

the Music Connection[®]

THE FIRST LOCAL MUSICIANS NEWSPAPER

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PRICE 75 CENTS

WALTER YETNIKOFF: "WE STILL LISTEN TO UNSOLICITED TAPES AT CBS RECORDS"

BETTER BUSINESS BUREAU OFFERS ADVICE TO WRITERS

The Better Business Bureaus receive a large number of inquiries from amateur authors in regard to publishing companies which have expressed some interest either in: A) including some of the inquirer's verse in an anthology of poetry; or in B) writing music for the inquirer's verse and publishing and promoting the resulting song, or in C) "publishing" a song for the author who submits both verse and melody.

It is not the Bureau's function to encourage or to discourage writers and composers, but we have this bulletin because we believe they should be protected from the promoters who prey upon them. The following advice applies to no specific company or individual, but is designed to outline certain procedures which may help the inexperienced amateur author to differentiate between a bona fide publishing offer and one which exploits him.

If the publisher offers a contract in which he agrees to pay all the costs of publication and promotion and to pay the author a royalty on sales, the author's chief concern should be in the financial stability of the publishing house, its reputation in the publishing business, etc. BUT if the publisher asks the author to pay anything or to buy anything—the author should realize that he either

alone or with others, is bearing the costs and assuming the risks of publication and that the publisher will make his profit from the authors, rather than from the public sales of a book or song.

The Bureau's experience is that when the author pays the merit of his work is not very important. Members of our staff have had specially prepared verse of the very worst possible sort accepted for publication, in test correspondence.

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GIG GUIDE

MUSIC PERSONALS

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WALTER YETNIKOFF, Pres., CBS Records Group

The following article is an excerpt from an educational TV interview, one of 36 half hour programs in "The Basic Music Business Survival Program", being screened at the Century Plaza Hotel from Oct. 16th through Oct. 20th. For more information call 656-0972.

"Boom is too big a word to use for the American economy right now, but it's not too big to use for the record business," says Walter Yetnikoff, President of the CBS Records Group. "Our company has a set goal of \$1-billion a year in sales by 1980. I think we stand an excellent chance of pulling it off."

Yetnikoff does not believe that other record companies will suffer if CBS Records continues to flourish. "Our ability to reach \$1-billion depends on a buoyant record business in general," says Yetnikoff. "True, there may be shifts in market shares for individual companies, but we won't achieve

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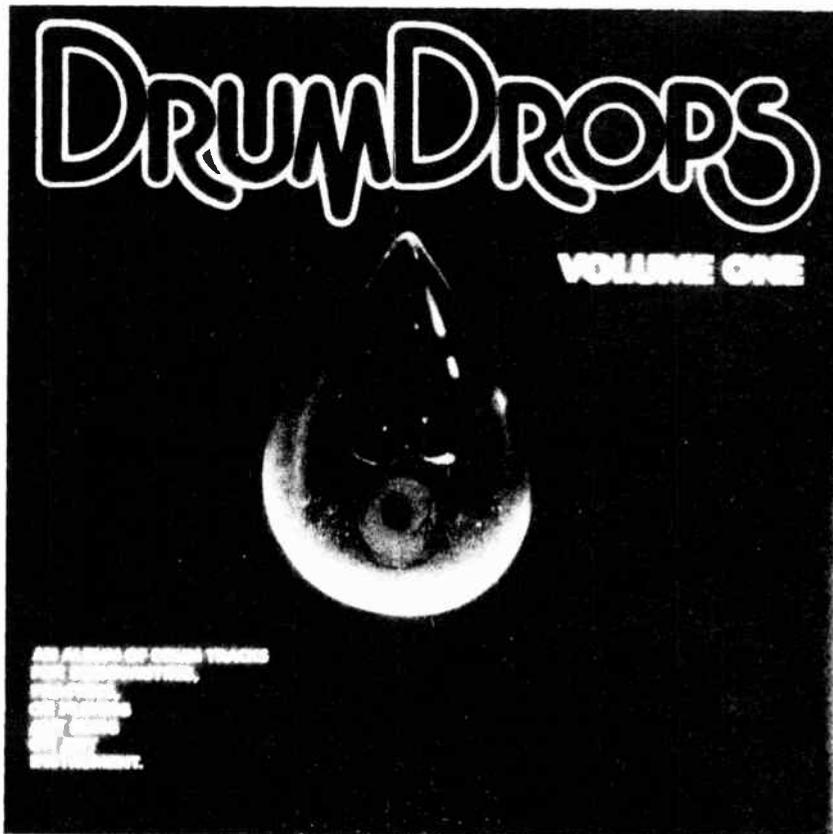
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THE FIRST LOCAL MUSICIAN'S FORUM

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September 7, 1978

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"Local Notes"

Simmie Noble

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TAUPIN JOINS WITH COOPER- Most recent artist to join forces with Bernie Taupin is Alice Cooper, who needed a lyricist with Taupin's eloquence to help him chronicle his struggle with alcohol for an up-coming LP, **From the Inside**. The best to you each morning, Al....

GET WELL,LINDSEY! We're hoping that Lindsey Buckingham is feeling better after his recent collapse while on tour with Fleetwood Mac, which caused the cancellation of three Big Mac dates....

KTNQ ON THE AIR? Top 40er KTNQ has been put on the market unexpectedly, and the future of the FM contingent, KGBS hangs in the balance. The announcement came on the heels of disclosure that the Storer Broadcasting duo was due for a format exchange this month, but a freeze has been zapped on that move until the sale is made. As for the 'job security' of present personnel, assurance from management comes off as rather ambiguous....

COMING SOON: Jimmy Buffett will be moving his publishing biz, Coral Reefer Music, to L.A., which is definitely more "Margaritaville" than Nashville....

REMEMBER LORNA LUFT? As the Noble Prize awhile back gave congrats to Streisand's half sis, Roz Kind, for getting herself back into the swing, the plaudits now go to Liza Minelli's half sis, as she records a single for Private Stock and preps for tour....

GOLD IS OLD- As evidence to the fact that 45's are NOT moving over to give the more economical LP's more sales room, the RIAA has certified Platinum seven singles - mostly RSO product - for the year to date. Now, if that doesn't strike you as a humongus quantity, bear in mind that that figure is the same total Platinum certification in both '76 AND '77....

READY WHEN YOU ARE,M.J.: Hollywood historians will have to pull another hyphen out of the punctuation bin for singer-actor Mick Jagger. the Stone is Rolling into celluloid, having been cast as the founder of the "Theatre of Cruelty," playwright-poet Antonin Artaud - or so the story goes....

IN THE DON'T BEND OVER DEPT.: For the I'm-forever-blowing-bubbles set, we have "Singin' Sam Shower Songs." 'Nuf said? NO? Well, for those who love singin' in the drain but always stall and can't come clean on the lyrics, available now are the tile-attachable plastic cards, each giving the words to 32 of your fav standards at a soapy-eyed glance....

ALLMANS' REUNITE: Greg Allman confirmed at a Central Park concert recently that there is a reunion album in the cards for the ABB, and that news was greeted with mass enthusiasm, of course....

THE DISGOES ON DEPT.: The Sound Chamber, A SoCal based professional audio and light system retailer and installer, has recently announced expansion to larger facilities in North Hollywood....

PUNK ROCK IN LESS DISGUSTING DISGUISE: Management claims that, in an effort to give a face-lift to the image of the Cycle Sluts, the group's name has now been changed to Guise....

WHAT'S THE NAME OF THE GAME? Buck's, of course: "Abba: The Movie" will be released through Warner Bros. Pix by the end of the year....

