

the Music Connection[®]

THE FIRST LOCAL MUSICIANS NEWSPAPER

HE-E-E-RES TOMMY....

An
Exclusive Interview

The Tonight Show Band 'Best Gig In Town'

by Chuck Conrad

It's been called the most visible and best-known band in the country today--The Tonight Show Orchestra, with leader Doc Severinsen and assistant conductor Tommy Newsom.

Since the inception of The Tonight Show Starring Johnny Carson on October 1, 1962, the band has been a 'Who's Who' of the music industry and has accompanied virtually every major entertainer on the music scene. Severinsen refers to the 16-piece band as 'a musical Rolls Royce', and justifiably so, with names like Ed Shaughnessy, Snooky Young, Don Ashworth, Conte Condoli and Ernie Watts.

As Severinsen has taken on more responsibilities off the bandstand, such as filling in for Carson's sidekick and announcer Ed McMahon, the band has been left in the hands of saxophonist Tommy Newsom. His deadpan style has been the ideal foil for Carson, who describes Newsom as 'Mr. Excitement', 'the ghost of clothing past', and 'the perfect example against cloning'.

But all ribbing aside, Carson's respect for the 49-year-old Newsom is evident. A native of Portsmouth, VA, he studied piano and saxophone prior to attending William and Mary



Tommy Newsom shares the spotlight with Johnny Carson on the Tonight Show.

College. Newsom graduated from Peabody Conservatory of Music in Baltimore and followed with three years in the Air Force band and a M.A. in Music Education from Columbia University. He has performed with or composed and arranged for the bands of Benny Goodman, Woody Herman, Les Elgart and Charlie Byrd.

Newsom talked with THE MUSIC CONNECTION about his background, The Tonight Show and the television music business...

MC: Why has The Tonight Show been called the 'best gig in town' by musicians?

NEWSOM: 'Cause it's all year round for one thing. Most work out here is seasonal, you know. They (the networks) get ready for the coming TV season and it's maybe six months long, from July to January. Then it kind of ends, except like pilots. So this job is steady, which is kind of unusual in the music business. We have a revolving batting order--a group of 26

musicians we regularly draw from. It depends on whether they're working other jobs. All monster players.

MC: Does the best gig also mean best paid?

NEWSOM: That has to do with the steadiness of it, but union (television) scale is all we get. I guess Doc gets more,

(continued on pg. 6)

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Feedback

Dear Rhett,

I've been reading with interest your column, *Product Profile*. The topics are always covered in depth and the column is easy to read. My only concern is that you seldom cover musical instruments like drums, horns, percussion, etc. An update on new amps, speakers and P.A.s is fine, but what about the axe? There are all kinds of new instruments and new models of old instruments on the market, and I think you could help us musicians a lot by reviewing a few.

Thanks a lot!,
John Carvelli

Dear MC,

In regard to an interview with Bobby Hart, I would like to point out that Ms. Block had done an excellent job with her information layout. Although I haven't been a faithful reader of your magazine, I have had occasion to see a poorly written article or two. But, I found this one to be a redemption, and highly informative.

In the future, I am hoping to have more time for reading, and I'm hoping to find more articles and interviews, such as the one previously mentioned, in your magazine.

Sincerely,
Gery Gardner
Music Lab

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"Local Notes"

by Chuck Conrad

SMALL HALLS (AND OATES): In the middle of a hectic 65-city tour, Daryl Hall and John Oates are looking forward to taking a well-deserved break around Christmas time. Daryl told us recently, 'I think that things are changing on the road as far as business goes. We're playing a lot more small halls this time and multiple days, staying in one place for more than one show, because fewer and fewer people are going to these large concerts in stadiums. I think everybody is eventually going to have to change the touring style.' What next for H&O? 'There's a good possibility we'll tour the Far East--Australia and Japan,' John explained. 'They've wanted us to come for a number of years.'

GAYLE IN JAPAN: Loretta Lynn's kid sister, also known as Crystal Gayle, is touring Japan. Gayle's beautiful hair has to be the most substantial in show biz today and personal manager Debbie Fletcher says it is a constant problem keeping it conditioned. And you thought singers only worried about the condition of their voices. Incidentally, Crystal's husband of seven years is working through his third year of law school.

SURF'S DOWN: Head Beach Boy Brian Wilson was so low-key during the taping of a 'Midnight Special' interview with Wolfman Jack that the show's producer had the segment redone several times to help Brian further develop his brief comments. In the past, Wilson has not been noted for his enthusiasm. The Wilson brothers sold their plush 24-track studio in Santa Monica to former Wally Heider-associate Tom Scott. Apparently the Beach Boys are into their Miami locale.

GEORGIA PEACH: Longtime Elton John percussionist Nigel Olsson is residing in Atlanta these days 'basically because I fell in love'. And that affection, says Nigel, is for none other than the President of Bang Records, Ilene Burns.

SONGS FOR HUTCH: Actor/Singer David Soul has been putting the finishing touches on his upcoming album at Spectrum Studios in Venice.

JAZZ KING AT KONG: It has been a persistent rumor among jazz circles that one of the few area outlets for major jazz entertainment will be changing its music format. But management of Century City's Hong Kong Bar insists this is only rumor. Apparently due to the almighty cash flow, discontinuation of jazz acts was discussed but eventually tabled. So at least until the end of the year, it's business as usual at the Hong Kong.

SONGWRITERS WORKSHOP: Grammy-Award-winning lyricist Buddy Kaye will teach his craft in two UCLA Extension classes in the Spring Quarter, 1979. 'Song Lyric Writing' will cover the mastery of professional skills relating to creating contemporary lyrics for Top 40, folk and country music markets, in-depth understanding of the craft, art, technique and the philosophy of the pristine lyricist. The class will feature discussion of the style, substance, ideas, dramatic qualities, characterization, imagery and emotion of lyrics. It will meet Tuesdays, April 17 to June 5, from 7 to 9:30 pm, Room 1439 Schoenberg Hall, UCLA. 'Songwriters Workshop' will emphasize writing for the mass market. The class will feature advanced review of professional skills for the contemporary songwriter. Writing assignments and analysis of original songs will be included. Topics to be covered include the impact of brevity, discipline, direction, forcing creativity, inner-self lyrics, reflective writing and the business aspects of music. The class will meet Thursdays, April 19 to June 7, 7 to 9:30 pm, Room 1439, Schoenberg Hall, UCLA.

NEWS UPDATE: Word has reached us that the Stanley Clarke/Jeff Beck tour of Japan, scheduled for the last two weeks in November, has already sold out! Clarke is presently in England with Beck rehearsing for the coming tour with keyboardist Mike Garson and drummer Simon Phillips. Clarke plays the Santa Monica Civic this week with Chick Corea.

CONRAD'S STAMINA AWARD has to go to Joe Cocker on his return to L.A. late last month. The gravel-voiced Englishman performed a non-stop 90-minute set at Royce Hall at UCLA fronting his new 11-piece revue. If you wondered whether there was any voice left, Cocker's vocals and delivery actually improved after the first hour of mixing his familiar hard-driving songs and unique ballads.

