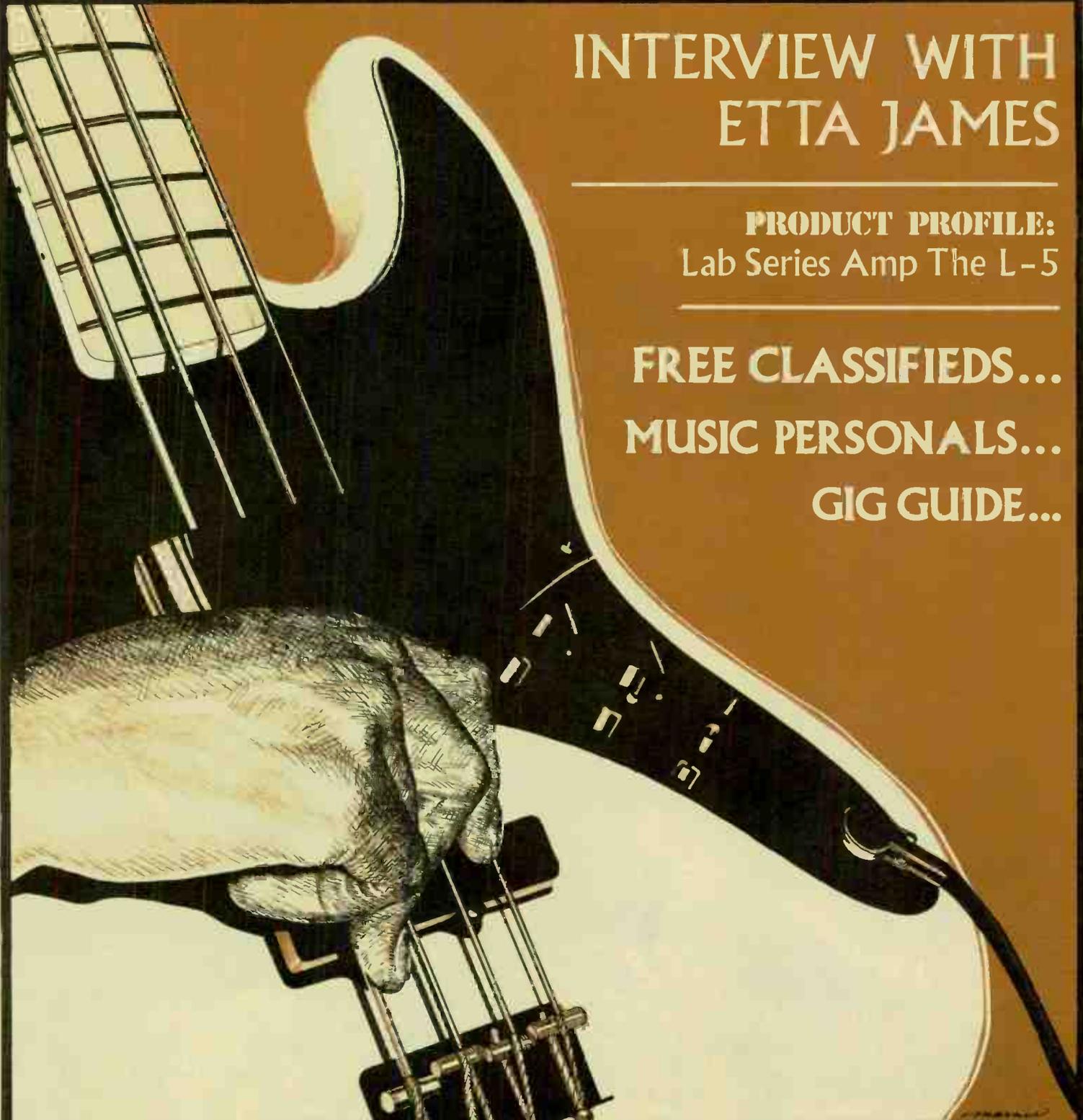


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**INTERVIEW WITH
ETTA JAMES**

PRODUCT PROFILE:
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THE FIRST LOCAL MUSICIAN'S FORUM

April 6, 1978

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DISTRIBUTED BY: BACKSTAGE DISTRIBUTION CO.
LARRY BREITBORD

CREATIVE ADVISOR: MYRA PERLSTEIN

COVER DESIGN: MARNIE JOHNSON

CONTRIBUTING WRITERS: DAVID "CAT" COHEN
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MAILING ADDRESS: P.O. BOX 27491
HOLLYWOOD, CA. 90027

The Music Connection is published every other week. Single copy 75 cents. Subscription rates \$15.00 for one year, \$8.00 for 6 months. Second Class postage pending at Los Angeles, California. The opinions of contributing writers in this publication do not necessarily reflect the views of The Music Connection.

Feedback

Dear John Braheny,
YOUR theory that pop music validates itself as art through large record sales (The Music Connection; 2-23-78) is full of holes. Anyone familiar with today's marketing methodology knows that if teenagers were turned on by the sound of a herd of elephants defecating, that's what would be getting air play. Eliminate the courting of undeveloped ears and tastes to sell plastic, and recording moguls would be forced to search for true quality in their product.

Yours sincerely,
Gordon Brisker

Dear Gordon,
If you eliminate the courting of undeveloped ears and tastes (which covers about 95% of the record buying public), recording moguls would be out of business. As it is, they invest millions on records they and others believe are true quality but nobody buys, proving once again that one man's elephant shit, is another man's eloquent hit!

Sincerely yours,
John Braheny

IN THE NEXT ISSUE OF THE MUSIC CONNECTION

SPANKY MCFARLANE: (Spanky And Our Gang) talks about her "lazy days" and "Sunday mornings" in an exclusive M.C. interview.

JOHN BRAHENY: Continues his rap about "Songs For Radio."

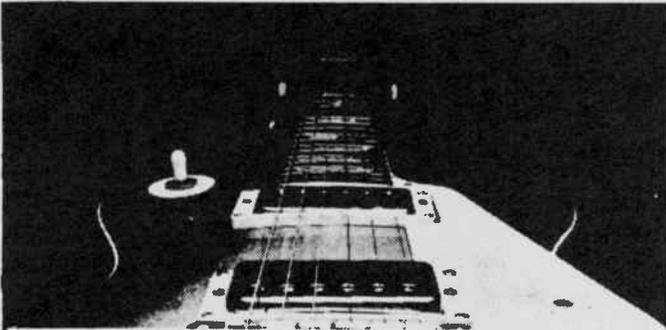
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"Local Notes"