THE CREAMORA IN YOUR JAVA JAZZ: Steverino Allen will be at Dante's in North Hollywood on the 8th & 9th, backed by Terry Gibbs and his 15 pieces....

THE NOBLE PRIZE: And speaking of Gibbs, this time we drop the t,e,r,r,y, & s, insert the first name Robin, and voila! We have 1/3 of that faction of the biz that just can't seem to stay out of the limelight. This time thesesame Street gang has enlisted Gibbs masterful command of hit-making for the just released "Sesame Street Fever" LP. Proceeds are going to hopefully keep that show, and other Children's Television Workshop programs on the air....

A VERY SPECIAL PRIZE GOES TO HELEN KING: We will all miss her very much. Good-bye, Helen, thank you and God bless you.

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Orange County News

by Chip O'Neal

Orange County is cookin' with music. It is back-to-school time and that means all the colleges will be looking for entertainment. The colleges offer a fine opportunity for bands or solo artists to pick up a little extra cash and gain some fine exposure. The first few weeks of school are especially a good time to begin contacting the school entertainment directors as they are looking for talent to fill in at orientations and Welcome Week activities.

Artists must remember that the student directors are deluged with material from acts seeking work. The proper package, including photographs and a good cassette, combined with a personal visit, will produce the best results.

"The Greek Suite," the rock-opera featuring Ted Neely and newcomer Yvonne Iverson, who debuts out of El Dorado H.S., has hit the record stores with a big promotional push from 20th Century Records. The album was recorded at Irvine's International Automated Media studio with I.A.M.'s Skip Conte, (former Three Dog Night member) handling the producing chores along with J.J. Jorgenson. Also featuring the sextet, "A-440", "The Greek Suite" was staged as a live production and video-taped by I.A.M. The videotape of the production is scheduled to be shown in Peaches Record stores and plans are underway to convert the tape to 35mm film for release in Europe. Meanwhile, I.A.M. is busy constructing Studio B to better serve Orange County and the music industry.

The GOLDEN BEAR in Huntington Beach has instituted a unique "comp night" concept which can greatly benefit acts that are looking for a showcase. The GOLDEN BEAR will supply the artist with 1000 complimentary pre-printed tickets for the artist to distribute. The club holds 350 and the club wants assurance that the place will be filled, since the only income for the G.B. will be from the bar. Though it won't fatten your wallet, a "comp night" at the G.B. can give you the opportunity to display your talents in a fine facility with a fine sound system and maybe you could get that right person there to see you. Acts must be able to prove they have a following from which to draw. For more info, call 536-3192.

NIGHT WING PRODUCTIONS has opened business in the county and is headed by Anderson Dorman, who comes to California via Atlanta and BANG RECORDS. The company's prime interest is finding superb talent that needs professional production. Dorman comments that one of the main reasons bands from Orange County are being ignored in Hollywood is their failure to put together a professional package, including a "hot master" which Dorman asserts is essential. Dorman

states that locally based talent does not have to go into L.A. to find good studios and good engineers and producers because they are already abundant within the area. NIGHT WING PRODUCTIONS is based in Tustin.

Etta Attracts Star Turn Out

Last seen attending the sold-out Etta James/John Handy shows at The Roxy in L.A.: Joe Cocker (who did a duet with Etta), Van Morrison, Linda Hopkins, Captain & Tennille, Johnny "Guitar" Watson and Willie Hutch (the latter of whom recently signed to Whitfield Records, distributed by Warners).

Taking it to the Limit

The hilarious Rutles TV Show, "All You Need Is Cash," has remained a constant topic of conversations since it first aired several months ago. Now, not only will NBC be repeating the 90 minute "queasy docu-drama" (featuring Eric Idle and Neil Innes), but there is an actual Rutles fan club dedicated to the needs of those who can't get enough of the Pre-Fab Four: Dirk, Nasty, Stig and Barry. For further information regarding the Rutles fan club, contact David Rosenbaum at 249-39 Thebes Avenue, Little Neck, New York 11362.

Norton Buffalo Blows Soul for Will Geer

Will Geer's contributions to the acting profession were equalled only by his outspoken battle against archaic attitudes toward aged but active people all over the world. The example he provided has helped to prove that life isn't over at 65, and that example hasn't been ignored by younger people, either: at the beginning of July, a benefit for Geer's Topanga Canyon theater workshop was held in Santa Cruz at the 1,000-seat Catalyst. Harmonica ace Norton Buffalo was a member of the band backing David Soul's performance there, and other featured performers included the Doobie Brothers, the Captain and Tennille and a post-gig party set by Martha & The Vandellas (the first time they'd performed together in a decade). Buffalo's new LP, *Desert Horizon*, will be out this month.

Oaks vs. Dodgers

The Oak Ridge Boys recently ventured to Dodger Stadium, and visited several members of the L.A. team in the clubhouse, where they swapped copies of their latest ABC album, *Room Service*, for balls and bats. A few days later, Don Sutton, Jerry Grote, Burt Hooton, and Bill Russell came to an Oaks show at

Knotts Berry Farm, and jammed with the group onstage. "Crying Again" is the Oak Ridge Boys new single.

Stevie and B.B. Jam at the Roxy

B.B. King's August 8-9 sold-out engagement at the Roxy in Los Angeles drew a wide array of VIPs, including Diana Ross, Richard Roundtree, Ronnie Laws, Carlene Carter, and Mayor Tom Bradley. Bradley presented King with a key to the city in conjunction with his L.A. appearance.

Stevie Wonder attended the second show on opening night, and upon King's invitation, came onstage for 30 minutes. During an impromptu rendition of "Sweet Sixteen," King smoothly took over lead vocals when Wonder forgot the words. Later, backstage, Stevie told B.B. he soon planned to present him with a special "gift," a song written especially for him. King responded that he still had the singer's first gift: a harmonica given during Wonder's "Fingertips" period.

Castle of Creativity

After appearing with Bob Seger, Foghat and Alice Cooper on their recent U.S. tour, Sweet returned to their native England for a working holiday at Gloucestershire's Clearwell Castle. The four plan to spend the time writing songs for their next LP, then bring in a mobile unit to record. Factophiles will remember that Peter Frampton ensconced himself in the same Castle to write the material for *Frampton*, and when last behind Clearwell's walls, Sweet wrote the songs for *Level Headed*.

Clapton Tributes 'No Dice'

If you're wondering if there's any connection between the song "Peaches and Diesel" which appears on Eric Clapton's *Slowhand* LP, and the English rock 'n' roll band No Dice, wonder no more: the answer is yes. Seems while the rock 'n' rollers

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were recording their debut LP *No Dice* at London's Olympic Studios. Clapton was down the hall laying down tracks for *Slowhand* in another room. They all got to know each other and one of the results of the friendship was Clapton's recording a song about No Dice' lead singer and guitarist, Peaches and Diesel.

Crash Craddock Hits the Road

Capitol recording artist Billy "CRASH" Craddock is currently on an extensive tour which will find the popular Country star playing dates across the Midwest, South and Southwest.

The tour will coincide with the September 11, 1978 release of Craddock's second album on Capitol, *Turning Up And Turning On*.

"Hubba Hubba", the initial single from the album, is scheduled for release August 28, 1978. A goodtime country rocker written by Layng Martine, Jr., the single, like the LP, was produced by Craddock's longtime manager and producer Dale Morris.

Doug Thiele gets 'Gig Fever'

Doug Thiele will appear at the "Improvisation" on September 13th, for one night only.

