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the Music Connection

THE FIRST LOCAL MUSICIAN'S FORUM

April 20, 1978

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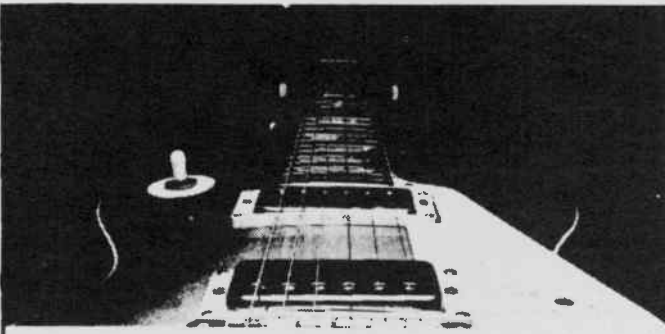
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“Local Notes”

By Simmie Noble

On The Firing Line: With the demise of Filmways-Heider Radio as of March 31st, 20 employees are out of work with another 10 or so to follow. This puts Wolfman Jack's radio syndication back in the hands of his own company, which, sources say, presents no big problem. The titular head of F-H Radio, Gary Standard, remains for the purpose of dunning stations owing monies on "Country Concerts," and therein lies the clue as to just why that branch of the Filmways family no longer exists....**Back-Together-Again-And-To-Hell-With-The-Whales-Dept.:** Yes, Peter, Paul and Mary (Yarrow, Stooky and Travers) are getting it together again for Warners, after having spent mucho time reviewing material and writing some of their own. George Martin will produce, and, says Paul Hartmann over at Hartmann and Goodman Management, the LP will be "a killer, with a style musically indicative of the times." I say, watch out Kingston Trio; this neophyte group has all the earmarks of a winner....**According to Bill Pfordresher** at T.K. Productions, "It's The Same Old Song" but with a different meaning since K.C. and the Sunshine Band have gotten their talents on the old Holland-Dozier-Holland tune, originally recorded by the Four Tops....**Patience is Rewarding:** 'Release' date for the Radio and Records move to Century City, present home of Columbia Records to mention just one, has been pushed to May One. Not so surprising, the present tenants are slow in saying goodbye, as Hollywood will be when R&R finally moves west....**Speaking of which,** looks like Dan and Coley are winning the "We'll Never Have To Say Goodbye Again" cover battle, which means goodbye Maureen....**Be There or Be Square:** Watch for Starr (Michael Howard, Rick Gordon, Allen Ayers, Dale Backley, Mark Lee and Greg Beebe) presently stinting at Jason's in Burbank. Also, keep your ear on the dynamic vocal chords housed within Dee Archer, gigging at both the Hindquarter in Long Beach and Reuben's in Fullerton. If you end up under the headsets for days when her album is released, don't say I didn't warnya....**The Organization of Women In Music** held its' first fundraiser of the year on March 27th at the A La Carte in Hollywood, proceeds going to the Educational Training Chapter. All performers were members and female, of course, and by the way, who do I talk to about booking this act in Vegas?....**Word is that** John Lennon's 14 year old son, Jules, is making a name for himself over in London with a band of his own, but keep those cards and letters, folks....**Briefest Concert Review on Record:** At the Forum, Charlie Daniels, Willie Nelson, Charlie Daniels, Jerry Jeff Walker, Charlie Daniels, and Charlie Daniels....**The Noble Prize:** The Host Who Loves You The Most, Johnny Magnus, is now delighting listeners in Lost Wages via the CBS affiliate there, KLAV—AM. The Mag has the 11 to 4 spot, and gives Vegasers just what they want to hear on this Pop/Adult station. All the Magnus trademarks, established over southland airwaves are now his gift to KLAV listeners. Congrats, J.M., even though you are much missed at your 'office' here in town. Speculation is that Grief will probably settle in in your absence.



THEORETICALLY SPEAKING...

with David "Cat" Cohen

Dear Mom and Dad,

Things have really been groovin' since you sent me to Music Theoryland Summer Camp! Here, in Harmony Woods, we practice scaling the rocks, hills, and natural forms reciting our Do-Re-Mi's and marching in 5/4 time. The kids are hip to progressive rock, fusion jazz, and disco, and all the counselors know how to boogie down on their axes. Today, we analyzed a Bee Gees record and broke it down into 16th notes. Tomorrow, we're going into Theoryland Studios to record our student projects. Mine is a jazz-rock fugue for guitar, bass, sax, and synthesizer. Everything is really cookin' here except the head counselor said we couldn't get stoned at the session. Otherwise, Theoryland is hip.

Young Groover

Far fetched? Music theory camps actually exist on the East Coast, although the emphasis is on classical music. How many of us wish we had the opportunity to get more music training when we were younger? However, it is always possible to expand one's theoretical abilities even if not in the "euphoric" surroundings of Theoryland.

One of the most fundamental pop music problems is understanding the harmonic context of a song, or what chord goes with what. In the last column, we discussed diatonic harmony, the chords that are built out of a scale. For example, in the key of G Major, we have:

GBD ACE BDF# CEG DF#A EGB F#AC GBD
 I ii iii IV V vi vii° I
 G Am Bm C D Em F#° G

Obviously, the most important chord in G Major is the I chord, or *tonic*. The second most important chord is the V chord, or *dominant*. Some simple songs can be harmonized with just these two chords. Usually, we need to add the IV chord, or *subdominant*, to complete the most basic of harmonizations.

