country pop, looking for backer or producer, only pro. 703-6727

Singer, female, orig & top 40, looking for serious band. 985-7669

Lead singer & lyricist sks rhythm & bass guit, drummer & keyboard to form rock band, must hv own equip & trans. Barry 663-0998

Male lead soul vocalist sks working band, into funk & R&B, hv own PA.

750-4628

Singer songwriter w recording & stage exp sks working or recording band into rock or funk, orig material only.

Fash 759-9557

Female vocalist wanted for top 40 rock band. Exper necessary. 823-0636b

Female vocalist wants male piano player for practice partner for future gigs. Only serious need apply. Call aft 9 P.M.

Jadzia 376-6439b

Experienced vocalist-keyboard player looking for good paying job as a single. Specializing in mellow, contemp, material & some standards. David 542-0187b

Wanted: 2 special female vocalists for experiment w xlnt singer-songwriter, profess only. 652-7664

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

Randy (714) 284-0207

Dan (714) 270-7760c

Experienced fem vocalist, xlnt front person, sing any style, can read, play piano & guitar, looking for a working band.

Diane 851-7412m

Lead vocalist wanted to join orig progress rock band. Call anytime.

Greg 663-9733o

Experienced R & B soul singer, good voice, good presence, seeks band in the same groove.

Roy Jones lv msg 464-014ly

Attractive female vocalist sks position w r&r band, into Cheap Trick & good ol R & R. Betsy. Weekdays aft 6:30 or weekends. 763-1427a

Vocal duo, worked at Roosevelt hotel for 3 mos and Monte Christo, seeks work. Johnny & Cotton.

785-6281s

Vocalist needed by intell orig rock band w talent, playing guit or woodwinds helpfu.. Larry 591-2894

Wanted: lead singer for progress hard rock band, mst be good. Dave 888-5894

Wanted: female singer, mst sight read, for background or lead at recording studio. 9AM-7PM 465-7454

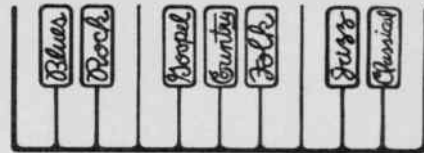
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DRUMMERS 13

Experienced drummer,
background vocalist, seeks
steady work in L.A. area.

Bob 981-5209b

Wanted: for immediate
Chigago booking, drummer.
Must play polynesian & top
40. All expenses paid
plus salary.

Ilona Ing 489-7861b

Wanted: Female drummer,
2 keyboards, bass, high
energy, low volume for 8
piece show gp, must sing
background, hv stage pres,
& free to travel.

Gene 596-9902b

Looking for female drummer,
keyboardist, bass, guit, trum-
pet, for an all fem gp
backing lead singer, be
able to travel Europe, mst
be free of contracts.

Angelo 998-0443b

Drummer, 10 yrs exper, sks
live in situation for
studio, concert, club, any
serious musicians. All
types music. Willing to
travel. Prev. studio & T.V.
work, traveled overseas.

Lee 674-4035b

Drummer hard R&R, free
style, seeks working band.

Andy 662-9494

Available: drummer from
N.Y., 12 yrs exper, looking
for band into Led Zeppelin
Queen, Heart & Journey
styles, orig hard working &
serious band only.

Charlie aft 6PM 396-0830

Drummer: sks working band
or soon to be. 8 yrs con-
cert, club & studio exp,
xlnt equip & trans.

876-5230

Drummer, rock, 16 yrs pro
exp, sks working or record
band. Brad 876-1520

All Styles, drummer sks
working band. 371-8389

Available: drummer for
working or soon to be
working gp, will play jazz,
funk, rock, or soul. 329-5614

Drummer vocalist experienc
in studio & stage now avail
for your session & road
work, very creative, all
styles. Eric 874-9148

lv msg 360-5724b

Hard English rock band
needs solid rock drummer
for recording, record deal
pending. Send tape, pictures
& resume to: P.O. Box 48,
Hollywood, Calif. 90028. b

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

971-2967b

Drummer seeking heavy metal
orig band. Vic 221-0009b

Drummer avail for work.

