

# the Music Connection<sup>®</sup>

THE FIRST LOCAL MUSICIANS NEWSPAPER

## STILL THE 'TAXI MAN' AFTER EIGHT SUCCESSFUL ALBUMS

HARRY CHAPIN

**"There is a need for non-Disco music"**

### Promotor Victor Benedetto

Talk about a success story? Talk about having dreams come true? Well, then you might be talking about Victor Benedetto, suave Italian and multi-lingual. Benedetto is known in music circles the world over as the "man who delivers." But any



Victor Benedetto  
V.P. CAM-USA

man who "delivers" is more than an overnight happening.

"When I was a schoolboy," Romanborn Benedetto recalls, "I was

passionately involved with music and I wanted to see the world." Since then his wishes have materialized, probably more so than any schoolboy could ever imagine.

Today he is vice president and general manager of the New York based CAM-USA, Inc. and executive producer of CAM Productions, having quickly moved into the position of a top music industry executive here in America.

CAM has produced and/or published such well known artists as Blood, Sweat and Tears, Grand Funk, Three Dog Night, The Raspberries, Sha Na Na and others. This is called "Delivering."

But CAM-USA is still mainly interested in packaging soundtracks, including the music publishing rights to Alain Resnais' first English language film, "Providence."

Believing that music trends are mainly stimulated by films, they have published to date over 7,000 film scores. Benedetto now handles 65 per cent of all European film music, 85 per cent of all Italian motion picture score, adding over 100 soundtracks a year to CAM's continually growing catalogue.

Within all the music, they have published five Academy Award winning film scores: "Amarcord," "La Strada," "Investigation of a Citizen Above Suspicion," "Garden of the

(continued on Page 6)



photo by Alan S. Weiner

By Janet Weiner

Harry Chapin's yarn of success is spun from the fibers of his electrifying performance, leaving audiences mesmerized by his ability to unashamedly pour forth basic emotions about love, hate, loneliness and happiness. The songs he writes are about the endless struggles of everyday people. Magically he breathes life into characters like the lonely barmaid, the aging DJ, a cleaner from the Midwest, all very real people from "Better Place to Be," "WORLD," "Mr. Tanner." His artistry has led to international acclaim in the world of contemporary music. In the world of humanitarianism he has launched a crusade to eliminate world hunger, and is lauded as a dynamic social activist. Moreover, Harry is deeply dedicated to both worlds

(continued on page 8)

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# Feedback

Dear Sirs:

Your article about YES at the Forum had one glaring error in it that I felt compelled to correct. It was not Mr. Wakeman's first local appearance since being re-united with YES. Mr. Wakeman was with YES last year when they played the Forum September 18th and 19th, and also at San Diego the 20th, and Long Beach the 21st, if you care to count those as local.

Also, I feel that "technical disaster" is unfair. It is true the sound could have been better, but please don't give the impression that that spoiled the whole show. YES is always worth seeing, under any conditions, and Mr. Squire's two brilliant bass solos came through beautifully, thank you, as well as Mr. Howe's ever-perfect guitar work and Mr. Anderson's wonderful singing. They're all worth just looking at to see what top notch musicians look like. Too bad concerts can't supply headsets. Now that would really be great!

Keep up the good work. Thanks for writing about YES!

Yours,

Anne Thomas

Dear MC,

We were reeled into a pretty sleazy operation the other day and we thought we'd tell you about it.

We answered an ad in your classified, "The Hide Out" see Skip E. Lowe. The ad says auditions, etc. We auditioned and he took us aside and started asking us if we could travel, telling us that he was going to get us an agent and a manager. He said he could use us at the Hyatt House on Sunday and Monday. Eventually, we were called and told that it was not a gig but another audition and that there would be agents in the audience. He told us to bring our friends. Well we sat there from 9:30 (when we were supposed to arrive) until 10:30 when he told us we were the next act. We waited in the hall until 11:15, still no call and we left.

We feel sorry for the people who get reeled into this sort of operation. There was a dollar cover charge and small drinks for \$2.00.

He is capitalizing on L.A.'s newcomers and amateurs and he's not paying them anything. I don't think he should be allowed to run his adds as they are written.

Sincerely,

Jared C. Kotz and Steve Ameche

# "Local Notes"

Simmi Noble

**WILL THE REAL NICK GILDER PLEASE STAND UP?** When he does, we will find him to be blond, not brunette, and that may settle the question of just who is entitled to run up limo and hotel bills using the name of the Chrysalis recording artist. So far the imposter has charged over 3 grand worth of hot wild in the city...

**SLICK MOVE:** Now that Gracie Slick has parachuted out of the Jefferson Airplane cum Starship cum Airship, the question is, to replace or not to replace. One thing for sure, there is only one Grace Slick in the musical cosmos...

**OLDER THAN OLD OLDIES:** Watch for an avalanche of releases from the 30's and 40's. As witness to this trend, we site recent charters such as Willie Nelson's "Stardust" LP, and "Almost Like Being In Love" by Michael Jackson. The writers of the 50 odd present label considerations are masters all, and can't be disregarded...

**LEI-ING DOWN TRACKS:** With the help of former ABC and RCAer John Rosica, Wally Amos (aka Famous Amos) has formed his own label in Honolulu. Brown Day Records, the cookie king's company, has released "Wally's Theme" through Hula Records...

**WATTS HAPPENING?** Punker Sid Vicious, who is living up to his name more and more these days, was in the hospital recently after trying to slash his wrists with a broken light bulb. Nuff said...

**BUT SPEAKING OF WHICH:** Van Morrison seems to be leaving his own volitile demeanor behind as he projects a much more docile image on his first US tour in four years. Congrats, Van...

**GETCHER SHRINK UNWRAPPERS HERE!** If you find opening new LPs a tedious and finger bruising process, fear not for your manicures any longer. We will soon have a new gadget at our disposal, this being a tiny disc with recessed blades designed to take the drudgery out of slitting album wraps. It's bound to take it's place in gadget history right up along side the Veg-O-Matic and the Pocket Fisherman...

**SINGIN' MAN:** Elton John entertained 250 MCA Execs at the MCA National Convention held a few weeks back at the Century Plaza Hotel. John, as you know, has just released his new LP, "Single Man," his first in two years and his first sans lyricist Bernie Taupin, who is now working with Alice Cooper...

