

the Music Connection[®]

THE FIRST LOCAL MUSICIAN'S FORUM

DO YOU SUFFER FROM BUSINESS FEVER?
(SEE PAGE 21)

L.A. AND ORANGE COUNTY EDITION.



*Conversation With
Jesse Cutler*

SHOWCASING THE
SHOWCASES

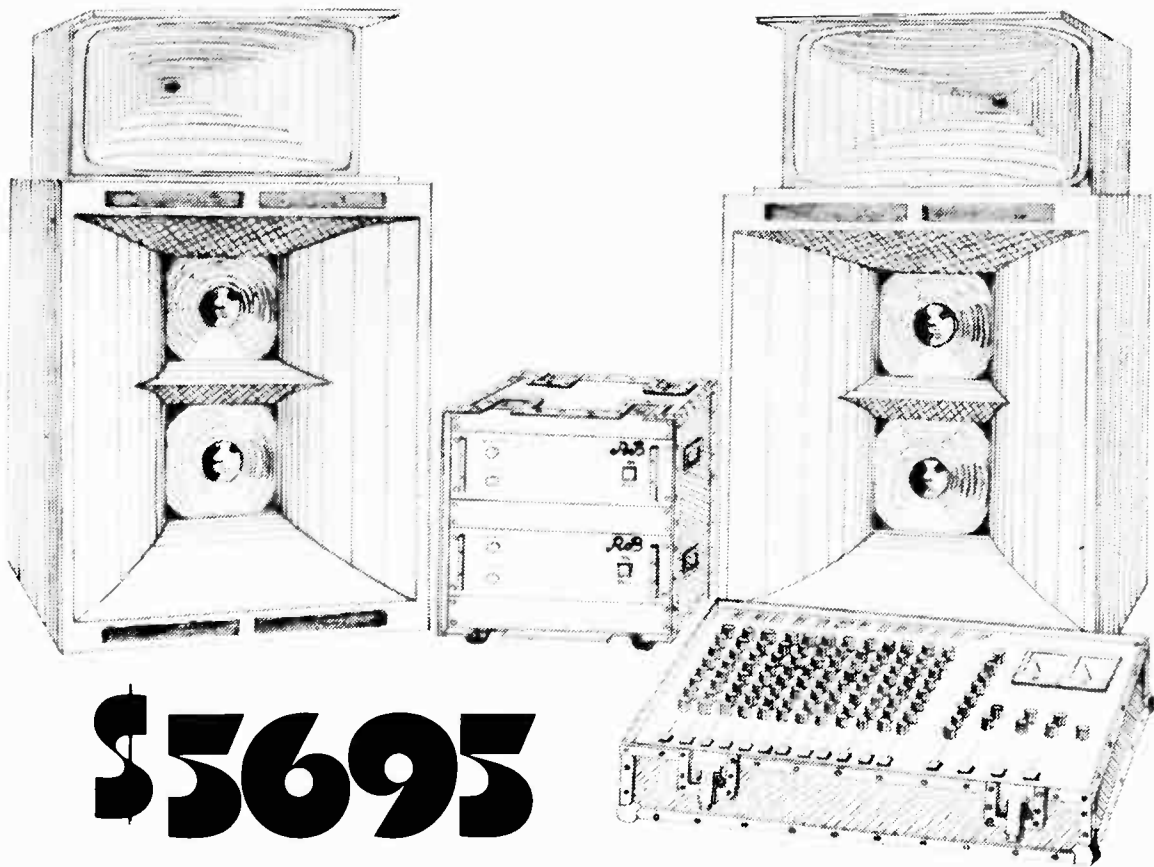
(A REPORT ON THE LOCAL
L.A. SHOWCASES)

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The Music Connection

THE FIRST LOCAL MUSICIAN'S FORUM

June 1, 1978

IN THIS ISSUE

PAGE

- 4. LOCAL NOTES
- 6. CONVERSATION WITH
JESSE CUTLER
- 8. SHOWCASING THE
SHOWCASES — Part 2
- 8. RIFKIN REVIEWS
- 9. FREE CLASSIFIED &
MUSIC PERSONALS
- 17. ODDS N' ENDS
- 18. GIG GUIDE
- 20. THEORETICALLY
SPEAKING
(with David "Cat" Cohen)
- 22. SONGMINE
(With John Braheny)

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Feedback

Dear M.C.:

The need for a publication like yours is dire. I am originally from the New England area and am used to reading Musician's Guide. I came to L.A. 2 years ago in search of such a publication for the local music scene. I was amazed that there was nothing for me. Keep up the good work.

Jay Hansen
Santa Monica

Dear M.C.,

I'd like to take this time to say thanks for your long-over due and much needed magazine.

I was first turned on to it by a friend (fellow musician) and was immediately excited by the idea but unimpressed with its' contents. But now, with your extended classifieds & Gig Guide and important informative articles, I think the magazine is well worth the price. I particularly enjoy your new Product Profile column. I look forward to watching you grow and will continue to buy the Connection.

Thanx,
Freddie Stein

Dear M.C.,

I've been reading your magazine since your first issue. I have a major complaint, Rifkin Reviews! He always has lots of jokes. A review should be a serious column about the entertainer. His little gags are boring and not appropriate for serious publication. If you want a reputation as an informative handbook for L.A. musicians, straighten out Rifkin.