THE WESTWOOD PLAYHOUSE

'Evolution of the Blues' to Open Nov. 29th

From the honky-tonk cabarets of New Orleans, across the gospel-filled cotton fields of Mississippi, to the satin syncopation of Harlem, Jon Hendricks' rousing musical evening 'Evolution of the Blues' will take you on a hand-clapping, toe-tapping whistle stop tour through the land of jazz, gospel, boogie-woogie and blues when it opens November 29 at the Westwood Playhouse. This spirited celebration of 200 years of American music, which the critics have hailed as 'joyous, captivating, a triumph, a must for every member of the family', will be staged and choreographed by Donald McKayle.

Internationally acclaimed blues artist Jon Hendricks will headline a lively cast of seventeen singers, dancers and musicians as they perform over 25 musical numbers in this completely new Los Angeles version. In addition to Hendricks, the company will feature two talented actresses who are quite familiar to L.A. theater-goers, Rosalind Cash and Hannah Dean. Joining them as part of this musical are (alphabetically) Karon Brown, Gary Chapman, Bruce Heath, Eric Hendricks, Judith Hendricks, Bonita Jackson and Foster Johnson.

Evolution of the Blues is being produced by Hal Grossman, Mark Green and Burton Marks.

New Music Production Co. Formed

Don Gere, a music industry veteran of more than 12 years as a producer, engineer, musician and writer, has announced the formation of ECU, Inc., a full-service music production company aimed specifically at discovering, developing and producing new talent.

Key goals of the company, according to Gere, are to open and greatly expand the lines of communication between new artists and the record industry and to develop innovative new marketing channels for both established and new talent.

'There just aren't enough record industry A&R and marketing people to serve the needs of the tremendous amount of recording talent that exists today,' Gere stated, 'and I feel ECU can go a long way in helping fill that void.'

Gere authored the recently published *Record Producer's Handbook*, a guide to inexpensive self-production for aspiring performers, writers and producers.

ECU, which is French for shield, is based in Los Angeles.

Rec'ding Studio Unionizing Action Taken

A drive to organize nonunion recording shops in the 15 western states has been touched off with the signing of Wally Heider Scoring Service, a division of Hollywood based Wally Heider Recording, in turn a subsidiary of Filmways.

While Filmways is a signatory to the International Alliance of Theatrical Stage Employees basic industry agreement, Heider Scoring Service has not been.

Heider is regarded as the latching in the campaign of Sound Technicians Local 695 to pin the union label on other non-signatory recording facilities in Hollywood and elsewhere in the west.

Next on Local 695's Hollywood (continued on pg. 21, col. 4)

RCA Releases 'Werewolves' LP

RCA has announced marketing plans for their mid-November release of a new Werewolves album, *Ship of Fools*. The album, which was recorded entirely aboard ship on the open sea off the Florida Keys, contains eleven rock'n'roll songs and is the second Werewolves album for RCA. It was produced by former Rolling Stones manager and producer Andrew Loog Oldham.

Ralfi Pagan Forms New Record Co.

Producer, writer and singer Ralfi Pagan, in partnership with Attorney Stephen Burke, has announced the formation of a new independently-distributed record company, Pumkris Records. Pagan is president.

Pagan, who had a cross-over hit with *I Want to Make it With You*, while recording for Fania, has already released the label's first Spanish album, *El Flaco de Oro* and a 12" disco single in English of *Take Me With You* backed with *Heaven Sent You*, from his first English album, *Take Me With You*.

Commenting on the new label, Pagan stated, 'We're not a Spanish label. We're in business to produce the best possible product in all languages. There is a tremendous Latin market that has never been fully tapped by the majors. We will put forth a major effort to bridge the gap between Latin, Pop and Soul music.'

SAM COOKE FOUNDATION

Etta James to Receive Award

Etta James will be among the first to receive the Sam Cooke Award for her major musical contributions during the Sam Cooke era. Presented by the Sam Cooke Foundation, the award night will take place December 17th at the Aladdin Hotel in Las Vegas. Etta will perform the hit song for which she is being honored, *At Last*.

THE PLAYBOY CLUB

Jazz at Five

A concept originating in New York City came about to provide non-professional musicians with an opportunity to play Jazz. Advertising executive Steve Goodman saw the need for a similar forum here in L.A. With the support of the Century City Cultural Commission, he established 'Jazz at Five' in mid-September.

On the first and third Tuesdays of every month, the Playboy Club at Century City opens its doors between 5 and 7 PM to non-professional musicians, that is, those who do not make their living as a musician. Response to the first three sessions has numbered 25 to 30 players, an array of doctors, advertising people, lawyers and students.

Goodman assigns the participants into groups of five or six according to instrument played. Thus a typical group would include a rhythm section of piano, bass and drums and two or three horns, brass and/or reed.

Unfortunately the concept does not work on a number of levels. The assignment of individuals by instrument creates problems in style diversity and repertoire knowledge. And due to the number of eager musicians within the two hour framework, a player is limited to about fifteen minutes, usually two songs by the time each member of a group takes two choruses.

But most important is the very nature of the open call to all non-professional musicians. This immediately precludes any quality control on the music. Though 'Jazz at Five' has attracted extremely talented non-professionals, these people have become discouraged at the overall level of incompetence and the resulting poor music. For the serious jazz buff, whether player or listener, 'Jazz at Five' fails the grade.

'Dogs' and 'Tremors'

Two local bands gave a freebie party at Stone Fox Studios on November 4. Highlighting the evening were the DOGS, who were celebrating their upcoming tour of Europe.

Backing up the DOGS were the TREMORS, who have gone through considerable line-up changes since their last gig in April. Gone were the lead guitarist and drummer, and new to the group was Chicago drummer, Keith Clark.

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'Sax' Washington Tops Charts

Grover Washington's latest Motown album, *Reed Seed*, has become the number one best selling Jazz album in America. This outstanding chart activity comes less than five weeks after release and was revealed in recent editions of 'Billboard', 'Cash Box', and 'Record World'.



Grover Washington, Jr.

Musicians on the album include: John Blake, Jr., Tyrone Brown, Leonard 'Doc' Gibbs, Jr., James 'Sid' Simmons, Richard L. Steacker and Millard 'Pete' Vinson.

Reed Seed marks Washington's debut as a producer and features his touring band, Locksmith.

AGAC Plans 10th ASKAPRO Session

AGAC announced that the 10th in their series of ASKAPRO sessions will be held on Wednesday, November 22, at the AGAC offices, 6430 Sunset Blvd., Suite 1113, Hollywood, CA 90028, from 4:30 to 6:00 pm.

The guest of honor will be Flip Black. He is currently the director of Creative Services for the American Song Festival. He has worked in New York with Leeds MCA Music and with Lou Levy, for whom he was in charge of publishing for four years. He is the son of Ted Black, noted

bandleader of the 30's and 40's.

The ASKAPRO format is informal, giving new and aspiring songwriters the opportunity to ask questions of the PROs.

There is no admission charge, but please call 462-1108 for a reservation, as space is limited.

Texas Sweep by Foreigner

Atlantic recording group Foreigner, currently in the middle of a 6-month 1978 U.S. tour, recently played a non-stop week-long series of shows in Texas. Included in the itinerary were headline arena performances in El Paso, Lubbock, Amarillo, San Antonio, Abilene, Fort Worth and Houston. Prior to each concert, members of the group visited area radio stations and made in-store appearances and autograph signings.