There is a basic difference in the sound quality of the IV and V chords. In a I IV chord progression, we hear a churchy sound, be it the "Hallelujah Chorus" from Handel's "Messiah" to the strains of store-front church gospel. On the other hand, a I V progression sounds more like nursery rhymes than anything else. "Hickory, Dickory, Doc" has a far different sound than the opening chords of "Rock Of Ages."

Songs harmonized with just these three chords are found in a variety of folk-related styles, especially country western, blues, rock 'n roll, and simplistic pop songs. Some examples include:

"Me and Bobby McGee" (Kris Kristofferson)
 I I I V V V V I (verse)
 I I I IV IV I V I

"Johnny B. Goode" (Chuck Berry)
 I I I I IV IV I I (12-Bar blues form)
 V V I I

"Margaritaville" (Jimmy Buffet)
 I I I I I I V V
 V V V V V V I I
 IV V I I IV V I I
 IV V I IV V V I I

Other songs are basically 3-chord songs with an occasional extra chord thrown in for harmonic fill:

"Let Me Be There" (Olivia Newton-John)
 I I IV IV I I II* V
 I I IV IV I V I I

"Lido Shuffle" (Boz Scaggs)
 I I IV IV V V IV ^bVII—^bIII*

Harmony in music can be compared to color in the visual arts. A basic harmonization of I IV and V is much like the primary colors of red, yellow and blue. In the next column, we will explore the other colors of our "basic eight crayolas", the ii, iii, and vi chords. Until then, train your ear to recognize a basic 3-chord song. See you next time in Theoryland. (D.C.C.)

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1) The Eagles	a) 3-chord harmony
2) James Taylor	b) diatonic harmony
3) The Commodores	c) chromatic harmony
4) Dolly Parton	d) modal harmony
5) Billy Joel	e) simple jazz-pop harmony
6) Diana Ross	f) complex jazz harmony
7) The Bee Gees	
8) Randy Newman	
9) Foreigner	
10) Odyssey	

Answers to last week's C.C.B.:

1) I IV and V chords 2) the I chord 3) 3rd step of the scale 4) I vi IV V 5) I IV I sounds like church, I V I sounds like nursery rhymes.

INTERVIEW WITH SPANKY McFARLANE

By Leslie Tucker

It's Saturday night at the Corral in Topanga Canyon. The filled to capacity crowd is dotted with faces familiar to movie goers and record enthusiasts. The occasion is the farewell performance of Spanky and Our Gang. Spanky McFarlane, Nigel Pickering, Marc McClure, Eddie Ponder and Bob Getter, had decided to call it quits to pursue solo projects. The show is incredibly tight, climaxing with a very emotional rendition of "Amazing Grace." The entire audience has locked arms, singing at the top of their lungs, one last time. There are a lot of tears.

I had the pleasure to sit and talk with Spanky for some four hours in her Topanga home. I found her to be one of the most charming and open persons you ever want to meet. Spanky is an entertainer. A natural comedienne, she keeps you laughing with her quick wit and animated speech. She has that unique ability to keep you completely spellbound, hanging on every word that she says and every note that she sings. It's been a long and successful career for Spanky, and it's only beginning.

MC: When did it all start for you?

SPANKY: Singing? When I was three. I could sing before I could talk.

MC: I mean, when did you get into records?

SPANKY: That happened with the original Spanky and Our Gang. In 1965 we got together and signed with Mercury Records. They were the first to ask us. We didn't know there might be a choice, we were so dumb. The first tune we did was a Beatle song or something. It was awful and did nothing for us. Then we met up with Jerry Ross and he became our producer. He got us a hit with "Sunday Will Never Be The same." We had an incredible agent who got us on the Ed Sullivan and Tonight shows. Murray the K loved us and was the first to play the record in New York. In those days, a record wasn't played in New York until it was a hit across the country first. It was SOOO EASY for us. I have to say it was the easiest thing I've ever done.

MC: How did the Mercury people connect with you?

SPANKY: We were playing in Chicago and they found us in a nightclub. Oscar Brown picked us up for his "Summer In the City" show that played in the south side of Chicago. It was the most fun I've ever had doing anything. After that we got Malcolm (Hale) and turned into a quartet. We met up with Baldwin who gave us amps and electric guitars...so we went electric.

MC: Must be nice to get that kind of support.

SPANKY: All those things just happened for the band. We got sponsored by Baldwin and then by Vox. You know, it was so easy back then. Having the second band try to do it I realize how different it was.

MC: What caused the demise of the first band?

SPANKY: Actually it was a demise. Malcolm Hale died. He was one of our key members. He was our arranger, bass voice, trombone and guitar player. He was almost irreplaceable. He also lived with my husband and I. We were that close. It brought us down. We were having so much fun...and he died, and all of a sudden it wasn't fun anymore. I tired. We had been at it three years on the road, everyday. We used to get Sunday off. That's why we were so hooked on Sunday songs.

MC: What happened with the second band?

SPANKY: There's a space in there. When Malcolm died in October we had commitments till the end of the year. I

got married on New Years Eve (1968) and quit then. The following year another member died. Nigel moved away and went traveling around the world. I didn't see Nigel for about three years. I had two kids, one right after the other. I felt that was important to do. I didn't sing for five years, didn't open my mouth to sing except to my babies. It was a nice rest. But then one day I went to a Bob Gibson session and 22 of my friends were on that session. Friends I'd known for years, and hadn't seen for years. It was a real sad song, but I heard all these voices, all these harmonies. It sounded so incredible, so juicy and full. I said to myself, "WHAT AM I DOING! This is my life blood and I'm not getting it!" My kids were big, so I started doing sessions and commercials. I've always loved doing harmony. I think that's why I never want to do a solo. I get lonely. A friend once told me when I sing harmony it causes all the other voices to soar. I stood there with my mouth wide open, "IT DOES!? Oh how cool!!" Nigel came back from Europe in 1974. He was the catalyst for the new band to start. I was on vacation in Mexico and I called home to see if my house was Ok, and I hear "Hiyah Spank!" I got on the plane the next day and we spent the next four days and four nights singing every song we knew. I had in the meantime gotten together with Michael Nesmith and decided to do a country album. Like I said, I started out slow doing back-up and now a solo album was in the works. Michael had this great label (CountrySide), that was connected with Electra. So I did this country album. It never did come out. David Geffen took over at Electra and he and Michael had a screaming match over my album. So my album went on the shelf. That's all that's happened to me the last three years—executives get together and scream at each other, and (sniff) my album ends up on the shelf. It's sick.

