

# Music Connection

THE ALTERNATIVE MUSIC TRADE PAPER

## Motown Seeks White New Wave Acts

—BY BEN BROOKS—

Motown Records, the top label for black rock and pop acts during its 20-year history, is actively seeking white new wave bands.

Lee Young, Sr., Motown's vice president of creative administration, told *Music Connection* last week the label is "very interested in new wave. And we're very interested," he added, "in breaking a white act. We're not only interested, we intend to do

that this year."

The dramatic policy statement points up both the growing label interest in new wave and the fact that the halcyon days when Motown could rely solely on its small but impressive roster of superstars are over.

The label, founded in Detroit by Berry Gordy, Jr., was heavily represented on the charts during the 60s with artists like Stevie Wonder, Marvin Gaye, the Mir-

acles, Supremes, Temptations, Marvelettes and others, and they were historically considered a "closed shop." The 70s saw a decline in that hold on the market, and now, while the label is not seeking any type of act exclusively, Young, who has reigned at Motown for three years, insists "our doors are open."

(please turn to page 12)



Lee Young, Sr. of Motown

## New Artist Development Concept Saves Record Companies Big Bucks

—BY KEN KUBERNIK—

Looking fashionably disheveled after a night of "high media visibility"—i.e. the Roxy/Rainbow two-step—Rick Stevens wasted no time in outlining his latest project, The Stevens/McGhee Entertainment Corporation, which could alter the present framework for bringing new artists into the recording industry.

The concept of their company is two-fold: to manage special

kinds of artists and producers—Mink Deville and producers Isaac Hayes and Barry Mraz (Styx) are clients. Secondly, they will sign major and new artists, marry them with the ideal producer, and provide complete packages for sale to record companies. They are hoping to become the most prolific independent supplier of finished masters in the industry. "It's set up to resemble film

production companies of the Sixties," explains Stevens, "where you saw the major film studios get out of the production business for various economic reasons and become distributors and exhibitors, rather than producers of product.

"We are like a record company without marketing, distribution, and promotion. We find an artist, sign them, match them with an appropriate producer,

finance the total production, and walk into the record company with a finished master—either they believe it's a hit or they don't."

At 31, Stevens is the image of the record mogul as a young man; New York savvy with West Coast polish. At 23, he served as the first: CBS Records Management

(please turn to page 8)

## Bankers Say Music Biz Is No Risk

—BY JON RANT—

If you have a stake in the music business, chances are you know who's on top of the charts. You probably know which labels are hot, who plays at what club, and who was last year's sensation and this year's flop, but the odds are that you have little understanding of the money mechanism that makes the turntables turn: the banks.

Los Angeles has a unique (please turn to page 15)



A JAM TO REMEMBER: From left, Ray Manzarek (Doors), Bruce Gary (Knack), Paul Warren (Explorer), Prescott Niles (Knack), Michael Des Barres, John Densmore (Doors), Nigel Harrison (Blondie) and Robby Krieger (Doors) onstage at The Whisky as Jim Morrison's bio is released. (SEE PAGE FOUR).

Photo by Donna Santisi

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This issue includes a few format changes. Our logos for Studio Splices, Songmine, Club Data and Theoretically Speaking have all been made uniform, and you'll notice major changes in the Local Notes and In This Issue formats. We've also created a separate section for Concert Reviews, MC Reviews and On Record, as well as the Live Action Chart. In that section, we've also added a new feature, "Don't Miss...", in which we offer our recommendations from among the top live acts around town. We hope the changes meet with your approval and, as always, we welcome your feedback.

This issue's top story involves Motown Records, which has had white acts in the past but has been known for its black rock and pop stars. The label wants to land a white new wave band, and we tell you why, beginning on the cover. Enjoy.