Experienced in all styles.
Very dependable. Please
give a call.

Roland 371-8389b

Percussionist specialty
congas, Latin & Brazilian
percussion. Hv worked w
Sergio Mendez & Gloria
Gaynor, 17 yrs playing &
touring experience. Avail
for work. J.C. 342-8845s

In a pinch? Drummer can sit
in when yours can't be
there. Don't cancel gig!
Little or no rehearsal
needed for country, top 40,
or jazz. 16 yrs exper. at
intuitional playing.

Terry 838-7174m

Conga player seeking studio
work or well organized gig.
Also play various exotic
percussion instruments.
Can read music & play
various styles.

Bartel 851-5959d

Drummer-vocalist exper in
studio & stage now avail
for your road & session
work. Very creative all
styles. Eric 874-9148

lv msg 360-5724q

DRUM LESSONS

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RON HENDERSON

892-0056

Wanted: drummer w place to
practice for orig rock band
on its way up, PA system is
def asset, serious only.

Doug 627-9866

Drummer sks working or re-
cording band, hard working
& dependable, pro exper, club
recording & concert work.

Tom 874-5681

Needed: drummer w vocal exp
for salaried position w
lounge trio.

Kip (714) 947-3795

Drummer & sax players sk
bassist who is into jazz,
must play acoustic.

Doug eves 843-2049

Wanted: drummer for hard
rock orig showcase, must
hv gd equip, perfect timing,
gd stage presence.

Rick Derman lv msg 469-5126

10 Years Exp. drummer sks
rock to jazz gp for week-
end work. Mark 397-8046

HORNS 14

Looking: for female trumpet
player, keyboardist, bass,
guit, & drummer for an all
fem gp backing lead singer,
be able to travel Europe,
must be free of contracts.

Angelo 998-0443b

Tenor sax player, doubles
on flute & clar, 12 yrs exp
sks working band, pros only,
prefer jazz.

Mark 343-3749

Professional experienced
woodwind player sks work-
ing band, sax, flute, clar,
lead & backing vocals &
percussion, any style.

Dave 466-7126

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Wanted: sax or guitar player, prefer fem who doesn't mind working w men orgs encouraged.

Michael 386-9292

Wanted: trumpet player to form group, vocals required into AWB, BG's, Earth, Wind and Fire. 331-5022

Wanted: horn people, drummer, and female vocalist.

Lo 732-2108

Wanted: horn player, fem vocalist, and drummer to form disco band.

Vell 674-6609

Female horn players needed for top 40 & orig band in search of recording contracts & future gigs.

673-1338

Wanted: Vietnamese fem French horn player & bassoonist for Vietnamese funk opera, also Phillipino bass player & Marimba player for Oriental funk opera. Keiji 820-5006

Wanted: classical flute player for 6 Chamber group or serious musicians for Chamber group. 399-7457

Needed: trumpet man for horn band, must be strong and accurate. 663-4278

Tenor Sax player looking for chorus-band. 988-2397

Trumpet player seeks working band, jazz, soul, rock.

Lee 299-7257u

Experienced tenor sax player (sop & flute), jazz oriented but will play anything, seeking work and money. Wayne 755-6513x

Very exper trumpet & flugal horn player avail for sessions & casuals. Member of Blacksmoke Horn Section, also avail for same.

Cliff 596-6874
594-0128r

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

SPECIALTIES IS

Excellent gp avail for night club work and/or recording. Top 40 & orig.

Joe 467-8255b

Musical director needed for a production of Bye Bye Birdie. For further info call

666-7069b

Budget film scoring by self contained stable of writers & musicians. Exper & profes Call for title songs on spec. Completed masters for under \$10,000 total.

Cliff Ervin 594-0128b

Need: rehearsal space, 4 piece band. To rehearse & store equipment. Day or night space.