MC: This has happened more than once?

SPANKY: Not exactly like that, but with this latest band we signed with Epic. The guy that signed us left two weeks later. They were pissed at him and they stayed pissed at us. They did nothing for us. Then my third album deal last year was with ABC/Dunhill. It was a concept album of Jim Weatherley tunes. The album was great, but then Jerry Rubenstein left as President of ABC records, and the new guy came in and said, "That's not MY project." Right on the shelf. I said to myself, "Spanky, you've got to approach this another way!" So I'm going to become a character actress and sing a song in a movie. Soon I hope. I don't know when. I'm going to sing in a movie and someone's going to say, "Come and record for us," and I'll say, "Hmmm, I might...if you pay me enough."

MC: Another direction...

SPANKY: Exactly. I had this band, and we peaked out. WE got so good that we could hardly stand it. WE knew the stuff so well that we were just waiting to go on. Chomping at the bit. Ready to go on to the next level. Get out of the smokey bars.

MC: What happened to the Epic album?

SPANKY: It came out. It's available in the stores. It's called "Change." What a title. We did a country album for them, but they were terrified of me doing country. Willie (Nelson) hadn't hit yet, he had just signed with Columbia. Then when Willie hit, our album was already on the shelf. They said to do a pop album. So we did "Change."

MC: "Change" has a country flavor...

SPANKY: Not like the one we cut in Nashville!!! You see, I had this song, "Standing Room Only." It was so hot, we got our own ace engineer, Paul Grupp, and snuck into the Record Plant one night and cut it. I begged Epic to put it out. I knew it was a country hit! They said if we

(Continued on Page 21)

BUSINESS N'EVER

By Doug Thiele

I know a songwriter who is a business expert. He knows everything there is to know about the nuts-and-bolts of the industry machinations; if you ask him what the mechanical rate in Bali is, or which performing rights society protects Nigerian songwriters, chances are that he'll know the answer. Imagine my surprise when I learned that this man has virtually nothing happening with his material, even though it's pretty good.

It was important to me to find out why this was true. I believe that if you have the material to start with, and the business skills to be able to pitch a tune, there's not much luck involved (just lots of hard work); but here was a case where it wasn't true. And now that I think I have the answer, I want to share it with you.

I've discussed a lot of data in this series of articles, and I've also touched on the less cut-and-dried aspects of the business, as in the article on negotiating contracts. It seems that there are always two categories of questions and answers: those with no room for variation, and those which demand a creative approach. My songwriting friend had the first type down pat. He was a total washout on the second type. For lack of a better term, he lacked common sense.

This is always a difficult issue to talk about, but there are some rules which, though they won't give you more common sense, they will help you use the amount of common sense you do have.

The first rule in this regard is to put yourself in the other person's position. If you know how a publisher or producer or A & R person is likely to react, you'll know how to act accordingly. On a more complex level, if you see a company having great success with a particular type of music, it's only sensible to shop that type of material with that company. Or if a certain record company never gives heavy front money to a new act, it's not within the bounds of common sense to demand it for yourself. And if you know that a certain personal manager has absolutely no credentials worth mentioning in the business, the chances of her/him getting you a fantastic deal are slim indeed. On a more basic level, your common sense should tell you that the guy in that ratty office seven flights up behind an adult movie house is not really Linda Ronstadt's producer. In short, know who you're dealing with.

The second basic rule is never turn down any work in your field that isn't obviously shady. My next door neighbor never turned down a gig. He was a keyboard man, and played his share of \$25 a night gigs. He auditioned for a blind contact which turned out to be a tour, worldwide, with a French singer. He got the job. One thing led to another and today, he plays keyboards for one of the top pop groups in the world. There's a direct line from that blind audition to his current gig.

The third rule is, always be receptive to new ideas, and let your common sense tell you whether the idea will work or not. It's a matter of being flexible enough to consider the issue from all sides. There are more common sense ideas which I'll cover in future articles, so stay tuned.

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RIFKIN REVIEWS

“STAGE”

THE TROUBADOUR, WEST HOLLYWOOD

William Shakespeare once said, “all the world is a stage.” This is where the name “Stage” comes from though there are no similarities between old English minstrels and this hard rock group. Matter of fact, these fine fellows come from Memphis, Tennessee, and that’s about as different from England as L.A. is to China. Anyway, they call their music “a different rock.” There is a jazz influence on a number of their tunes which separates this group from others but at times, they seem to be loud in the same vain as Led Zeppelin. As rock groups go, they’re not bad. Their vocals are good and instrumentally, they’re sound. Now, if they can separate their music a bit more from other groups, they have a good chance of making it.