Lou Savoy
Hollywood

Dear Folks,

Since placing the ad in The Music Connection I've received several phone calls asking about me.

They are all good ones and the people are not flakes, which really reflects on the kind of people that read your mag.

So I'd just like to thank you, and say that I am a free-lance writer and would be happy to do you any small favor that you might need in exchange for your help to me.

You're a really valuable team and I urge you to keep up the good work.

Love,
Skip Press

Dear Music Connection,

I would like to acknowledge Jeff Silberman on his article "The Importance Of Image" (May 4th issue). The story was interesting, informative, & complete. Image is such an important factor when it comes to putting a group together, and very few people ever get around to writing about it. More articles like this will keep me an avid reader of The Connection.

Eric John
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“Local Notes”

By Simmie Noble

From Epic, we report that no news is definitely good news, and with that intro we hereby squelch a couple of rumors concerning that label: Mike Atkinson, Director of West Coast A&R, flatly denies that the Jacksons are leaving Epic to return to Gordyville where, at least in legaleeze, they remain on the books as the Jackson Five. Atkinson substantiates by adding that the Jacksons have broken from long-time producers Gamble and Huff, and will be going into the studio with a new yet unnamed producer. Streettalk also has it that demo work has been curtailed at that label due to a possible turnover in personnel. “Not so,” stated Atkinson, “There is no change in our philosophy or attitude in the scheduling of demos. Period.” Amen, and may the source be with us... **Walter Murphy**, it seems, fell into the “*Fifth of Beethoven*” fame entirely by accident, according to composer/arranger Fernando Pierrie, who tells us that Murphy - as head writer for ‘stock’ catalogue publisher Thomas J. Valentino - was approached to adapt it as just another piece of background music. Sure ’nuff, it took off, as the fickle finger of fate forges forward once again... **In Irvine**, we have word that I.A.M. Studios has booked dubbing seshes for a new rock opera written by the son of actor Clu Gulager. And, with relative anonymity and 40 tracks, is it any Wonder that the decade’s top Grammy winner was in recently laying down a few?... **Ambidexter Perplexer Dept.:** We’re digging for more info on “Win The Jamm,” a tube band-battle cloaked in the guise of a game show format, to be hosted by Phil Spector. Limited confirmation has been found in the form of a rather informal and ambiguous application available at Shelley’s Audio Stores, which is also billed as a sponsor. The video venture, scheduled for debut in June, is supposedly under the wing of KHJ-TV, but efforts to confirm this have been met with the we-don’t-know-anything-about-it number... **Seen recently** at a shish kebob bash in Westlake Village - Butterfly Records duo P.J. and Bobby with producer Danny Janssen, a man with 24 gold records to his credit. Also on hand to sing between bites were Leslie-Jon, Dee Archer, and Linda Hart, arm and arm with manager David Rose. Hart, a blues/popper offering occasional country overtones, closed in Houston recently after a five week tour. She opens in Reno on July 4th at the new Gold Dust, but take Hart, we’ll see her back in L.A. in good time... **And seen** in Beverly Hills spending Mick’s \$, while Bianca divorces-out in London, Texas model Gerrie Hall, new sweet song for that Rolling Stones member who is rumored to be leaving the group for other endeavors... **Pickers and Pluckers** in attendance at the Forum May 16th for John Denver’s concert surely noted his use of a “high third” guitar, which he devised with a little help from his friend, identity unknown. Sources say that the sound is a hybrid, the tonal quality being that of ax and banjo. Denver, with a nine piece back-up, ended 66 days with 57 concerts in 51 cities... **The Noble Prize** is being handed over to the Bee Gees, who are donating all profit from one of their songs to UNICEF. At press time information was unavailable as to which song the Brothers Gibb were referring to, but what’s the dif? It’s bound to be a ‘Gold’ mine for that oh-so worthy organization.

ASCAP & BMI VS THE CLUBOWNERS

The American Society of Composers, Authors and Publishers (ASCAP) and Broadcast Music, Inc. (BMI) are the two principal American licensing and collecting organizations with respect to musical compositions. Needless to say, it is financially unfeasible for an individual music publisher to license the thousands of night clubs, concert halls, eating establishments and any other user who transmits or performs musical compositions for profit.

There is a situation brewing that should have the attention of all Music Connection readers.

It seems that a certain rule in the by-laws of both ASCAP and BMI is being enforced and clubowners, as well as performing musicians, are affected. Are you aware of the fact that clubowners who offer live entertainment are required to pay royalties to either ASCAP or BMI or both, if they expect their musicians to perform non-original material?

There are several different points of view on the subject: 1. THE SONGWRITER has the right to collect a royalty every time you play his song in a club. 2. THE MUSICIAN is faced with not being hired if he doesn't perform top 40 or "pre-recorded hits." 3. THE CLUBOWNER knows that he will create more business if his live entertainment plays "pre-recorded hits." 4. THE LISTENER is at the effect of the songwriter, clubowner, and musician.

WHAT IF clubowners decided not to pay the songwriter royalty to BMI or ASCAP? Would they then have to tell their musicians that they could only perform their own original material? And if that were the case, what if a customer requested a trio to play "Feelings?" Would the musicians have to say "we're sorry but we're only permitted to play our own music?" There are a few clubowners that refuse to pay this royalty and yet continue to hire musicians to play "pre-recorded hits."