Atlantic Names W. Coast Promo Director

Marty Mack has been appointed West Coast Regional Promotion Director, as announced by Atlantic Vice President and West Coast General Manager Bob Greenberg and Vice-President and Director of Special Markets Eddie Holland. Mack will work closely with Holland to insure radio and merchandising exposure for Atlantic Records products and artists on the West Coast. He will keep in close contact with radio stations and key one-stops. He will be based in Atlantic's 'west Coast office in Los Angeles.

RCA Releases All-Star LP

A new star-studded recording of Verdi's 'Otello' is being rushed to release this month, barely two months after it was recorded by RCA records in London.

The celebrated tenor, Placido Domingo, stars in the title role. He

has been acclaimed by critics in Europe and the United States as the pre-eminent 'Otello' of his time. Joining him in the recorded production are soprano Renatta Scotta as Desdemona and baritone Sherrill Milnes as Iago. James Levine, Musical Director of the Metropolitan Opera, conducts the National Philharmonic Orchestra and the Ambrosian Opera Chorus.

Sedaka & Davis to Tour U.S.

Neil Sedaka will tour nationally from November 16th to December 15th to support his second Elektra/Asylum album, *All You Need Is Music*, with a one-hour-and-ten-minute show which will include material from the new album as well as Sedaka's past hits.

Opening the engagements for Sedaka will be Bang Records recording artist Paul Davis, who's recent hit, *I Go Crazy*, made the Top 10 of the national pop charts.

The tour will comprise twenty dates, a number of which will be in small clubs and halls. It represents Sedaka's first national outing since his 'Sedaka's Back' tour in 1975.

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Newsom (Continued)

but that's because he's a celebrity.

MC: We understand some television musicians also carry an AFTRA (American Federation of Television and Radio Artists) card.

NEWSOM: Yeah, I do.

MC: Is that due to your on-camera bits other than music?

NEWSOM: Right. He (Carson) uses the bandleader as a foil. He bounces jokes off him--whether it's Doc or myself, and before that Skitch Henderson. When I first started doing subs for Doc the AFTRA representative came to me and told me it would be a good idea to join that union. Actually, you're semi-featured, so there's an extra payment for that, which makes it nice.

MC: Carson refers to you as Mr. Excitement. Any comment on that?

“...Doc's been the world's greatest trumpet player for a long time, but nobody knew it until he put on those funny clothes...”

NEWSOM: Oh, that's great. This came about because I was such a contrast to Doc, who is more flamboyant than I am. At the time he was dressing up in all kinds of wild outfits and it really put him on the map. He's been the world's greatest trumpet player for a long time, but nobody knew it until he put on those funny clothes. He's throttled back now but nobody notices--he has a more modest approach.

MC: And you've been coming to the forefront more and more...

NEWSOM: Well, I can just do so much cause I can't wear the clothes. If they're too loud I start to cringe. I really belong in the background. I mean, I don't enjoy being flamboyant. It's against my nature.

MC: Your role in the Tonight Show--Assistant Musical Conductor...is that correct?

NEWSOM: Yes, that sounds nice...or substitute...(laugh) I wonder *what* I am. I don't know what it is exactly.

MC: Are you responsible for rehearsing the band?

NEWSOM: Yeah, when I'm filling in for Doc as band leader. When Doc is in front of the band on the show, he rehearses the band and I go back into the sax section. I play first sax when Doc is leading.

MC: How long have you been with the Tonight Show orchestra?

NEWSOM: Sixteen years. I started with this band on a part-time basis in 1962 in New York. I was doing the Merv Griffin Show. NBC had a staff orchestra then. We had like 40 guys and they had two or three shows that needed music. Then I came on as a regular in this band after the Merv Griffin Show went off the air in January of '63.

MC: Then you followed the show here to California in 1972. How about your musical activities other than the Tonight Show?

NEWSOM: This is my main source of income. I work occasionally on the outside depending on my availability and the calls I get. I do a lot of writing on the outside--more than I do playing--mainly arranging, a little composing. You see, I can do that in my own time. I can work in the wee hours or get up early and do it. I'm not nailed to any particular studio time.

MC: How can a musician who has been working hard and

practicing hard land a job with the Tonight Show band?

NEWSOM: There's no predictable way you can get one of these jobs. What happens is you have to work like the dickens to get all the playing experience you can, regardless of what it is. For instance, I worked strip joints in Baltimore and a real lot of terrible jobs but they all come in handy. Weddings, bar mitzvahs, movie backgrounds. I've played in church, even a bordello once. *Wonderful* experience. But the main thing I think aspiring studio players should keep in mind is that the practicing should be done *before* you get the job. You really have to practice like hell to start with, cause once you get busy you really don't have that many hours to put in practicing. And you only have so much strength. For example, the busy studio musicians work two or three sessions a day. That's like nine hours. A human being only has so much concentration, and I think when you practice without concentration, it's wasted time anyhow. I have suffered from not doing it. I was a late bloomer anyhow, I didn't get serious until I was 25, and that's a little late. But, it's better than never.

MC: Does the Tonight Show Orchestra have a record available?

NEWSOM: Not a this time. I've just done an album of my own--plugging a little bit here--on which a lot of these guys play. It's on Direct to Disc label. And we have this size band except I added four french horns and a couple of percussion.

MC: Working with Johnny Carson for 16 years must give you quite an outlook on the man.



Tommy Newsom with Journalist Chuck Conrad, on the Tonight Show set.

NEWSOM: He's a lot kinder person than he's portrayed. In a one-to-one relationship that I've had with him he's always been considerate and kind. I have no social relationship with him; we don't hang out. He's a private person and I kind of admire that. He's his own man but he will do things to help people. Like Shaughnessy has his engagements. I've had engagements that he will mention on the air. You just give him a little note and he'll do it for you because we're part of his group here. And I had an engagement with a quartet at the Hong Kong bar here last year and he had us on the show, which is sensational exposure. If I wanted to pursue that, it would be the biggest boost you could have with this kind of audience. And it's because of his regard for us.

Tommy Newsom's disarmingly casual manner could make any journalist immediately comfortable. Our conversation in the empty audience section of NBC's Studio 1, overlooking the Tonight Show set, had delayed the start of the band's afternoon rehearsal. But this is indicative of Newsom's cordiality.

On the bandstand, we looked over several of the charts needing a run-through and Newsom was underway with the rehearsal.

Added thanks go to both Joe Bleeden and Al Lapin of NBC who provided additional assistance for the interview.

Although working on the Tonight Show Band represents perhaps the most visible side of television, the role of music is a major factor throughout the medium. Journalist Chuck Conrad takes an in-depth look at other areas of music in television in an upcoming issue of THE MUSIC CONNECTION. WATCH FOR IT!!



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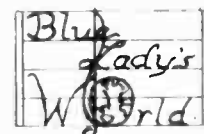
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PAUL DAVIS PROMO PUSH TO BEGIN ON MIDNIGHT SPECIAL



Crystal Gayle with Paul Davis on The Midnight Special

by Chuck Conrad

Television viewers across the nation will be treated to a spirited duet the night of November 17th on NBC's 'Midnight Special'—Grammy award winner Crystal Gayle singing *I Don't Want to Be Just Another Love* with Paul Davis.