David 276-6969

or 273-3677b

Wanted: must get in contact w singer Rod Evans. Formally w Captain Beyond & Deep Purple. Robert 851-8195b
Lead sheets, profess done, \$15 /copy. Earl 466-7127b
Music copyist- sks position with copyhouse.

Earl 466-7127b

Songwriter manager looking for part time legal sec, participation in typing & legal creativity needed in getting a rising talent onto his star.

John 874-3277b

Dorian will write your lyrics and jingles. 777-2739b

Wanted: melody composer for new lyrics, on a partnership basis. Eddy 765-7670b



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6381 hollywood blvd., suite 503
hollywood, california 90028
(213) 463-7178

Arp Omni for rent. \$10 per hour. 466-2366b

Singer - songwriter into soft rock easy listening, seeking publishing co who will listen.

Johnathon days 722-8100
ext. 29 eves 698-2162b

Working contemporary Christian 6 piece band w orig material. Needs more work. Dorian 777-2739b

Need new orig acts willing to play for big promotional gig in middle June or July Rock, Folk, Jazz, Bluegrass, & Disco. 657-1752

1v msg 855-1010h

Wanted: Banjo teacher to teach private students, 1 or 2 days per week in Pacific Palisades area. Pat or Ray at The Music Bag. 454-6706b

Songwriter wanted for fem pop-singer in the style of Melissa Manchester, Barry Manilow. Days 836-6689b



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GIG GUIDE

Clubowners, Showcases, Agents, Producers, Publishers, and Record Companies, List Free In Our Gig-Guide. Call 4 6 2 - 5 7 7 2

CLUBS

PICKIN' PARLOR - Tarzana. Strictly Blue Grass music. Monday night is "pickin nite." All are welcome to jam & listen. Some pay. Call Margo for more information.
345-1977

THEODORES CAFE - Hollywood. Top 40 singles & duos. Originals O.K. Call Jim Cohen to set up an audition.
654-9430

THE LOFT - Westwood Village. Soft dinner music. Call Sotos to set up audition.
477-5392

RELIC HOUSE - Reseda. Looking for solos, duos & groups.
881-9888

TROUBADOR - West L.A. Looking for all types of musical talent. Call Matt Kramer after 4 p.m. on Mondays to find out about their monday night hoot, (276-1158) or send P&T to Doug Weston, 9081 Santa Monica Blvd., W.L.A. 90069

STARDUST BALLROOM - Hollywood. Piano Bar and pending Country Western & Latin Dance operation. Call Michael O'Shea for further information.
540-0800

REFLECTIONS - La Canada. Looking for trios to do top 40. Call Greg Smith for an audition.
245-5378

DODGE SALOON - Norwalk. Progressive, country and western. Call Nikki McCoy for audition.
864-2765

THE COMEBACK INN - Venice. Duos, trios, outside & original material. Pass the hat pay. Call Frank or Betty to set up audition.
396-7255

STAGE 1 - L.A. Looking for Blues-Jazz and Salsa-Latin music. Name acts if possible. Ask for Dick or Earl.
931-5220

SHOWCASES

O'MAHONEY' IRISH WHIP - Santa Monica. Showcase. All types of musical acts. Call for more information.
399-9807

CAFE CONCERT - Tarzana. Looking for contemporary & jazz musicians & comedy. Call Lee Magid for more information.
996-6620

THE WHITE HOUSE - W.L.A. Looking for singers, songwriters, rock bands, and comedy. For their showcase, call Bill Lane for more information.
277-8721

THE MATRIX THEATER - L.A. Showcase for musicians, all kinds of music. For more information, call John Wright.
653-9725

HOLLYWOOD CANTEEN - Hollywood. Sunday talent contest; 5 minutes for \$25 prize. Monday's showcase sign up between 7 and 8 p.m. for 15 minutes of entertaining. Open to all kinds of music as long as it is good. Call Doug Freeman for more information.
931-1066

AGENTS & PRODUCERS

RAINBOW MANAGEMENT - No. Hollywood. Want current top 40 acts. Should have previous experience. Must be professional. Call Alwin after 6. p.m.
760-1076