For those of you who are new to the *MUSIC CONNECTION*, Doug pens the "Business Fever" column, in every other issue.

Doug was also chosen to perform at the ASCAP annual concert on September 7th. This event is sponsored by ASCAP for industry people only. Hoo—ray Doug!

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HUMOR IN MUSIC

by Jeff Silberman

Woman: Are you a mod or a rocker?
Ringo Starr: I'm a mocker.

This little tidbit from *A Hard Day's Night* reflects the original intent of the Beatles' attitude towards rock 'n roll, and of rock's basic attitude towards itself. It was always meant to be taken with a good, lighthearted sense of humor. Although rock can convey any "heavy" message you want, it seems that it's most enjoyable when it makes light of something or itself. For every *Eleanor Rigby* there's a *Yellow Submarine*.

Unfortunately, that sense of humor has been, for the most part ignored as of late in favor of love songs and dance music. A band starting out today finds itself in stiff competition, if their material falls into either of those categories. By injecting some humor into their work, a band can set itself apart from the majority of groups working today.

Funny songs don't necessarily insure success. But by looking at the track records of those bands that do inject humor into their material, it does appear that it can affect the longevity of an act's existence. Some examples: The Kinks and Frank Zappa have recorded over twenty albums a piece. Rod Stewart is more popular, and just as bawdy as ever. Joe Walsh's *But Seriously, Folks* shows how far he's been since the James Gang, with considerably more success. The biggest comeback acts of the past two years are two masters of the black comedy, Lou Reed and Iggy ("love is just like hypnotizing chickens") Pop, and of course, the Stones, whose *Some Girls* LP contains more wit and sarcasm than anything since *Exile*. Note the similarities between *Far Away Eyes* and *Sweet Virginia*.

Humor is found in all musical styles. Johnny Cash's most popular single was *A Girl Named Sue*. Steve Goodman composed a tune about the car towing habits of the city of Chicago. George Duke's funky jazz is laced with a comic streak. Last, but certainly not least are the outrageous antics of Bootsy Collins and P-Funk.

There are many different comic styles to choose from. Satire is a common form used to make fun of practically anything, from used car dealers to the '50's lifestyle. The butt of the satire must be recognizable by the audience, or they won't see the humor in it. There's a fine line here that separates cleverness from triteness. A parody of the '50's singing style may work for some songs, but covers of commercial jingles are too cheap a shot.

Blue humor is always popular. There seems no middle ground in this comedy. The humor must either be subtle or totally outrageous. Subtlety invites the double entendre, so successfully used by Rod Stewart in *Tonight's the Night*, (even though he ripped the best lines from a BB King tune). To achieve a funny side of the outrageous, the bad taste must be used to cut something of equally bad taste. Frank Zappa is a master of this.

Incongruity creates humor. Looking and acting one way and singing something totally different can be extremely funny. Imagine Lou Reed, in a straight face, singing "I'm just a gift...to the woman of this world."

There are a couple of things to remember when doing humorous material. First of all, turn down the music. If you can't hear the lyrics, your effort is wasted. So many bands don't realize that even though people familiar with their music may comprehend your message through familiarity, those hearing the bands for the first time usually can't pick up the specifics through the din of the sound. What's funny at the Whisky won't necessarily be funny at the Palamino.

I'm not suggesting the return of "Vaudeville". But a couple of good, funny songs can do wonders in loosening up an audience, and making them more receptive to your overall sound. A good audience is a happy audience... Didn't Lorne Greene say that?

WALTER YETNIKOFF [Continued]

our goal at the expense of others."

Yetnikoff oversees the domestic and worldwide operations of CBS Records, a company with 12,000 to 15,000 employees (most of them factory jobs) and an artist roster of 500. Yetnikoff does not have time to listen to tapes himself, but offers the assurance that "we still listen to unsolicited tapes at CBS Records."

As might be expected with a company the size of CBS Records, Yetnikoff looks to other indicators than instinct and music in developing his game plan. "Prior to 1973," he explains, "we thought that the record business was recession-proof. Well, we were wrong. The record industry took a beating from 1973 to 1975—maybe not as much as other forms of entertainment—but when we finally started breaking out of it, we had learned something about the nature of our industry. We decided to be more selective."

Translated into the business realities of artist acquisition, this means that Yetnikoff is not interested in signing contemporary music artists "unless I feel the artist has the potential to sell gold" (500,000 units). Expectations are fortunately lower for classical, country and jazz artists.

"WE can't afford to take chances on new artists the way we once did," says Yetnikoff. Artists will usually be dropped from CBS Records if they don't achieve gold-record status after 3 tries. On the other hand, if they do make it, the financial rewards can be staggering. "When I started in this business a little more than a decade ago, the biggest artists were getting 15 cents an album," says Yetnikoff. "Today, they're getting \$1.00 an album."

Why is CBS Records so successful? Yetnikoff attributes it largely to an "esprit de corps" that has built up over the years, and the quality of management. "We have the best people in the business at CBS Records," Yetnikoff says. "Many of our middle-level management people, in my opinion, are more qualified to run other record companies than the people currently running them."

Yetnikoff calls the record industry a *people-intensive*, rather than capital-intensive, business. He scoffs at the notion that CBS Records and WEA (Warner/Elektra/Atlantic) will one day swallow up the rest of the record business. Herb Alpert started A&M Records with a \$250 recording in his garage," Yetnikoff says. "Neil Bogart started Casablanca Records on a shoe string budget, and Henry Stone started TK Records after working as an independent distributor. There will always be mavericks in this business, people with talent, and they'll do it for themselves."

Yetnikoff feels that record promotion has been taken to its farthest limits in terms of free airplay. He also subscribes to the standard success formula—hit song, good artist, sensitive producer—as time-tested. "Where we are breaking ground today is in the marketing area and the development of our international business," says Yetnikoff. Marketing has become highly sophisticated at CBS Records, with campaigns constructed around what the company thinks is necessary to take the artist the next step in his or her career. Europe is just now recovering from the recession experienced in the United States in 1973, and Yetnikoff forecasts an enormous up-turn in sales (Neil Diamond, Paul Simon and Art Garfunkel already sell as many albums outside the United States as domestically).

"I guess the only sad thing to report about our business is how difficult it is to get a job," says Yetnikoff. "It always was hard to break into the business, but now it's even tougher."

Being "good" will no longer make it at CBS Records. The starting point today, for artists, producers and aspiring record company executives, is to be "very, very good" (and a lucky son-of-a-gun, too).

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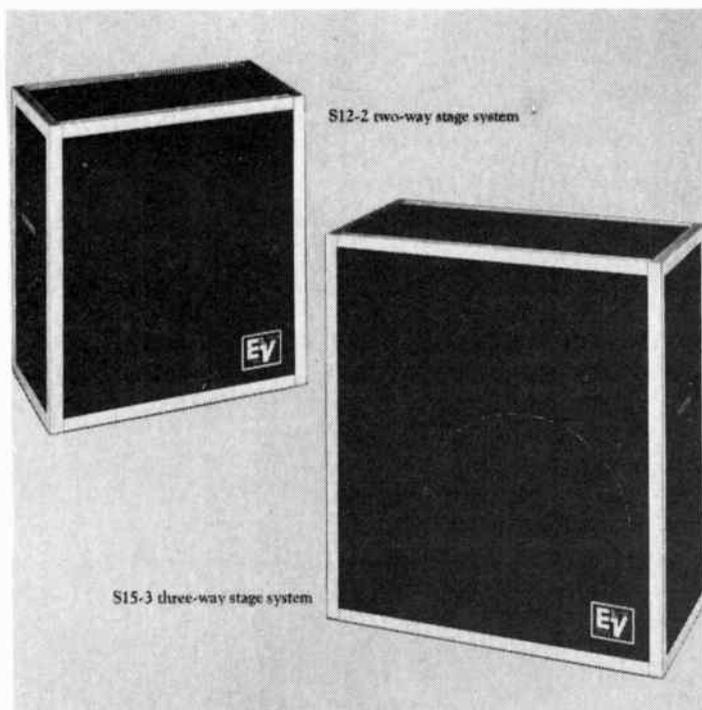
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RCA Recording Artists Fandango Learns the Ropes

'Fandango' blew into the Whisky a while ago, hot on the heels of their second RCA LP *LAST KISS*. Like any good band, they used their two day gig as a learning experience, a stepping stone on which to go to bigger things.