By Simmie Noble

Famous Last Lyrics: Although sources claim that no change in programming or personnel has been planned come July 1st, the date that Providence R.I.'s Outlet Communications is scheduled to take over newly acquired KIQQ-FM, the truth in this theory remains to be heard. The Bill Drake/Gene Chenault ten-thouwatter was sold, pending the usual FCC approval, for a reported sum of 4.5 mil. One note from the 'B' side of this situation - though no one will verify or officially deny, a rep of Outlet is said to have been on the premises and according to the all powerful FCC, that is a definite no-no.....Yess yess!.....**Spoke with Dale Tedesco**, who is tickled green with his new position at ABC Music. After doing time at Warner Brothers Music, Snuff Garrett Productions, and most recently, MCA, Tedesco, who came into the ABC fold March 13th, finds Dienville a "nice change," and will be open to listening to new material after tackling the present and impressive ABC catalog.....**Speaking of doing time**, in the Breaking-Out-Is-Hard-To-Do Dept., a group of Levenworth inmates have gotten together in the interest of harmony. "The Survivors" have just recorded - within prison walls, no less - their first single called "*To Love Again*." The lead singer/writer, Sonny Bridges, is said to have blown up a union hall, and the rest of the (chain) gang, burglars and kidnappers and such, have life sentences. This is all fine and well, of course, but they might run into some problems if they decide to do a tour.....**Freddy Fender** is out fishing off the coast of Corpus Christi, reports producer/Manager Huey Meaux, now that he's done the role of Poncho Villa in the film "She Came To The Valley" with Dean Stockwell and Ronne Blakely. Naturally they couldn't let Freddy get away without putting his vocal cords to work - he also sings the film's title song, written by Mac David and Tommy Leonetti.....**Producer Kim Fowler**, who reportedly walked out on Helen Reddy March 9th after refusing to re-do a couple of tracks, has been named by WEA (that's World Eccentrics Association, not Warners-Elektra-Atlantic) as one of the six most eccentric personalities of the year. And in case you were wondering, Johnny Rotton has the dubious distinction of also getting that honor bestowed upon him.....**Rumor has it** that Queen overdubbed "*Bohemian Rhapsody*" 360 times to get that awesome opera effect, but when confirmation or denial of this silly little item was sought, Elektra's Trudy Portch just laughed - 360 times.....**Singer/songwriter Bobby Paine** has been signed to write the title song for the upcoming film, "Redneck Mama," starring Shelley Winters and Joan Blondell. The 1.5 mil. budgeted film is due to start shooting in June, and Bobby, an unassuming and modest young man, is presently checking out tuxedo rentals in preparation for the 1980 Oscars.....**Marital Bliss:** Angela and David Bowie are still embroiled in that all out custody suit over little Zowie Bowie, and it has been said that Rick Nelson is back living with Kris. Whoopie.....**Happy Birthday**, Laura Attell, manager of Sadhana!.....**The Noble Prize** this time around goes to MC's own N. Richard Rifkin, who sold his first screenplay March 20th. The vampire-themed "Hands of Blood," co-penned by partner Leon Plato, is due to start production within six months. We all hope it gets a good review, Richard!

Tempo di Funk



THEORETICALLY SPEAKING... with David "Cat" Cohen

Excerpt from the "Cat's" Traveling Theory Show: (cigar in hand, please!)

You say you're not satisfied! You want more music for your money, more money for your music and more music in your life? Do you suffer from tired riffs? Sterile melodies? Anemic rhythm patterns? On stage, do your solos break down, down, down, instead of building up, up, up? In the studio, do your licks poop out on the seventh take? When you shop your songs around, do publishers laugh behind your back? In short, my friend, if you suffer from any or all of the above, you need D.C.C.'s little M.T.P.'s (music theory pills). Why, in just a few short weeks, you can be the first on your block to.....

All joking aside, a few short weeks of intense music theory study can make a big difference in your effectiveness as a professional musician. For example, let's look at the simple concept of DIATONIC HARMONY, and see how an organization of chord progressions can make the mystery of what chord goes with what a little more clear.

DIATONIC HARMONY is a system of deriving chord progressions directly out of a scale using only tones of that particular scale. For instance in the C Major Scale

C	D	E	F	G	A	B	C
1	2	3	4	5	6	7	1

we can build 3-note chords (triads) on any step of the scale by adding tones 2 and 4 scale steps up from it:

135, 246, 357, 461, 572, 613, 724, and 135
CEG DFA EGB FAC GBD ACE BDF CEG

This diatonic progression is usually notated in Roman numerals, and out of several systems of harmonic notation I recommend the one that labels major triads with upper case Roman Numerals (I, IV, and V) and minor triads with lower case Roman numerals (ii, iii, and vi). Diminished triads are labelled like this (vii°). So, the above progression in C major scale would be notated as follows:

CEG, DFA, EGB, FAC, GBD, ACE, BDF, CEG,
I ii iii IV V vi vii° I

The three major triads are your basic harmonies, the three minor triads are your secondary harmonies, and the diminished seventh triad is rarely used in pop music.

After you see how this formula fits the C major scale, try transposing it to other major scales. For example A Major Scale with three sharps would look like this:

135 246 357 461 572 613 724 135
AC-E BD-F C-EG- DF-A EG-B F-AC- G-BD AC-E
I ii iii IV V vi vii° I

In the next column we will begin discussing how each of these diatonic chords functions in pop music.

In closing, the "Cat" would like to thank the people who have written and phoned in the many favorable reactions and helpful suggestions concerning "Theoretically Speaking" (we won't talk about the people who made the unfavorable comments). I am writing this column to provide a forum to discuss what goes into today's music and hopefully will challenge some outdated assumptions about music theory. Of course, the opinions expressed here are my own and subject to other interpretations. If you have any comments, questions, or musical problems you'd like to see covered in this column do not hesitate to write me c/o The Music Connection or phone (see my ad in the Connection Section).

D.C.C.

****About the Author****

David "Cat" Cohen has been teaching rock, jazz country, R&B, and pop music privately in the L.A. area for over ten years. A graduate of music (composition) from UCLA, he did two years of graduate research in the roots of rock music at Cal State L.A., where he filled in as an instructor. Since then, as a keyboard player-arranger-independent producer, he has performed and recorded with numerous local rock, country, jazz, and theatrical groups.

Cat's Curiosity Box

- 1.) What are the three basic chords found in the "classic" Neil Diamond song?
- 2.) A vi chord traditionally substitutes for what major triad?
- 3.) What degree of the scale is the mediant chord built on?
- 4.) What is the harmonic analysis of the basic 50's rock 'n roll progression?
- 5.) What is the difference in sound between a I IV I progression and a I V I progression?

Answers to last week's C.C.B

- 1.) Both are in Dorian mode. 2.) b_7 3.) Mixolydian mode 4.) Applying the dorian scale formula of 1 2 b_3 4 5 6 b_7 1 to any key 5.) Phrygian mode

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INTERVIEW WITH ETTA JAMES

By Marlena Poles

"I've been singing since I was five; church, glee clubs, on the street corners, that kind of thing....Twenty-four years ago, Johnny Otis came through San Francisco playing a gig. I used to hang out....I had a girl group. The other girls were older than me and they were "groupies." I was too young to get in to dance, they got in, I had to stand outside. One of the girls approached Johnny and said, hey, we've got a group, we would like you to hear us sing. I think Johnny was trying to trick us up to the hotel room to play around a little bit. When we got up there, he asked to hear us sing and I was so bashful, I stayed in the toilet. The other two girls sang from the bedroom and I sang from the toilet. He said, "those girls can sing." He asked that night if we could leave town. I was only 15, and I said yes, anything so I don't have to go to school. About a week later, we went on the road and recorded "*Roll With Me Henry*," and that was it, on the road with Johnny Otis, \$10 a night...."