And just who is Paul Davis? That's what Davis and Bang Records are trying to overcome.

Besides composing and singing *Just Another Love* and the current hit single *I Go Crazy*, the 29-year-old Mississippi native is well known as a producer and studio musician. 'In the past, I've been an old studio shut-in. Now I've been opening concerts with Crystal and soon with the Atlanta Rhythm Section and Neil Sedaka, but this is the first roadwork I've done.'

'Even though I've had some chart records, nobody really knows who I am.' Among those records are *Ride 'Em Cowboy* (1975) and *A Little Bit of Soap* (1970). Five albums have come out of the last ten years as well. Recording studios have always fascinated me and that's where I've been. To me, it's like an artist with his brush—you can add colors, take them away, or start all over again.'

But in order to promote the career of Paul Davis, the recording artist, he has resigned himself to the concert tour. 'It scares me to death to walk out in front of a lot of people and entertain them because I really don't consider myself an entertainer' His latest album on Bang Records is aptly titled *Singer of Songs, Teller of Tales*.

The album's lead song, *I Go Crazy*, has figured in national charts for 42 weeks. Another cut off the album, a re-working of the Beach Boys' *Darlin'*, is also making its mark as a single. 'I love the Beach Boys. They were a big influence on me back in Mississippi. The surf songs—it seemed people lived in a dream in those songs.'

Paul's southern background is also reflected in both his personal manner and his songs. Home for him is Atlanta, which he says is 'more my pace'. I was in New York for a couple of years and couldn't walk or talk fast enough, he said.

It's his mellow approach and wry humor that endears him to musicians and audiences alike. Shown a cover for the *Singer of Songs...* album depicting a peaceful Paul Davis with his long blond hair flowing past his beard, he asked 'Do you think people will think it's a religious album?'

The November 17th 'Midnight Special' will also feature Paul performing *Sweet Life* in which he sings:

*This old world seems to be in a hurry,
But darlin', we'll just keep on taking our time...*
Which sums up the charm of Paul Davis.

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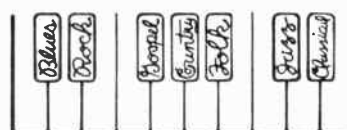
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VOCALISTS 12

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FEMALE LEAD singer, exc. voice and stage appearance with experience in R&B, Disco, Top 40 and Funk. Also plays Keyboard. Call Mindy after 4pm 654-1133j

WANTED: female vocalist for Top 40 gig in W. Covina area. \$175. a week, start immediately. Call Connie 846-3308j

WANTED YOUNG BLACK vocalists 18-25 for new soul gospel group. Sincere talent only. Call Thomas 851-8176j

FEMALE VOCALIST/guiatrist/writer seeks working band - jazz, soft rock. Chris 597-3495j

FEMALE RECORDING artist seeks material to record for album. Funk, Disco, Up-tempo pop and Ballads. 851-7412j

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DRUMMER/PERCUSSIONIST wanted. forming progressive jazz group. Experience with Latin music helpful. Keith or Steve 782-7135j

DRUMMER* experienced, into jazz, rock, disco, funk, Top 40. Age 30. Barry 762-0234j

PERCUSSIONIST/DRUMMER looking for work. Studio and working gigs only. David 672-0316j

WANTED: drummer for new gospel soul group. Call Thomas 851-8176j

WANTED: drummer with experience for progressive rock-jazz band. Must have equipment and transportation. Mike, 924-0793j

LOOKING FOR DRUMMER with timbales for forming Latin progressive jazz band. Serious only, please. Call Sonny 275-5867j

DRUMMER NEEDED to backup female vocalist for club bookings. preferably should play Pop flash contemporary and MOR flash R&B. No rehearsal pay. Call Mandy noon to 9pm at 828-7027j

DRUMMER AVAILABLE for working groups only. 15 years experience. All styles. Joe 467-8255j

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MALE VOCALIST seeks guitarist, bassist, drummer and female keyboardist. Must be versatile in Rock, Disco and Ballads. Tommy 660-7160 464-8585j

WANTWED: female vocalist for Top 40 show group. Beau 434-5420j

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WANTED 3 female singers for recording. Non-union. Eric 657-5088j

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TRUMPET & TROMBONE needed. Must read to perform with funk reggae group. Call Irey Man or Henry Thomas. 233-3726 or 876-2551p

NEEDED: Horn player, trumpet, flute, flugel horn, all original material. Must play R & B and MOR paid gigs. 466-7126p

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THEORETICALLY SPEAKING... with David "Cat" Cohen

Since this column began in January, we have covered the basics of music theory as it relates to pop music. We have examined rhythm and the concepts of meter and groove. We have looked at melody and scale contexts. Also, we have examined both simple and complex harmonies and harmonic progressions. Now, with access to these tools (See reprint offer at the end of this article) let's look at the elements of some current pop music styles. We will select these styles on the basis of the Billboard charts for record and tape sales, which are divided into the categories of pop (general sales), rock, easy listening, soul, country and jazz.

POP music is as ambiguous a term as you can find in the music industry as it seems to describe whatever style of music is selling at the moment. Therefore, we are not able to define its elements. Many people consider POP music, however, to be MOR (Middle-of-the-road) or easy-listening music, and this we can define. MOR performers like Barry Manilow, Carly Simon and Gerry Rafferty use music materials from the middle of the pop spectrum, neither simple, nor complicated. The rhythms tend to be straight-ahead (not syncopated) and relaxed, mainly in an eighth-note groove. The melodies are featured and tend to be distinctive and memorable, using 5-tone, 6-tone and major and minor scales. The harmonies are also mid-range, mostly triads, sevenths and simple jazz chords. Tone colors are usually soft, legato and pleasant, with a tendency to lush productions and arrangements.

Some people still consider POP music to be ROCK music, but this style has its own characteristics. Like MOR, rock is based on eighth notes, but the use of accents and syncopation gives rock its relentless rhythmic drive. Melodies are almost always in 5-tone and 6-tone scales instead of the standard major and minor scales. Sometimes modal scales are used. Harmonically, rock is based on simple triads with occasional use of seventh chords. Performers like the Stones, Bob Seger and Foreigner use a variety of loud electronic tone colors and textures to add interest to an otherwise simple music style.

Soul music, or R&B has primarily been music produced by blacks for a black audience, but the way styles and performers are crossing over today makes musical elements rather than color define the style. Rhythmically, R&B is based on complex, sometimes polyrhythmic 16th-note grooves with many breaks and unusual accents. R&B melodies tend to stay in one key, usually a 6-tone ragtime or blues scale, and it is common to find improvisation on repetitive riffs as the basis for the whole song. Harmonies are sophisticated, usually jazz sonorities such as major sevenths, minor ninths, 11ths and 13ths. Groups like EARTH WIND AND FIRE, the COMMODORES and ROSE ROYCE are also known for their percussive rhythms and falsetto singing styles.