From the tasty, polished pop of their sound, one wouldn't think they started out as a country rock band in New Jersey, doing Eagle and Poco covers. Bassist Bob Danyls pointed out that even at their beginning, thanks to some co-operative bar owners, they integrated their covers with their own originals. This familiarized the audiences with their own material early; soon all audience requests were for them. This accelerated the band's progress until they were the hottest act going in their local club circuit.



They also had the services of a good manager, who, armed with three 45's worth of originals, lined them up with RCA. The pact was a culmination of hard work and finding the right connections.

The long, hard road to success had its effect on the band in the form of line-up changes. The nucleus of 'Fandango', guitarists Rick Blakemore and Joe Lynn Turner, bassist Danyls and keyboardist Dennis LaRue, used these changes as a catalyst to pool new creative resources. Danyls admits the personal changes were a tough transition period, as they needed someone who would understand their own musical ideas for the band to progress upon. This led to the addition of the well-traveled percussionist Santos and drummer Lou Mondelli.

Out of this came 'Fandango's' own sound. They realized the band's strengths and capitalized on it. They sold their manager, and in time RCA, on their strong, melodic harmonies, polished pop melodies, and clean guitar leads.

Joe Lynn Turner, lead vocalist/guitarist, stressed that constant roadwork improved the band considerably. Road testing is the only true test of material, as well as the band's performance. 'Fandango' wasn't too satisfied with the audience reaction their first night at the Whisky, and over lunch the next day, decided to change the songlist a bit. That night, they came out rocking heavier and the result was a considerably better response to a more energetic and successful performance.

'Fandango' is still learning, and still improving. As shown at the Whisky, they should get more successful as well.

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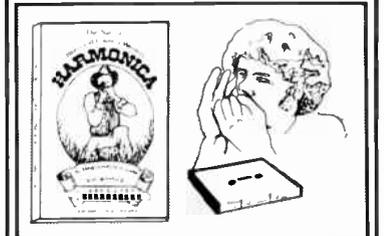
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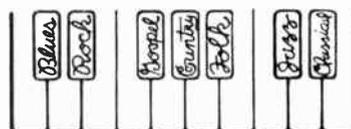
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Dan 760-3184c

WANTED: Keyboardist by vocalist to establish act. Experience & talent. Will get gigs.
Joyce aft 6 pm 674-0965c

WANTED: Keyboardist/electric pianist for working Top 40 band.
Jordan 761-3435c

PIANIST/arranger seeks working situation. Have electric piano. Also play bass & guitar. Read & fake. 654-7388c

WANTED: Keyboardist to back-up male singer for payed gigs & club bookings. No rehearsal pay. MOR & jazz-rock.
Dorian Lv msg 479-7503c

WANTED: Professional keyboardist by drummer for contemporary band.
Steve 469-7863c

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Tom 994-0763p

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PROFESSIONAL keyboard player wanted to work with female vocalist. Must read and be willing to commit themselves to a long term arrangement. Contact Arvada (714)526-3513

KEYBOARDIST* Guitarist/Singer seeks working situation. 396-8076p

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Chris 654-7388p

KEYBOARDIST-composer-arranger available to work with singers for showcases or recording sessions. Also theatrical direction. Exp. in big band.
Lyles 299-1012p

VOCALISTS 12

LADY singer-musician seeks serious minded band for recording and performance. Have lighting and sound equipment.
Leslie 478-0848p

SOULFUL singer seeks immediate work. Recorded and toured. Aggressive management. Kaman 464-8381p

WANTED female vocals for working Top 40 Disco band. Must also play guitar or bass or keyboard.
Steve (eves.) 985-0579p

PRO-VOCAL back up section with much studio in records & commercials. Available for session work.
Vickie 656-1476p

STAR type lead vocalist looking for band. Willing to let him sing songs he sings best. R&B to rock 'n roll. Good stage presence.
Guy Ellington 874-7068p

ELVIS imitator needs two Black back up female singers. Eligible applicants must be able to travel. S.F. Valley preferred.
Jim 894-9565p

WORKING original band with management seeks female singer who is versatile and willing to work.
Tom 762-0882p

VOCALIST-bassist, lead and rhythm looking for creative group.
Sly Rufus Saddler 465-0571p

WANTED female vocalist. Must be at least 5' 4", late 20's, able to travel & be single. For booking out of Vegas. Must sing country/pop.
988-1053c

WANTED male vocalist. Must have powerful voice. Paul Rogers type. Good looks, ability to write lyrics to complete original hard rock group. Pros only. Auditions at SIR Studios. Management & financial backing.
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656-8987c

WANTED: Female vocalist, drummer, guitarist & keyboardist for all girl disco show group. Must be willing to work hard.
John Daily 661-5380c

VOCALIST w/country, rock & opera experience seeking established group to rehearse for gigs or back-up. Career minded.
Joyce aft. 6 pm 674-0965c

TWO lady singer/musicians seek serious-minded band for recording and performance. Have lighting & sound equipment.
Leslie 456-3319c

FEMALE vocalist needs work. Call Bob Cooper 299-1719 or 733-2236c

MALE vocalist needs work. Call Bob Copper 299-1719 or 733-2236c

FEMALE singer, beautiful, dynamic, available to work w/good trio or band.
Marie Sims 939-6236c

LEAD vocalist available for work. Jazz, R&B & funk. Attended John Davidson summer camp. Have own equipment.
Jim 421-3828c

MALE vocalist seeks oldies but goodies review or group. R&B, soul, rock, etc.
Bob 674-6546c

FEMALE lead vocalist wants to join established rock, funk or Top 40 band.
Regina 299-1719c

LEAD male vocalist looking for established working group. Top 40, jazz & solo. Also have original material.
Richard DESiato 782-3446
or Lv msg 464-8381c

EXPERIENCED vocalist available for club and session work. XInt vocals. Quality and good stage appearance.
Mindy 654-1133c

WANTED: Female lead vocalist to join trio w/ original new wave influenced rock. Patti Smith, Heart, etc. Serious only.
Lv msg 762-8170c

BERMUDA Triangle now auditioning for female lead singer, keyboardist & trumpet player.
Al 732-2108 or 674-6609c

VOCALIST needs personal manager. Would like to start working.
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WANTED: female high energy hard rock lead singer for all female hard rock band. After 6PM 533-1666p

WANTED: Female vocalist for Vegas Style show. Band and studio work. Will not return messages. Keep trying.
Frankie Lee or Beau Carr 434-5420p

PRO-FEMALE vocalist seeks working band or recording band. Has P.A.* charts, and transportation.
Rose 760-3184p

SOUL SINGER recorded, toured, did studio work, night club exposure, also light percussion, seeks working band. Aggressive management or both.
Joe 464-8381p