The Music Connection is investigating this situation, and in the issues to come, we will be reporting our findings to you.

WATSON HITS WITH REGENCY

Kessler/Grass Management has announced that they have signed their client, JOHNNY GUITAR WATSON to Regency Artist and Don Fischel. Johnny is currently in town at Paramount studios, finishing his new DJM album that is being cut exclusively for the International market. There are no plans to release it here in the states.

WHAT ABOUT ORANGE COUNTY?

By Laura Attell

The up and coming music scene in Orange County has emerged. Orange County has a reservoir of talented people participating to make things happen while establishing a credibility in the market place that attracts a lot of people. Orange County is one of the highest rated places to live in the United States. It's a haven for musicians to express themselves in comfort and get assistance to put their products in the marketplace.

More and more club owners are observing and experiencing the tide coming in and are gearing up for a lot more business. The groups are gaining a lot more popularity and the jazz circuit is established. Clubowners are hiring jazz musicians and more jazz orientated groups are emerging right here in Orange County. By summer a jazz circuit will be happening which will allow more groups to play, more business for club owners, and a lot more great entertainment to enjoy. The job market within the music/media industry is also expanding.

With a new influx of recording artists, there is a need for more studios. That means more audio equipment, more producers, more engineers, office managers, agents, etc.

This new concept of opening up Orange County has established a wealth of talent in all the areas of music/media. Now we can watch the exponential growth rate of the industry thrive.

Orange County has always been the testing ground for new ideas. An atmosphere has been created which allows the entrepreneur a chance to find out in an efficiently short amount of time if his product will work or not, and if it will, there exists people who are vital forces and have the ability to "put it out there." This not only applies to music, but to every kind of industry imaginable.

One important factor about being successful in Orange County, or anywhere for that matter is establishing credibility. If a new artist intends to break in, the best advice is to "be patient and persevere."

There is so much talent here and so much competition, that you really have to hang in there until things click.

Meeting the people who you think can help you the best is a difficult process until you find out who does what. Once you have that information, put together a package that includes four tunes, a picture, a partial song list, and a brief resume. SHARP PACKAGES, GREAT RESULTS.

We welcome all musicians to come out and visit Orange County and explore the growing music scene.

ARIGATO

HELEN REDDY BLEEPED BY NBC

When Capitol recording artist Helen Reddy agreed to appear on The Tonight Show on May 1, little did she know she'd be the victim of a bleeping by NBC censors.

The bleeping occurred during a conversation between Ms. Reddy and Guest Host David Steinberg. Anyone who saw the show might well be wondering exactly what Ms. Reddy said to cause the censor's finger to flinch. A reconstruction of the conversation follows:

DAVID: What are some of the slang expressions that are different in Australia than here?

HELEN: One is "fanny" because in Australia it means the female sex organ. We also have a name for the male sex organ (bleeped) a "one-eyed trouser snake."

DAVID: I've always had a fear of snakes.

NEW SURVEY STYLE

Three heavyweights in the music research business, namely Davis Marketing & Research, Dimensions Unlimited, and Music Media Research, are testing a new type of listener survey in Los Angeles.

They're trying to improve upon the passive methodology ("what's your favorite group?") "Duh..." Participants in the survey are asked how

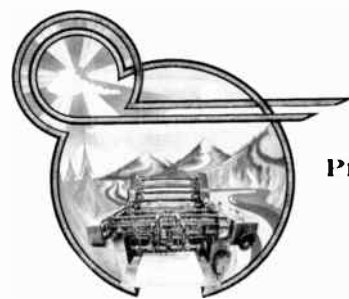
familiar they are with--and how well they like a specifically named artist or group. ("are you familiar with...?" "Yes, I like them a lot..." or "Yes, but I don't like their music...")

The participants, all selected by related research testing their general musical awareness, are then asked to rate their image of artist/group on a 1-10 scale. Got that? Okay. In an extensive survey of black listeners in L.A., The Capitol recording group, MAZE, scored 10s in all age groups 27 and under, and 9.8 among participants 27-30, out polling Roy Ayers, Ashford & Simpson, Al Green, and Diana Ross, among nearly 50 others. In this survey, a group has to pull 10s from everyone across the board to average 10s on the final score.

MICHAEL & SCOTT TO APPEAR

After a 9 month absence from the stage, Michael Chase and Scott Sanborne will be appearing at Chadney's Restaurant in Sherman Oaks during the month of June.

The singing duo (often billed as Chase & Sanborne or Michael & Scott) are known for their crazy stage antics. Simon and Garfunkel harmonies, and their own renditions of popular Broadway hits. Previous engagements included Chuck's Steak House in Westwood Village and Josephina's in Century City.



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CONVERSATION WITH JESSE CUTLER

By Marlena Poles

I was fortunate to have the opportunity to converse with Jesse Cutler, singer/songwriter, musician, and entertainer, here at the Music Connection offices on April 12, 1978. Jesse is an intelligent, expressive, sensitive, and talented individual, and I found him delightful to chat with.

“All we have is time. The only thing that validates my existence is the fact that I write music. The interesting thing about the music business is that it is totally a gamble but the talent is for real. What becomes of the talent that is gambled upon is a very interesting journey, indeed, to follow.”