The group consists of Jim Robinson, singing lead and playing keyboards, Glenn Smith, on lead guitar, Keith Wheatly, on rhythms, Chuck Spencer, on drums, and Steve Collier, on bass. Jim does good vocally on a tune titled, “*Just Once More*,” and Glenn has some nice moments on guitar. “*Hollywood*” is a good tune and instrumentally handled well. Chuck does a good strong, loud job on drums on “*Uno Mas*” as well as good vocal work from Jim and some nice harmonies. “*The Joke Is On You*” is basically an instrumental number with a bit of scat from Jim which seems to work. “*Maxine*,” a slow tempo tune, was handled well by Jim with nice guitar from Glenn. “*Music Box*,” which was my personal favorite, is a very nice song and Jim does an excellent job here. This is one of those tunes that has top 40 possibilities. “*Even A Good Man*” is a simple tune but not bad. The one thing I feel they need at this point is more stage presence. You can’t have an average or even good band without some hype show business. It’s a very good showcase for Jim and I’d like to see the rest of the group do more. Steve on bass stands rather shyly in the background though he does his job well. “*Stage Down*” is rather a funky, loud tune with o.k. harmonies, also one of the better tunes. “*L.A. Freeway Blues*” is one of Jim’s best songs vocally. When they tone it down a bit, I hear something that could possibly become somewhat of a different sounding and very nice group. My best of luck to you.

The Troubadour really needs no introduction and neither does Doug Weston (I hope your back is better). They’re both part of L.A. music history and have helped up and coming talent for years. Keep it up Doug, we love you. There is dinner, cocktails, no age limit and you can hear a variety of music from folk to rock, jazz, blues, and country, a real great place to go. Thank you entire Troubadour staff.

I’d like to say, and very happily so, that the Music Connection is expanding and getting out to more readers every issue and that I will try my best to get to all of you entertainers that want reviews as soon as you and I can create the space. Don’t forget, if you’d like to be reviewed, call me at The Music Connection at 462-5772. Till next issue, bye.

—Richard

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24 HOUR HOTLINE 462-5773

DEADLINE: THURS. 4:00 PM

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

1. CALL OUR 24 HOUR HOTLINE... 462-5773.
2. YOU WILL HAVE ABOUT ONE MINUTE TO PLACE YOUR AD.
3. SPEAK SLOWLY AND CLEARLY.
4. GIVE YOUR NAME AND PHONE NUMBER.
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NEXT CLASSIFIED DEADLINE:

STEREO EQUIPMENT 1

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

1952 Model Leslie 45 spkr w 47 amp. Just refinished custom built pre-amp, can take standard Leslie input or 1/4" input. Xlnt cond. \$700 Russ 395-3403p
Gauss 5842 15" spkrs, 16ohms 200W, \$100 each. 874-2100p
Plush amp, 50W RMS, just re-built, xlnt cond. \$125 Russ 395-3403p

Ampeg GV 22 w 2 Altec 12" speakers. \$250 obo.

Kevin 705-3692p

Tapco board 6001 R, new

\$325; Kustom 200 P.A. \$425

Larry (714) 871-6073p

Risson amp w reverb & tremelo, Carvin spkrs, 2- 10" & 2-12". \$600 obo

463-9187p

Peavey P.A. 400 w column

spkrs, \$800. 463-9187p

Kustom PA w 2 model 300

columns, 12 inputs, great

cond. \$600 463-9187p

Ampeg Olympian ST25, 2 15"

Altec-Lansing spkrs, mint

cond, full effects, \$650

obo. Fred lv msg 988-6868p

Sunn concert bass amp, 215

S cabnt, foot switch &

covers, \$350

Lawrence 461-1016p

Dynaco stereo amp, 35 W

per channel. \$85

Pat 466-2811p

Wanted: inexpensive amp

w or w/out spkrs, can be

off brand such as Silver-

tone, Fox, Etc.

Skip 994-4809p

2 Way floor monitors, \$100

each. Lawrence 461-1016p

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#

COMPLETE
8 TRACK \$18 HR
INCLUDES
FREE USE OF MANY KEYBOARDS, ENGINEERING,
STRINGS, MIKES, AND BABY GRAND
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462-9060 OR 466-7127 24 HRS.
CALIFORNIA SOUND COMPANY
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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 swit-

ches, Anvil case. \$1400

Link 461-4579#

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 gra-

phics, notch filters &

submasters. Anvil case.

\$2,900. Link 461-4579#

Fender twin reverb w SRO

spkrs, \$350 or make offer.

Gunnar 394-2464#

300 Watt Galleon Kruger,

2 bottoms, 4 12" in each,

\$600obo. Shane 656-1476p

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*

MUSICIANS & SINGERS

Having trouble sight-reading or

writing Syncopated Rhythms (tim-

ing)?

Call Ron until midnight at:

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songwriters resources and services for the protection and education of songwriters

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hollywood, california 90028
(213) 463-7178

TAPE RECORDERS 3

Sansui AX-7 mixer w reverb
New. \$185

David (714) 771-1442p
Teac A100 stereo cassette deck, as new, \$150.

Ext. 953 829-2484p

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#

Teac 3340S tape recorder, 4 chan w simulsinc 10" reel, xlnt cond, cost new \$1200. Sell for \$800.

Abraham 398-2960*

MUSIC ACCESSORIES 4

Auto-Harp Sekova Chroma-harp, xlnt cond w tuner & picks. Great for kids.

\$30 876-6850p

Echoplex Good cond. \$250

obo. Kevin 705-3692p

Henry Selmer metal clarinet, over 50 yrs old. \$79

Barry 780-6742p

Wanted: old popular piano sheet music.

Barry 780-6742p

Harmony Sovereign banjo.