BANDELT-SCHMIDT PRODUCTIONS - Need new, original acts, rock, folk, jazz, blue-grass, & disco, willing to play for big promotional gig in middle June or July. Call Thomas Bandelt or Steve Schmidt for further information.
657-1752/lv. msg. 855-1010

TREASURE TOWER MUSIC - L.A. Singles, duos, & trios are needed for local gigs. Please contact Joanne.
839-3162

ALSTAR ARTIST AGENCY - No. Hollywood. Looking for 5 piece Las Vegas style, top rated show groups. Call A.J. Minto for further information.
763-3436

ROYAL PROMOTIONS - Needed immediately for Japan, minimum 8 Piece Soul group. Must have Brass & keyboards, doing show and dance. Must have 3 changes of clothes.
695-6885

AMERICANA CORPORATION - Woodland Hills. Always looking for country-western groups. Call Steve Stebbins for further information.
347-2976

AZTEC PRODUCTIONS - Chatsworth. Always looking for good musical talent. Call for more information.
998-0443



SANTA MONICA MUSIC CENTER - Talent managers for getting contracts for singles, duos, groups, etc. Also promotional assistance, 4 track recording, & school of music. For more information, ask for Vic or Paul Fernandez. 393-0346

JOHN JANIS ARTISTS MANAGEMENT - No. Hollywood. Into publishing & booking self-contained units for night clubs. Call John Janis for more information. 980-7800

ARTISTS REPRESENTATIVE AGENCY - Hollywood. Book singles, duos, trios, etc. Also have variety acts. Call Art Small for more information. 464-0681

RECORD COMPANIES & PUBLISHERS

RECORD PRODUCERS - Seeking rock, pop, jazz, R&B, & Latin groups for nationally growing record label. 876-3142

ARISTA RECORDS - L.A. Looking for any type of music. Send R to R or Cassettes along w lead sheet to: 1888 Century Park E., L.A. 90067. Suite 15101. c/o Roger Birnbaum.

SHELTER RECORDS - Hollywood. Looking for any type of music. Send tapes & cassettes with lead sheets, include stamped self-addressed envelope to: 5112 Hollywood Blvd., Hollywood, Calif. 90027. Will be returned within two weeks.

PEER SOUTHERN MUSIC CO. - Always on the lookout for new songwriters. Send cassettes or reels with lyric or lead sheets to the attention of: Suzan Kapner, 6922 Hollywood Blvd., Suite 401, Hollywood, 90028

MUSIC RESOURCE MANAGEMENT - Need song material suitable for Carpenters, Jackie De Shannon, Melissa Manchester, Crystal Gayle and Barbara Streisand. Call Daniel Gimpel. 274-6883

A & M RECORDS, INC. - L.A. Looking for any kind of music. Send four or five best original songs on cassette or 7½" reel, include stamped, self-addressed envelope to: 1416 No. La Brea Ave., L.A. 90028. Attn. A&R Dept. Will return in 3-4 weeks with answer.

UNITED ARTISTS MUSIC - Los Angeles. Looking for mostly rock, other types of music O.K. Send R to R cassettes or discs to: 6920 Sunset Blvd., Los Angeles 90028. Attn. A&R Dept.

CASABLANCA RECORDS - L.A. Looking for any new material. Send to: 8255 Sunset Blvd., L.A. 90046. Attn. A&R Dept.

CHRYSALIS RECORDS - L.A. Looking for mostly original rock & roll. Other types of music O.K. Send to 9255 Sunset Blvd., Suite 201, L.A. 90069

CLARIDGE RECORDS - L.A. Looking for original R&B material. Reel to Reel or Dub, accompanied by lyric or lead sheet. Send to: 6381 Hollywood Blvd., L.A. 90028. Attn. Vic Catala.

MISCELLANEA

MUSICAL DIRECTOR - Needed for a production of Bye Bye Birdie. Contact Lou Richards for more information. 666-7069

LEAD SHEETS - Of original material, particularly ballads, needed by singer for demo recordings. Fee negotiable. Copyrighted or registered material only. For further information call James Spear. 750-0313

MASTERING LAB - Interested in releasing direct to disc recordings. Needed are composers, musicians, and arrangers. For further information call Len. 552-1623

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 as a note informing us of the details so that we can investigate the situation.