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# FEEDBACK

Dear *Music Connection*,  
Is Cyril Press a critic or just "sounding off"? I mean, just read those letters of Feedback the column creates. Does the button on his shirt say, "I'm a mess" or "May God bless"? It's so unfortunate that there are musicians, music-oriented businesses and people who work so hard not to be a "Joe Blow" in life and don't get a break.

Even me--the little guy--the new kid on the block, can work hard pushing my band "Surveillance." We're going to be on the "851 Rocket Records" compilation album, due for release in early August. But you'll find out whether it goes gold by reading trades or waiting for airplay, which depends on the establishment, who in most cases won't give new bands airplay or decent reviews.

There's even a lot of joke bands or amateur groups who get signed; in most cases for a tax write-off. And why are there so many voids in the music today? I listen to the radio and Black Sabbath and all other sorts of "heavy metal" are getting more airplay. What about a decent amount of progression? Lots of established bands are getting re-

dundant, and they are getting more consideration and industry support.

That goes to show you how lazy and unmotivated our record company A&R and sales people are, and how radio programmers (media people) are too damn concerned with the prestige of a good rating (e.g., new Ferraris, Malibu beach cove, overpriced gigolos and whores, nose powder, etc., etc.) Can't these people work anymore, at least for somebody besides their ego? These people should tighten the belt, regroup and start a fresh, modern approach to support a new wave in music, all music. We musicians work hard and wind up barely floating in the ocean of entertainment.

Why does Cyril Press knock the existence of people still buying records of bands they know and love. We want that support, too, from our potential fans. Writing, producing, recording and marketing a record takes true grit. The sweat of real artistic work and the luxury of music deserves to be compensated, no matter if it's old wave, new wave or future wave. Thank you.

Mike Jett of Surveillance

Dear Cyril Press,

I have had the opportunity to read your column now for the past four months. My problem is trying to figure out whether this is a musical review column or a comedian's script. Who do you think is reading it, anyway--third grade drop-outs?

For shame, Mr. Press. I thought critics were supposed to vent their opinions, not their spleens. In all truth, I believe you are very talented (and could write a very good comedian's script), but your latest columns have frankly left me utterly disappointed. Personally, I agree that "criticism" should entail good and bad reviews of the artist's music. In your "Failure Discs" column, however, you went so far as to attack some of the artists on such a personal level I threw the paper down in disgust. Wouldn't it have been better to have left the name-calling to gossip columnists? It's what they do best and, yes Virginia, there is a difference between wit and venom. If that wasn't enough, your next column attempts to dismiss this travesty of literature by an explanation of "angry depression." Come on, you were just (and justly) down-

right pissed off, and there's no need to explain that. My point is that the majority of the "music" released on the market is offensive enough--must we be subjected to an offensive review also?

Please don't get me wrong. I enjoy seeing wit and humor in a column I feel is educational, but I don't enjoy hearing about "smug little assholes." If you feel the need to be venomous, at least direct it towards the real culprits--the people who put this ---- on vinyl and then have the gall to promote it--our most dearly loved friends, the record companies.

Thank you and respectfully,  
Kathleen Bellmyer

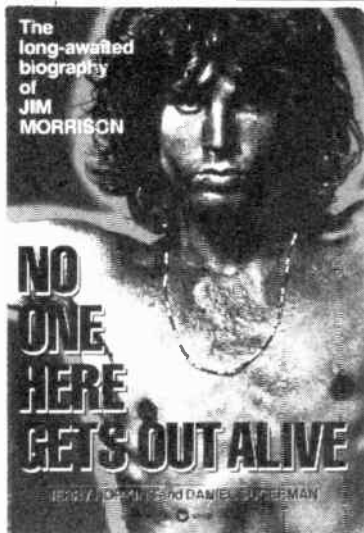
Dear *Music Connection*,

I'm an American studying music here in Tokyo. It's tough trying to keep abreast of the L.A. scene I'll be returning to when my scholarship is up in 1983, but thanks to you, I'm able to keep an eye on the current scene. Tell all the rockers I said hello.