Jesse's musical career began when he was ten years old and his cousin gave him his first guitar. “I adapted well to the guitar. I picked it up very quickly.” Six months later, Jesse put a band together called “The Young Executives.” They were subsequently signed by Mercury Records and managed by Steve Paul. “We were three 12 year olds playing all over New York for private parties, teen hops, etc. We played for Oleg Cassini, Andy Warhol, Betty Miliken, Bianca Jagger, Sammy Davis Jr., and Prince Obolensky.” It was a tremendous learning experience for Jesse.

“It gave me my individuality at a very young age.” Jesse's father wasn't enchanted with the direction Jesse was going in and insisted that he go to College Prep School. “It was really good for me. There were only 100 kids and I became the chief promoter of shows which were put on every Wednesday. I auditioned all the people, designed the sets, costumes, etc. I was 15 years old then.” Jesse was fortunate to have had another significant learning experience at a very young age.

Jesse is definitely a romantic “I remember my first girlfriend. She was taller than me. She ultimately is the reason I am writing music, the original kick-off. We broke up and she ran away with another guy. I was vindictive.” Jesse decided she would never escape him. By putting himself out in the arts, she would always know that he exists.

Jesse's first major break occurred when he accidentally met Stephen Schwartz, producer of “Godspell,” at a friend's house. “Steven asked if I wanted to be in his production that he was putting together and I said o.k. I became close to Steven. Now I could incorporate all my past ingredients into a real live successful production. I watched something come from nothing to a 70 million dollar a year production.” It won Grammy and Tony awards. Jesse co-arranged the score, played guitar, and sang on both the original Broadway cast and motion picture soundtrack albums. He received a platinum album and platinum single, indicating more than 1 million records sold of Arista Records LP “Godspell” and the single “Day By Day.”

“After being an artist in a hot show, it was easy to make contacts.” Jesse hooked up with George Barrie of Faberge and their subsidiary Brut Records. They sponsored him for one year. “How do you do creative work without having a sponsor to worry about the rent?”

After this event, Jesse went through a period of depression. “I felt lost. I didn't know what I wanted to be anymore. I didn't have money and I didn't like going to anyone for money.” He watched old movies about beautiful women helping a great artist. “I was actually waiting for this woman.” At that time, Jesse lived an existence of writing songs and dreaming. “You have to live in fantasy in order to live in reality.”

In 1974, Jesse actually quit the business. “I got tired of it all and threw everybody I knew out of my life. I lived in Florida and made sandcastles on the beach.” He sculptured a woman in the sand. Two years ago, Jesse met a girl who was the image of the girl he created in the sand and she helped him. I am convinced



that if you hold on to a fantasy long enough, it will become a reality.

Jesse was introduced to David Chackler of Chalice Music who "brought Jesse to the attention of United Artists Records" and his subsequent and long awaited record deal.

"Jesse Cutler's debut album for United Artists Records is entitled,

"Jesse Cutler." Produced and arranged by Gamble and Huff veteran Joe Renzetti, it features a brilliant selection of Jesse's compositions. The album features nine selections, composed in their entirety by Jesse. The album features moving ballads like "Look At Them Laugh At Me," "Can You Remember," and "What's Wrong," a disco tune, "Dance All Night," custom-fit rock n' roll song, "Guitar Widow," R&B oriented selections, "I Don't Know," and "Once In A Lifetime," and two warm, sophisticated songs, "On Top Of It All," and "Mirror, Mirror." Jesse believes God to be responsible for what has happened to him. "If I write a song, I am now able to make it a real product. I'm falling into the formula of having the blessing of whatever I'm creating now, becoming realities, to become accessible to the public, that's what everybody's trying to do."

Jesse considers hard rock music (New Wave) to be "passing fancies." Rock music is a rebellion to ultra lush production music. They couldn't get the sponsorship to go in and spend seventy grand or one-hundred grand to make a production so they decided to rebel. So they take one electric guitar, one bass, etc. and say fuck you, I'll do it this way, less structured. And that's good, it's a good release."

Jesse expressed to me the importance of advertising in order to make it more successfully. "If you are serious about what you are doing, get the most of any advertising that is available. You must make people aware that you exist."

If strictly a musician, Jesse strongly recommends that he or she learn to read music. "A musician is limited if he cannot read music. A struggling artist can get a job if he reads music well. You must prepare for the worst, be prepared to starve a little bit, so prepare, learn to read."

According to Jesse, you know how good an agent is by his results. You have to take a chance in the "marriage of an agent and an entertainer." He stressed the necessity of a good friend lawyer. Jesse writes music when he is either very happy or very depressed. He wrote his favorite song about six years ago. It is titled "Sympathy" and the theme is to keep going, keep pushing, and he compares it to "Staying Alive" by The Bee Gees.

I don't need nobody, want nobody's sympathy,
I don't need nobody's pain for security,
I don't seek a reward to be pointed towards by humanity,
All I need is me.

Being an entertainer is a very individual thing. "You must do it and never have regrets. Only you can feel the rewards. It's a very lonely reward. Only you can enjoy it and if you feel free of intimidation, then everyone will enjoy it with you. Don't worry about the envies. You must give up alot just to keep going on and on."

The album consists of a collection of songs written over the last four years. "Each song is about a different relationship I've had with someone, mainly with women. I'm a man who appreciates women, all kinds of women, and they have been my motivation to write. If you go beyond the words and music, you can feel the emotion I was going through. The musicians are all cream of the crop. I like it and hope it inspires other people." I'm inspired Jesse. Thank-you!