Those are the words of Etta James, one of our foremost pioneers of Rhythm & Blues and Rock & Roll music. I had the privilege of interviewing Etta on March 1, 1978, at the offices of Kessler-Grass Management. She is presently in the process of making a come-back after 15 years of heroin addiction and is completing the final stages of a new album with Warner Bros. I found Etta to be a very warm and courageous human being.

M.C. How long did you continue with Johnny Otis?

ETTA: I stayed with that record company for three years.

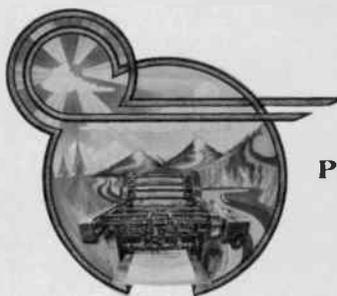
Johnny Otis gave me my name. My real name is James Etta Hawkins....He also named my group "The Peaches." We recorded "*Rockin' Daddy*," then we went to Chicago and got stranded. We went through many changes....Nearly starved to death.

By this time, we found out there were other record companies. I landed with Leonard Chess of Chess Records. I started singing as a single and after a year, there was a hit, "*All I Can Do Is Cry*." This was in 1961. I never made a dime but it was a great experience. During those days, if you didn't have a manager or know nobody, you didn't get paid. I got a Cadillac, a few diamonds, clothes, and that was cool enough. After my first big record, I had hit after hit, everything I touched turned to gold at that time; "*At Last*," "*Trust In Me*," "*Sunday Kind Of Love*," "*Fool That I Am*," "*Somethings Got A Hold On Me*," "*Pushover*," "*My Dearest Darling*," etc.

M.C. Were you performing anywhere?

ETTA: I constantly did gigs. I performed at Carnegie Hall's first rock concert with Jackie Wilson, The Slys, Bette Midler, Billie Holliday, and Count

(Continued on Page 21)



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The last few years have brought a plethora of new amplifiers on the market. Many manufacturers have taken the route of designing amps patterned after amplifiers of the fifties. This normally means using tubes rather than solid state to capture the warm sound associated with that era.

Other manufacturers believe solid state can also capture that sound. We think most musicians would agree that the ideal situation would be a solid state amplifier, that could not only sound like a solid state amplifier but also duplicate the sound of a tube amplifier. The main reasons for this being the dependability of solid state over tubes, which can break or overheat. Another factor is that as solid state becomes more prevalent, tubes may be harder to come by.

The new Lab Series amplifiers perhaps are the closest to fulfilling this goal of the ideal solid state amplifier. This line of amplifiers is a product of cooperation between Gibson and Moog. Their approach was to go out to playing professionals and build an amplifier to their tastes and performance needs.

The L-5 Lab Series is the amplifier we picked for our review. It is the same amp that Ted Nugent, Jimmy Page and Ronnie Montrose have all been using in the studio. It has two, twelve inch speakers (8 ohms) with 100 watts of RMS power. It weighs only 54 lb. as compared to tube amplifiers which require more weight and bulk. All of the controls are up front for easy access. It has a master volume as well as individual channel volumes which allow the amplifier to be set up from clean sounding to various degrees of distortion. What makes this amplifier unique is its frequency/midrange, multifilter and compressor controls. The frequency/midrange allows you to pick a frequency, and by using your midrange control you can emphasize that frequency plus or minus 18 db. The multifilter works in conjunction with the treble control. This allows you to rearrange the upper harmonics for a variety of tonal variations without sounding screechy. Finally they have built a variable compressor into the amplifier which can give a very smooth sound plus add sustain. The compressor is easily turned off with a switch on the front panel. What all of this amounts to is one of the most highly flexible amplifiers on the market.

This doesn't mean there still isn't room for improvement. The removable casters are not up to par and can feel a bit shaky. Another improvement should be greater control pot stability. Finally we would prefer the on/off switch in front rather than in the back. None of these criticisms affects the sound, but these are legitimate criticisms for an amplifier geared to the professional market.

The list price on the L-5 as tested is \$599.00 and seems to be well priced for the flexibility it affords you. Any further information on the L-5 or the rest of the Lab Series is available from the MUSIC FACTORY OF HOLLYWOOD. (SEE AD IN THIS ISSUE.)

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RIFKIN REVIEWS

"JAY ARTHUR"

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With the promotion he has and a bit of luck, it could work for Jay Arthur. He's young (20), and seems to have the confidence it will take to succeed in this business. This was Jay's premier performance and though there were many friends and followers there to cheer him on, (which one certainly can use in the starting out years,) he pulled it off well on the level of being entertaining and that's what counts. He seems at times to be reaching for a certain sexy Tom Jones approach which almost works in the early part of the set and finally comes together after he removes his suit coat, a la Jones. After this point, he gets into it and does nicely. His movements on stage work well though there are still a few stiff moments. His stage presence is good and vocally he does fine. I have the feeling he's gearing himself toward the Las Vegas circuit. Jay also plays guitar on some of the tunes. He handles it o.k. but this is not important since I feel he's really the front man. Jay has also written all but two of the tunes and some of them are quite nice.

The other members include: Lewis Sanchez, on lead guitar; Doug Hodges, on bass; Jack Turchin, on drums; and Roy Braverman, on keyboards. Jay also had two female back-up singers, Juanita Curiel and Cathy Carson. I suggest he give the harmonies to his musicians, since the girls seem to be there just for show and do very little. They just didn't work.

Things really got off the ground with the tune "I Want A Woman." Jay handled it well and there was some nice keyboard work from Roy. "Sweet Amy" saw the group really come together. Lewis is a proficient lead guitarist and has some strong moments on this tune. It was one of my favorites. Elvis Presley's "Heartbreak Hotel" got good audience response, Jay handled it very well and instrumentally it was sound. On the tune "Long Gone," we have some good stuff from Roy, his keyboards really make this tune work, as well as from Doug on bass. Lewis also has good moments here. Another tune that showed off Jay's voice, (which can be nice especially if he tones down just a bit) was "One Last I Love You." The tune "Born Again," a gospel type tune, once again successfully shows us that Jay can sing. An o.k. piece titled "Sha La La Just A Love Song," seemed to be instrumentally the kind of music the people wanted to hear. There was an encore which saw Jay come back doing a country/rock tune that vocally was one of his best. Something to look for is a single coming out, on the Warner/Curb Label, of Jay's tune "I Want A Woman." Good luck Jay.

The Starwood is normally a hard rock, punk rock, club with an occasional excursion into jazz, with the likes of Buddy Rich. It's very loud and can be fun if you enjoy this kind of diet. Thanks to everyone at The Starwood.

I personally think that the music industry is a crock of cow manure....Ha, Ha, April Fool! Till next time.

—Richard

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M.C. REVIEWS

LUSTER

ORPHEUM THEATRE

By Eric Bettelli

(This is the first musical play reviewed by *The Music Connection*.)