Fred Jensen

EDITOR'S NOTE: Sounding Off does not appear in this issue. It will return next time.

# LOCAL NOTES



IT WAS AS FINE a night as any The Whisky has seen since The Doors were regulars in the mid-60s. In fact, it was The Doors, rocking their way through eight of the group's classics, capping an evening celebrating the release of Jim Morrison's biography, **No One Here Gets Out Alive**. Ray Manzarek, Robby Krieger and John Densmore were joined at various times by guitarist Paul Warren of Explorer, bassist Nigel Harrison of Blondie, drummer Bruce Gary and bassist Prescott Niles, both of The Knack, former Detectives singer Michael Des Barres, drummer Robert Williams of Capt. Beefheart, singer Fontaine Brown of Fast Fontaine, local blues singer Top Jimmy and members of the band The Willys. The ensemble did inspired versions of "Who Do You

Love?" "Back Door Man," "Love Me Two Times," "Twentieth Century Fox," "Break On Through," and "L.A. Woman," before the two-song, showstopping finale: kick-ass renditions of "Light My Fire" and "Roadhouse Blues." The former featured excellent vocals by Warren and a lengthy jam in which he and Krieger traded fiery licks (the entire line-up for the song is shown in our cover photo). The latter offered probably the most stunning moment in an evening full of them: Top Jimmy bringing the evening to a frenzied climax with his vocals. The evening began with familiar and unfamiliar tapes, including The Doors doing "Mack The Knife." In between, there were vintage Doors films, including a British TV film, "The Doors Are Open," "Feast Of Friends," and a clip of "Light My Fire" done on the Ed Sullivan Show. The club was filled with both new wave musicians and L.A. scenemakers, including Ric Ocasek of The Cars and Timothy Leary. Co-authors Jerry Hopkins and Daniel Sugarman told the crowd initial book sales are high, and the book has entered **The New York Times** bestseller list at Number 13.

**JAMIE SHERIFF** will be one of the very first local acts to play as an opening act at The Greek Theater twice this summer. After his band got a stronger than usual audience response at the Southside

Johnny show recently, he was asked to return either for the Hall & Oates show or the newly added Robert Palmer date, set for September 10th.

**BOB DYLAN** stopped recently at Gazzari's on The Strip to check out local faves Lip Service. Dylan stopped backstage afterward to say he enjoyed their performance. After tendering his praise, the Minnesota bard turned to keyboardist Michael Murray and said, "Now, which way is home?"

**AN ANGRY FUED** has developed between Keith Richards and Sex Pistol Steve Jones over a burglary at Richards' London home. A color TV and several of the Stones' most highly prized guitars were taken, and now in the film, "The Great Rock And Roll Swindle," it's claimed that it was Jones who was responsible. "He's rather proud about the fact that he stole most of the instruments he used with The Sex Pistols,"

a spokesman for Jones has said. "I never used to break into poor people's houses," Jones added, "just into places where it was obvious the owners had plenty of money." Keith has been silent, but a close friend says "Keith is very uptight about this. He's deciding what actions he can take."

**ROCKETS RECOUP:** Police in Chicago have recovered \$100,000 in equipment stolen recently from The Rockets. A truck containing the equipment and 10,000 Rocket T-shirts was taken last month from in front of a Holiday Inn. Two arrests have been made.

**CARL WILSON** has teamed up with Randy Bachman for some songwriting, and the two were reportedly cranking out tunes at the rate of about one an hour. Wilson says the songs 'feel good,' regardless of whether they mean anything or not. "At that rate, of course, you don't have time to think about them," he says.

**SOUTHSIDE JOHNNY** is facing stiff competition for his new Mercury LP--from himself. His old label, Epic, has released a greatest hits compilation containing an in-concert version of "Havin' a party." The Mercury LP is entitled **Love Is A Sacrifice**. Johnny's current tour with The Asbury Jukes is being recorded for a possible live LP.