**MORE GIBB GABB:** We have word that the Bee Gees will be syndicating a 5 hour radio special to air either late this year or early next year. Also, seems that the Gibb Brothers will press on by pressing others on their own label by the end of the year. But, say Robin and Barry, they themselves will continue diskng for RSO. As for which particular artists they have in mind for their as yet unnamed label, we have no word as yet...

**THE BEAT-LE GOES ON DEPT:** If you don't think the name Paul McCartney carries weight, check out the following names in attendance at a recent Wings recording sesh: Gary Brooker of Procol Harum, David Gilmour of Pink Floyd, Peter Townshend, Eric Clapton, and all of Led Zeppelin...

**THE NOBLE PRIZE:** Sharing the bill for the best dressed men in the world are Jose Feliciano and Barry Manilow, according to the prestigious Custom Tailors Guild. Special mention to John Travolta, who took the honors in the film industry, and who is also setting the fashion world on fire with his black underwear. And if you don't already know, don't ask.

**IN THE AIN'T-DAT-SUMPTIN' DEPT:** Attempting to determine just why Tammy Wynette was kidnapped a few weeks ago could take nr moons. Wynette was left lying on the side of a road in Giles Cr Tennessee, by her abductor, who took off in another car demand' money nor tix to her next concert, for that matter...

## the Music Connection

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STYX AND CARS CONCERT

# Ear Fry Special At The Forum

By Jeff Janning

True to form, Styx personified their recorded works with exacting

Eight." "I'm Okay" made that point very clear as a light sensitive riser backdrop showed a collage of the two album covers and then proceeded to change into a forest setting with a twinkling of a spotlight, a la The Grand Illusion!

On stage, interplay between cordless guitarists Tommy Shaw and James Young was well executed as they roamed and posed like configurations of men on a chessboard. The Oscar went to Dennis DeYoung



precision. They have no trouble breathing life into hits and album cuts that have found their way to public acclaim. As Styx took the stage the Forum was lit up like a Bic birthday cake by an eager audience who screamed out in total approval. Styx then took control with their special blend of multi-layered musical textures. "Look At Me" floated out across the hall and shimmered down the walls to drench everyone with its thematic exposition. Much of the night centered on music from "The Grand Illusion" and "Pieces of

for his dramatic interpretations of "Lady," "Lorelei," and "Suite Madame Blue." At one point he appeared riding a great white grand piano that rose out of the stage. Later he collected bits of feed back from the air and hurled them like exploding thunderbolts. Drummer

John Panozzo also had his moment as he soloed atop of a moving platform that rolled him downstage for a personal delivery. Styx only weakness (which is a strength as well) is their preoccupation with top end highs which are grating on the ears and a little to lasting for this reviewer.

Cars opened the show with their three cord basics and pounded everyone with their new wave punk power. They are a return to simplicity in music with the highlights being the more melodic "Let The Times Roll," and "My Best Friends Girl." The group is a sociological study in image free imagery, and a crowd pleaser

## Farewell To A Good Friend

It is with sadness that we report the death of a close friend of the MUSIC CONNECTION and of the L.A. music community. Carl Nelson died Monday, October 23 of an apparent heart attack. He was 35.

Carl served as director of operations at SRS (Songwriters Resources and Services) in Hollywood. Carl had many friends in the music industry and he will be missed greatly.

## Ten-Q a La Espanol

Months of speculation on the fate of KTNQ, or as it bills itself, Ten-Q, L.A.'s only Rock and Roll station, has been culminated in its sale to K-Love Radio Broadcasting. K-LOVE's local outlet, KLVE-FM, consists of a 24-hour Spanish language format. Plans by the purchaser indicate a programming change for the 50,000 watt KTNQ to a similar Spanish format.

This would bring an untimely exit for Ten-Q's popular new morning man, Charlie Tuna, who joined the station's line-up several weeks ago from KHJ as well as the replacement of personalities Jack Armstrong, M.G. Kelly, and Dave Sebastian.

Sale of KTNQ by the Storer Broadcasting Co. of Miami to K-LOVE for \$8 million cash is subject to FCC approval. The new Spanish format would not be instituted until this final approval.

At one point, the Buck Owens organization was active in negotiations leading to rumors of KTNQ switching to country and western programming.

## Kiss Solo LPs Unmasks Poor Projects

By Joseph Carey

It goes without saying that the VAUDVILLE ROCK THEATER of Casablanca Recording artist KISS, has become somewhat of an institution. As a matter of fact, they give most people the impression that they should be in one. Stage productions that include Gene Simmons spuing fire towards the audience, explosions that send the audience into a frenzy not to mention getting smashed in the face by a gorilla of a body guard should you ever try to photograph the group without their makeup. It has been years since they played the Painters Mill Music Fair with another little known group known as Areo Smith. Years since one of their touring company almost got jailed for pushing around the infamous Rod Argent. And time has also made Gene Simmons of KISS forget the Santanic Medallion given to him from a local DJ to guard him and the group from harm and a positive force for their success. Now after years of a

pace that would kill any race horse on a track meant for the strong and the professional alike, Simmons and his musical cohorts have released four separate solo LP's. As a group they have the intensity and motivation of a freight train gone out of control. But these solo efforts are more than just a merchandising hype, they are, in the whole, bad. If not for the special performances of Bob Seger, Jeff Baxter, Helen Reddy and Donna Summer, the LP from KISS'S Gene Simmons would be all but lost. KISS members Paul Stanley and Ace Frehley are getting enough response on a national level from their LP's, but don't ask me how. And Peter Criss, one record shop in Hollywood had to take the LP off the shelf. Just no response. The press office in New York tells us that these LP's are a way of venturing out to thier public of 12 to 33 year olds on an individual basis. To quote: "Now, everything you've ever wanted to know steps out from behind the mask, this is KISS."



Step out from behind the mask? So how come each album features each member in makeup. I really felt we were going to get the real Stanley, Criss, Frehley and Simmons. Once again the public has been told, KISS OFF.