COUNTRY music is perhaps the simplest pop music style, partly because the lyrics tend to be more important than the music. Country uses mainly eighth-note and shuffle grooves with few breaks and stops. Melodies with gapped 5-tone and 6-tone scales are prevalent. Harmonically country music is usually simple, with as few as two chords needed in some songs, and even in complex country music, there are few chords beyond triads and sevenths. Country has its own distinctive vocal and instrumental tone colors and performers, like Dolly Parton, Kenny Rogers and Linda Ronstadt, who each mix their own brand of country music elements.

JAZZ is a broad term encompassing over 60 years of improvised music, but for us, contemporary jazz means the sophisticated fusion with rock and R&B elements that has popularized jazz with today's audiences. Rhythmically, jazz can be built on any groove, but the 16th note funk and disco grooves are the most commonly used, though with more syncopation and unusual stops, rests and changes of texture than in other styles of pop music. Melodically, jazz uses the full spectrum of scales, often changing scales within one composition. The melodic lines tend to be instrumental rather than vocal. Jazz harmonies are usually the advanced 9ths 11ths and 13ths, as well as chromatically altered chords. Chick Corea, Weather Report and Jean-Luc Ponty are among the principal innovators in today's jazz, and their use of expanded tone colors and textures is years ahead of all other pop music styles.

These are only quick sketches of today's music styles, but I hope this helps point out their differences and similarities. In the next few columns, we will examine the work of some important performers in each of these categories and see what musical elements make up each of their styles.

Connect With the 'Cat'

If you're having trouble keeping up with David 'Cat' Cohen's column, *THEORETICALLY SPEAKING*, you may find having access to his previous articles helpful.

All back issues are available, either individually or as a set.

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MUSIC



M.C. REVIEWS

LEAH CHASE

F. Scott's - Santa Monica

Material: Leah Chase's favorite hits

Performance: Mabel King sings the blues

A storefront and a step away from Ocean Front Walk, we sit in the lighted red and green warmth of this 1930's cabaret. An emcee in pre-devo slacks lips an intro that brings LEAH CHASE to the small platform stage.

MS. CHASE moves into the stage light smiling. Admittedly nervous, she has a visible personality capable of capturing any audience. Her powerful voice and energy are readily enhanced by the excellent rhythmic jazz piano of Craig Fisher

Opening with *Got to Get You Into My Life*, then into an energetic *With a Little Help From My Friends*, the set is a random sampler of the top pop and jazz tunes of our times, including faves by such artists as Billie Holiday, Bessie Smith, Sarah Vaughn, Linda Hopkins and Carol King...and appropriately, Rodgers and Hammerstein's *These Are A Few Of My Favorite Things*, from 'The Sound of Music'.

Her presence is confident as she fills the empty spaces between songs with laughter and amiable small talk. I agree with MS. CHASE'S giggling suggestion that Craig Fisher pours as much soul into his piano as that displayed at a gospel revival meeting in the deep South. He seems hidden beyond her, but the show would benefit greatly if he were much more than merely background jive that she can sing to.

Originally from New Orleans, LEAH CHASE lets it loose on stage and shakes it around, with mirror memorized motions. Sadly, a woman her size can look nothing short of pathetic with attempts at playing it loose and sexy. Winking and shoulder dipping may work for Muriel cigars and Diana Ross, but when a lady her size sings the blues, images of a Disney animated creation, or R. Crumb characterization, drape her sincerity in polyester and rhinestones.

LEAH CHASE has a strong voice which she successfully uses to her advantage, as in her hauntingly beautiful rendition of Laura Nyro's *I Never Meant to Hurt You*.

Short of breath at times, she appeared imprisoned in a body too big for the Vegas elegance she tries so hard to convey. But, her vocal talent explodes with enthusiasm and energy in her interpretations of everyone else's songs.

-Linda Spalding

BLUEBEARD

Whisky - Hollywood

Material: Dynamically hard art-rock

Performance: Aggressive, but unnecessarily flashy

(Barry, lead vocals; Vincent and Vince, guitars; Gayle, bass; Danny, drums; Bob, keyboards)

It's readily apparent that a lot of groups feel that flashy theatrics are the only successful way to perform their material. The inaccuracy of that was illustrated by BLUEBEARD's sets at the Whisky. BLUEBEARD was so intent on putting on a good, hard working performance that their theatrics got in the way of potentially arresting material.

That material is the true strength of BLUEBEARD. It was a hard-edged, art/rock style, (a la Queen and Styx) that was well arranged in terms of supplying powerful dynamics. *I've Got A Life To Live*, based on a heavy metal Queen-ish riff, and the more popish *She Looks Like An Angel* were most notable for their dynamic power. The latter tune featured nice double lead guitar work by Vincent and Vince.

Impressive as that was, the theatrics diverted the crowd's attention from that to the flashier, but shallow effects. Nattily attired, BLUEBEARD rocked hard to their music, with gritted teeth and fierce facial expressions. This would be fine once in a while, but done during every song...you begin to think that it's just a part of their act.

Lead singer Barry Leach's stage presence consisted of mocking the guitarists' actions, which further proved that assertion. His voice strained on the Queen/Styx-like highs as well.

The biggest distraction was the use of fog machines, which took the audience's attention off the excellent dynamics of *I'll Give You Roses*. Sure, it looked good, but it certainly didn't help illustrate what they were singing about.

Flashy theatrics, when done for the sake of the flash, not only distracts the listener from the music, but it also hides the band's stage personality. That makes it doubly hard for the listener to relate to what you're trying to say. Once BLUEBEARD decides to turn the spotlight on to themselves instead of the show, then one can truly gauge the talent of this band.

-Annette Blythe

PETE 'N' NANCY

Lady Jol's - Rowland Hills

Material: MOR/Disco

Performance: Smooth, but with undramatic presence

One of the more maligned music circuits is the restaurant/nightclub disco venue, that although doesn't have the originality in its use of musical style, can have talented groups that can make the most out of its material. Although PETE 'N' NANCY, with Paul on bass, all were talented musicians that did produce a slick blend of MOR and disco, it seemed that they didn't put enough feeling into their music to make it more memorable than any other nightclub cover act.

Suffice to say, the talent was there. Pete was a crisp, efficient drummer with a smooth voice capable to go deep enough to pull off a Lou Rawls tune. Paul played bass in a steady fashion that well augmented Pete's meter. Nancy had a silky voice that complimented Pete's voice excellently on harmonies. She also had a nice touch on the keyboards, as she displayed an able use of the synthesizer. The covers were usually performed competently and their originals, like *I've Seen An Angel*, were pleasant enough tunes in a light pop vein.

What was missing was a certain feeling of conviction in their performance. True, they were trapped behind their instruments, disrupting their mobility, but their smoothness just inhibited any visual feelings of their desire to play. Even their voices exhibited little true emotion, whether they were doing disco or love tunes.

PETE 'N' NANCY are truly fine musicians performing well enough to be a worthy example of their circuit's calibre. But while they were pleasant enough-sounding, they also weren't much to really get excited about, either.

-Jeff Silberman

MACAW

Cafe Concerts-Tarzana

Material: Reggaeish R&B

Performance: Down, then up

This review was about to turn out rather disappointing, as the first set was marred by an avalanche of discordant happenings. MACAW, consisting of Benson Brown on keyboards, Khalid Abdullah on percussion and Tommy Trujillo on guitar, is an unusual combination of gospel vocal styles, various Third World percussive influences and a Santana/Osibisa-type guitar.