BUSINESS**N'EVER** (continued)

material. And when it comes to producers and artists themselves, those who take outside material use the publisher as their first tune-screening device, so it's even harder for a new writer to get to them.

Now, if all of this sounds discouraging, it is. Ninety-five out of hundred writers get "weeded out" through the above process. But there is lots of business for those writers who can be accurate in their concept of what a commercial idea is, and can translate that concept into a song. It's not surprising that many publishers (and producers) cry about the lack of hit material available. The idiom is very hard to hit if you're a writer, and if you ARE a hit writer and can't get your material into the right ears, well...

So if you're concentrating your efforts in shopping commercial music through the publisher, you need to at least appear to be a touch more professional than the writer who ships three mediocre tunes to, let's say, Screen Gems blind. In short, try to make certain you know what the publisher is after in a song (check out the awards on her walls), and only shop your best tunes which fit those parameters. Be professional: take the rejection of your tune as just that, rather than a comment on the quality of your writing or you as a person. Try all your skills to get a face-to-face meeting with a publisher, but don't try gimmicks or lies to get in. And, of course, present material which will blow them away. If it doesn't sound commercial but it has a killer idea or hook and it's what the publisher wants, try it anyway. Next time, **ALTERNATIVES TO THE PUBLISHER** (including self-publishing).

ROCK STARS

(Continued)

dumb, and blind and what happens to him throughout his life. He's represented musically, represented by a theme which we play, which starts off the opera itself and then there's a song describing the deaf, dumb and blind boy. But what it's really all about is the fact that because the boy is deaf, dumb and blind, he's seeing things basically as vibrations which we translate as music. That's really what we want to do. Create this feeling that when you listen to the music, you can actually become aware of the boy and aware of what he is all about, because we are creating him as we play. It's very complex thing and I don't know if I'm getting it across!

When asked what he thought would be the future of rock & roll.

I'm looking to a couple of people. I've heard some of The Rolling Stones' tracks and although I dig them, I don't think they're anything more than what they are, which is incredible, delicious, and wonderful rock and roll and well overdue from them.

People are going to want music to be more realistic, more honest, and more a gift from the lungs as it were. Rock and Roll is going to be the answer to the musical situation that exists and this is apart from any kind of clever stage presentation or anything like that. Music is going to swing, is going to be simple, is going to be impulsive. Peo-

ple are far more concerned now with honesty, with quite simply someone playing what they dig and with playing impulsively and realistically, than with people's image. with people's so called talent or genius. That thing of worshipping Elvis Presley, or worshipping the Beatles, it's gonna go!

MICK JAGGER, 1968

When asked why he mumbles his lyrics

That's when the bad lines come up. I mean, I don't think the lyrics are that important. I remember when I was very young, I read an article by Fats Domino which has really influenced me. He said, "you should never sing the lyrics out very clearly." You can really hear "I got my thrill on Blueberry Hill" exactly, but that's the only thing you can hear. Just like you hear "I can't get no satisfaction." It's true what he said. I used to have great fun deciphering lyrics. I don't try to make them so obscure that nobody can understand but on the other hand, I don't try not to. I just do it as it comes.

DAVID CROSBY, 1970

When asked his thoughts of Stephen Stills.

Stephen has been a big part of my life for 3 years. The cat came over to my house and played one evening with me and it was very clear to me that he was a stoned god damn genius and I don't know whether anybody else knew it then, but I was firmly convinced of it. He plays rings around everybody. Everybody! He plays everything better than anybody so I wanted to hang out with him. Now, Graham Nash - This is gonna sound like hype, Graham Nash is one of the most highly evolved people on this planet. He's my teacher and he's certainly the finest cat I know. We started singing together and one night we were at Joni Mitchells', Nash was there and Stephen and it was just that time of night, you know what I mean? Anyway, what happened was we started singing a country song of Stephens' called "Helplessly Hoping" and I already worked out the third harmony. Stephen and I started singing and Graham looked at the rafters for about 10 seconds, listened, and started singing the other part, like he'd been singing it all his life. That's how Graham does things. He's just an incredible human being.