**THETA CABLE** Channel 3 has been televising local bands on Sunday nights on a show called "Live From L.A." The show, a product of Mike Craven and Raw Productions of Santa Monica, is recorded live at The Blue Lagune Saloon every Monday night. Craven created the show with Dennis



Photo by Debbie Leavitt



# LOCAL NOTES

Woods and Terry Rangno. It is currently seen in New York, San Diego and San Francisco, as well as locally.

**AYNSLEY DUNBAR**, Jefferson Starship's drummer, is suing his former band, Journey, for \$3.25 million, claiming the group edged him out after the *Infinity* album began to take off. He also claims the band withheld royalties from him. Journey claims Dunbar is still receiving money, and that he had pushed his demands to a point where the group filed suit against him, prompting his countersuit.

**PETER GABRIEL** showed up recently at the Santa Ana Clubhouse for an impromptu gig and got far more than the evening of music he and his would-be listeners bargained for. The club holds about 350 people, but witnesses estimated the promoters had packed nearly a thousand people in. About half an hour into the set, the local fire marshalls, tipped off by someone, pulled the plug, citing a careless disregard for fire safety ordinances.

There have been that many in the club

with no problems, but Gabriel, visibly upset by gig's mismanagement, apologized profusely to the crowd and directed an orderly exit from onstage. Gabriel insisted that those who wished would receive their money back. Climax Productions handled the show.

**THE ARENA** kicked off summer with a full house on June 20th, as The Falcons, Beachy & His Beachnuts and The Skirtz entertained. The Plimsouls took the stage briefly with The Falcons, and Southside Johnny was among the many partiers.

**JAMIE BERNSTEIN**, the daughter of Leonard, and her band, played recently at SNAFU in New York.

**COUNTRY SALES UP:** At least one aspect of the music business isn't worried about gloomy record sale figures. Country music sales are way up, according to the industry. In fact, country with gross sales of \$437 million in 1979, has surpassed pop music for the first time and moved into second place behind rock 'n' roll in sales figures for the first time.

**JO JULIAN**, Berlin's keyboardist, has quit the Zone-H Records band to pursue producing projects. He has just completed the production for the second album from *The Last*, and will head for London this summer to produce the follow-up album for England's techno-punk trio, *Fashion*, a part of Miles Copland's International Record Syndicate (IRS) artist roster.



Photo by Dave Hyatt

**NUGENT-PERRY JAM:** Joe Perry and Ted Nugent, in the midst of separate nationwide tours, jammed onstage at Night Court recently. Being used to huge halls hasn't, apparently, kept The Nuge's love for small club sound systems alive. "I've got a bigger amp in my bathroom!" he quipped.

**LAST ISSUE**, we neglected to credit Stephen K. Suga for his Local Notes photo of Becky Hobbes.

**WILLIE NELSON** is preparing to release a Gospel LP. It's already been recorded, and Nelson produced it.

**THE TOASTERS**, following a packed-house gig recently at Blackie's, were stopped backstage by Earl Mankey, who expressed interest in a possible production link-up with the band should they land a label. It turns out a small British independent label is expressing some interest at present.

**BILLY JOEL** has agreed to pay a nightclub musician \$50,000 rather than be sued for copyright infringement over "My Life."

**PETER CASE**, left, of the Plimsouls, lends his vocals to the Naughty Sweeties at their recent Mme. Wong's gig. The band was celebrating the release of their debut album, called "Chinatown." The disk is available on Dauntless Records.



Photo by Lynda Burdick

# McCabe's Guitar Shop

## The

# Best Of Both Worlds

BY JON RANT

**S**o you're tired of rock 'n' roll? You've already run through this month's supply of ear plugs and somebody ripped off your binoculars the last time you sat in the back row at The Forum for the Ted Nugent concert? Or maybe you don't want to get crushed in the nightly madness that characterizes the more "intimate" rock clubs in town?