Paying before a small but enthusiastic crowd, MACAW slugged through their first set with the sound sorely lacking in fullness. The absence of a bassist and maybe a drummer was quite evident after a glaring mistake by Khalid. He had to struggle to get the rhythm back in order in one song, something which would have gone unnoticed if either of these two instruments were involved. Tommy's guitar playing, which had a lot of good ideas, was sporadic and he looked noticeably uncomfortable or maybe unsure, I don't know. About the only saving grace of the first set was a rich blend of vocal harmonies by Benson and Khalid mixed in with some nice, well thought out lyrics.

Now while I hold all of these truths to be self-evident, something happened in the second set. Suddenly all three were operating on the same level. All those ideas that Tommy was struggling with in the first set began to tie in with the keyboards and percussion. Benson and Khalid traded lead vocals and harmonies more effortlessly and sang with more conviction. Adding to the flow was a soprano sax which helped to fill out the sound that was sorely missed in the first set.

If anything had to have an effect on the playing, I believe it was the audience whose enthusiasm in the second set drove MACAW to play to the audience in return. Shouts of 'Rastafari, Rastafari' and singalongs to songs familiar to the audience created an intimate and informal atmosphere that I was glad to join in. There was a grand party happening out there, and I'm happy MACAW caught on just in time.

-Gary Jackson

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Pablo Cruise No Longer 'Worlds Away'

By Jeff Janning

When the 'Doobie Brothers' started to chase after the style 'Chicago' created, they left a void in the music market. The 'Doobies' put behind them a musical legacy that PABLO CRUISE now fills with great promise, as they are only on the brink of greatness. In many ways, they are far superior to their predecessors. PABLO CRUISE performs their music live with little or no trouble, and they manage to remain true to their recordings, unlike the 'Doobies' who's early tours proved them to be less than equal to their studio work. The tonal textures of keyboardist Cory Lerios and guitarist David Jenkins interweave into warm melodic timbres that bounce resiliently off the driving rhythms of bassist and newest member Bruce Day and drummer Stephen Price.

Runnin' were both masterpieces steeped in excellence, as was *Love Will Find A Way*. Jenkins' guitar work was well-executed, however he has a tendency to become repetitive. He also had a few shaky vocal starts in the opening moments of several songs. There was also a lack of good solid endings, as sometimes the group just stopped abruptly with little or no interplay to scale down from the pace that was set. Background vocals were strong and blended well into the overall scope. Good staging plus a setting of palm trees enhanced the show. Both Day and Jenkins were equipped with Nasty Cordless devices which transmit the signals of the instruments to the amps, giving the players freedom to move around the stage at will.

In the past, these four 'Cruisers' were a supporting act to other supergroups. With the advent of their new LP *Worlds Away* and the success of the group's single *Love Will Find A Way*, PABLO CRUISE is now in a position to headline their own tour.

Jenkins was pleased with the

PABLO CRUISE



At the concert at the Pasadena Civic, Lerios' sparkling work on the piano was highlighted during a classical solo that drifted magically through the auditorium to the ooh's and ah's of the audience. *World's Away* and

change to headliner status. 'We're able to do our own stage and it's our audience; they come to see US!!' He was also exceedingly pleased with the current album from a purely musical standpoint. 'On past albums, there are a lot of things I'd change, but on *Worlds Away* I wouldn't change a thing.' The LP does stand head and shoulders above their other recorded efforts, as it is steeped in precision.

Previous to becoming PABLO CRUISE, Jenkins, Lerios and Price all played in 'Stoneground'. Bruce Day toured with 'Santana' before filling the slot left vacant by Bud Cockrell. As far as future change

goes, Bruce said there might be a new addition, 'but then, who knows'. Dave, on the other hand, felt there would be no change in musical style in the foreseeable future. Then there was a word of promise to songwriters who like the PABLO CRUISE sound and aspire to have the group record some of their material. 'We use songs by other writers. Look at the credits on the current album.' Sure enough, there were three songs co-written with people outside the group and one tune penned by an outside writing team.

The show was opened by Bill Chaplin who was well supported by a tight funk/rock band that roused the house, his strongest piece of material being *Hold On*.

Saturday Night Loud

By Jeff Silberman

NBC's SATURDAY NIGHT LIVE, long noted for its broad, risqué brand of comedy, has been highlighted this season by some illustrious musical guests. Rock has always had trouble in coming across effectively on TV, and SNL's first four musical acts tried with varying degrees of success to succeed.

ROLLING STONES October 7, 1978

You couldn't have asked for a more auspicious band to debut a season with, and you couldn't have been more disappointed. Mick Jagger's voice, or lack of one, brought down the whole occasion. Seeing him struggle through '*Beast of Burden*' was a sad sight indeed.

The band was almost as ragged. Keith Richards, as always, epitomized the essence of the 1978 Stones: raw, erratic bursts of energy. The closest the Stones came to their true presence was on the appropriately raw '*Shattered*'. Only then did their energy come across on the tube.

It must be said that Jagger's real stage presence is severely hampered when squeezed into a 20-inch picture tube. He also seemed somewhat uncomfortable playing to a camera instead of 20,000 people or more.

Whatever the reason for Mick's voice, what millions saw wasn't a true example of what the world's greatest Rock 'n' Roll band can do.

(continued on pg. 21, col. 2)

Classic Corner

by Suzanne Valentino

THE CONDUCTOR OF THE OPERA COMIQUE of Paris put down his baton, closed his score, stepped down from the podium and walked out in the middle of the third act of massenet's '*Werther*'. But the band played on and the cast kept singing, although the rest of the performance fell apart from lack of guidance. The next day, maestro Roberto Benzi, 40, complained over a Paris radio station, 'I left the stage in a rage,' he said, 'because the orchestra had not spoken to me for the last three weeks.'

PIRATES OF PENZANCE--Artist Repertory Theater is now presenting Gilbert and Sullivan's 'PIRATES OF PENZANCE' at the theater, 817 N. Hilldale, Los Angeles. Performances are on Fridays and Saturdays at 8:30 pm and Sunday at 2:30 pm and 7:30 pm. Admission is a donation of \$5. for the general public and \$3.50 for students, children and senior citizens. The production is directed by Barbara Dvoretz, with Robert Downard as musical director. The cast includes Martin Britin, Deborah Gold, Johanna Molloy, Steve Osborn, and Keith Weber. For reservations and information please call the theater box office at 275-9872, open each day from 9 am to 5 pm.

SINGERS: The Opera Guild of Southern California announces the regional 1979 SAN FRANCISCO OPERA AUDITIONS. The auditions, sponsored by the Guild are scheduled as follows: Preliminary auditions on February 5 & 6, 1979 in Friendship Hall, Westwood United Methodist Church, corner of Wilshire Blvd. and Warner Ave. Evening sessions of the preliminary auditions will start at 7:00 pm, and one afternoon session is scheduled at 2:30, Feb. 6. Specific audition appointments will be scheduled and pianist James Low will accompany all contestants. No more than 10 contestants will be selected to participate in the Regional finals on March 23rd at UCLA's Royce Hall. For an application or further information, please direct inquiries to: Mrs. Herbert Witherspoon, UCLA Design for Sharing, 405 Hilgard Ave., Royce Hall #274, Los Angeles, CA 90024. Phone: 825-7681

YOUNG PEOPLE'S ORCHESTRA TO PERFORM: The Young People's orchestra of the CSUN Youth Orchestra Academy will perform in concert on Sunday, Nov. 19 at 2:30 in the Hall of Liberty, Forest Lawn Memorial Park, Hollywood Hills. This concert will open the ninth season of the Young People's Orchestra. The program includes the *Dr. Miracle Overture* by Bizet, *Chorale Invention* by Bach, selections from *Symphony no. 5* by Beethoven, *March and Oriental Dances* by Gilinka and *Music for Orchestra* by Nehlybel. For further information about the concert or the Academy, please call 785-2224.