DRUMMERS 13

DRUMMER available. Back up vocals and plenty of experience. Serious only.
Donna 728-8355
592-3337p

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WANTED: severely hard rock drummer for original rock band. Must have presence, equipment and be dedicated. Kellie 848-3970
Rob 365-2363p

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DRUMMER looking for country swing band, into Commandercody, Jackson Browne, Waylon Jennings. 652-0727p

PRO DRUMMER 24 years old with 10 years experience in all styles. Seeks serious working band. Carlos 359-2252p

DRUMMER looking for progressive rock band influenced by YES* KAN* SAS* and DEEP PURPLE. Steve 634-0430

STRAIGHT-forward drummer needed immediately for punk/new wave band w/rehearsal space. Hollywood area. Lv msg 885-8627c

SPECIALITIES: Congos, bongos, Latin & Brazilian percussion. Have worked with Sergio Mendez & Gloria Gaynor. Seven-teen years playing and touring. References available on request. Available for work. J.C. 785-4461p

TOP quality studio drummer available for sessions or jazz-rock fusion rehearsal group. Lance Kellogg 750-7145c

WANTED: Drummer for casual group. Chuck 784-1830c

EXCELLENT Drummer looking for studio work, gigs and any other paying resources that are available. Experienced in studio, play jazz, rock, funk, disco. Excellent reader. David 672-0316

WANTED: Drummer for 8 piece band, Top 40, Show, Jazz. Travel Howard Smith 876-2464p

ROCK drummer, rock to pop, jazz & blues. 2 years touring, 7 years playing. Looking for good, hard working band. 363-8038c

EXPERIENCED creative drummer from east coast does back up and lead vocals. I play all rhythm instruments, write and arrange. Am looking for working group or original. Al 766-2937

WELL- known English drummer & recording artist, now settled in U.S., seeks immediate, paying professional work. Transportation & complete equipment. John 663-0880c

DRUMMER, experienced, into progressive jazz-rock band, showcases. Influenced by Yes, Genesis, Weather Report, ELP & various 20th century composers. Want long-term involvement. Can read & arrange. Sing lead & back-up. Have Ludwig 13-piece stainless steel kit. Steven 469-7863c

DRUMMER, Top 40, funk, disco or country-rock. Full or part-time. 14 years experience in recordings, concerts & club work. Seeking working or soon to be working band. Dan 671-3496c

DRUMMER of top quality caliber looking for work. Call mornings or late eves. Herb 656-6151p

EXCELLENT drummer available for working band only. Have wide vocal range. Cerwin-Vega PA. Tons of experience in studio & stage. Randy 781-4370c

HORNS 14

TENOR SAX player looking for pro. situation. All styles. Much studio and stage experience. Cash Farrar 654-5399p

EXPERIENCED Baritone sax. seeking recording sessions, road and in town gigs. Also doubles on other reeds. Sabu 939-6079p

WORKING original band with management seeks woodwind player. Mainly Clarinet. Tom 762-0882p

SAX PLAYER (Tenor, Alto, Soprano, & Flute) with much studio & road experience looking for working band. Can read, solo, and arrange. Any style. Stan 396-3812p

PRO SAX woman looking for work in a Jazz, Blues, or rock band or recording situation. Also available to teach. Penny Wingert 837-4355p

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TENOR sax & flute player, also back-up vocals & percussion, seeks gig. Current w/ Top 40 material. Craig 994-0763c

BERMUDA Triangle now auditioning for sax player, female lead singer & keyboardist. Al 732-2108 or 674-6609c

TROMBONIST seeking working band. 10 years road experience. Will accept local or road gig. Mac 664-0296c

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

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JOHN'S PLACE — Los Angeles. Looking for comic female singer (Ado Annie-type) as permanent member in revue, 4 nights per week, 2 month commitment. Also invite new comics on Thursdays at 8:30 p.m. Pianist available; must have sheet music for him. Call weekends. 662-2865

AGENTS & PRODUCERS

GEORGE TOBIN PRODUCTIONS—Studio City. Looking for beautiful black female singers for album. Call for audition. Rosalind. 985-9157

JAGUAR PRODUCTIONS—Hollywood. Looking for singers, writers, groups, bands and comedians. 14 to 23 yrs. old. Must be sincere, dedicated and willing to work hard. Call Billy J. Calhoun to set up an audition. 464-2050

ARTIST/PRODUCER—Hollywood. Needs new wave musicians: Keyboards, drums, guitar and bass for album recording session, and national tour. Call Jack Lee. 464-1026

JAY FRANCIS PRODUCTIONS—Hollywood. Looking for Top 40—country, & rock band. Must be together and have own equip. Mail info. to: Jay Francis Productions, 5533 Hollywood Blvd., Hollywood, 90028 by September 20.

JMB MANAGEMENT—Looking for Top 40 and original acts to promote in L.A. area. For club work and recording. Only serious need apply. Call Mr. Jordan after 5 p.m. 761-3435

CENTAUR ARTIST—Studio City. Looking for new groups and great singles. Send promotional info. to: Wrightwood # A&B, Studio City, Calif., 91604—or call Michael Alley 980-2320

STARMARKER AND ASSOCIATES—Hollywood. Need Top 40 show groups for clubs & concerts. Immediate work. Contact Curtis Davis. 467-2111

NEXUS-ARTIST MGMT—Hollywood. State license # A-483 looking for singer/songwriter. Specialize in publishing, record deals, & local gigs. Send tapes and promo material and S.A.S.E. to 6404 Hollywood Blvd., #209, Hollywood, Calif., 90028. Attn: Nick

AZTEC PRODUCTIONS—Chatsworth. Looking for self contained groups. Well dressed. Call 998-0443

J.D. PRODUCTIONS ARTIST/MGMT.—Manhattan Beach. Looking for good talent. Pros only. Send resumes and cassettes to: 438 30th St., Manhattan Beach, Calif., 90266 or call 545-9388

MARKS ARTIST MANAGEMENT—Hollywood. Looking for lounge and club acts. Also rock & disco. Ask for Bill 550-0291

DAVID HARRIS AGENCY — Los Angeles. Looking for disco and lounge groups for bookings in Southern California. Call David Harris. 995-1088

RED-SON CORPORATION — Burbank. Looking for new talent. Needed are performing groups, writers and hit songs of all kinds. Send lead sheets with Reel to Reel or cassette (include SASE) to: Red Lathrop, c/o Red-Son Music Corp., 2609 W. Olive Ave., Burbank, CA 91505

GRANT CRAVER PRODUCTIONS — Los Angeles. Looking for singers, comedians, and disco groups for a 3-month tour to Australia. Must have photos, bios and tape recordings. Send to Grant Craver Productions, 5849 Sunset Blvd., #215, Los Angeles, CA 90028.

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



RECORD COMPANIES & PUBLISHERS

PILL MUSIC PUBLISHING—L.A. Looking for new songs with focus on social issues. Send tapes with S.A.S.E. to Charlie Frederic Music. P.O. Box 367, L.A., 90053. Attn: Fred

TAKOMA RECORDS—Santa Monica. Looking for good music. Send cassette with S.A.S.E. to P.O. Box 5369, Santa Monica, CA., 90405

SHELTER RECORDS—Hollywood. Looking for any type of music. Send tapes or cassettes with lead sheet, include S.A.S.E. to 5112 Hollywood Blvd., Hollywood, CA., 90027. Will respond within 2 weeks.