Well, there is an alternative, and it's not sitting at home sipping brandy while Mozart wafts through your stereo speakers. If you want to go out for a quiet evening of good entertainment, if you actually want to be able to discern every note in the music you are hearing, try McCabe's.

I know what you're thinking. McCabe's. That wimpy purist place where they still think Pete Seeger is the hottest thing on frets, where they still live in the dark ages, and where an amplifier is something you use with a ship-to-shore radio instead of a guitar. To be sure, you'll never see Aerosmith, Kiss or even The Pretenders at McCabe's, but simply dismissing it as a folkie hangout would be doing both the club and yourself an injustice. A thorough look at the acts that have performed at the club reveals everything from blues to bluegrass, Scottish music to jazz, Tom Waits to Lightnin' Hopkins. And there are many other factors that make McCabe's unique among the notable L.A. clubs—but we'll get to all that in due time.

The store was founded over 20 years ago by furniture designer Gerald L. McCabe and his friend Ed Kahn, a graduate student at UCLA. By the time it was moved to its present location at 3101 Pico Blvd. in Santa Monica; in 1964, McCabe's had the "feel" that still characterizes it today. The store carries just about everything in acoustic instruments, and has an active repair shop. The store was responsible for bringing D'Angelico strings to the coast in the early 60s, and later developed a 12-string guitar on a Martin body that subsequently influenced that company to get into the 12-string business.

Meanwhile, the store's music school had developed, giving it a three-front attack (music sales, the school and performances) that carved a new niche in L.A. music.

The performance aspect of McCabe's got its start in 1969. One night McCabe's got a call. Elizabeth "Libby" Cotton had come to L.A. to perform, but her

engagement had been cancelled. She needed a place to play in order to pay for her fare home. The shop was offered, and that night Libby Cotton played in the front room of the store for an appreciative audience without a stage, mikes or lighting. The windows were covered with blankets to cut down the traffic noise.

The evening was so successful that Bobby Kimmel, the leader of The Stone Poneys (Linda Ronstadt's first band) was hired to manage a concert series, and the rest is history.

McCabe's continues its tradition as a home for acoustic acts. The booking has been done by Nancy Covey for the last seven years, assisted by John Chelew. "When I first started," Covey says, "it was pretty much a hard and fast rule—no electric instruments. Maybe an electric bass, or a very small drum kit...but if you wanted percussion, you'd use a wooden box or something."

"The audience we've built up over the few years is used to a certain sound," she continues, "if you brought in rock bands, it just wouldn't work. The bands would not like the audience, and vice versa."

The spot has become a favorite of many artists. "Once a performer plays McCabe's," Covey says, "they love it. They wonder, 'Where has this place been?' They get bigger and bigger, playing large concerts, and all of a sudden they're back with the people, where they started."

Many artists have the chance at McCabe's to do something different and more intimate than usual. Dr. John recently played the club, going solo on acoustic piano. The next night he was back with three other pieces, scaled down enough to retain the intimacy, but large enough to diversify the sound.

Covey goes after the biggest names she can get, and she's able to offer acts money that's comparable to that in larger clubs. With around \$800 a night in expenses, though, the concert series loses money, but it's great advertising for the store, which figures it can more than make its money back in sales down the line.

Another McCabe's difference is the absence of alcohol. "We



Nancy Covey, concert-booker at McCabe's.  
"How do you book to keep the younger crowd interested?"



have a sober audience that comes to listen," says Covey. "We don't have distractions, like from waitresses. You're in a small club with a concert atmosphere--it's the best of both worlds."

That doesn't mean everyone running around McCabe's belongs to the Boy Scouts. Just ask Loudon Wainwright III. The artist cut his last album for Rounder Records live at McCabe's (thanks to a long-standing agreement with Gingerbread Studios down the street), and he gave another concert there to celebrate the release. Loudon is an irrepressible sort, and he wanted to get the audience loose; they were too attentive. Covey remembers it well: "We got Rounder Records to spring for eight cases of champagne, and gave it away free at the performance. I'll tell you, it got to be crazy. We were going around from seat to seat, filling glasses like it was Western Airlines or something. What a night!"