## Kessler-Grass Mgmt. To Form Own Record Company

Danny Kessler and Clancy Grass, long time artist's managers, have announced the forming of their own label, "Inphasion Records". The new label will be distributed in the United States and Canada by Henry Stone's company, T.K. Productions. Internationally, a deal is being negotiated with Polydor. Kessler-Grass Management has been

one of the leading teams specializing in the career direction of R&B artists, but they are quick to point out that "Inphasion" will feature both Black and White artists, with four albums and eight singles to be delivered the first year, of the five year deal. Rick Rydell's single, "Eddie The Grease" is scheduled for release Nov. 1 and the first album, set for Nov. 15, is "Ordurvs" by Lu Janis.

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## Classic Corner

By Suzzane Valentino

[This is the first of a continuing series of different articles that will be printed in the Classic Corner. Each issue will have news and information for the classical musician. We're thinking of you too, so keep up with Classic Corner news!]

The ENCINO CHAMBER ORCHESTRA announces auditions for its 1978-79 concert season. According to Mr. Herman Clebanoff, conductor, this local string orchestra is seeking instrumentalists experienced in symphonic and/or chamber music. As rehearsals and performances are in the San Fernando Valley, Valley musicians are especially welcome. For further information, call Mr. Clebanoff at 345-9343 weekday evenings from 7 pm to 9 pm only.

The CSUN YOUTH ACADEMY ORCHESTRA is now auditioning for all sections in its orchestras. According to Dr. Thomas Osborne, Musical Director, the Academy is open to young people of elementary school through community college age. Advanced students are eligible to audition for the YOUTH SYMPHONY and Chamber Ensembles. Intermediate students of all ages are welcome to take private or class lessons. The academy is especially interested in young people who play string bass, viola, and percussion. Those interested may call 785-2224, Mon.-Fri., from 9 am to 5 pm.

The LOS ANGELES MOZART ORCHESTRA will give its opening Fall 1978 concert on Nov. 15, 1978 at the Coronet Theatre, 366 N. La Cienega Blvd., at 8:30 pm. The concert will be conducted by David Keith and will feature flautist Karen Cahill as guest soloist. The program will include the Suite in B Minor by J.S. Bach and Suite Modale, a rarely performed work by composer Ernest Bloch. For tickets and further info call 383-8589.

## Warm Up For The Heaters

By Jeff Silberman

The first thing you notice about the HEATERS is how damn young they look. Except for the guitarist, they all looked like they were playing hookey from a private high school. Their exuberance and



THE HEATERS

surging rock sound complimented their image very well, the result being very successful sets at the Whiskey.

The HEATERS' music is an enjoyable blend of hard pop/teeny bopper melodies set to a savage beat by drummer Phil Cohen. The sound is slick, but the dynamics are used well within their material. Songs like *Going Upwards* were, although not really compelling, rocked hard enough to be generally likeable. *I've Never Been In Love* best illustrated their rousing, good time musical style.

Their stage presence showed off their youthful exuberance, which made their material sound better. Bassist Missy Connell, and her sister, keyboardist Maggie, were bounding to the beat, energizing the

sound and the audience. Mercy Bermudez sung with a clear, yet passionate urgency, very much involved with the music. On *Breaking Point*, she literally threw herself around in a frenzy.

It may be difficult to relate to such youthful exuberance. But criticism for that is showing your age.

The HEATERS put on a good, energetic show, and there's nothing childish about that.

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## Benedetto *(Continued)*

Finzi Contini" and "8½." Besides "Mondo Cane" CAM is also responsible for the distribution of such film scores as "La Dolce Vita," "Divorce Italian Style," "Juliet of the Spirits," Fellini's "Casanova" and virtually all of the "Spaghetti Westerns."

One of the newest facets of Benedetto's versatility is that he invented and developed a unique "checking system" which took years to perfect and is now computerized. The system helps identify the 4,000 films which are shown daily on the 1,600 TV stations in America and in Canada.

Many of these films cannot be easily detected because of the title changes. The checking system is now recognized as a primary aid to film writers and composers around the world.

Still as passionate as ever about music of all kinds, Benedetto says, "The song is the essential factor." Well aware that he has not reached the top by any means, he says he is well prepared (as always) for any new trends that might come along.

Benedetto said there is a strong market on Beautiful Music stations in the U.S. and CAM plans to produce that kind of music. He has formed "Orchestra 88," a 45 piece unit conducted by Ettore Stratta.

"The first project is done," a portrait of Eric Carmen, using his songs (for which CAM holds copyrights). We'll supply the album to 2,000 stations when it's released. It's a real group which will tour and we're using top arrangers."

Benedetto said, however, the music is not being pitched exclusively at Beautiful Music or MOR stations, feeling some of it can make it going pop. "There's a need for non-disco music. Disco is passe, the sound itself is passe. The market is glutted with disco product and it has become almost impossible to sell new products to a record company. They can pick up some of the import product by buying masters very cheaply.

"Everyone's using strings and horns now. And while there's a huge market for hard rock, there's a tendency to appreciate soft rock and Beautiful Music. It's a back to beauty movement. In this orchestra, we have a disco version of 'Go All The Way' and a version of 'All By Myself' which can go MOR or R&B."

He said the orchestra will do the music of different composers, though like all CAM production work, it won't use only in-house copyrights. "We're aiming the tour at colleges, pop concerts, etc. And while we have interest from overseas, too, we haven't made a label deal anywhere yet."

CAM, Benedetto said, has sold 95% of the production work it has done thus far, including charting eight singles before Christmas. "We have 37 things in production now. We go to the label we think is best for an artist, which means we're not limited. We can sign five different girl singers and put them on different labels. We can also use any producer we want. There are more good ones around and, as some of the older ones become more selective, good new ones are being developed. If a producer is steady, consistent, he'll last a long time."

Record company execs have been complaining over the past few years that everyone expects the discovery to be the one to spend all the money, but Benedetto doesn't think that is the way it ought to be.

"You can't penalize the record company by making them spend the money for everything. You have to work with them. We all have to make a living. As a production company, CAM spends the money to give the record company a finished product. We aid in promotion, advertising, everything. We take a shot on a new artist and we can lose, too. There are no excuses for us this way, we give the record company a mastered, finished product.

"We work closely with the record companies and publishers. They need us and we need them. We must have

the talent and facility to do the job. We must know the market. There's so much to learn, you can never learn it all, but the secret is to know the music and to be a businessman."