JIM MORRISON, 1969

When asked what it's like to be a rock and roll singer.

I don't get too much feedback except what I read. I like to read things that are written about myself and the Doors. That's the only time I get any kind of feedback on the whole thing. Living in L.A., it's no big deal. It's an anonymous city and I live an anonymous life. Our group never reached the mass phenomenon stage that some did either. There never was the mass adulation. So it never really got me much. I guess I see myself as a conscious artist plugging away from day to day, assimilating information. I'd like to get a theater going of my own. I'm very interested in that now, although I still enjoy singing.

When asked about his heavy drinking.

I love drinking. But I can't see drinking just milk or water or coca cola. It just ruins it for me. You have to have wine or beer to complete a meal. You see, when you drink, you're in complete control up to a point. It's your choice every time you take a sip. You have a lot of small choices. It's like, I guess it's the difference between suicide and slow copitulation.....

Whats that mean?

I don't know man. Let's go next door and get drunk.

SIDE - ONE

By Tom Sanfilip

It was almost obligatory the morning after I quit my job to throw everything into pushing my music. I was going to make every audition for every showcase, hit every publisher and record company I could think of. No sense in sitting around, I thought. You've been waiting to be free of work so make some good of the situations.

I called my friend George the actor and novice comedian. "Look, we are going to hit every audition. We've got to get out there and bombard."

George was all in agreement. That night we took off for our first club. There was nothing unusual about the talent. George told a joke or two about his hometown Ogden, Utah. I generated my music to hearty applause. Before we left a young male singer with a female guitar player were on stage.

"My name is Lemont. I've been in L.A. for exactly seven-and-a-half hours. My first song will be *"Wildflower."* There was nothing distinctive about Lemont or his choice of material, simply another struggling singer. So I shrugged it off and told George: "Tomorrow we hit another showcase."

The next afternoon George and I arrived at the audition. But who should be singing before my cue? Lemont (naturally) singing *"Wildflower"* this time accompanied by the in-house piano-player whose style most resembled keypunching. This did not do much for Lemont's singing. Then I went on.

George signed his suicide note on his last joke with a rude ending. I pulled into my professional demeanor and performed with everything. It paid off.

The next day I was called to play for the showcase. I heaved a sigh of relief knowing I'd beat Lemont to the gate, and wondered if I'd see him again singing the ever-repetitive strains of *"Wildflower."* I could still hear him saying to the audience: "I've been in L.A. for exactly five days. My first song will be..." I was in for a great surprise.

The monday night showcase came on the money. I arrived at nine-thirty to witness the more interesting abomination of the showcase itself: a tacky, impatient MC, a variety of boring acts, a complete travesty against all good taste. Mistakenly, I thought that shadowy singer Lemont had disappeared when suddenly from the stage I hear: "Hi. My name is Lemont. I've been in L.A. for one week. My first song will be... *"Wildflower."*"

Lemont went on and I waited for three hours. The MC forgot me completely. My only consolation was not being in the showcase Lemont bombed. The mike blew and the piano player butchered the rest of his act. Maybe the gods were with me after all!

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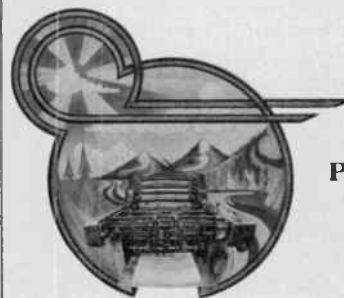
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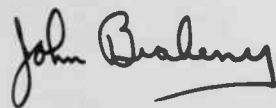
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PROSPERITY WITHOUT PROSTITUTION?
PART 2: MORE PHILOSOPHY

Many of us naturally react strongly to what we view to be mediocre tunes that seem to have "made it." I want to say, at this point, that I often feel, when people refer to "that crap on the radio" they're actually expressing an attitude of disapproval about types or styles of music, in general, that they're not into. I won't deal with that because I don't believe in criticizing styles per se. There are good and bad songs in every style. There are reasons why mediocre songs get on the radio that have nothing to do with the song. Maybe it's a group who's already had hits and is an established SOUND to the public. Maybe, for reasons of greed and ego, they'd rather release a bad song THEY wrote than look for a good song someone else wrote. Maybe what you're hearing is a great RECORD and PRODUCTION on a mediocre song.