— Marlana

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PART II.

By Tom Sanfilip

What are the possibilities of making it by appearing in a showcase?

This is the second part of a two-part article on the showcases, what they can do, their nature and how the performer fits into them. Everyone knows it is not easy to make it in the music business. A combination of factors must be at work including proper timing, exposure and handling by the right people. If one examines the showcase format they can see great potential for bringing forth new talent, but is it possible, is there a chance?

Many of the performers I talked to were vocal about a number of aspects of performing in the showcase. It is true the showcase is like a working gig, but one of the major problems that face the performer is the audience. They seem to be there for a variety of other reasons, least of which is to see a showcase. This is evident in loud talking, a challenge to the performer, but usually a damper to his performance.

Besides a non-attentive audience, performers also complained about the organization of the showcase talent. Too many people, they said. There are as many as twenty acts at certain showcases. Everyone was shuffled around, even forgotten. By the time they got to the stage they were exhausted from sitting around waiting, and this created a lack of enthusiasm for performing.

The showcase could be in the true spirit of Hollywood, but it always seems to fail. One singer I talked to, who performed at a number of showcases, thought the problem was unsolvable. "You've got thousands of performers trying to make it, and the showcases give you one little opportunity to show what you've got. They could be more concerned with developing a really hot night of entertainment, but they don't want to do it. I've seen some great acts and heard some great music, but what difference does it make to them?"

Economically, the showcase remains the least draw to patrons who would rather hear a tested act. They are not principally interested in the new performer. However, to develop a showcase with a particular set of goals in mind, and to advertise their find might be the answer to the clubowner as well as to the performer. Made into an important event, the clubowners might find it equally profitable as their other tested acts.

Still, what does the performer experience?

Many said the showcase was their only chance to perform in Los Angeles. "The number of people trying to make it here," said one female singer, "is so great, you can go on for years without something good coming along." So performers try their luck for a while, and then leave. Com-

(Continued on Page 23)

RIFKIN REVIEWS

"ARVADA"

CHADNEY'S, SHERMAN OAKS

It's always a pleasure to see and hear a refreshing new talent that bubbles with personality, is enjoyable to listen to, and is pretty to boot. Arvada has her own style and makes the top 40 songs that someone like myself hears over and over again (which can be boring) fun to listen to. In her bio it states "she gives her audiences a unique blend of easy listening/dance/pop and standards, delivered in a style as exciting and distinctive as her name." I would say this is close to the truth with very little hype.

Her back-up group, which could easily be a show in itself, consists of four excellent and professional musicians. On keyboards was John Duarte who is also a fine composer, arranger and conductor & has worked in one capacity or another with such names as Jaye P. Morgan, Randy Crawford, Lalo Schiffrin, & Meredith Wilson. Henry Newmark on drums has played with the exciting jazz-rock group "Weather Report" as well as numerous other situations and is currently writing a percussion book entitled "One, Two, Three, I've Got Rhythm In Me." Larry Prentiss on bass has played with Rare Earth, Willie Bobo, Chuck Berry, Al Wilson, and Little Richard. Larry "King" Klimas on sax and flute is a very much in demand and busy studio musician; it's nice to see he is getting an album together, the title "The King Has Kometh" - what else.

Each set begins with a few tunes from the band before Arvada comes on. The group is so good that you almost forget you are waiting for Arvada, but once she's on she takes you with her. Her interplay with the musicians works very well and she has plenty of stage presence and uses it to her advantage. Stevie Wonder's "Sir Duke" shows her as an action packed lady; nice sax, keyboard and drums. Chuck Berry's "Kansas City" had nice harmonies and she comes off very soulful. Slowing it down a bit with Crystal Gayle's "Brown Eyes Blue" showed off the pleasant quality of her voice, nice sax here. A very pretty song with lots of sentiment that once again showed off her voice nicely was an original written by her manager/husband Frank Spina titled "If I Get Through To You." She bounces back into action with Glen Campbell's "Southern Nights" and comes off sexy in an innocent way with Fleetwood Mac's "You Make Loving Fun,"; nice drums and flute here. Also heard was an exciting version of "If I Can't Have You" from "Saturday Night Fever," nice bass and drums. Arvada is fun.

Chadney's is a very lovely first-class supper club. It's the original supper club in the valley and after seventeen years is still going strong. Excellent food (the chicken soup is great.) The stage is fairly large, the sound is good and there is a dance floor. A special thanks to owner Alex Goleh and Candy, hostess and Alex's right hand. If you have any reason to go out, this is the spot.

Just a little quote to end: "Music exalts each joy, allays each grief, expels diseases, softens every pain, subdues the rage of passion and the plague." John Armstrong, from THE ART OF PRESERVING HEALTH. Bye.

—Richard

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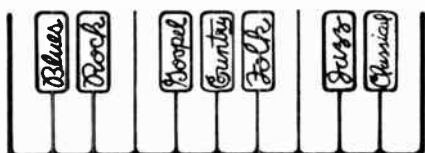
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music. Shannon 882-8546t

Guitarist, can read, trans-
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range, looking for top 40
band or will play anything.

Paul 472-4526t

Wanted: guitarist into
Black top 40 & originals,
to form dynamic funky gp.
L.A. area Bert 380-7829t
Lead Guitarist, formerly
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Rick 454-2135t

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Disco band.