Luster, a musical satire on the rising of a Hollywood porn star can be juvenile at times, but is worthy of seeing. It is the story of a naive young girl who comes to Hollywood with the fantasy of becoming a big star. Her career follows a quick path from a "G" to an unexpected "X" rating.

The play is fast moving and keeps your interest up much of the time. Musical direction and arrangements range from adequate to highly professional. Most of the lyrics were funny but a few lacked taste and seemed sophomorically ignorant. Sheri Cowart (Vickie Luster) has mucho stage presence and sings very well. David Hall (Rodney Long) portrays the porno stud king and lacks a lot of "Luster."

David tends to overact and needs some wholesale voice lessons. Bill Henry Douglass (Fast Willy Johnson) does a great job as a slick black pimp. Bill also has a knack for dancing and was enjoyable. Conny Sless (Harry Boswell) is a scene stealer as the dishonest Hollywood producer who heads fantasy flicks. Ray Dennis (Abe Lance) carried his part adequately as Abe's paranoid partner.

Musically, the highlight of the play was the vocal arrangements by Adryan Russ. Her talent shows in her ability to place 3 part harmony effectively throughout the show. Steve Charnow, who co-wrote the book and wrote the lyrics, also breeds talent although a few of the tunes such as "*I Can't Get It Up And It's Got Me Down Blues*" were senseless. The backup band consisting of Bruce Siegal on piano, Tibor Der on Bass, and James Hobson playing drums, were okay. It takes a lot of dedication to play back-up for a musical play. The musicians must keep up with all the cues and keep a close eye on any mistake an actor may make. Also, the recognition a musician gets while doing a play is very limited. It's not like playing a club gig or a casual.

I enjoyed the overture as it had an upbeat tempo and pleasant melody. "*Life Is A Hustle*" was a well performed tune with lead vocal by Fast Willy. "*My Name In Lights*" was the best number of the play with Vickie telling us of her fantasy of being at the top. The closing song "*Luster*" features the entire cast and comes off quite well.

Luster began production in January under the direction of James L. Martin. Martin has had a wide range of experience directing Off Broadway shows and does a fine job with his actors. Choreography by Maureen Creigh works well.

The Orpheum Theatre, located across the street from Tower Records, was formerly a porno house and is now a 99 seat or less equity waiver house. It is comfortable and has a splendid atmosphere.

I would like to thank Adryan Russ and the cast and crew of *Luster* for a very enjoyable evening.



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NEXT CLASSIFIED DEADLINE:

THURSDAY APRIL 13 4P.M.

STEREO EQUIPMENT 1

Panasonic stereo & 8 trk w spkrs, like new, \$100 obo.

843-0543

Fisher receiver, turntable, spkrs, new, \$350. 659-5614

Sony HP160 stereo w BSR turntable, spkrs, Sony cass deck, records, tapes, cords, \$175. lv msg 874-3277

Speakers 2 Jensen, PR-150 2 way spkrs w 12" woofer, walnut cabnt, xlnt cond, \$150 pr 797-8922

Jensen 15" Tri-Ax spkrs in beautiful cabnts. Xlnt cond \$285 aft 11 AM 786-3768*
Gerrard 0100 turntable w power/matic base. \$50

Danny 659-5183*

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

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

PA'S & AMPS 2

P.A. System complete w horns & bi-amps. \$1,500

Don (805) 273-1219;

Peavey Bass reflex bottom w Cerwin Vega, 18" spkr. \$235 Tom (714) 897-0530#
Sansui AX-7 mixer w reverb. New. \$185

Dave (714) 771-1442#

Two Delta 8x10 columns, \$200 each or \$375 for both. Jeff 343-7370#

Peavey P.A. system-8 chanl mixer, Series 800 slave, 2 EV horns, total of 4 15" SROs in 2 cabnts/Tapco 6 channel keyboard mixer and AKG mics avail but xtra.

\$950. Terry 464-1948#

Music Man 210-130 HD, new tubes, \$399; Gauss 12" spkr 4 ohm, \$125 or trade.

Skip 652-1125

or 767-9779#

Earth amp w bottom 2 18" spkrs. Gd cond. \$250

Al 8:30AM-12Noon 737-8430#

1-7PM 464-9485#

Kelsey 16" 3 out console, 3 way EQ Mute & solo switches, Anvil case. \$1400

Link 461-4579#

Sunn P.A. system, Alpha 4, 2 large spkrs & mics. \$500 obo. Call anytime 698-3078*

Wanted: Bose 800 spkrs w Bose equalizer. Also want disco mixer, 400 W stereo power amp w audio output lights or meters, light mixer controller & lights for light show. Xlnt cond. & reasonable.

Morris lv mess 664-5149*

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

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

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

Michael 465-1151*

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

462-4502*

Sunn concert bass amp & cabnt w covers & recon spkrs. \$350 461-1016*

2 Way floor monitors 75 W 12" & Piezo tweeter. \$100 each. 461-1016*

P.A. system complete w horns & bi-amps \$1,500.

Don (805) 273-1219*

Pre CBS Fender super-reverb mint cond, \$325 firm.

mornings 762-5610*

Crown DC-300 power amp, perf cond, \$450 obo.

mornings 762-5610*

Fender bassman amp, top, 2 chan, \$125; small bass cabnt w 1 15" spkr, xlnt cond, \$85.

Herb 462-4502#

Fender bassman amp, top & bottom, w 2 15" spkrs, like new w wheels. \$375

Herb 462-4502#

Neotek 24 in, 4 out, pro console w 3 way EQ, 4 graphics, notch filters & submasters. Anvil case.

\$2,900. Link 461-4579#

Fender twin reverb w SRO spkrs, \$350 or make offer.

Gunnar 394-2464#

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DEADLINE: THURS. 4:00 PM



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TAPE RECORDERS 3

Tascam Model 10 console, 8" 4 out, has added talkback module #104A and remote tape control Module #105. \$1975

Duke 884-4931#

8 Track complete Teac Tascam Studio, console, tape machines, signal processes, mics & stands & accessories.

Equipment not sold separately. \$7,500. Willie weekdays 9-6PM 342-4146#

Sansui mixer, AX-7, brand new w reverb. \$185

David nights 714 771-1442#
Tape recorder, reel to reel, 3340 w simulsinc, \$600.

Abe 399-2960#

Sansui AX-7 mixer w reverb, new. \$185

David (714) 771-1442*
Teac 3340S tape recorder, 4 chan w simulsinc 10" reel, xlnt cond, cost new \$1200. Sell for \$800.

Abraham 398-2960*

Wanted: Russound model QT-1 patch bay.

aft 11 AM 786-3768*

Wollensak 1280 stereo tape recorder w mics & spkrs in xlnt cond. \$55

aft 11 AM 786-3768*

Scotch 10" empty metal reels and boxes. Like new. \$5 each. aft 11AM

786-3768*

MUSIC ACCESSORIES 4

Echoplex maestro w sound on sound. New tape. \$200.

David 545-2576#

One Speaker cabnt, empty, for two 12" or 15" spkrs. \$20.