CAM now has around 15 fulltime people on staff, hiring outside promo and other help as needed. They have in-house a&r, artist development, promotion staff and a professional manager. "We keep adding artists, expanding. Our latest artist is Samantha Sang, whom Barry Gibb produced for Private Stock.

"Among others we're working with Eric Carmen, who produces his own Arista records and who will produce other artists for us. We have the Nobles, produced by Bert DeCoteau, on CBS; Eric Mercury, produced by Ken Vance for CBS; we've just signed the Snappers to United Artists, and there are more."

Victor's principle "secret" formula is to devote maximum personal attention to each product and each artist. For that reason, although CAM assumes many of the functions of a record company, Benedetto refuses to convert CAM into a full fledged label. Many artists whose careers have been submerged because they "got lost" in the impersonal network of a large record label can attest to the significance of CAM's policy. As Benedetto points out: "An artist has everything to gain by signing with CAM, instead of just being produced, he will have promotion and people really looking after his interests. He will have two record companies behind him (the label and CAM), not just one."

Benedetto's belief in the personal touch stems from his European philosophy of professional loyalty and stability in one's chosen career. He deplores corporate "musical chairs" in middle and upper management, which he claims is responsible for costing American businesses untold sums of money, loss of time and productivity. This kind of thinking is indeed what our forefathers carried with them from the "old" country to our young nation, where it thrived, made our country strong, and then somehow disappeared in the corporate structure.

Not too long ago, "Small Is Beautiful" made headlines as the best selling book in the country. Written by the noted economist, E.F. Schumacher, the content was an engaging eyeopener to the advantages of being a "small" business. In the age of conglomerates and multi-nationals, the fact that many businesses achieve success expressly because they function on a small scale is a surprising and rather appealing revelation. We all like to see the "small guy" make it by virtue of his own hard work, perseverance, ingenuity and personal magnetism. After all, these qualities have traditionally been at the heart of America's greatness.

CAM's success is certain to be a trend-setter for many businesses in diverse areas. Looking to the future, perhaps the business consultants of tomorrow will reverse the advice often given to executives to "think big" to reflect Benedetto's key motto: "Think small." ~~RE~~

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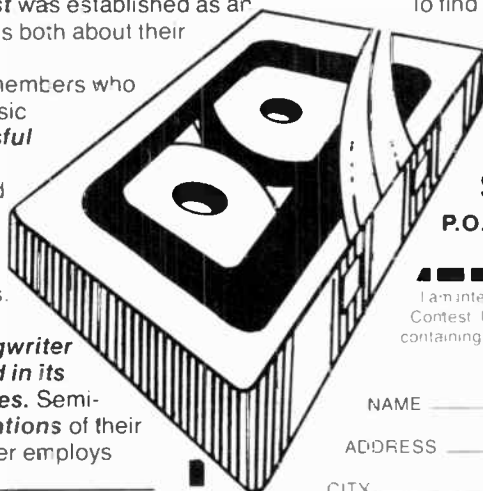
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## Harry Chapin (Continued)

As performing artist, he has earned two gold albums, a gold single, an Oscar nomination and two Grammy nominations. His gold records, "Taxi," despite its length, (over twice the three minute limit for single records), and "Cat's In the Cradle," received tremendous AM coverage. Of course FM airplay was overtly generous too. Billboard presented him with the Trendsetter Award for "devising a story-telling style of song writing with a narrative impact rare to popular music."

Over the past two years he has raised over a million dollars for various charities through hundreds of benefit concerts.

The intense 35-year old performer is entirely conscientious about what he does. "My music comes from a seething inarticulate cauldron of my soul, coming out of chunks of raw passion. I believe in the word professionalism and craftsmanship." He labors at his music, trying to make his lines seem effortless...colloquial. He works them over and over again, constantly editing, smoothing the rough spots until he gets them to flow free. "I like the simplicity of a Hemingway-type line as opposed to something that's very flowery."

Music has always been a part of Harry's background. His father was a jazz drummer during the Big Band era with Tommy Dorsey and Woody Herman. So it was only natural for the Chapin Brothers, Harry, Tom and Steve, to be drawn into the realm of music.

The Weavers may have turned Harry on to folk music but it was Pete Seeger who cemented his musical vehemence.

"Pete is probably the guy more than anybody else that is representative at best of what music could be. A lot of people have articulated various things with their mouths but Pete has articulated with his life."

After having "busted out" of Cornell where he studied philosophy, he started, in earnest, a professional group called the Chapin Brothers. They literally shook the folk-rock scene because they were the first electric band to appear at the Bitter End in New York City. But in the summer of '65, just as their careers began spiraling, the Vietnam draft situation sent their hopes plummeting. The group temporarily disbanded and Harry entered another pursuit, the documentary film business.

During his six years in the art of film-making, he worked on over 300 movies. "Legendary Champions," which he edited, wrote and directed, was nominated for the Academy Award for Best Feature Documentary, 1969. It also won first prizes at the New York and Atlanta film festivals.

However, during Christmas 1970, beginning of '71, the first recession hit and pricked Harry's beautiful bubble of fortune. Along with many other out-of-work big name writers and directors, Harry found himself with no direction, unemployed, and with a wife and kids to support. He applied for a taxi license.

Again, in a sense, this was a very low moment. Here was Harry with all his big dreams, about to be driving a cab, scared stiff someone would discover his dilemma, and question, "Hey Harry, what's happened to you?" But that was the basis for his first album's great hit single "Taxi".

"If I hadn't been zunged by current events I never would have gotten back into music and I never would have this whole other ripple. So again, one of the things that people don't realize is that crises are a tremendous opportunity." He would not be weakened. The options were clear; he upped the ante and grew. "See, what a winner is, in this society, is not somebody who is ever anointed. It's somebody who refuses to lose."