\$50. Allen 984-2888

Maestro Phase Shifter, PF-1A. Like new. \$60

786-6620

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#

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#

String bass bow German,

very good cond. \$85

462-4502*

Bass cabinet-small cabnt w

one 15" spkr, like new \$85

462-4502*

Echoplex, never used. \$200

obo. Shane 656-1476p

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GUITARS 5

Shobud pedal steel, single neck, 10 string 3&3, like new. \$650 or offer.

394-2464p

Fender precision bass, w jazz bass neck, HSC, \$325 obo.

Paul aft 6P.M. 828-2219p
Guild P100 D, Hollow body, Sunburst finish, HS Guild case, good tone, \$250 obo.

Fred lv msg 988-6868p

Yamaha FG 40, \$75 obo.

Rigg Kennedy 464-5596

or lv msg 466-3535p

Tama acoustic guitar, gd cond, . Rosewood w case.

\$100 obo; Del Rey classical

guitar, gd cond, w case.

\$75 obo. Bob eve 478-6419p

Gibson Explorer, not a re-

issue, custom refinish,

fitted case. \$3000 obo or

\$2,200 and trade. 652-0179p

Fender 6 string bass, very

rare, \$500; Hoffner Beatle

bass, very old & rare, \$500

John 980-3110p

'68 S.G. 3 pickups, Cherry finish, \$300.

John 980-3110p

'62 Fender Stratocaster

custom red paint, \$575.

John 980-3110p

1967 Telecaster & case, mint

cond, \$325; Fender Villager

acoustic 12 string, mint

cond, \$275.

Larry (714) 871-6073p

Banjos: 1 Fender Artist,

\$600; 1 Baldwin- Ode style

D, \$850. John 248-1937p

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

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

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

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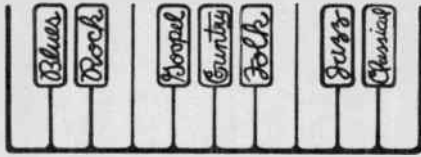
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Easy step-by-step approaches
to all of today's styles
for today's musician.

DAVID "CAT" COHEN
473-8381

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#
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#

KEYBOARDS 6

Weber 7 foot grand piano,
Brazilian rosewood, sounds
good. \$1,500
Evens 466-7897p
RMI elec. piano/harpsi-
chord 300B, 61 note, 7
stops, w pedals, mechani-
cally xlnt, \$350 obo.
Steve (714) 497-2327p
RMI Rocksichord, 200B, 49
note, 12 stops, stereo
output for 4 foot and 8 ft
xlnt cond, \$500 obo.
Steve (714) 497-2327p
Serge synthesizer, sequen-
cer, programmer, and neg
& pos slews, 1 VCO, 1 VCS,
ring & phase, reverb,
power supply & box. \$1,000
Ron 654-5399p
Hammond BC Pre-B2 w pedals
needs some work, \$950 obo
Larry home 985-8033
work 766-9164p
B-3 Organ, cut down w
Leslie 122 and road case.
\$2,000. 463-9187p
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#
Synthesizer -Steiner Parker
one voice-pre-set perfor-
mance model w 2 bank se-
quencer, new cond. \$1400
obo. Melissa (805) 255-1836p
Lebeaux 343-6638p

WINDS 7

Piccolo by Bundy. Sweet
sound, new pads & hardware
\$89. Jonathan 392-7535p
Vintage Silver King
trombone, xlnt cond, pro-
fessional horn w new inner
slides & lead pipes. \$400
Lebeaux 343-6638p

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. 828-8133p

PERCUSSION 8

Wanted: used percussion
instruments, cowbells,
go-go bells, etc.
Rose 760-3184p
Ludwig 4 piece w Zildjian
symbols, \$350 obo 999-3844
or 888-7933p
Slingerland double bass,
two toms, two floor toms,
Rogers snare, heavy duty
stands, Zildjian symbols
and cases. Like new. \$890
obo. 999-3844
or 888-7933p
22" Inch Zildjian swiss,
\$80. Ron 892-0056p

Ludwig 5 piece drum set,
complete w 20" Zildjian
ride, 18" Paiste crash and
hi-hat cymbals, throne, hard-
ware, looks & sounds gd.
\$425. 843-4638#

Gretch 6 piece set, refin-
ished in Koawood, rechromed,
complete w cymbals & cases.
\$500. Steve 993-5808#

Wanted: Ludwig or Rodgers
drum set complete w cymbals
Rick 546-2196#

Ludwig profess drum set,
like new, Zildjian cymbals,
all hardware, covers, \$525
652-9593*

KEYBOARD SALE NEW - USED - DEMOS

FENDER CONTEMPO—375.**
RMI ROCKSICHORD—275.**
FARFISA PRO—800.**
FREEMAN STRING—650.**

NEW YAMAHA POLYPHONIC
SYNTHESIZERS IN STOCK,
ARP, CRUMAR, ROLAND,
RHODES, CORDOVOX,

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GUITARISTS 9

Professional lead & rhythm guitarist, formal training stage & studio exper, looking for working band, hv equip & trans. Prefer jazz flavored rock. Hv played country & bluegrass last 2 years. Ron eve 466-7264p
Wanted: guitarist who has taken the E.S.T. training and wants to join all E.S.T band. Will do orig and recordings. Bruce 392-2554p
 Guitarist profess & creative, looking for a competent orig rock band, 8 yrs exper including profess recording & orchestration, seriously out for a new recording contract.