Most of the acts have reputations--it's hard to fill the room for unknowns. Up until two years ago, McCabe's had talent showcases to audition performers for spots on the shows, but the system proved impractical and unwieldy.

And what about the future? "McCabe's is the only place cer-

tain acoustic acts can play in this town," says Covey. "We serve a purpose. Maria Muldaur is doing a gospel show here--where else could she do that? But she goes back a long way here. I think she painted the stairway from the stage up to the office, something like 10 years ago, with Wendy Waldman.

"It's good and bad that we're purists," she continues. The dilemma is how do you book to keep the young crowd interested?"

Ah yes, the younger crowd. Well, kid, if McCabe's ain't your cup of tea, you can always score a bottle of Jack Daniels and drive to Inglewood. I hear Iron Butterfly is making a comeback.



John Chelew, Assistant Booker For McCabe's.

*Booking for an audience that's used to a certain sound.*

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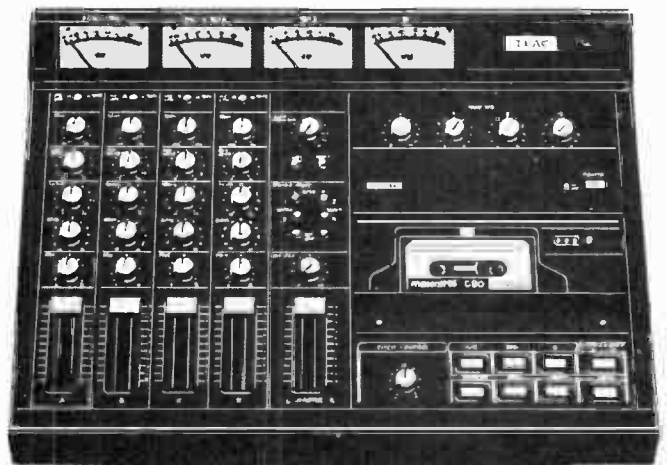
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# Finished Masters Reduce A&R Risks For Labels

(continued from page 1)

Trainee under Clive Davis and only recently departed his post of Vice President of A&R for Polydor Records. Gloria Gaynor, Peaches and Herb, Pat Travers, Blackmore's Rainbow and *The American Gigolo Soundtrack* were some of his successes at Polydor.

Tucked neatly into a garishly adorned Beverly Hills Hotel bungalow, Stevens elaborated upon the shape of things to come.

"The *raison d'être* for this concept is basically the economic squeeze in the recording industry: record companies are unable to make a viable profit. There are many reasons for that, what with counterfeiting and bootlegging cutting into a significant part of the business. Remember that the recording superstars carry the losers and the overhead. The only albums that get bootlegged are the winners. So right away, they are cutting into the heart of the potential profit area. Additionally, the contracts of the big acts are more and more marginal in their profit return. They're primarily prestige deals, what with Warner Bros. signing Paul Simon away from Columbia and Paul McCartney going to Columbia after years at Capitol.

"It used to be that the guaranteed volume artists provided the profitability. In the case of CBS, they have a pressing plant they have to support with volume. But now, through bootlegging, inflation, and these ludicrous contracts, those artists provide no margin. What was that margin used for--two things: profit and reinvestment in new talent, signing and development. And that's exactly what the record companies are reluctant to do today. I saw it myself at Polydor. Three years

ago it was a 35 million dollar company. Last year we exceeded 100 million dollars in volume and had to struggle to make a profit. It was the same with every company.

"We're not looking for a label deal, though we've been offered a custom label from CBS. That's not our interest. We want to be able to finance the project and go wherever we want for the biggest deal and where we're going to get the best promotion for our product."