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BUSINESS NEVER

By Doug Thiele

As a writer or an artist, your major business is going to be to get to those who can make it all happen for you. Recently, I've heard some comments by writers and artists which make me believe that they're unknowingly short-circuiting their efforts. In some cases, they believe that there is an unwritten etiquette in shopping their tunes or themselves, and they're trying to conform to it. In other cases, they want to be ethical and fair, and in doing so, wind up shortchanging their own efforts in pitching their tunes or themselves.

So, without going into what style of type you should type your lyric sheet with, here's some general information about how to promote yourself.

First, cast your song or style of performance (or both). For instance, if you're a female country pop singer with strong potential to cross over into the straight-ahead pop market, or if you are a writer with that kind of material, then you can rule out all the companies who deal exclusively with, let's say, Hawaiian fishing ballads. Of course, you shouldn't discount the up and coming companies who have a preference, because they may not have had the opportunity to pick up on your style yet, and don't forget about the companies who have a great reputation in another field but might want to expand their influence. If you're stuck trying to find companies with similar taste, then look up current action in one of the trade magazines (*Billboard*, *Cashbox*, *Record World* and so on) in your style of music and see who's doing heavy business in that area.

Make a list of the companies you'd like to shop. In some cases, it might just be the name of an artist you'd like to present material to. Now, your job is to prioritize this list. If you are a writer, you may have to do this fresh with each new song, though singers will probably have it a bit easier. If you're a songwriter, you'll want to get your tune recorded. If you're an artist, you'll want to get yourself recorded. Obviously, in each case, you must assume that your work is valuable, and you must start at the top of your list. For an artist, this is the hottest A&R staff person at the hottest label in your style. For a writer, this is the best artist in your style of music. Now obviously, the better ones are going to be the harder ones to get into, so that's why you have your list prioritized; after you've made every non-obnoxious and creative effort to see the number-one name on your list, move quietly to the next, and so on. Luckily, there are going to be thousands of possibilities for you.

It makes no sense to try random shots at, for instance, small-time publishers first. Go after your best possibilities. If you can't place your song into the hands of the artist you want to record that tune, go to the producer. If you have no luck there, go to the artist's personal manager. From there, you might try the record

company's publishing arm. If you can't get to any of these outlets, go to a major publisher with international clout. Don't be put off by the size of the outfit. You've got real product, remember?

In all of this, you're waiting for the best offer. Don't shop yourself or your songs one company at a time; companies don't expect it of you and you shouldn't. At the point you start getting offers, make sure to explain that you're looking elsewhere, also. Don't commit yourself to one deal until you are ready to do so, then let everyone else who is interested know that you or your songs are no longer available.

You're bound to get suggestions along the way about how to improve your craft, especially if you ask, but here's one last word of advice: the industry expects you to value your own work, so when you shop yourself or your music, never apologize; you have the greatest product in the world, so present it that way.....and good luck.

Saturday Night

(continued from pg. 20, col. 3)

DEVO

October 14, 1978

Anything but forgettable, DEVO showed a lot of guts following the Stones with a mesmerizing, lobotomized version of *Satisfaction*. Yet, the cover was arranged so differently and performed so uniquely that you'd never guess it was a Stones tune.

Looking like mad scientists who had survived a nuclear holocaust, their precise, machine-like movements were equally lobotomized and perfectly suited for the small screen, in that the act was self-contained, yet visually arresting.

Their theme song, 'Jocko Homo' further illustrated their sci-fi freak show. I'm sure most of the audience didn't know whether to laugh or gasp, but either way, the response to such an act must be strong. You may not care for Mark Mothersbaugh's tense, wirey voice, but in context to their musical approach it effectively represented their unnerving perception of future shock.

FRANK ZAPPA / THE MOTHERS

October 21, 1978

The most logical choice for *SNL*. He, too, traverses the line between cutting sarcasm, sublime wit and crudeness in his humor, and he's not

afraid to stick it to anyone or anything.

This was Zappa's second appearance on *SNL*, and true to his form, the band he had with him had some changes from his first band. Gone were gonzo drummer Terry Bozzio and keyboard/violinist Eddie Jobson (ex-Roxy, now with UK). The sound was the same. Immaculately tight, complex material chock full of fragmented rhythms and melodies.

The effort was a mixed bag. TV speakers just don't do justice to the kind of music Zappa can create. On the other hand, when he sang/spoke, he was very effective at staring into the camera, so it would seem like Zappa was personally talking to you; cutting you down on the way you run your life, or in that case, the way your life runs you. Some of his observations really hit home.

It's really amazing how an artist like Zappa can continue to castigate the mass consumer record biz and the mass buying public for such a long time and still be reasonably successful. This says something about the music industry. If it was run like television, artists like Frank Zappa would be cancelled after a few weeks.

VAN MORRISON

November 4, 1978

Yet another rock veteran back from the cemetery of rock legend ghosts, Van Morrison was the second disappointment of the new season. The years certainly took their toll on Morrison. Balding and double-chinned, Morrison showed little of the furor and intensity of his earlier works. The new Morrison, exemplified by his performance of *Wavelength*, the title cut from his latest album, was restrained to the point of listlessness. The live version of the song was so similar to the album that it seemed like he was lip-synching it.

Van Morrison is best known for the beautiful lyricism and melodies of earlier works, like *Moondance* and *Astral Weeks*. Then, he was an eccentric performer who occasionally sang with a scorching passion. Few performers could put more feeling into a song than he. His appearance on Saturday Night Live showed little of that brilliance.

This season, more than ever, *SATURDAY NIGHT LIVE* is presenting the more controversial and

interesting musical acts to the small screen. Stay tuned to *THE MUSIC CONNECTION* for further critiques of future television musical events.

Local 695

(continued from pg. 4, col. 2)

target range, according to business agent Jim Osburn, are United Western Records, Sunwest Records and 10 or 15 additional recording studios in the 30-mile zone.

"We want the other houses," Osburn averred.

With IATSE authorization to organize the 15 western states, Osburn no longer is under restraint to stop at the old 30-mile limit. Nor does he intend to. But the battle plan is to move deliberately to the outer perimeter and past, first knocking off nonunion operations in Southern California.

Immediate results of the Heider pact, according to Osburn, will be the enrollment of 15 Heider employees as members of Local 695, and the employment by Heider of an additional seven or eight from the Local 695 roster to work in the Hollywood shop.

He also sees benefits rebounding to Heider.

"You'll see a hell of a lot of business that previously was going to nonsignature houses now going to Heider," he predicted.