ABC MUSIC—L.A. Looking for hit songs Top 40 - MOR - easy listening, etc. Send tapes to Dale Tedesco, c/o ABC Music, 8201 Beverly Blvd., L.A., 90048. Include S.A.S.E. or call 852-1133

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ROAD MANAGER and sound and light personel needed for National tour. Call Jack Lee 464-1026

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BASS PLAYER is needed for Prosody Players production of **DIRTY FERDIE COMES CLEAN**, a new musical comedy for children. Must have own upright acoustic bass & transportation. The show plays at the Company Theatre on Sat. & Sun. afternoons. No immediate pay. Please send resume to Prosody Players, 39 Avenue 20, Ste. 4, Venice, CA., 90291.

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



M.C. REVIEWS

Sanfilip

THE SWEETHEARTS

The Rock Corporation

Material: High Energy

Performance: Frenetic Pace

For what the Sweethearts strive to project they do more than an adequate job. What is it they project? A rather funny, mechanical approach to rock and roll.

Structurally, the music seems vaguely reminiscent of bubble-gum, but if you can imagine it speeded up to a much grittier level you will grasp the idea. Each band member throws in a touch of absurdity to the performance, and whether you appreciate their music or not they do keep your attention.

"The Sweethearts" tease their audience, and their biggest teaser is lead vocalist Sterling. He lears, breathes, grimaces and yells, contorting expressions to satisfy the intensity of his disdain for cuteness.

The group as a whole uses absurd motions visually to their advantage. Add to this hard-hitting rock and roll with some very sharp edges, and it is an extremely frenetic brand of music. What they lack in subtlety they will make up for in volume.

And the group rarely lets up their pace.

Brian Wenz on guitar, Marx Marvelous on bass, Scott Stockhus on keyboards and Debbie Reiss on drums keep driving a continuous barrage of aggressive rock at the audience. Perhaps their best number which encapsulated their self-designed purpose as a band was *Heart Attack Machine*. This is no group that respects the Sweet Sixteen syndrome. Give it hard may best express their philosophy.

Although vocally very much alive, the lyrics were usually blasted away by the hard drive of the music. However, bits and pieces drifted through for better or worse. "I hate everybody / I even hate you!"

Ironically enough, this kind of lyric fit extremely well into their music rock-cum-anxiety. The only risk "The Sweethearts" run is becoming hermetically sealed inside their musical form of rebellion. What is their point of so much musical tension? And ultimately what are they rebelling against? If "The Sweethearts" want to continue to move forward musically much lies in the answers they give to these questions.

At this point, "The Sweethearts" maintain high energy. They wrestle with rock music and pin it to the ground. Joyfully they shred the conventional sounds of rock into something of their own construction. If they develop a greater attitude of self criticism towards themselves they may win the battle in the commercial market. If not "The Sweethearts" may simply be obsolete before their day.

THE KNACK

The Troubadour

Material: Rock rehashed

Performance: Energetic, many poses

[Members of *The Knack* include Doug Fieger on guitar and lead vocals, Berton Averre on lead guitar and vocals, Bruce Gary on drums and vocals and Prescott Niles on bass].

In the early 1960's the world was beginning to come awake to a new music, new rousing rhythms.

Today it appears easier to take a step backward than to move forward, so groups try. They make an attempt to repeat in up-dated form music that had its day. Although putting much energy and spirit into their music, "The Knack" unfortunately fail to make impact.

Visually, they are a cleaned up version of punk parodying early Beatles and other early 60's groups.

Yet the group simply cannot conjure a unique enough image to burst the bonds of a music and image used more effectively in a different period of time.

This leaves the group with only an arsenal of stock techniques musically as well as visually. On stage they are energetic and full of poses, but it sinks into stageiness. And their music does not help them much. Ultimately the audience is left unimpressed by what is happening on stage.

But for "The Knack", creating a new kind of music is not as important as the image they strive to project.

There can be two lines of thought on this subject. Perhaps for "The Knack" creating an image that immediately draws attention is of first priority. If so, they are moving in the right direction, but if they want to attract a wider audience they would do best to take a hard look at what they create musically; in the end, it's the only thing that can last.

Silberman

MOON MIRROR

Relic House, Reseda

Material: Pop with soul, funk flavor

Performance: Vocally excellent, musically uneven

[Lance Fooks, guitar; Go Stealey, acoustic guitar; piano, accordion; Calvin Hardy, bass.]

Moon Mirror's two day gig at the Relic House was a testing ground for a unique style of music, a bred of soul, funk and romantic melodic pop. However, the band's sparse line-up and over zealous lyrics cut into their vitality.

The group also has an excellent harmonic vocal front to compliment their material. All three members sing beautifully. Go Stealey's highs were crystal clear, sung with intensity that carried well. Calvin Hardy's deep, growling voice complimented her's perfectly. Add to that Lance Fook's silky falsetto and you have a well balanced combination.

Their unique pop hybrid of styles was best evidenced in "Waitin' for the Magic," a smooth blend of rumba and pop ballad. "Finally Landing" combined the funky bass and voice of Calvin Hardy with dramatically melodic hooks. Yet all of their material suffered a loss of vitality without a drummer backing them up. The tunes seemed to drag during the silent pauses in their arrangements.

The lyrics didn't come off especially well, either, as the attitude was too overzealously poitive. I like uplifting music as much as the next guy, but "discover" the totality of yourself is too close to Hare Krisna.

Moon Mirror is a band with a lot of possibilities. One wonders what an energetic drummer could do to charge up the musical intensity.

BRADIE SPELLER

Intermix, LA

Material: Afro-Brazilian Jazz Percussion

Performance: Inspired

The thought of listening to two hours of just percussion doesn't exactly titilate the mind, but "Bradie Speller" and his group provided a surprisingly innovative and exciting set, which received a rousing reception at the Intermix.

What made it so interesting was the exotic mix of African, South American and Asian percussions. Speller handled the African congas, Victor Orlando the South American congas, Australian Geoffrey Hale worked the Asian instruments, and Radar Rick added whistles, bells, and other assorted sounds. A colorul light show added further to the exotic atmosphere. Images were vividly shown on the black curtain backdrop.

There were many highlights in the performance. Speller and Orlando propelled a burning Afro-Cuban beat to *Guaguance*. All four members proved capable of getting every possible nuance from their instruments. Hale extracted unique sounds with his elbow on *Funky Calypso*. As tight as the group seemed to be, there was ample room for improvisation. Once a drumstick flew out of Orlando's grasp towards Speller, who quickly used it to produce a new, monstrosly heavy rhythm.

The pace slowed considerably when each member did a solo and explained their own drum sets. The solos seemed lacking without the mesh of other beats and the explanations were unnecessary, for the sounds itself proved adequate explanation.

The Intermix is a new, intimate room ideal for mass media presentations. If "Bradie Speller" is indicative of the presentations there, it's worth a trip for a unique change of pace.

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

MC REVIEWS
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THE ADVANTAGE OF READING MUSIC

by Duke Baxter

In my experience as a vocal coach, I have found that musicians learn to sing faster and retain the information much better than most others. How could this be?

Recently, I taught a special "programmed instruction" course. This was an experimental course designed to teach people to read and write simply in less than one week! I learned a great deal. For instance, at Harvard it was found that when students fully understood the "vocabulary" of a given subject, they moved through the course 50% better.

Musicians are used to the language of music. They are familiar with the "terms" of music. In the musical alphabet there are 13 basic letters. These are called chromatic or half tones. Most basic instruments like piano and guitar are divided into these half tones. In our Western culture music, the half-tone is the basic unit or letter in our musical language. Our spoken language has 26 letters. Therefore, by contrast, music "talk" is rather simple. It is also more logical because it is based on mathematics.