Harry has now reformed his group. The present members include Steve Chapin on piano, John (Big John) Wallace on bass, Doug Walker on acoustical guitar, Howie Fields on drums, and Kim Scholes on cello. (continued on page 18)

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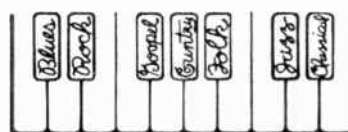
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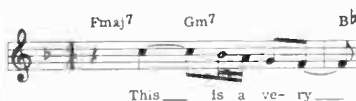
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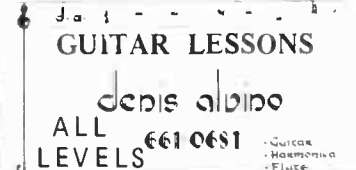
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**LIDO DE PARIS '78**, at the Stardust Hotel, Las Vegas, is casting on Wed., Nov. 8: boy dancers, 5'10 and up, 12 noon; female dancers, 5'8 and up, 1:30 p.m.; dancing nudes, 5'9 and up and female principal nude dancer, 5'10 and up, 3 p.m. All auditions are in the Cafe Continental Showroom at the Stardust in Las Vegas. Bring complete resume; girls in stage make-up. No phone calls.

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## Harry Chapin (Continued)

Both melodically and arrangement-wise, they try to convey an emotion. "We see music as setting an environment for the stories to unfold in. The whole concept of hit songs these days is built on a hook, some rhythmic, lyrical or musical phrase that is basically seductive and wants to make people listen to it again and again. The hooks that we have," he explains, "are actually emotional hooks, things that people can relate to."

For six years now, Harry's involvement with music has brought forth eight powerful, thought evoking albums. One of his most recent, "Dance Band On The Titanic," draws interesting parallels between Planet Earth and the ship, the Titanic, on that fateful night. Many of the songs on it are also about the one-to-one relationship of being married or living together.

Harry was the driver in "Taxi" whose aspirations were shattered, the always absent father in "Cat's In The Cradle". His wife, Sandy, unhappy because he was constantly on the road when he first became successful, wrote the poem after their son Josh (now four) was born. Harry's own musician father, who too often was on tour during his boyhood, Harry looked upon as "Uncle Daddy". The analogy was startling.

"The song scared the bejesus out of me. Especially the double irony of singing it, say last night, having people say, 'Oh, he's so sensitive to be aware of all these things' and meanwhile my kids are 1500 miles away."

"...we see music as setting an environment for the stories to unfold in. The whole concept of hit songs these days is built on a hook..."

The family often accompanies him, particularly on long trips, but when they can't, he visits with Sandy, via Ma Bell. "But the phone is really a drag."

Harry will never lose touch with the people on the streets because he will constantly reconnect himself with the sources that made him creative in the first place. "The minute I 'become a star' is the moment I cease being a star."

Harry has become probably the most active publicly involved entertainer in show business. He's the most effectual musical advocate of Ralph Nader's Public Interest Research Group. He's been barnstorming the country, doing 24-hour radio talkathons on the world hunger issue, to raise consciousness, not money. The key to his efforts is to create a constituency of concern, a hunger movement. He now heads the Presidential Commission on Domestic and International Hunger and Malnutrition.

"I believe very strongly in what I call cross-pollination," Harry says. His music has been affected positively by the fact that he was a film maker, by his varied crises, by the things he's doing in the social area. "And my music has affected my ability to make a presentation at the Senate hearing or a Congressional hearing on some particular item."

Harry shall continue a multi-faceted existence. The mix will not necessarily always be the same, but in the long run, one of the most valuable insights he has to offer society is the feeling that a person doesn't have to be "non-integrated". One can combine one's life and one's livelihood, one's family and one's beliefs, in an integrated system where most of these things are mutually supported rather than debilitating, in order to survive in a complicated world.



# M.C. REVIEWS

**CHAKRA**

The Sweetwater, Redondo Beach

Material: Classical influenced rock.

Performance: Technical virtuosity, visually uneventful.

CHAKRA is a band that should be recommended highly, but it's just not the case. Here is probably the most technically accomplished band I've seen for MC Reviews. Despite the fact that their repertoire properly highlights their excellent talents, there was little evidence of any effort to project any stage presence or properly pace their material.

CHAKRA'S music is classically influenced; the arrangements complex in the vein of "Yes" and "EL&P," like an ornately structured jam. John Ugarte, bass, Scott Ickes, drums, Nigel Redman, keyboards, and Mark Blumenfeld, guitar, all were totally capable of pulling it off. Blumenfeld was especially fine during his lead breaks; his runs were lightning fast, yet very clean. He and Ugarte at times sounded very similar to the sound of "Yes's" Steve Howe and Chris Squire, and that is saying a lot. *Details* was a good example; this Bach influenced composition was performed in a deceptively easy fashion.

Unfortunately, they made no effort to project any personality to their music. Bassist Ugarte showed what little there was in amiable raps between songs. For music as superlative as they could produce, some effort should be made to visually present it as such. It is more imperative here, since there wasn't any vocals to project it.

Pacing was always a problem. Solos are inevitable here, but done too often and for too long can hamper any momentum they have created. *Sundhip* began effectively and built up to a brilliant climax. But Ickes' drum solo, that had its moments, was too long. When conversations are started in the middle of the solo, you know you've gone too long. *The New Born* was another example of overlong solos hampering the bold momentum of involving arrangements.

For those who care little of stage presence, and get off on sheer musicianship, it's hard to beat CHAKRA. However, those who expect more from a performance should have second thoughts.

-Jeff Silberman

**DRED SCOTT**

Rock Corp., Van Nuys

Material: Sardonic Punk

Performance: By in large effective.

With DRED SCOTT, you don't have to worry about any pseudo "heavy" messages. Any band that bases itself on the abolition of slavery has to be purveyors of black humor. DRED SCOTT used such antics well at the Rock Corp., laced nicely within some blitzkrieg-hard rock that only occasionally sounded redundant.

The main strength of DRED SCOTT is the illustration of their image through their material. While most of the sarcasm is set against the typical hyperfast punk beat, the exceptions stood out the best. *Suburban Girl* had some refreshingly melodic pop changes. *Sandy Got A Day Job* was styled in the Lou Reed vein; cuttingly sarcastic, emphasized by a good use of dynamics. Only on brief occasions did they take it a bit too far. *Cancer* sounded too similar to previous tunes to make it memorable.

Their performance was energetic at the start, but after a few tunes, their antics started repeating themselves; in effect, staged. Guitarist Dave Van Heusen was the highlight of the band, cutting out riffs with an impulsive zest. Lead singer Greg Burk was effective in directing the musical breaks with his jerking movements. However, his high jumps became predictable, and his voice strained during the louder tunes. Even so, the performance was stirring enough to make a good portion of the listless crowd get up and dance during the hard rockers, like their insult to rock 'n roll called *Hey, Rockers*.