Jimmy aft 2P 327-6717p
 Guitar player, formerly w Tony Williams, John Handy, etc, avail for work, jazz or rock. Mike 378-1351p

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#

Female-vocalist-guitarist wanted for string band. Will train. Bob 384-7925#

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#

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 show-case 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

BASSISTS 10

Wanted: immediately, professional exper & disciplined bassist/vocalist for established & successful working gp, top 40, r&r, some originals. Re-locate to Kansas. Prefer age 21-24. Don (913) 625-5963 or Bob 24hrs (402) 477-6763p
 Professional bassist & drummer w/all, sks to audition top 40 bands. Only mgrs, agents, & producers & musicians w equal profess exper need apply. Steve 894-0387

or Dec World Radio History 785-1642p

LEAD SHEETS

CHEAP

but neat

Mark Gibbons 396-5037

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#

INSTANT CASH LOANS

GUITARS—AMPS—KEYBOARDS
 HORNS

IF ITS MUSICAL
 WE'LL LOAN ON IT

HOLLYWOOD PAWN
 7707 SANTA MONICA BLVD.

CALL ROBBY FOR INFO:

654-0700 or 654-3056

GUITARISTS

Howard's Guitar Studios in Huntington Beach will present a 4 hour workshop on Rock Improvisation. Expand and improve. Attend Sunday, May 7, 11AM - 3PM, \$15 fee.

For Info. call:

(714)536-2539

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

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

Lawrence 461-1016p

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

PLEASE NOTE: The Next

Classified Deadline Is Thurs April 27th 4P.M.

Bassist & female vocalist seeking working lounge gp, exper only, 3-6 nights ok.

Ron aft 5P.M. 989-3493p

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

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

Mike 462-6314p

Bass player wanted to complete an orig rock band. Immediate gigs & record contacts.

Lv msg #820 464-8381p

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#

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#

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#

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*

KEYBOARDISTS II

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

James 760-3074p

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

Looking for keyboard player who also sings, to play w organized gp who are now working & doing studio work and overseas.

Tommy 752-2413

or Ben 380-1233p

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

Denise 6-10P.M. 705-1944p

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

Bruce 392-2554p

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

Arranger - keyboardist avail for session work.

Mark 396-5037p



MICHAEL ALLSUP
FORMER GUITARIST WITH 3 DOG NIGHT
OPENS HIS RECORDING
FACILITY TO THE PUBLIC

\$40 HR/16 TRK

INCLUDES:

*ENGINEER
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AND USE OF LOUNGE FACILITIES

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973-1999 24HRS.

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 A MUSIC WORKSHOP
Vocal Instruct. & Coach.
 for the Professional
"A Natural Approach"
 Also GUITAR • PIANO
 Beg. thru Prof. Performance Workshops
SUSAN FRENCH - 665-8613

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

Tim 980-8771p

Looking for fem keyboard player or guitarist. Able to play all types of music

Steve 993-5808p

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#

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

VOCALISTS 12

An Effervescent creative female vocalist searching for strong professional band, to create dynamic harmony- have evergetic stage presence & versatile musical style. Seriously interested. 450-3278p
Experienced R&B/soul singer gd voice, gd presence, sks band in same groove.

Roy Jones 465-9907
 or lv msg 464-0141p

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

Wanted: back-up band for vocalist, early '60s, some country-western, Streisand, Ronstadt, influ, piano, guitars, drums, sax.

Bliton 455-1464p

Experienced fem vocalist w equip & trans & charts, seeking working band, top 40 or other. Rose 760-3184p

Fem vocalist & bassist seeking working lounge gp. Exper only. 3-6 nights ok.

Jhana 989-3493p

Singer- female avail for wedding ceremonies, community organizations & church services. Ext. 953 829-2484p
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

**PICTURE YOURSELF
 or your group!**

**Print a PHOTO with your
 ad.**

ONLY \$16.00

CALL 462-5772

Wanted: male vocalist under 18 for rock band, into Zeppelin, Hendricks, & origis 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#

Musician seeks goodlooking professional fem. singer to form duo or trio to work in night clubs. Prefer can sing in English & Spanish but not necessary, top 40, pop. Latin, etc.

Abe 399-2960#

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Vocalist from N.Y. looking for 3 piece band, preferably heavy metal, Iggy Pop, w P.A.
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or 938-5644#

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DRUMMERS 13

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NEW YORK STEAK JOINT - Encino. (Soon to be called "Central Park West-It's A Step Up") Looking for easy-listening solos, (preferably female) duos, & trios for their lounge. Contemporary jazz type music. Call Craig or Peter for further information.

BONNIE RAE - El Monte. Looking for singles to play danceable music M-Th from 8-1 A.M. Call Jim Martin for further information. after 6 P.M. 443-3116 before 6 P.M. 444-7898

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LANNI'S INN - Reseda. Looking for Top 40 disco bands. They hold Monday night auditions. Call Jeff Reisman or Craig Farwell for further information. 886-7000

THE ROCK CORPORATION - Van Nuys. Looking for danceable original rock groups. Also country-rock and R & B. For further information. Call Jeff. 997-9412

THE HANDLEBARS SALOON - Pasadena. Looking for Top 40 rock groups. For further information, call Jan Stitt. 795-2588

THE ANTIQUE MIRROR - Granada Hills. Looking for Top 40 adult contemporary music. For further information, call Bill. 360-3310

THE DUGOUT - Reseda. Looking for country-western and "oldies but goodies." Call Louis Kurpjuweit for further information. 345-9123

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CAPTAIN JACK'S - Sunset Beach. Looking for listening duos. Call Laura Attell for further information. (714) 731-6361

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D'AMICO'S ITALIAN RESTAURANT - Orange. Looking for vocalists singing contemporary mellow type music. Also opera and light opera. May possibly hire guitarists. For further information, call Nick D'Amico (714) 871-8250

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RASCAL'S - Long Beach. Has comedy and Gong night every Mon. at 8:30. All types of self-contained talent may apply. Outstanding acts will be invited back. Call Chuck for further information. 422-1225

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SPANKY

(Continued)

could cut songs like that, we should go back to the Record Plant and cut a whole album. So we cut "Change" as it stands now. Epic never put out "Standing Room Only." Barbara Mandrell put it out and had a hit with it. This tore me up inside. You know, here I am saying, "HERE, ya dumb fucks, here's a hit song!"