Osburn labeled the Heider signing an act of "monumental significance," boding well for organizing prospects generally. Meantime, Local 695 begins contract renewal talks today with Compact Video.

He praised the role of IA President Walter Diehl in bringing the Heider complex to heel.

"Six months ago," he said, "I got a commitment through the board (695) and through Walter. Walter told the AMPTP (Association of Motion Picture & TV Producers) and the signature companies to do their scoring and that they would have to hire roster people."

The Heider pact dramatizes the translation from goal to reality. "It's looking good," Osburn observed. "This shows we're moving forward here in Hollywood and elsewhere."

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A substantial part of what happens in the music industry involves rejection. Rejection of songs, rejection of produced master recordings that people have sunk thousands of dollars into, rejections of record company product by radio stations and ultimately, rejection of individual records or styles by the 'people'.


All the way down the line, every day, for hundreds of different reasons, people in every different facet of the industry are hearing rejections. Despite the fact that everyone working in the music industry accepts it as an inevitability, and an everyday occurrence, it is never really easy to deal with. Egos are bent, reputations are questioned, jobs are lost and friendships are damaged or ended. There are hundreds of rejection stories of major songs like *You Light Up My Life* and artists like Elton John who was turned down by 22 record companies, Billy Joel who was turned down by every major record company and countless others. I would venture to say that every major artist has been rejected numerous times before attaining any success. In fact, even after an artist has attained some success and may subsequently go through an unproductive period, they may again face those rejections. There are even industry jokes about artists being fortunate to be turned down by certain record execs because they've rejected so many successful artists that you should worry if they like you.

For songwriters it's particularly difficult though, because you're usually creating in a kind of critical vacuum and it's difficult to find good critical feedback. Often your only artistic validation comes from your friends and family who are so knocked out that you're actually doing something they know they don't have the talent for, that the last thing they'd think of doing would be to criticize your efforts. They'll be supportive and keep you in that vacuum until you smash up against the 'Real World' of the music *business*. Songs that your friends liked because they saw you reflected in them and they like you, songs that audiences seemed to like ('they clapped, didn't they?') are meeting with 'Sorry, not strong enough', 'not appropriate', 'no hook', 'I don't know what to do with a song like that' and lots of other styles of rejection. In other articles I've talked about what publishers and producers look for and why, and about what makes songs communicate effectively, but now let's not talk about why it may or may not be a good song, but about your attitude towards rejection.

'Imagined Rejection': After asking a writer if he or she has been making the rounds of publishers, I often get a bummed out reply like, 'Yeah, but they passed on all of them, I didn't have anything they wanted, they told me to come back when I had some more stuff to show but I know they were just trying to be nice.' Wrong!! Publishers don't say stuff like that 'just to be nice'. They don't have time to keep making appointments with writers they feel have no talent. Believe that if they keep the door open to you after hearing your songs it's because they think it will pay off for them and there's a good chance that you'll have something later that they'll be interested in publishing. Don't let what you *think* is a rejection keep you from going back to them. Consider it a victory that they want to see you again. Take them at their word. If you call back to make another appointment and it *seems* like they're shining you on, don't let yourself believe it. Keep trying! That's the place where it really gets tough psychologically. You're sticking your neck out again and your self-confidence is in danger. It's much easier at that point not to want to try for fear of another rejection 'Well, maybe they *don't* like them, maybe I'm not very talented. Maybe I'm stupid to call them back again.' Those are the moments that take strength and determination, the ones that can also defeat

you. The more rejections you get, the tougher it gets to put yourself back on the line. But when publishers tell you that the door is open, believe them!! It's hard enough anyway without imagining that you're being rejected. We'll rap next time about what to do with your ego.

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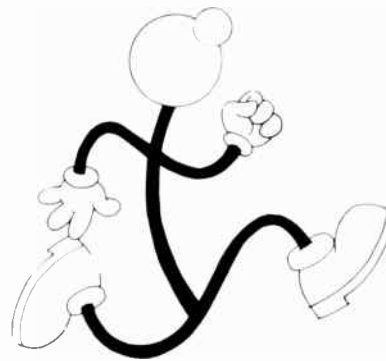
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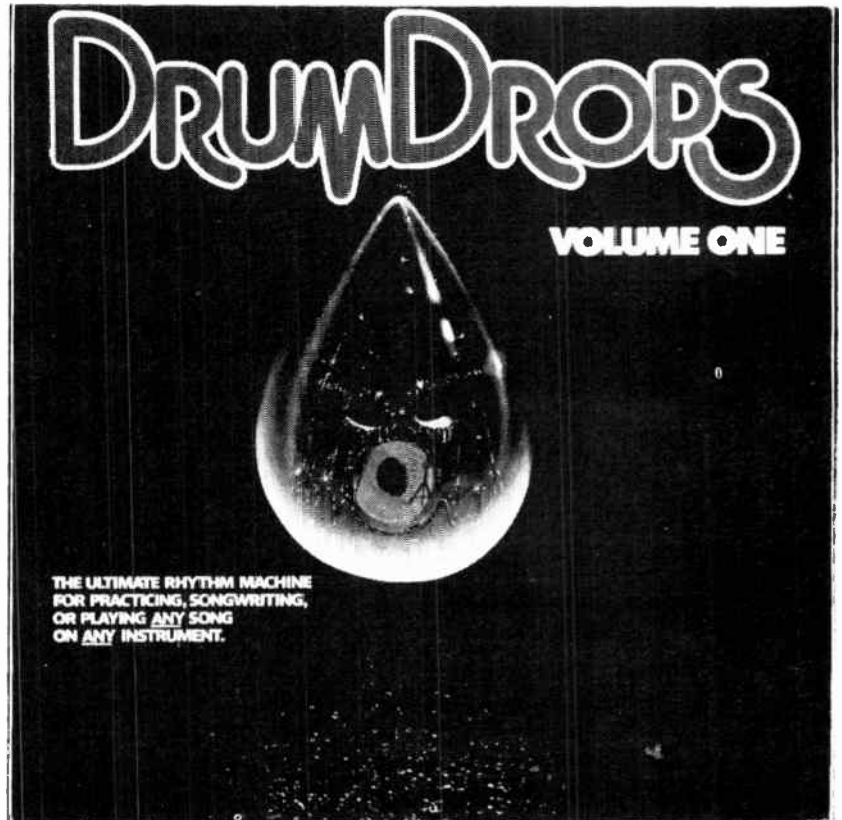
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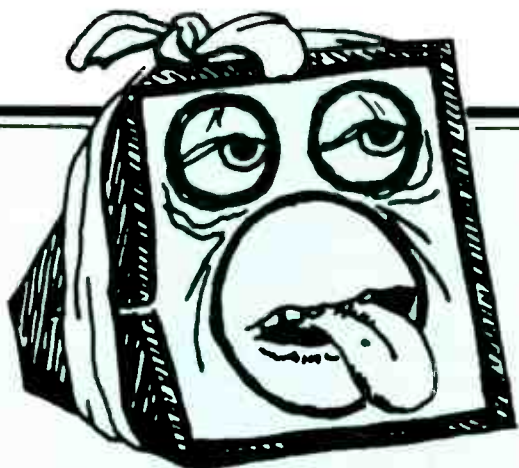
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