DRED SCOTT is one of many punk bands that survived the end of the steady showcase at the Whisky. Bars like the Rock Corp. have successfully taken up the slack as both the band and the bar catered well to those who enjoy the punk style.

-Annette Blythe

**BEVERLY DERBY & THE LES WISE TRIO**

Sound Room, Studio City

Material: Familiar Jazz

Performance: Mismatched.

The Cole Porter-George Gershwin bag is most predominant when referring to the vocal talents of Beverly Derby.

Derby, who has extensive background on the hotel lounge and restaurant circuit, prefers now to limit her repertoire to jazz standards and "things I like". The intimate club atmosphere of the Sound Room was a perfect setting for the New Orleans native and her back-up group, the Les Wise Trio.

Influences of Lena Horne, Ella Fitzgerald, and Sarah Vaughan can be heard throughout Derby's performance on such tunes as 'Nice Work If You Can Get It,' 'Our Love Is Here To Stay,' and the vocally difficult 'What Are You Doing The Rest Of Your Life'.

But Beverly Derby is consistently overshadowed by the powerful Les Wise Trio, with Wise on electric guitar and popular L.A. sidemen Kevin Brandon (acoustic bass) and Carl Burnett (drums). Wise's single line style derives its influence from jazz guitarist Joe Pass. Chording technique, admits Wise, comes from listening to keyboard players and an early admiration for Barney Kessel.

The soaring guitar work was enhanced by thoughtful bass lines of Brandon and solid fills by Burnett. On several extended bass solos, Brandon not only showed dexterity but his feel for dynamics which can so easily be overlooked on the instrument.

Although the trio geared itself around the selections of Derby, her vocal strength and presence were not enough in most instances to match the force of the group.

Beverly Derby might have been far more effective with the sole guitar accompaniment of Wise.

-Chuck Conrad

**LORETTA HOLLOWAY**

David's Restaurant and Piano Bar

Material: MOR and Pop

Performance: Soothing

As is the problem with most piano bar set ups, the entertainer's role is limited to background for customers to have something to listen to in between breaks in their conversations. Ultimately, the singer, depending on his or her talents will just plow along virtually unnoticed. Not so with Loretta Holloway, a beautiful wisp of a woman with a style and voice that, when she began to sing, conversations stopped in mid sentence and heads turned around, full attention riveted on Loretta. It was quite amusing to me to see this happen as these people knew that this was an exceptional talent that we were witnessing.

Musically, no new ground was broken at all as Ms. Holloway's material came strictly from proven MOR hits such as *The Way We Were*, *Summertime*, *we've only just begun* and *That's Life*. Thus the interpretation of each song is the only criteria that we have to judge. Fortunately, to Ms. Holloway's credit, she kept the songs from sinking into a guagmore of banality by way of her adept use of her far reaching vocal range. Loretta's voice projects with such an effortless power that at times she would soar up into a melancholy state. Fascinating...

An especially fine rendition of *Send In The Clowns* brought Loretta a tumultuous ovation upon its completion and *New York, New York* had a new life breathed into it that Ms. Minelli would have been proud of.

Throughout the evening, Loretta radiated a soft and relaxed mood that gently enveloped her audience, and though she never had a heckler, I'm sure that she could have handled it.

I noticed influences that dated back from the Forties with Billie Holiday up through the Fifties and Sixties with Gloria Lynne and Dinah Washington coming immediately to mind.

A suggestion would be to get a producer that can fully exploit the full range of Ms. Holloway's potential and fit her into a style which will allow her to stamp her own identity onto a song whether it can be an original or songs that may have been lost in the flood.

-Gary Jackson

Tempo di Funk



## THEORETICALLY SPEAKING... with David "Cat" Cohen

In our search for new approaches to melody and improvisation we have spent the past few articles discussing alternate scale systems. We've focused on the 7-tone modal scales formulated by the ancient Greeks which have since been used by countless classical, jazz, and popular musicians and composers. Since Ionian mode is the same as our major scale, and since we've already covered Dorian, Phrygian, Lydian, and Mixolydian scales in depth, we have only two modal scales left to examine. This article will attempt to describe the characteristics and qualities of these two "new" scales, the Aeolian mode, and the Locrian mode.

The Aeolian mode is a scale that may be somewhat familiar to many of you. If you've ever had to learn the three types of minor scales then you've learned Aeolian. Refer to the box to see the scale formulas for natural and harmonic minor. Aeolian is natural minor and the addition of the raised 7th tone takes harmonic minor out of the modal context. Also, it radically changes its quality. Compare the setting of the melody from "Greensleeves" in both scales and see how the Aeolian version sounds older or "archaic," while the harmonic accidentals give the melody its more familiar sound.

Aeolian music was very popular in the Renaissance and can be found in the Catholic music of Des Pres and Palestrina as well as in the Elizabethan secular motets and madrigals of Byrd, Morely, and Dowland. While this seems to be merely old academic music, history shows us that new musical movements often derive from recycling old or "archaic" musical materials so "out of fashion" that they become "in". Many current pop musicians and groups have consciously or unconsciously used this modal music as a basis for their "new" compositions. Examples of this include "Stairway To Heaven" by Led Zeppelin, "Rhiannon" by Fleetwood Mac, "Love Is Like Oxygen" by Sweet, and other music by Kansas, Cat Stevens and the modal jazz of Noel Pointer and Chick Corea.

While Aeolian is very familiar to us, Locrian mode is both strange and unpopular. In fact, the dissonant quality of this mode is so unsettling that during the Middle Ages and Renaissance, the scale was thought to belong to the devil, and any musician caught playing it was excommunicated from the church as a heretic. Locrian is a very dark sounding scale with a complex pitch formula (see box). It can also be played on the white notes of the piano starting and ending on B. When you want a frightening, sinister sound, try Locrian. Don't play it at a party unless it's Halloween. Perhaps the best use of Locrian is in a movie score where it can be used to bring out danger, conflict, and alienation in a film.

Modal scales can be used like colors in an artist's palette. Make yourself familiar with them from bright, ethereal Lydian to dark, bizarre Locrian and you'll find how easy it is to broaden the range and mood of your melodic writing, playing and improvisation.