In devils advocating my own negative feelings about those songs though, I find another philosophy that's also close to me. It's that "EVERYTHING'S VALID." It's hard to tell someone who just sold a million records, that he ought to have someone else write his or her lyrics. It sounds a little stupid when you realize that this artist has communicated to over a million people strongly enough to induce them to buy a record. My argument with myself continues: (A) "Yes, but those people like the ARTIST. The Artist should, with that power, give them quality." (B) "But perhaps that artist IS giving the best representation of his/her talent and craft at the time. And obviously, some people are responding to it positively. So, what do YOU know anyway? The artist will be judged by time. Maybe this is not the artists best work, but the fans will buy enough records to see that she/he has another chance to grow." (A) "Do you think that artists usually grow when people will buy any kind of junk they put out? Is this incentive to work harder and get better?" So.....Back to "EVERYTHING'S VALID," that is, if somebody's mother or lover or anyone likes it, a communication has taken place which, by its existance, has validated itself. Also.....Maybe it's JUST as valid if they DISLIKE it. They may dislike it so much that it serves to solidify and reaffirm their own sense of personal taste. Hopefully, as professionals, we can develop an ability to analyze both what we do and don't like and use what we discover to sharpen our craft.

Next Issue: Comparing the media as song vehicles.



John Braheny

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By Adryan Russ

Working within the arena of the performing arts is always a varied experience. Studio musicians do not work quite the way performing groups do; theater people are not quite the same as film people. Some of the same people may work well within all of these groups, but when they are performing within the framework of one particular group, they don't always adapt to the unwritten rules of that group.

For example, a musical-comedy for which I have written the music, call "Luster," is now being rehearsed to open at the Los Angeles Orpheum Theater on Sunset Strip in March. Keyboard musicians, who function as rehearsal pianists in our situation, work by the clock, for the most part--something they have grown accustomed to in the studio. If they are asked to play from 7:00 p.m. until 10:00 p.m. and we happen to run over, there is a constant glancing at wristwatches and nervous pacing. Those same musicians in the studio, would naturally expect overtime pay and get it. Those same musicians on stage, playing their own music, would never notice the overtime and would revel in having the opportunity to play longer than originally scheduled for, and would never expect overtime pay.

The musicians with whom I have worked and get along best with are those who can become involved in whatever they are doing and derive something from any project they are working on. They are open to suggestions, often have suggestions of their own, and are usually genuinely surprised to find that their scheduled time has already passed. We can all agree, I think, that those experiences most valuable to us all are those in which we totally immerse ourselves and those to which we contribute and participate.

What I am suggesting is that the "studio musician" frame of reference is potentially self-defeating. Although there are times when an abundance of work permits no leeway, we sometimes rush through a job simply because we were scheduled for so many hours. In so doing, we might be cutting off our proverbial noses to spite our chops. I have personally picked up more information, and sometimes more work, by staying around afterward, offering to re-do or help, or simply talking with people on the job. And now that I am on the hiring end of things, I know that I am going to call back that musician who enjoys involvement and adds to the situation as well as taking away something from it.

If we're only in it for the money, how meaningful can it be?

Adryan Russ is a singer-songwriter whose musical-comedy, "Luster," co-written with Steve Charnow and Thomas Nesi, will open in March.

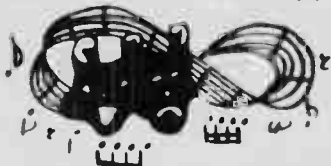
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