Lavelle 732-2108t

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Guitarist seeking to form
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Wanted: lead guitarist for
disco top 40 gp.

Vel 732-2108u

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Guitarist with orig materi-
al seeks guitarist/lyricist
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Mike 378-1351t

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only please.

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BASSISTS 10

Wanted: female bass player to complete all female rock group. Must sing & have stage experience.

Aft. 6PM 894-7976t

Professional bassist sks work. Tapes & resumes avail on request. Scott 466-3534t

Bass player looking for good players, lead singer, hv own equip & can travel, age 33. Lou 254-4437t

Wanted: bassist, guitarist, & keyboardist, 16-17, for new forming jazz group. Ron aft 4PM 822-0268t

Bassist reads & memorizes well into top 40, rock, funk & jazz-rock looking for club & studio work. Union member. Dbles on viola, violin & sings.

Eddie 874-5213u

Wanted: pro bass player for established gp. Must hv good looks & stage presence McCartney style.

Ron (714) 839-5045u

Wanted: experienced bassist for progressive rock gp. Mst hv equip & transp.

Mark (714) 495-2029u

Wanted: bass player for original flash top 40 flash casuals. Hv concerts upcoming. Versatile style.

Ron 428-3069

Greg (714) 537-3293u

Wanted: bass player for established working top 40 gp. Must have xlnt vocals, play all styles, gd appearance, equip & trans 21-30yrs

Anthony lv msg 466-6206u

Butchie Black- avant jazz & avant rock. 755-2307u

Bassist (elec. & acous) seeking gig preferably quiet MOR, also plays guitar sings 12 yrs profess exp.

Jeff 396-3371u

Bass player avail all style fender & upright bass.

T. Palmer ext 510 465-5124u

Wanted: bass guitarist to join pro group. Must meet special requirements. For details 659-3580t

Wanted: creative bass player to form nucleus of recording gp. Jim 467-7696u

KEYBOARDISTS 11

Keyboardist wanted. Must be versatile and exper to join w professional, credited, songwriters/musicians for band. Neal or Bob 392-1260

or 396-1898t

Young female vocalist sks male pianist to accompany her on MOR, lounge/club bookings. Must be able to transpose into her key. For appointment, please call.

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or Alice M. Jackson Ent.

550-0397t

Keyboardist, composer, arranger avail after July 8th.

Looking for serious musicians into jazz, funk, & rock

Dave 782-8921t

Original band, top 40 and casual seeks keyboard player. Ron 428-3069

Greg (714) 737-3293t

Versatile keyboardist, 12 years pro exp, wants full time acoustic piano bar or happy hour gig. Solo or back-up.

Steve aft. 6PM 782-7135t

Wanted: bassist, guitarist, & keyboardist, 16-17, for new forming jazz group.

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Guitarist looking for keyboardist or guitar player to form duo for on the road, country & gospel type music. Shannon 882-8546t

Lead female keyboardist into disco & jazz and back-up vocals.

Lee (714) 960-4259u

Wanted: keyboardist for disco top 40 gp.

Vel 732-2108u

or 674-6609u

Experienced rock n'roll & country-rock piano player avail for sessions & road work. Sings back-up.

Richard 846-6690u

Keyboard player avail. I hv played w Stanley Turrentine, Jimmy Stewart, & The Three Degrees. I hv a Rhodes moog and string ensemble. Dan 760-3184t



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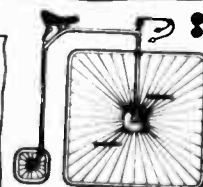
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THEORETICALLY SPEAKING... with David "Cat" Cohen

While rhythm and melody are the basic ingredients of pop music, what often gives distinctiveness to a song is its harmony. In the past few articles we have examined the simple triadic harmony common in the folk and country-based rock music of the 60's and early 70's. Let's add a few more colors to the list.

The most basic harmonization can be found in the TRIADIC DIATONIC HARMONY of the major scale (see articles #8-10). Here, the primary chords are major (I, IV, and V) while the secondary chords are minor (ii, iii, and vi). To this we've added the chromatic substitute chords of II, III and VI for a brighter edge to our "color scheme". All of these chords fit easily with any major scale and any major pentatonic and ragtime scale as follows:

D	E	F#	G	A	B	C#	D	D Major
D	E	F#	—	A	B	—	D	D Major Pentatonic
D	E(F)F#	—	A	B	D			D Ragtime

I	ii	iii	IV	V	vi	vii°	I
D	Em	F#m	G	A	Bm	C#°	D
	II	III			VI		
E	F#	B					

We can apply a similar approach to the minor scale. A whole new set of chords is found with MINOR DIATONIC HARMONY as follows:

A minor scale (natural 7)

A	B	C	D	E	F	G	A
1	2	^b 3	4	5	^b 6	^b 7	1
ACE	BDF	CEG	DFA	EGB	FAC	GBD	ACE
i	ii°III	iv	v	^b VI	^b VII	i	

In the minor scale our primary to secondary relationship is reversed with the primaries being minor (i, iv and v) and the secondaries being major (^bIII, ^bVI, and ^bVII). Many older traditional melodies have been written using these harmonies.