Aeolian Mode (natural minor)	1	2	b3	4	5	b6	b7	1
	A	B	C	D	E	F	G	A
Locrian Mode	1	b2	b3	4	b5	b6	b7	1
	A	Bb	C	D	Eb	F	G	A
Harmonic Minor	1	2	b3	4	5	b6	7	1
	A	B	C	D	E	F	G#	A

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## Songwriter International Sets First Annual Contest

Milan J. Rezabek, President of Songwriter International, has announced the opening of entries for the First Annual Songwriter International Contest.

The contest has been designed to afford both professional and amateur songwriters the chance to have their material personally screened by Las Vegas's complement of professional musicians, singers and songwriters. Says Rezabek, "Our judges will never employ computerized form letters in their evaluations. Every song submitted will be listened to by at least two music professionals, and every song will receive its own individual evaluation."

Five categories have been established for the competition: Popular, rock, rhythm and blues, country and spiritual. Since many of today's songs might fit one or more of these musical areas, contestants may elect to enter their works in more than one category. Alternatively, they may elect to have the judges determine the category for their songs. Entries close December 10, 1978.

Ten finalists (one professional and one amateur in each category) will be invited to Las Vegas as guests of Songwriter International to participate in the performance and award ceremony next spring. Each finalist will receive a \$500 cash prize and either a musical instrument or cassette recorder. The two winners (one professional and one amateur) will also be flown to Las Vegas to hear their works performed by major artists and will also have the opportunity to have a professional quality tape of their work produced with the assistance of an experienced professional record producer. Each winner will also receive a cash prize of \$1,000.

A detailed brochure containing an official Songwriter International entry form can be obtained by writing to Songwriter International, P.O. Box 5500, Las Vegas, Nevada 89102.



## Song Evaluation

By Doug Thiele

Any songwriter who has played an original song for anybody knows the range of reactions they can get. Friends and family are usually obligated to like your tune. Publishers may make you feel that your non-commercial song falls far short of the mark; "I can't hear it," they often say. Other reactions may be pretty non-committal.

But whether you write commercial or non-commercial songs, an objective evaluation of your work is hard to come by. And for writers, that's just the kind of nourishment needed. Song writers present a case for just writing and not listening to anyone's opinion of the results. They feel so confident in their writing that they scorn outside opinions. If you're such a writer, more power to you.

For most of us, though, the ability to critique our own songs is a vital skill, and one which takes not only practice, but a good working knowledge of the standards in our particular style. There are standards of quality for either commercial or non-commercial songs. These standards separate the hack writer from the skilled craftsman. How do you start learning the skills of self-evaluation? Here are a few ideas:

First, learn to listen. Study everything you can about your style of music. You can't expect to match the best writers' efforts if you've never heard their work. And if you can, do a little more than just listen. Study chord progressions and lyrical devices to see how they work. Take the song apart to learn how to put your songs together.

Learn what moves a listener in a song. That's the key, after all. You can say something in two different ways, and one will get no reaction while the other will reduce people to tears. Just as in other arts, songwriting has devices which draw the emotion out of listeners, or help the listener relate to the song more

closely. You may come upon some of these devices by accident, and you may plan others, but learning the "tricks of the trade" is not cheating. Find out, through trial and error or through study, what tools will make your lyric or music come alive for others. Of course, you should never be afraid to try new ideas in your songs for fear they won't work, but if you study what does work in the general sense, you'll probably have a good idea of what might work.

Last but certainly not least, try a group evaluation setting. This group critiquing format is not for everybody, but it's a very valuable tool for many writers. First, you'll uncover mistakes simply because there are a lot of listeners in the group. You'll also learn what mistakes not to make by helping with the other group members' problem tunes. There's a group consciousness that develops in a critiquing group which is usually pretty accurate.

These song evaluation groups are springing up all over. SRS conducts such a group for its members each Saturday. ASCAP and BMI both conduct groups, and other organizations run groups for a profit. Naturally, we suggest you save money if possible. Once you see how a group evaluation session works, it's a small step from that to your own group with your friends. Be careful of becoming too insulated, but a group critique is a very valuable tool, and your own group may be just what you're looking for.

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## "Feedback"—why some publishers won't give it.

Last time I was talking about getting information not only from the trade magazines and consumer 'trades' (Rolling Stone, Crawdaddy, BAM, etc.) but from individual professionals in the business, who I've always found more than willing to help. It is, however, necessary to ask! I often ask writers how they've been received by publishers I know about. I've gotten some stories that were definitely on the negative side like "Your song sucks!" In all fairness to publishers in general, that's a rarity. It's not as rare, though, for them not to offer any feedback or constructive criticism. More often it's a stock answer; "That's not the type of song we're looking for." "I wouldn't know who'd record a song like that." "I don't think the song is marketable." All those lines, though stock, are also probably true but they don't help you know how to write better or more marketable songs. I decided to do an informal survey of some publishers about this situation and got some fairly typical responses. One publisher said, "I won't give writers a critique anymore unless they're very close to writing hit songs and I know I want to get involved as their publisher. Otherwise, it's more hassle than it's worth. I used to do it all the time because I wanted to help but I stepped on too many egos and got into arguments. They don't really want to be criticized. Even when they asked for it, they just argued with me." On the other hand he said, "Bob (a writer we both knew) is the kind of writer I *will* work with. He's come a long way because he listens. The first time I heard his tunes I knew he had a basic grip on how to write a good song. I told him that one of the tunes was close but I thought it would be stronger with a bridge. Next day he came back with two different versions of a bridge and we took it (published it). Now that's professionalism! I mean he didn't say, "What do you mean it needs a bridge! I wrote it without a bridge and it sounds okay to me!" He just gave it a shot.

So I was beginning to get an idea about how these gaps are widened and what the story was on the other end. Another publisher said, "Hey, if I wanted to spend all my time teaching people how to write songs, I wouldn't have time to deal with the songs I'm already committed to. Besides, most writers don't even want to hear it!"