Mike 671-3092#

Wanted: string bass 3/4 size, acoustic, used, fair cond & low price.

Jeff 396-3371#

Fender tube reverb, like new. \$100 Duke 884-4931#

Big Muff Fuzz Box \$25

Jeff 343-7370#

String bass bow, German \$60; Violin bow, \$75; Barcus

Berry pick-up, \$50.

Al 939-8783#

Bass cabinet-small cabnt w one 15" spkr, like new \$85

462-4502*

Stringbass covers, used, \$20 & up. Herb 462-4502#

String bass bow German, very good cond. \$85

462-450?*

GUITARS 5

Emaculate 1973 Fender precision bass w case. Vox amp, 50 W. \$300 for both.

Robin evenings 889-2702#

Unique opportunity to buy fantastic European guitar.

Owner must leave country.

\$500 Erik 936-4898#

Shobud pedal steel guitar, 10 string, 3 + 3. \$650 or make offer.

Gunnar 394-2464#

Gretch Country-Gentleman guitar, Ebony fingerboard, Grover pegs, xlnt cond. \$325

obo Glenn 465-9380#

12 String Alvarez, brand new \$200. Cindy

Noon-5PM 463-6819#

Epiphone Sunburst, xlnt cond Nice tone w case & strings.

\$135. Jeff 396-3371#

Wanted: string bass, 3/4 size, acoustic, used, fair cond, & low price.

Jeff 396-3371#

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Fender precision bass w Jazz bass neck, Sunburst, w HSC. Good Cond. \$350 obo.

Paul aft 6PM 828-2219#

Roland Jet Phase, \$60.

Jeff 343-7370#

6 String Rickenbacker, 3 pick-ups, Schaller heads, Gibson bridge w out of phase switch. \$240

Louis 396-7065#

1965 Sonic Blue Mustang guitar, gd cond. \$150

Louis 396-7065#

Ovation 12 string Model #1115-4, gd cond, \$300.

Kevin Flynn lv msg

464-8381#

Fender telecaster pro CBS maple neck, xlnt. \$375 obo.

David 545-2576#

Gibson L6S (Santana style) plain wood finish, 2 humbucking pick-ups. \$350 obo 665-8077*

Fender precision bass, Sunburst w maple neck, \$300.

472-4336*

Arbiter guitar custom made in Japan. Easy fast action, Les Paul style, 2 humbucking pick-ups. \$325.

665-8077*

Fender precision bass w jazz bass neck w case, gd cond. \$350 obo.

Paul aft 6 828-7657*

Gibson ES 175 D copy guit. Xlnt cond w HSC. \$150

Mike 671-3092*

Martin D12-20, 1964, w shadow pick-up, Grover heads, gd cond, \$700.

John 645-9008*

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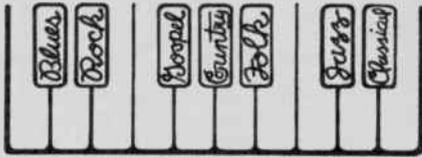
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- String Bass 7/8 roundback big deep tone, adj bridge & cover, \$1495. 462-4502*
- Aspen model # 400, brand new, Spruce top, \$210 obo Call anytime. 698-3078*
- Aspen model # 350, brand new, Spruce top, \$185 obo. Call anytime 698-3078*
- Gibson Les Paul 1968, xlnt cond, Sunburst, HSC, sell for \$475 or trade for 335 Gibson. Val 472-4525*
- Fender stratocaster, plain wood finish, 3 pick-ups, \$325. 665-8077*
- Rickenbacker bass, 4001, white w case, \$375 888-7933*
- Gibson SG \$210 w case. new 888-7933*
- Gibson Les Paul, 1965, De Mazio pick-ups, \$500 w case obo. 888-7933*
- Gibson Les Paul, Black, Grover tuning pegs w case. \$450 999-3044*
- Ovation Balladeer w case. \$300 999-3844*
- Genuine Indian Sitar for sale. \$150 Randy 365-6744*
- Acoustic Delta guitar, gt cond w case & strap. \$60 876-6850#

KEYBOARDS 8

- Orchestron 1977, brand new cond, comes w 5 discs. \$1,500 obo. Joe 457-2047#
- Hammond BC, like a pre-B2, needs some work, \$1000 obo. Larry 985-8033 or 766-9164#
- Schiller cabnt grand, up-right, antique, fair cond. Needs fixing. \$375. Cara 463-4230#
- Serge-Modular synthesizer. \$1000. 654-5399#
- 7 Foot Grand piano, Brazilian Rosewood, \$1500 obo evenings 466-7897#
- Arp string ensemble w anvil case, \$1600. bet noon & 8 PM 766-8079*
- RMI elec piano, \$500; Univox elec piano w Anvil case \$400; Hohner clavinet, modl D6 w Anvil case, \$1000. bet noon & 8 PM. 766-8079*
- Wanted: a poly-moog. bet noon and 8PM 766-8079*
- Cut down Hammond B-3 organ vinyl covering, bass pedals it works perf. \$2500 w ATA cases, \$2000 without. Marty 876-3766*

WINDS ?

- One Rear Conn C melody Sax, silver, xlnt cond, \$250. Duke 884-4931#
- 2 Otto Link Gold tenor mouthpieces, super tone, masters one #4 & one #6. \$60 each or \$110 for both. Duke 884-4931#
- Clarinet good working cond \$40 or swap. Glen 828-8133*
- Olds tenor sax, gd cond, \$170; Bundy piccolo, \$65; Alther flute, \$80. 461-1016*
- Tenor sax, made in Italy, xlnt playing cond, \$100. bef 10, aft 6PM 286-4596*
- Gemeinhardt M2 flute, \$125 399-7457*
- Tenor sax, Astro, mtl mouthpiece, nearly new, \$250 obo. 939-0240*

- Clarinet Olds w case, \$90 obo. Jeff 279-2450*
- Flute silver, xlnt cond, w case, \$95 obo. 387-9118*
- Coronet Conn, xlnt cond \$200. 255-1774*
- King trombone, xlnt cond, w case, \$50. 281-2729*
- Buffet clarinet, A-1, \$225 652-9593*

PERCUSSION 8

- Ludwig 5 piece drum set, complete w 20" Zildjian ride, 18" Paiste crash and hi-hat cymbals, throne, hardware, looks & sounds gd. \$425. 843-4638#
- Gretch 6 piece set, refinished in Koawood, rechromed, complete w cymbals & cases. \$500. Steve 993-5808#
- IS IT TRUE that The Beatles will be performing at the Stardust April 15, 1978 at 8:30 P.M.???????
- Wanted: Ludwig or Rodgers drum set complete w cymbals Rick 546-2196#
- Slingerland 5 piece (rosewood) all heavy duty hardware, stands, pedals, 22" cymbal bag, stick bag, sticks, brushes, drum tutors, Paiste & Zildjian cymbals, trap case & all other cases. Cond like nu, (cost \$2500) asking \$900 obo. (714) 759-1574*
- Ludwig profess drum set, like new, Zildjian cymbals, all hardware, covers, \$525 652-9593*

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GUITARISTS 9

Female - vocalist-guitarist wanted for string band. Will train. Bob 384-7925#
Guitarist seeking jams, gp, recording. Contact Bob Felton, 62251/8 DeLongpre Ave., Hollywood. evenings.#
Studio guitarist now avail for sessions or working band. Hv worked w Howard Roberts, Joe Pass, Barney Kessel, & others.