"Greensleeves"

i	^b VII	^b VI	v	i	^b VII	^b VI	v	i
^b III ^b VII	^b VI	v	^b III ^b VII	^b VI	v	^b VI	v	i

They are also common in many rock compositions.

"Stairway To Heaven" (Led Zeppelin)

: i	i#7	^b III	IV	^b VI	^b VII	i	
: ^b III	IV	^b VI	i	^b III ^b VII	IV	:	

These major and minor diatonic chords can be found in any good harmony textbook, but contemporary pop music has a way of mixing up elements that doesn't conform to academic practice. We can derive an interesting new set of harmonic colors by combining the primary major chords (I, IV, and V) with the minor substitutes (^bIII, ^bVI, and ^bVII). This results in a modal effect sounding very much like the modal scales, especially Dorian and Mixolydian (see article #4). This sound was very common in early 70's rock. Well known examples include the ending of *"Hey Jude"* (Beatles)

: I	^b VII	IV	I	
-----	------------------	----	---	--

and James Taylor's *"Country Road"*.

I	^b VII	IV	I	^b VII	IV	ii	V	ii	V	ii	V	vi	V	IV	(verse)
I	^b VII	IV	I	^b VII	I										(chorus)
^b III	IV	I	^b VII	v	I										(bridge)

As there is no common term for these chords, let us call them MODAL SUBSTITUTE HARMONIES.

For all practical purposes, these diatonic, chromatic, and modal chords are about all the triadic one can use within the context of pop music. Of course, some of you "Far out" musicians may like to throw in a few exotic harmonies like ^bII, ^bV, ^biii, and ^bvii, but you must be warned beforehand that you might push your audience into some unusual head spaces. In order to achieve more complex harmony we must move into the realm on pop and jazz 7ths, 9ths, and chromatically altered chords. That's for the next column. Until then, keep your ears clear.

(D.C.C.)

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THE COMPLETE LIST OF POP TRIADIC HARMONY.

Major:

I	IV	V	Primary
ii	iii	vi	Secondary
II	III	VI	Chromatic Secondary
^b III	^b VI	^b VII	Modal Secondary

Minor:

i	iv	v	Primary
^b III	^b VI	^b VII	Secondary
^b II	^b V		Distant Relations

PRODUCT PROFILE:

GUITAR TUNERS

This weeks product profile will encompass some of the ways that a musician can tune his or her guitar. This topic may seem to have little or no value, but it has been our experience that many guitar players from beginner to professional are not aware of the many methods of tuning a guitar. So let's just run through some of the different methods available.

The cheapest way of tuning a guitar is to have perfect pitch, and not need any crutch for finding the correct notes. But for those of us that are not that fortunate, the next cheapest way is to use either a tuning fork or a pitch pipe. Most tuning forks are tuned to A = 440. In other words, you can tune your "A" string to the pitch produced by the fork. The other inexpensive alternative is to use a pitch pipe. You can get a pitch pipe that reproduces the six strings of the guitar or you can even use a chromatic pitchpipe which is even more versatile in that it covers a wider range of notes. Either of these three tuning devices should run no more than \$5.00. The tuning fork seems to have some advantages over the pitchpipe in that it can not break or go bad under normal conditions. It also takes up less room in a guitar case. The final consideration is what many players have told us, that a tuning fork is an easier tone to tune to.

The next step up is a relatively new product made by Ovation. This tuner lists at \$35.00 and is quite compact. The tuner itself works on a strobelight principle. You can pick with its selection of five notes. (E,A,D,G, or B.) When you slide the tuner under the E string for example, you simply tune the string until there is no movement. This means the string is vibrating at the frequency of an E note. This tuner can work on either electric or acoustic guitars, and works on a single 9 volt battery. What makes this tuner a great deal is that not only is it well priced but you don't have to hear the guitar to tune it. This means that if you are trying to tune in a noisy environment you can still do it with this tuner.

Our last tuner is the Korg Tuner which lists at \$189.00. This tuner runs either on penlight batteries or its' included AC adapter. This tuner is perhaps the most versatile of all the tuners. It covers all notes, including sharps and flats. You also have a choice of three octaves, high, medium, or low. To use this tuner, first select the note on the front dial. If you have an acoustic instrument, the Korg's built in microphone will register the note. If you have an electric instrument you can plug directly into the Korg. When the note is hit, the meter on the front of the tuner will register either flat or sharp and you can then make the proper adjustments. If you want to tune to sound, the Korg can be set to reproduce any note, flat or sharp, and

KORG TUNER



in two different volumes. So there we have a look at some of the tuning aids available to the musician. **MUSIC FACTORY**

BUSINESS A-Z

By Doug Thiele

You may have noticed by now that gaining credentials in this industry is a matter of rising through successive levels of problem-solving situations. First there's the "How do I get to record companies as an artist when nobody's looking for artists," or "How do I place my songs with publishers when they tell me they won't take outside material?" So those of us with a nose for detective work go out and find a few open doors and take advantage of the opportunities inside.

In reality though, once you get beyond the basics, you'll find that no matter where you are on the credentials ladder, the rules for playing the game are basically the same, because it's the same game. The stakes are higher, and the faces may change, but that songwriter, for instance, who has had a few good records is still consumed with placing more material...and more...and more. And though the doors will swing open a bit wider for songwriters with a reputation, there are still difficult problems to wade through. Take, for example, the decision of whether to become a staff writer with a publishing company, or whether to stay independent.