MC: Has that ever happened before?

SPANKY: Oh, many times. I missed a few of them. (singing) "Celebrate, celebrate, dance to the music..." and "Leavin' on a jet plane..." also "Everybody's talkin' at me..." We missed a few of them, but that's Ok, we had some good ones.

MC: Do you have a favorite?

SPANKY: "Give a Damn," then "Sunday Morning." I never did like "Lazy Day." I thought it was trite. I don't believe in squirrels saying hello. I'm more realistic than that. But there is one that I get a lot of reaction to, where people have said, "Oh man, I met my wife with that song." That was "Like to Get to Know You."

MC: "Change" was a great album. Why didn't Epic run with it?

SPANKY: Who the fuck knows. (laughter) Maybe they were on the rag that week. They said they had a lot of trouble with me doing country. But it's not country...it's just music.

MC: McClures vocal arrangement...

SPANKY: Oh, it's special. I'll always use Marc, for harmony parts and he'll always call me. And that's for life. I don't think we've seen the last of Spanky and Our Gang, but if you can't do it the way you want to do it, why do it half-assed. We did it well, but not getting the recognition...or the pay.

MC: You have to get on that concert stage..

SPANKY: Yes!! See, that's where the old band left off. We were making \$10,000 a night, which then was a lot of money, it isn't now. We were doing concerts, television, and recording. I was SPOILED, let's face it. I thought I would just jump back in and everything would be the greatest, everybody wonderful, and they would be so glad to see.....not so. There is so much competition out there. It's crazy. It's all political now. Who you know. It's all backing... you need money and backers.

MC: Spanky, what advice could you give new artists coming into the business?

SPANKY: First of all, singing and playing is not something you can say, "I'm going to learn to do this." It's a gift from God. You either have it or you don't. If you have to learn to sing or play, don't bother. You know if you have it or not. When you sing or sit down to play, it's like going to church, and people feel like they're in a cathedral with you. It's a religious experience. I know that sounds corny, and I'm not really religious...

MC: But that's the high from it. You can't look at the money and success...

SPANKY: Fuck the money and success. All that does is make you famous and people point at you, stare at you and chase after you. That's boring. I freaked. I regressed. I got WEIRD, hid at home and stuff. I hated it. I came to California 'cause nobody knew me here. The only fun part is that hour or two on stage. The rest is bullshit. It's hard to get into the money end of it. Real hard. You can only do it for love. But it doesn't pay the rent. I did it for the last four years for love. So did the band. They were totally devoted to the project, and I love them for it.

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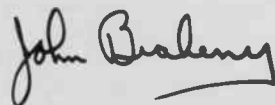
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AIR—PLAY REPETITION

Several studies have been made which show that most listeners have some resistance to hearing something unfamiliar. They'd rather hear a song they already know. I confess to a little disappointment in that revelation, but I shouldn't have been surprised. It's just that, as writers and musicians, we are always looking for something fresh and new, and tend to forget that there's a public out there who, generally speaking, doesn't share that need for change. So, they feel comfortable with the familiar and uncomfortable with the unfamiliar. As you can see, this poses a lot of obvious problems for radio stations who'd like to add a new record by a new artist, but their audience polls tell them they should keep playing "Stairway To Heaven" instead. The more they repeat those old songs, the more comfortable people feel with them, and the more personal nostalgia they generate as these songs form the background music of their life stories. Since radio stations are relying more heavily on listener polls and feedback to program their music, and since listeners can't request what they haven't heard, new writer/artists are between a rock and a hard place. If you can write songs for established artists with already familiar and easily identifiable voices and styles, you have an edge because a new song by Ronstadt or Glen Campbell or Barry Manilow is going to get played before an unfamiliar song AND artist. Anyway, whether you're writing for yourself or someone else, you need to minimize the odds against you. One of the single most effective devices you can use is repetition. Repetition of melodic themes, choruses, or instrumental figures (riffs). Since your problem with a new song is to break thru that resistance against something new, repetition will build instant familiarity into a song. Write a chorus that is totally and easily understandable, simple, fun to sing, and easily remembered, and by the time the song is finished and they've heard it three or four times they'll know it and want to hear and sing it again. Your odds are best on a chorus that keeps the same lyric information with every repeat. You want people to be able to learn your song quickly and it makes it more difficult for them if the chorus changes melody or a line or two of lyric every time. If you want to do that though, you should try to make sure that some part of the chorus involves enough repetition to get them into it. More on this next time.



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WORKING IN PUBLICITY

By Beverly Strong

It's like being a salmon swimming upstream against the current... you know the odds are two to one against you, but you keep on swimming.

As a publicist for A&M Records, my responsibilities range from national media coordination to acting as liaison between publicity, management and the various service operations with which publicity often deals. In addition to maintaining contact with the press throughout the country, I also work on special publicity projects.