Rob 797-4221#

Wanted: lead guitarist to join creative hard-working band playing orig material. Vocals are essential. Santa Monica area. 392-4063#

Excellent experienced singing lead guitarist & dynamic lead female vocalist doubles on congas, are seeking versatile strong top 40 gp for work in town.

Vince 651-3644#

Clean rock bassist looking for smooth rock guitarist Must read, write, improvise, hv xlnt equip, & trans. At least 7 yrs exper. Please no flakes. Burbank area.

John 845-2097#

Lead guitarist avail for professional rock band only 14 yrs exper. Mike 658-7249#
PLEASE NOTE:

Next Classified Deadline is Thursday.... April 13... 4 P.M.....

Female-vocalist-guitarist wanted for string band. Will train. Bob 384-7925#
Guitarist, also sing, own P.A., seeking gd band, pref working. 455-2222
Experienced guitarist, able to read charts & improvise well, willing to travel, seeking band. 839-9323
Guitarist, can play any style, 12 yrs exp, looking for working gp, gd equip & trans. Prefer rock.

240-6178

Guitarist, lead, top 40, funk, jazz, serious only, 15 yrs exp, looking for working band. Dennis 398-5268
Guitarist seeks estab band, working or not, probably the best in L.A.

Bob 392-1207

Wanted: guitarist, fast & tight rock, aware of new wave, into chords,

Dean 462-5104

Guitarist looking for working band.

Greg 345-9019

Lead Guitarist, experienced fast & creative, into rock, blues, country rock, sks estab gp, working or soon to be working, gd equip & trans, gd lead vocals.

886-5355

Needed: guitar, bass, keyboards, & sax player for just off the road funk, disco & top 40 band. Working in 3 weeks. \$200 a week. 888-7698

or 999-4312d

Wanted: serious minded, British influenced rock & roll guitarist for collaboration on orig material for demo tape w possible formation of permanent band. Darla 649-2151
or Kristin 714 979-7589d
Wanted: guitarist into Peter Green, Paul Kossoff, and Eric Clapton.

Robert History 851-8195d



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

Abraham 398-2960*

Guitarist wanted: for fast & tight rock band, into chords Dean 462-5104*
Guitarist, lead, 7 yrs exper, seeks to form showcase band, 17 yrs old:

980-3110

Lead Guitarist, rhythm & vocals, own equip & trans, exper & dependable, seeking band into funk, soul, r&b & disco. Bill 846-8803

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

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BASSISTS 10

Bass player needed as partner to singer/guitarist. Have work. Lv msg for Christa Grimm. 466-3535#
Wanted: for band forming: bass player & drummer. Hollywood area, top 40 mater Day rehearsals only. Serious only.

Mario bet 12-4PM 465-3073#
Well organized orig contemporary act seeks a bassist with a sensitive touch who plays the many modern recording styles. No clubies or superstars please.

Johnathon 392-7535#
Looking for bass player.

Nick Simone 769-2162#
Bassist & drummer wanted for creative musical gp-jazz, fusion, rock oriented. Keyboards & horns welcome.

Andy 545-1158#
Wanted: bass player for forming gp, top 40 and orig. Steve aft 6PM 469-1028#

Wanted: bass player for solid new gp. Must hv own equip & able to practice daily. Definite studio work. Leon 845-7590#

Looking for professional bass player, into all kinds of commercial music: top 40, Pop, Latin, etc, to form a trio. Abe 399-2960#

Wanted: talented & versatile bass player for productions. Mr. Simone 661-7777#

Wanted: bass player for all orig early 60's type band, Beatles, Spoonful, etc.

Charles 466-7008#
Looking for jazz oriented bassist for trio.

Tom 465-9487
lv msg 462-7552#

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

Frankie 596-5119d

Bassist, electric or acous, lead vocals, reads, avail for work. Jeff 735-9542#
Clean rock bassist looking for smooth rock guitarist, must read, write, improvise. Hv xlnt equip & trans. At least 7 yrs exper, please no flakes. Burbank area.

John 845-2097#

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

822-9986*

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

Mike 399-5185*

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

lv msg 462-7552*

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

674-6609*

Bassist, European influence into progressive British music, looking for band or musicians. Need to ignite creative ideas. Will consider good top 40 bands. Hv part P.A. & lights & own equip. Larry 461-1016*

Experienced bass player, sings lead & horn man, sax & flute, sings back-up, 13 yrs exper, Orange County rock scene, formerly w Cottonmouth, looking to work w serious players. Chuck anytime 598-8155#

KEYBOARDISTS 11

One serene female pianist sought. Greg 851-5574#
Professional studio keyboardist w Rhodes, Moog, & string ensemble, available for rock, jazz, country, & pop sessions. Dan 892-7061#
Wanted: keyboard player to get together w female vocalist to work up act for week-end gigs.

Sher 425-0313
or 830-5131#

WARNING: Do not smoke this magazine. It has been sprayed with Paraquat.

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

FLASH: Classified Deadline Is THURSDAY....APRIL 13..... 4P.M....

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

John 263-1912
or 392-4777*

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

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



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SUSAN FRENCH - 665-8613

Keyboardist wanted for newly forming Jazz gp in S.F. Valley. Prefer Rhodes & synthesizer, influenced by Corea, Sample & George Duke. No immed money. Long term project. Good attitude & patience. Bill 989-2000*
 Wanted: dedicated & serious keyboard player and drummer into Top 40, Funk, R&B, pop music, looking for formed band soon to be working. Denise bet 6&10 PM

705-1944*

Wanted: keyboardist player MOR lounge act. Serious only. Joe 826-5894
 msg 274-8464*

Keyboard player avail, studio exper, read, hv trans. 654-5399*

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

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

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

Wanted: Keyboard player top 40, funk disco band. Must sing. 999-4312d
 Needed: keyboard, guitar, bass, & sax players for just off the road funk, disco & top 40 band, working in 3 weeks, \$200 a week. 888-7698
 or 999-4312d

Dynamic working rock group seeks bass & keyboard players. Michael 465-0821
 ans serv 874-4000d

Wanted: keyboard player to work up act w fem vocalist popular vocal music. Sher 425-0313d

Wanted: amateur keyboardist to accompany vocalist. Sher 425-0313d

Keyboard player wanted to work w gp on orig recordings, material has xlt marketing potential, minimum rehearsal time needed, must hv pro exper, call for details. Dan aft 5p 786-7944d

VOCALISTS 12

Wanted: male vocalist under 18 for rock band, into Zeppelin, Hendricks, & orig. Prefer musical experience Hv management. Orange county area. Mark 714 527-4701#
 Experienced female vocalist looking for top 40 work for studio. Versatile, gd range has P.A. & charts.