Now, traditional music is taught more to intimidate than to illuminate. College music is usually a hodge-podge of seemingly unrelated facts and impractical gobbledeygook. Only the most patient can decode this mess. You learn many scales, for example, that you will never use in the real world unless you plan to compose seriously or you plan to teach college! On the contrary, most pop music is composed on only 2 or 3 scales! If you know these you can write and understand any popular song ever written!

In my teaching, I found that actors, dancers and other pros made slow progress in learning to sing - until I quickly taught them the basic language of music. Once they knew and comprehended the terms and concepts of music they began to accelerate fantastically. It gave them a solid foundation. It also gave them a map to relate everything to. Now I didn't have to stop every few moments and make an explanation. I noticed something very interesting. All different styles of music from C/W to opera can be looked at as just various dialects or accents. But, it is the same basic language.

After I taught my students rudimentary music for a few lessons, they were capable of learning and retaining more than 50% better! It seemed to cause a psychic chain reaction. They need to practice less to get the same results. Their interest increased. They became more creative. They could communicate with musicians "in their own words." Suddenly, the barriers were falling. Those who already knew music and were familiar with the "jargon" always learned so fast it was hard to keep up. But, until then, I had never known why.

Of course, singing is not just an intellectual thing. Like with any instrument, there is a need for technical facility and muscle strength. These take time to develop. Also, there is the constant need for feedback from a good teacher.

Don't let the uninformed mislead you. Just because there are top artists and writers who cannot read or write music it doesn't mean that they don't know the language. They may "feel" it. And who knows what they might accomplish if they learned! My personal experience as a coach, staff writer, studio and club artist, has convinced me that you can never learn enough about your craft. Excellence is the key. Never stop trying to improve. There is always some detail that can be better. Everyday you can take some ordinary exercise or song and make it better! Don't coast. Greatness is a habit; the habit of never resting on your laurels. Besides, it will keep you from getting bored!

Just remember, as an artist in any field, everything you ever learn will be used someday. So keep learning. It is all valuable. The best to you.

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PRODUCT PROFILE:

by W. RHETT CREAMER

Taking for granted the knowledge that good things come in small packages, here is an item that upholds that cliché to the last word. It's one of the most creative, unique, innovative and above all useful products to arrive on the music scene in a long time.



What is it? It's called *DRUM DROPS*. It's an album with twelve tracks of percussion instruments. What's it for? Anything you could possibly dream up pertaining to the expansion of your music. It can be used to practice any instrument you might play. Write any style of lyric or melody you have in mind or play any song from disco to blue grass. The tracks, consisting of predominately drums, range in style from slow rock, hard rock, Latin rock, to slow disco, swing (country) and jazz. Percussion instruments such as cowbell, congas, tambourine, timbales, etc. are overdubbed to help provide proper feel. No other instruments are used.

The drums are played by one of the top studio drummers available, David Crigger has played drums for such people as the Don Ellis Big Band and Brian Auger, as well as playing drums on the hit score to Hawaii Five-O.

Each selection on the Album is arranged musically in eight-bar phrases for verses and choruses, which is the popular arrangement for most of today's music. Each track opens with a four-bar intro to help set the tempo. For songwriting purposes--

you can choose your own key. Substitute a chorus for a verse. Or add a bridge wherever you choose. The drummer only gives you a pickup every eight-bars for identification purposes.

Side one opens with an introduction explaining the album's conception, as well as providing all the information you need to get the most use out of *DRUM DROPS*.

The Album was created, arranged and produced by Joey D. Vieira. It was recorded in L.A. at Sound City Recording Studios, and mastered at A&M Records. The retail price of the album is \$9.95, which isn't bad. As it says on the cover, *DRUM DROPS*, is "the ultimate rhythm machine." The complete title reads *DRUM DROPS* volume one, so it is expected a follow-up album will be produced.

DRUM DROPS comes in both album and cassette form and is available at most music stores.

Pepper Re-Mix?

We'd like to quash a salacious rumor circulating on some levels that states the *Sgt. Pepper* LP was remixed for re-release. The rumor, of course, is totally inaccurate. To re-mix *Sgt. Pepper* would be as sacrilegious as it would be to retouch da Vinci's *Mona Lisa*. The actual story is this: using the same master tape of the *Sgt. Pepper* album used in 1967, Ken Perry, one of Capitol Studios' two mastering aces (and the man who mastered *Wings Over America*, *FLEETWOOD MAC'S Rumors*, *LEONARD SKYNYRD'S Street survivors* and both LPs by *TOM PETTY & THE HEARTBREAKERS*) re-equalized the sound a little, which resulted in a little more top end and a little more presence. Then using the most sophisticated computerized disc cutting lathe available in 1978, a new metal matrix disc was cut, and then new copies of the *Sgt. Pepper* LP were stamped from the metal disc onto vinyl blanks. And because home stereo equipment available today is much superior to the machines used in 1967, the new *Sgt. Pepper* pressing sounds brilliant, even more so than it ever has before. So there you have it: re-equalized and re-mastered, not re-mixed.



HELEN KING
1907-1978



Helen King, founder and President of Songwriters Resources and Services died of cancer Saturday, August 26th, at Cedars-Sinai Hospital in Los Angeles. She was 71.

It was at the West Coast representative for the American Guild of Authors and Composers in the early 60's that Helen came into contact with the plight of many unsung songwriters whose needs were not being met by existing music organizations.

In order to help songwriters protect their unpublished material at reasonable fees, she began her own organization in 1974, then known as Song Registration Service. Shortly thereafter, she opened the organization for membership as an economic way of expanding services to songwriters to include monthly forums with industry representatives, newsletters, workshops and a hotline. Membership grew and so did services. Today, SRS is a non-profit organization serving over 2,000 songwriters nationally.

As SRS dynamic President, Helen has been most concerned with music as an art form. She has been a constant source of encouragement to songwriters to remain in touch with music as a means of communication which does something beyond entertainment. In recent years, she has given unceasingly of her energies to organizations working toward social change in the areas of world hunger, nuclear disarmament and civil rights. Children's music has also been of

great concern to Helen, and she had been working closely with radio station KPFK until her death in planning meaningful children's programming.

Helen continued working until two days before her death bringing people together to organize and make music the meaningful form of communication she believed it could be. Her work will go on through SRS and the many persons her life touched.

She is survived by her two daughters Toni and Trudy King, and her brother, Dr. Milton Naley.

BETTER BUSINESS BUREAU (Continued)

Of course, some reputable publishers and printers generally are entirely willing to publish verse or anything else for an author at the author's expense. This is a perfectly legitimate business. But such publishers merely print a number of copies of the job and deliver them to the author. They are not concerned with the merit of what is printed nor do they hold forth glowing promises of fame and fortune as an inducement for getting the printing or publishing job.

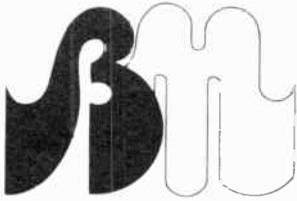
If you believe your verse has merit, seek the critical opinion and advice of any educated person in whose judgement you have confidence. If they agree with you, submit your material to a publisher who pays authors for their material. There may or may not be a market for your material among such publishers, but if there is, it will not be influenced by your willingness to buy books or to pay servicing fee.

Don't be fooled by references to possible royalties from publishers who want you to pay. If you will ask them to give you the name of 15 or 20 other authors who have paid them to publish their verse, either in anthologies or songs, and who have received back in royalties the amount they paid the publishers, you will become convinced.