Another, who is very good about critiquing songs and does it tactfully and well, told me a story about a writer to whom he volunteered a criticism. The writer couldn't believe his song was being critiqued and replied incredulously, "But I wrote that song in Topanga Canyon!" To that writer, the act of writing the song was akin to receiving a sacred message from the great spirit. To suggest any change by himself or someone else was unthinkable. That attitude is, unfortunately, common. It is also unprofessional. I'm not going to tell you that it's wrong to have that attitude about your songs. Only that if you have any aspirations to be a professional songwriter, it's a counterproductive attitude and it will be a near impossibility to find a publisher who will want to deal with you. There are simply too many other good writers around who are open to criticism and willing to rewrite: after all, the rewrites are still coming out of your head. There's another angle to this that should also be brought out. Publishers are still people who, as my old football coach used to say, "Get into their jocks one leg at a time just like you." Consequently, they aren't infallible and you don't need to believe their every opinion as gospel. You'll definitely find, in going from one publisher to another, a great diversity of tastes and opinions. They may be wrong or they just might be right in a lot of different ways. Pay attention to the criticism and don't argue. They happen to be holding the cards.

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# Afro-Latin Percussion In Modern American Music

By Robert Matos

The Afro-Latin percussionist relates directly to the mainstream of modern music, re-uniting jazz, rock and soul to their roots, through rhythmic patterns kept alive in his own cultural music.

Today's Latin music is the descendant of rhythms from West Africa (mostly from the Yoruba peoples of Nigeria, Dahomey, and Ghana) transplanted to Cuba, Brazil, Puerto Rico and other countries in the Western Hemisphere during the slave trade. These rhythms mixed with European music in varying degrees to produce a new music. Cuba saw the birth of the Habanera, the Danzon, the Rumba Columbia, the Guaguance, the Son Montuno, the ChaCha, the Pachanga, and others. Brazil developed the Samba, the Baion, the Batucada, the Marcha, the Maracatu, the Bossa Nova, etc. Puerto Rico gave us the Plena, the Bomba, the Seis Choreo and others. The purer African music was preserved along with African religious traditions.

Music is inseparable from African religion and the drum is often at the heart of both. For example, the Yoruba language is Tonal and Yoruban drums can reproduce the Tonal speech patterns of the language. Fortunately, for the music, African slaves in most Spanish and Portuguese colonies in the Americas were allowed to keep most of their drums and percussion instruments. This enabled Africans to keep close to their culture, and keep their religion and their music alive. Even when blended with European instrumentation, the African rhythm patterns, preserved by the drummers, were adapted by the European instruments.

Rhythm patterns from Afro-Latin music have always found their way into American music, but now Latin percussionists are becoming even more important. The percussionists are supplying more of the rhythms that were lost to American music when Anglo slaveowners deprived their slaves of their drums. Most jazz fans know of the contribution to modern jazz by the late Chano Pozo (a Cuban conga drummer and composer who brought his rhythms and songs to Dizzy Gillespie's big band in the '40's). Continuing the tradition, conga drummer Mongo Santamaria brought his concept to a blues song by Herbie Hancock, and made "Watermelon Man" a standard. His own compositions, like "Afro Blue" and "Para Ti" have become known, not only through his own recordings, but also through recordings by Cal Tjader, Oscar Brown Jr., John Coltrane, Clare Fischer, McCoy Tyner and many other jazz greats.

Two New York born Puerto Rican band-leader percussionists have also contributed. Willie Bobo first introduced "Evil Ways" (composed by Sonny Henry, who was Willie's guitarist) and Tito Puente gave us his own tune, "Oye Como Va". Both of these songs became smash hits when recorded by the rock-latin group Santana, and are now here to stay.

Brazilian percussionist Airto, has gone further than Bossa Nova music, working with Hubert Laws, Freddie Hubbard, Weather Report and now his own group. His albums have featured rhythms based directly on Afro-Brazilian cult music.

Cuban conga drummer Armando Peraza worked for many

years with George Shearing, and later, Cal Tjader, contributing much to their repertoires with his rhythmic energies and original compositions. Peraza is now with Santana.

Many more Latin percussionists have given their rhythms and their songs into the mainstream of American music, and a partial list should mention Carlos "Pataato" Valdes, Jose Mangual, Francisco Aguabela, Tommy Lopez, Dom Um Romao, Chico Batera, Candido, and Ray Barretto. And the beat goes on with more Latin and Brazilian percussionists transfusing the music; bringing the rhythms to non-Latin contexts. Puerto Rican conga drummer Ray Armando has enhanced the sounds of many American groups, among them Donald Byrd, Nina Simone, Art Blakey, Reuben Wilson, Cecil Holmes, Hubert Laws, Donny Hathaway, and Junior Mance. Brazilian born percussionist Guillerhme Franco has worked with Keith Jarrett, and Robin Kenyatta. And as a working conga drummer and percussionist, I have worked and recorded for many non-Latins including Bette Midler, The Rascals, Cecil Payne, Ben Vereen, Barry Manilow, Jim Croce, Eric Gale, J.J. Jackson and others.

As Jazz and Rock musicians bring their skill and talent to the rhythms, the Latins and Brazilians bring their thing to Jazz and Rock. There are more, it never stops. Thank God, and thank Chango, the Yoruba Orisha (saint or God) who is master of all the drums.



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Snap gourd out-away from body, and in

Control with fingertips. Can play sustained shaking like a drum roll.

Rock and gently toss into palm and fingertips.

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The smaller version, called Axatse (Ah-hot-see) in Ghana, is held in one hand, and is struck alternately on the palm of the other hand and the leg.

A small Shekere can replace the "Cabasa" (cah-bah-sah) an Afro-Brazilian rattle. Hold the beads still and rotate the gourd back forth.

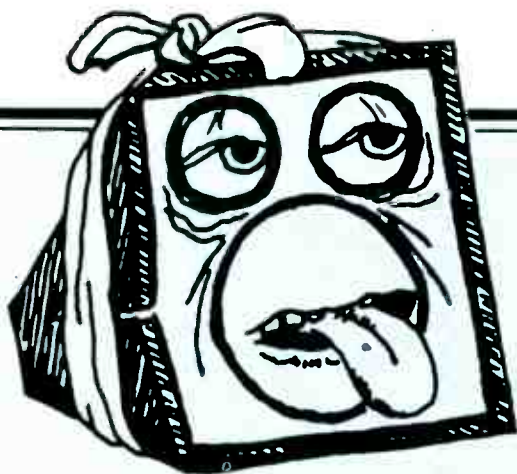
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