Rose 892-7061#

Male lead vocalist, gd voice extreme showman, sks band, into Pop, & R&B, interested musicians only.

Roy 464-0141#



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

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ONLY \$16.00

CALL 462-5772

Male vocalist & guitarist, 12 years exper, seeks sensitive serious minded musicians to form gp. Hv own equip. Randy 763-7830#
 Vocalist from N.Y. looking for 3 piece band, preferably heavy metal, Iggy Pop, w P.A. Bryan 384-2085
 or 938-5644#

Lead female singer, attractive, powerful voice, sks serious rock band & 1 other female-versatile. Hv connections.

Sherry 434-5589#

Female singer looking for studio work. Currently singing at the Century Plaza Hotel.

Jennifer 999-0242#

Female vocalist needed for solid new gp. Must be able to harmonize & practice daily & definite studio work. Leon 845-7590#
 Vocalist-songwriter looking to work with working Jazz band. Steve 394-9270#

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24 HOUR HOTLINE

DEADLINE: THURS. 4:00 PM

24 HOUR HOTLINE

Lead Singer sold everything to come to L.A. Looking for band with P.A. into Iggy Pop. Brian even 384-2085*
Professional male vocalist avail for Gigs & sessions. R & B influ, also into disco. Bobby 465-5507*
Wanted: keyboard player, female vocalist, horn men, to form new gp. 674-6609*
Professional musician seeks working or soon to be working band. Vocals, guit, & some keyboards. Own material & xlnt equip. Top 40, soul, Latin, etc. Abraham 398-2960*
Wanted: male lead vocalist for orig progress rock gp. Must hv exper and good range to C above middle C. Serious only please call. Randy 714 284-0207*

Bass vocalist needed for Madrigal gp into Renaissance folk & pop music. No money yet. Serious only. Rick or Kevin aft 5:30 P 874-1734*
Female vocalist with orig material seeks musicians to form gp. w Cocker, Rod Stewart, Springstein influ. Charity 465-3141*
Female lead vocalist w Ronstadt, Biaz & Denver influence looking for back-up band. Sue 784-0585*

Female vocalist w indiv style, will take your song & make it sing, front your band & make it swing. Your place or mine. Melissa 652-9430*

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DRUMMERS 13

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HORNS 14

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Ron 784-1644#

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Douglas 733-0417#

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

David 262-8220*

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“SHOPPING FOR A MARKET”

Hundreds of writers come by the SRS offices each month, most to register material, many to ask questions, and a great many come with the same problem: they want to know whether there are any alternatives to the commercial market for their songs. The answer is always the same; the commercial market may be the most lucrative at present, but there are other markets, and many of them are thriving.

This point was brought home recently when one of the leading songwriters of alternative music died. She wrote songs you've probably known for years...songs such as "Little Boxes," "Turn Around," "What Have They Done To The Rain" and many, many more.

Malvina Reynolds is the name. You may have heard of her as a writer of political songs...or children's songs...or songs of the times. Well in truth, she was all of that and more. We at SRS were lucky to have her accept an invitation to our last Christmas party, where she sang about computers and unwed mothers, southern textile mills and a judge in Madison, Wisconsin, and for the children, a song called "You Can't Make A Turtle Come Out." It's hard to mistake that screechy voice for anyone else's, and the guitar work on her old Washburn wasn't near virtuoso level, but Malvina Reynolds' material has an insight and an attractiveness which gave her international acclaim.

But the point here is that she made her music and got it into the ears of the world by herself. In the last year of her life (she was in her late seventies when she died) she still spent half her life on the road, doing concerts and political benefits, reaching the people and, oh yes, selling her books and records. Word of mouth accounts for much of her success. It has to, because she must operate independently of the Industry. So she became her own booker, put out her tunes on her own label and sold them.

So before you discard the idea of alternatives to the commercial music market, examine a career in the news these days...one which provided a decent living, a chance to tour the world, international acclaim, but much more important, the opportunity to write about anything in the world, in whatever style happened to fit.

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ETTA JAMES *(Continued)*

Bassie. I did gigs all over the U.S.

In the meantime, I got hooked on narcotics. The public wasn't really aware of it but the industry was. I stayed very much out of the limelight. That's where the big downfall came. At that time, my music was really ten years ahead of time but nobody in the music industry wants to be bothered with a junkie. Everybody just backed up. This went on fifteen years until 1974, I went away to Tarzana. I was pressured to go to Tarzana... A junkie never goes away on his own. After a month, I was thankful to the person who made me go. That experience, I would never want to do that again.

I have been clean now 5 years next month. I like myself now, I didn't like myself then. Therapy made me very aware. Of course, after you become aware, then you become more vulnerable than ever. What you don't know don't hurt you. I was nervous for the first six months after I left. It was a tight family situation at the program. What would happen when I get around those musicians? Then I felt I had it made. Now I don't put myself into the position to be around it. I don't want to be involved if something happens, not because I'm afraid I'm going to use drugs.

M.C. What would you say is the highpoint of your career?

ETTA: I would say I'm just starting to have it now. I'm not sure. I just feel like it is....I've got a great producer, Jerry Wexler. I've got a great record company, Warner Bros. Two hundred people over there that believe in me, that know my story, that has followed me for years. I just feel this is it. This is the greatest that I've felt, this is the greatest insight that I've had, I'm feeling that something is getting ready to happen. Way back, I was so unaware then. One day you're poor as a church mouse, the next day you're getting phone calls. It's not like now, being older, the anxiety and waiting for things to happen, knowing how to deal with it and watching things go down.

M.C. What's happening now with your life?

ETTA: I'm recording an album which is taking up all my time. I signed with Warner Bros. in June and we have been working on the album since November. I have been in the studio day and night. Making an album now is totally different than way back then. In those days, you sang each tune three or four times and you split...The next time you heard the stuff together, it was on the radio. Today you are in the studio when it's being put together piece by piece. It's a lot of hours today and I like it.

M.C. What is the name of your new album?

ETTA: "*Deep In The Night.*" The album has something for everybody. I haven't worked a gig in a year and for my next gig, I want to showcase the album. We are just about finished... The single will go out the 15th of March and the album will

be released the 3rd of April.

M.C. Have you ever performed in Europe?

ETTA: I performed at the music festivals in Switzerland in 1975 and 1977. I was written up in the front pages and they said; "If Napoleon was living, he would have given her the key." At the 1977 festival, I performed with Average White Band, Benny King, Herbie Mann, etc. I loved it.

M.C. If someone wrote a song that they thought was suited for Etta James how could they get it to you?

ETTA: They can send it to Warner Bros. and I'll get it.

M.C. Do you also write music?

ETTA: I write music but I haven't been writing. I wrote "*I Would Rather Be A Blind Girl,*" which has been done by many people including Rod Stewart and myself.

M.C. How do musicians know if they are getting the right managers, producers, etc.?

ETTA: I look for what other artists they have which sometimes doesn't count. A manager doesn't have to be a manager per-se, as long as he has my interest at heart. If a manager digs me, he will do the best for me and learn right with me.

M.C. What advice would you give to female vocalists trying to make it in the music industry?