Don't be fooled by forecasts about the importance of a volume for which your work is desired and its prospective impact upon the literary or musical world. Publishers who have such material risk their money, not yours.

Don't let your vanity get the better of your judgement. Let the experience of many others help you to avoid the vanity publishing racket.

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USING THE TRADE CHARTS

One of the things a serious songwriter should do is read the music trade magazines. They are a music industry education. If you can't afford to subscribe for \$60 to \$70 a year, you can go to the Hollywood Public Library every week and read them. If your local library doesn't have them, try to talk them into it. One of the most valuable features of the trades is the charts. *Billboard's* is the most valuable to writers because the Hot 100 chart lists the producer, writer, label and number, distributing label, publisher, licensee (BMI or ASCAP) and sheet music supplier. *Billboard's* other singles charts (Hot Country and Hot Soul) do not list the producers and the Easy Listening Chart doesn't list the writers, though most of those are also found on the Hot 100 Chart. So what can you learn from all that? First of all, you can get an idea about trends, providing that you're also listening to a lot of radio and know what the songs sound like. You can get an idea how quickly a song is moving up the charts because the fastest movers have stars of "bullets" as they are frequently called.

Parachute Records President, Russ Reagan, says he studies the charts for the "gaps". If he sees that there are a lot of up tempo dance tunes crowding the charts he knows it's time for a great ballad, or vice versa. He feels, too, that once the public has bought and feels at home with a "sound" then the group who created it drops out for a while, it's a good time for a similar sound to be released. For instance, Barry White filled a gap left by Isaac Hayes and America stepped in when we weren't hearing much C.S.N.&Y. There are some other practical applications of that information. The listing of the writers' name can tell you if the writer is also the producer or artist. If that's the case, the percentages are against your being able to place a song with that artist. I don't mean to imply that it's a cut and dried thing though, because there are many writer/artists who are open to outside tunes but they'd have to be considerably better than those written by the artist of artist/producer. Few producers or writer/artists would turn down a song they felt was potentially a hit for them just because they had no piece of the publishing or writers rights. Some will, however, and that's where you get the answer sometimes to the question, "How did *that* piece of junk get on the radio?" In those cases it's often a situation where the producer knows that it's the sound and production of the group that can sell the record even though the song may be weak. The best bets for song placement are obviously the artists who consistently show up on the charts with outside material like Barry Manilow, Linda Ronstadt, and Rita Coolidge.

A way that you can give the artist or producer a financial incentive is to send your song *directly* to the producer of the artist you think the song is right for. Be as sure as you can that you're not fooling yourself about its appropriateness for the artist. "I'd really like to hear Linda Ronstadt do this song", doesn't get it. Study the artists' style, recent records and the kind of things they like to sing about before you make a decision. You'll find the producer's name on the charts and he/she can be reached through the record company which is also listed. Let the producer know that the publishing is open and if he records the song he can have all or part of the publishing rights (not to be confused with the writer's 50%, which you should never share except with someone who makes a significant contribution to the writing of the song). We'll talk more about this in a later column.

If you are an artist or group looking for a producer you can look at the charts for a group that is produced the way you would like to hear yourself and find the listed producer. Since he/she has an artist on the charts, it is reasonable to assume that at this time they have pretty good leverage with a label or labels, so it's good to hit them when they're hot.

Tune in next time around for more about how you can use the trade magazines to your advantage.

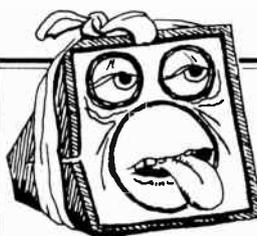
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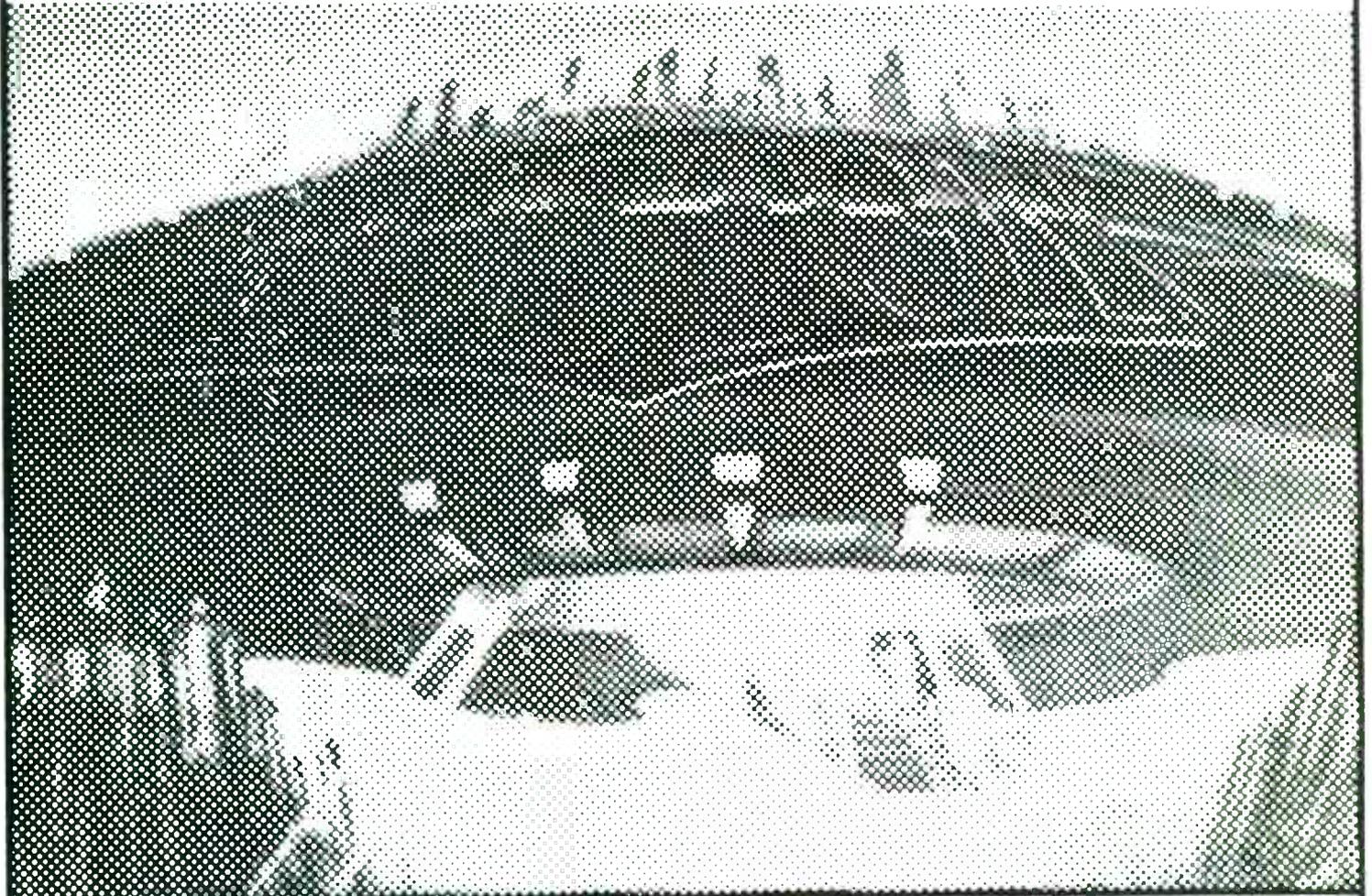
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