My goal is to make at least one "score" in a major publication for every day I work. In order to accomplish this on any artist with whom I've been assigned, I first seek out the uniqueness of the artist which makes them totally different. I then develop that into a significant 'newsworthy hook', thereby helping the writer to convince his editor that his story will be of interest to their readers. Once the commitment for the interview has been made, I try for the cover so that maximum wide range impact and exposure of the artist and material is achieved. While doing this, however, it is most important to maintain your media credibility by first learning as much as you can about the artist with whom you are working, in order for you to speak about them intelligently. Interviewers can sometimes ask very obscure questions before committing to do a feature and any information, no matter how insignificant, can sometimes be just the thing to get a definite commitment to do the story. Being able to talk about your artist's music is very important. In general, a good publicist should be as excited about the music as the artist is and generate that same excitement to a prospective interviewer.

In any given month on the job, you may find me backstage at a "Peter Frampton" concert, flying to New York with "Perry Botkin, Jr." to meet Nadia Comaneci, attending the Arcosanti Festival in Arizona with "Paul Winter Consort," doing a Canadian promotional tour with "Michelle Phillips," at the Merv Griffin Show with "Peter Allen" or organizing a reception for "Paul Williams" at the music center.

As far as building a career is concerned, with this kind of schedule, you are left with about 5% at the end of the month to think about your next move and how to advance your career.

What has all this to do with fish and water....In a recent article in MS. Magazine featuring forty of the top women in the recording industry, it was stated that the list was most disappointing due to the fact that they could not find any top record sales people or recording engineers who happen to be women!

Working at the largest independent record corporation in the world and being a woman....the odds are two to one against you, but you keep on swimming!!

Note: Beverly Strong, whose career odyssey was profiled in the February 1978 issue of PLAYGIRL, has been employed by A&M Records for approximately one year, the last six months of which were spent in the Publicity Department. In addition to her on-the-job activities, Strong is Public Relations Coordinator/Publicity Co-Chairwoman of The Organization of Women In Music.

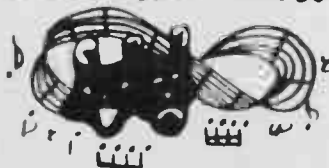
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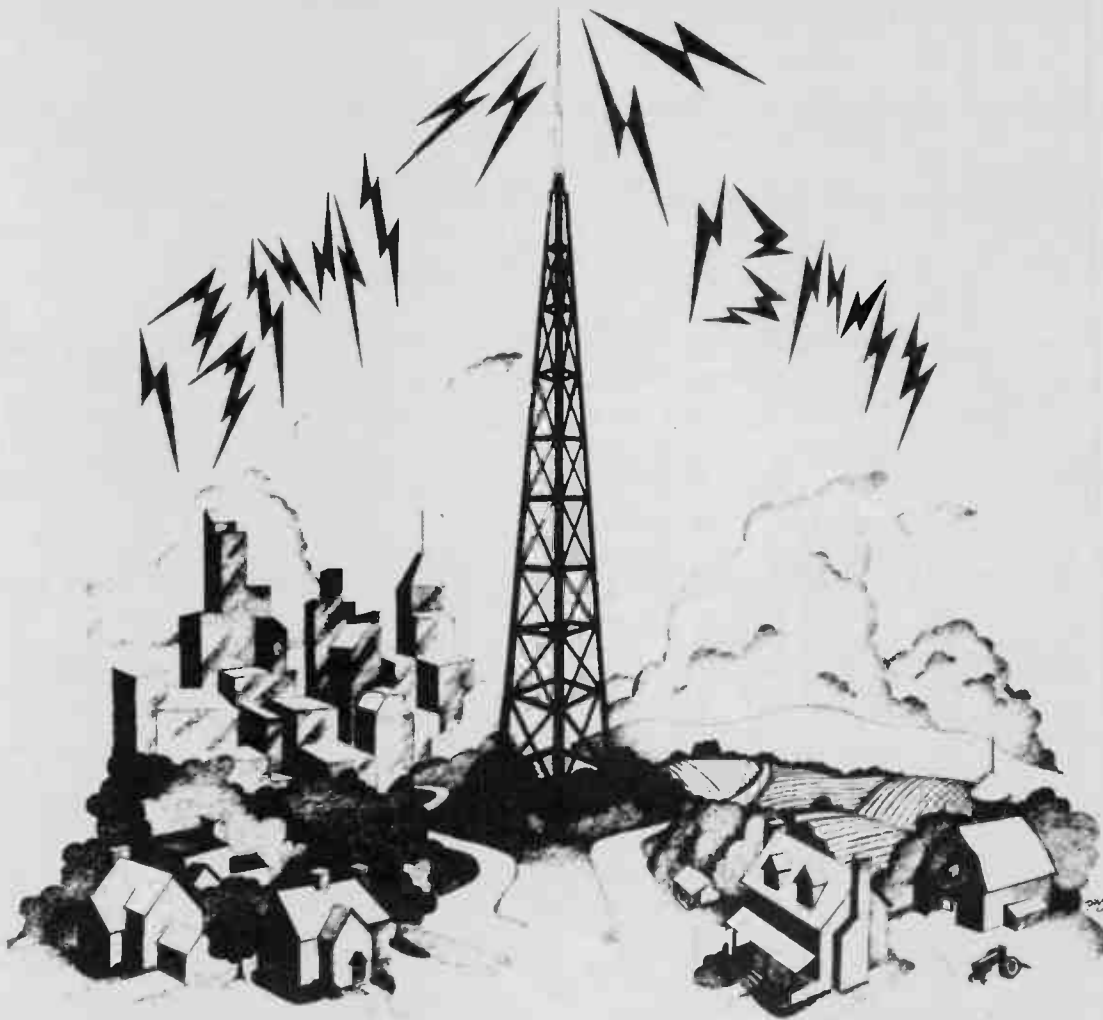
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