ETTA: I would just storm somebody's door and say, hey, I want you to listen to this....Person to person....If I couldn't do it live, I would bring a cassette to Warner Bros. or someplace and just keep on their asses and say, hey, I want you to listen to this, let me talk to somebody, because I know that's the only thing that works....The pushy ones are the only ones that make it....

M.C. Etta, I thoroughly enjoyed our conversation. Thank-you and good-luck!

—Marlena

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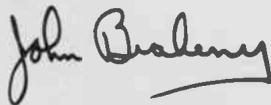
RADIO - LENGTH OF SONGS

If you're looking for songs to be records that get played on the radio there are some important considerations that need to be made. One of the most important is the LENGTH OF THE SONG.

The greatest percentage of radio songs are approximately 3 minutes long. This is dictated by the fact that radio wants to play more songs yet have more space for commercials. Exceptions to this area are rare because, knowing this about radio, few publishers, producers and record companies want to buck those kinds of odds. They also know that they won't get 'maximum rotation,' which means the number of times per hour or day a song gets played. They'd rather a short song got played once an hour than a long one every three hours. With a higher frequency of play you, as a writer, will make more money from BMI or ACSAP. It's interesting to note that record companies have been known to put 2:59 on the label of a single that's really maybe 3:04, just for that extra edge. Radio WILL play a long song if there is such an incredible public demand for it that they will lose listeners to another station who IS playing it. However, that song had better be able to hold an audience's attention from beginning to end and make them want to hear it again.

Something else to be considered in the length of the song is the introduction. Intro. lengths vary, but it's generally considered that for a slow song approximately 10 seconds is optimum. For an up, dance tune, 20 seconds is better, the reasoning being that, if it grabs your body, you don't get bored as fast. Introductions on records are very important. A unique, identifiable introduction will make a program director at a radio station pay attention. If he pays attention, he feels his audience will too. D.J.'s also love to talk over intros. It personally irritates me no end, but it gets back to radio being in the advertising business and trying to save more time for commercials. D.J.'s also just get off on having a sound track behind their raps. it's standard practice these days to include, on a record's (single) label, the length of the intro. so they know how long to talk.

Well, here we are again, getting to the end and my brain and pen finding it hard to stop. The more I write, the more I think of, as I get into it deeper. So, I'll continue this next week, along with a rap about audience expectation and repetition, why it works.



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SIDE ONE

By Tom Sanfilip

On October 17, 1977 I visited the offices of a small record company in Hollywood. The door remains locked at all times, and only a white buzzer separates you from the occupants. When you buzz, a man usually answers the door, whom you may talk to in hurried tones. And if you are the philosophic sort, you will try to leave with a smile on your face.

I call the man who answers the door Macks. Six months ago I dropped off my demos with Macks. Everytime I visit him to hear his verdict (if any) over my music he smiles broadly; in fact, one joke we both seem to laugh over the most is the ridiculous wait I've been going through.

Our brief encounters only last five minutes.

"Hey, Macks. How are you?"

"Fine!" he smiles from the doorway.

"Have you listened to the tapes yet?"

(Keep in mind this banter is all over done joviality).

"No. I haven't."

Macks laughs again knowing I'm such a good-natured soul I'll roll with the absurdity of the situation as I'd rolled for six months.

"Well," I laugh back at Macks, "listen to them when you can."

"I will," Macks assures me gently.

"It's the song 'On the City'," I remind him.

"We've been busy with our latest single, but I promise I'll get to it."

Then we laugh a good-bye at each other, the door closes with a loud click and I am left again to my philosophic ruminations.

The question is never, will Macks come to a decision or is Macks pulling my leg. My goal is simple: I would like one single and perhaps they're the label to oblige. But my chances obviously lie not in Macks hearing the demo (strangely enough) but in wearing Macks down with good-natured visits.

It seems my one thread of hope with Macks has kept me alive in other endeavors. I may have trooped over the boulevards of Los Angeles countless times, but the image of Macks closing the door with that sympathetic smile is one of a benedictive angel. To get rid of Macks would be equivalent to giving up an understanding and the perpetual come-on of the music business.

Once I met Macks outside of the environs of his office. He was crossing Hollywood Boulevard with an armful of the company's latest release.

"Hey, how are you doing?" Macks asked concerned.

"I'm still around," I answered with a smile.

"Well, take care. I'll talk to you later."

And I will talk to you later, Macks. But how much later, is another question entirely.

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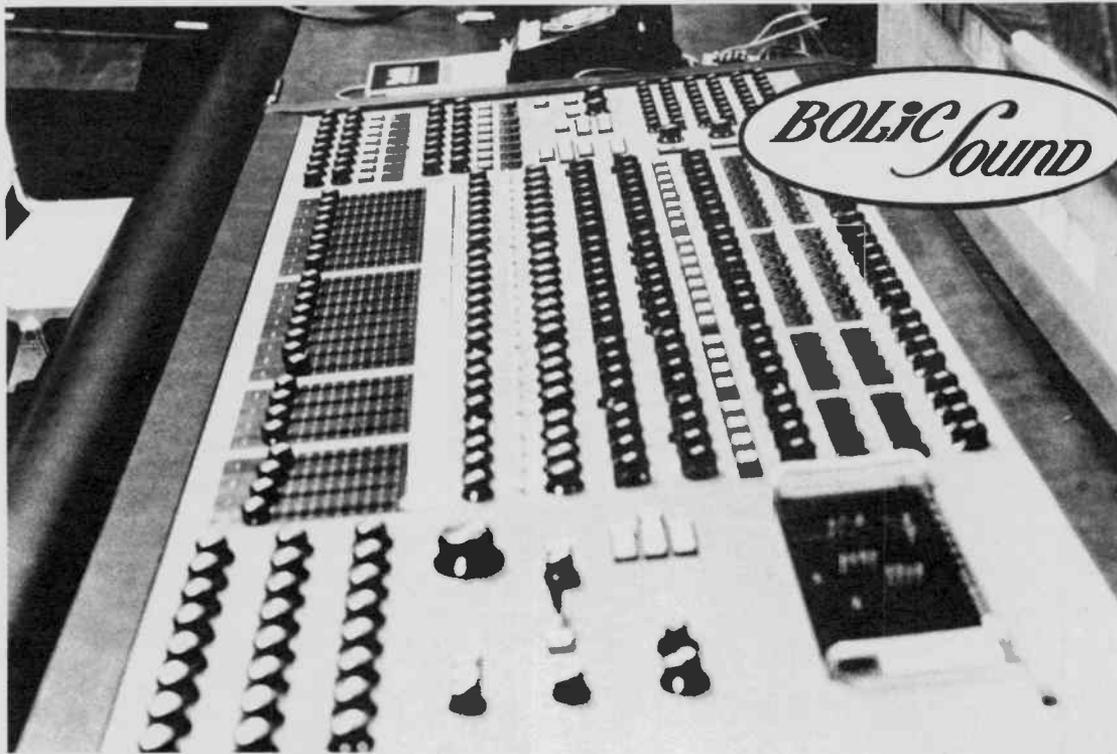
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