Assuming you've had a couple of good records as a writer, or are well-connected in some other way, you may learn that a publisher is willing to pay you a weekly sum to write exclusively for that company for a period of usually one to three years (usually a one year contract with yearly options exercised exclusively by the publisher). This situation may be the vehicle for launching you into a role as a top writer. Or it could spell the end of your career as a songwriter, depending on the decisions you come to.

First off, the money paid to you isn't a salary; it's an advance against any future mechanical royalties your songs may earn. So even though it's non-returnable if your songs don't make enough, it's still your money in most cases. You'll be required to write a set number of songs per contract period. Most exclusive writer contracts

stipulate that the publishers can extend the contract period until they get the requisite number of songs, and some contracts limit your ability to co-write with outside collaborators. But there are two major dangers in signing up as a staff writer. The first involves the extent of commitment to the publisher in question, but both have to do with the size and quality of the publisher.

Whoever you sign with will undoubtedly want all your previous songs, no matter how long ago they were written. If you've chosen a publisher who can't get songs to artists well, then you may have shot your whole catalogue. Secondly, a publisher who is too small (or not good enough) to get to the artists with your songs will still own your material exclusively. This means that even though you're "on salary," your career will sit stalled throughout the contract period. Even with a big company, if you're writer number fifteen

in a staff of sixteen, your career may stall while the ace writers draw covers on their songs.

Does this mean it's better to stay independent? Not at all. In the good cases, a staff gig means instant access to artists, and a growing reputation for you. And staying independent means having the ability to shop your songs anywhere you like. The moral of the story is that even if the front money is tempting, there's much more to consider. Problem-solving on this level is no more an art than coping with the basics. In truth, there are no ends...only means.

AL JERREAU RECORDS AT CAPITOL

Al Jerreau recently cut some tracks in studio A for his forthcoming album. He uses A quite a bit because he finds the room's acoustics among the very best.

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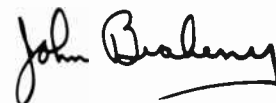
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FORM & FORMULA PART 2

In 1968, in the days of progressive radio in L.A., there was a revolutionary type of news show on KRLA called "The Credibility Gap News." It was a combination of comedy, satire and social commentary, based on the daily news stories. A major feature of the show was Len Chandler, who wrote 3 topical songs everyday, based on stories he pulled from the news service teletypes and radio and T.V. newscasts. He did that for 1 year. It always amazed me that he could write that much and still have songs that sounded different. He explained that the way he did it was to: 1.) Hold a song in his head like "Home On The Range." 2.) Write lyrics to that melody and structure. 3.) Ignore the melody of "Home On The Range" and start, with the new lyric he'd written, a whole NEW melody, with NEW chords. The "Home On The Range" form had thus acted as a basic 'map' for the structure. He was also careful, however, to never end up with a song that 'sounded' like the one he used for the form. I think this is a valuable "trick of the trade", particularly for lyricists who don't compose music, or don't play an instrument. Even when your songs come more spontaneously, there is a point at which you need to decide and play your song for maximum impact. Usually writers will come up with a single verse or chorus idea first. After that first flash of inspiration and an exploration of what you want the song to say, you'll need to have an idea of the type of form you'll want to use to help you say it more effectively. Most writers do seem to do that unconsciously, as a natural result of having listened to the radio all their lives. They just FEEL where there ought to be a change without really making a conscious evaluation of the reasons. That approach often works just fine. However there are some problems with it. It's like a guitar player who writes monotonous two chord songs because he only knows two chords. He's so knocked out that he's just written a song with two chords that, instead of learning a bunch of new chords, he writes more monotonous two chord songs. It's a creative trap. Another problem is the songwriters equivalent to "painting yourself into a corner". You might, accidentally, lock into a form that, by the time you've said what you wanted to say, has resulted in a five minute song that you really wanted to be three minutes. You're now faced with a rewrite that might include a restructuring of the whole song. It's much harder to get out of a corner like that than to set it up better in front. Even if you do have to restructure because the form you chose didn't quite work...or you had another idea halfway thru the song, the important thing is that you make those decisions on the basis of knowing your options. So what do you consider in your choice of form? TEMPO is basic to that decision. The feeling and mood created by what you're saying help to determine the tempo. I mean 'Boogie Fever' wouldn't work very well as a slow ballad, And 'I Honestly Love You' wouldn't feel right as a disco tune. It's also determined by the ease with which the lyrics can be sung. The problem usually arises when there are lots of

words. If the tempo's too fast you may tie knots in your tongue trying to get them all in. If you WANT a rapid fire, Chuck Berry type lyric you have to be extra careful that the words are easy to pronounce and sing together. If you're dealing with few words there are fewer problems, and the challenge is in phrasing them in an interesting way against the rhythm. There are other tempo variables available, due to the fact that you can have a slow lyric and melody over a fast rhythm, in the way that some ballads can be converted to disco songs. Less successfully perhaps, since I can't think of any examples, is a fast moving lyric over a slow track. It'll usually end up feeling like a fast song. The way that this all relates to form is that, once you've set the tempo and determined how many lyric lines in each segment, you've begun to lock yourself into the form. If it takes one minute to get thru a verse and chorus and you're looking for a three minute song your options have begun to diminish. Choosing A Song Form -- Continued next time.



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