Stevens and his partner, Doc McGhee, an extremely successful real estate entrepreneur, offer a formidable package to label executives: a prestigious track record backed with big bucks. This relieves the record company of many A&R and managerial risks.

"I have a philosophy that there are more people with talent than there are opportunities to be successful," says Stevens. "You are dealing in a market where supply far outstrips demand, the value for talent is intangible. It's value is how badly you want it and how far the people on the other side can push you. I find that record companies will pay a premium to have professional people involved in the creative and business decisions surrounding an artist. So that when I walk into a label president's office with the contacts I've made from Polydor, they're willing to offer us more money and a few more points for the exact same thing. We take the A&R risks in terms of financing and our credibility makes us a sound investment.

"When Jerry Greenberg (recently departed president of Atlantic Records) heard our concept, he told us it was the right road for the Eighties. He realizes, just as all the major record executives do,

that they have fewer A&R risk dollars to invest. And anybody or anything that makes their job easier, in the sense that they know exactly what they're buying, is an advantage to them. Like I said before, they're willing to pay us more to insure a premium return. They trust our concept and they know my track record."

Although he recognizes that Stevens/McGhee may be perceived by the more adventurous segment of the industry as "safe" and "corporately motivated," Stevens counters with a typically pragmatic assessment of the situation: "Musicians are still naive to the reality of the business situation. They're naive because



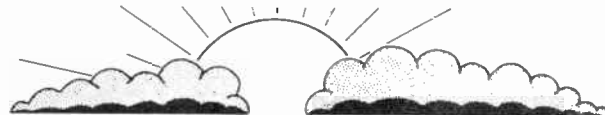
Rick Stevens, President of Stevens/McGhee Entertainment Corp.

"I have a philosophy that there are more people with talent than there are opportunities to be successful."

Photo by Richard E. Aaron

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there aren't many places for them to go and find out what's happening unless they get hooked up with professional management, lawyers or a quality production company. And many times those people don't know. I can't count the number of times I wanted to work with a new act but passed because the management wasn't together. Also, there is an enormous amount of frustration out there among the players themselves. They can't understand how a song they hear on the radio gets airplay when they know it's no better than the stuff they've come up with. What they don't realize is that through whatever set of circumstances and fate, he recorded the song and got the heavy manager to walk into the record company with a deal and the promotion guy made it a priority to get it played on KMET five times a day, it would have been a hit.

"The philosophy in terms of the kind of talent we're looking for is an artist whose aesthetics are there, who is unique and can still fit into an exposure avenue possibility. You have to be pragmatic when you make a decision about signing an artist. There are significant commercial considerations, so I won't pose as some patron of pure artistry at the cost of the widest possible exposure. That is self-defeating. So in terms of our signing posture, we look for talent with a very realistic prospect of breaking that talent.

"In terms of the record companies cutting back, I sat there at executive skull sessions where the main topic of conversation was limiting and/or cutting the artist roster back. But we always maintained that the day we stopped signing, even for forty-five days, is the day we would close the

door. Because of normal attrition cycles, we have to be constantly seeking new artists to satiate the marketplace's demand.

"But by 'new artists' I don't necessarily mean 'new wave.' There is so much media attention on these new wave artists, and yet when you look at the charts, it's Supertramp, Styx and Zeppelin that are really selling. What will happen is that some bands will take the energy of the new wave

band that sounds like the Cars where you can predict that damn synthesizer lick will come up in the chorus.

"We have our feelers out through third parties. We use word of mouth, friends, people whose opinions we trust, record company input, anything and everything. Every A&R person and music lawyer knows what we're doing, and though we're

*"...I won't pose as some patron of pure artistry at the cost of the widest possible exposure. This is self-defeating. So in terms of our signing posture, we look for talent with a very realistic prospect of breaking them."*

*Rick Stevens*

and match it with traditional lyrics and hooks, making it a very appealing product. And that is what we'll see on the charts. Doc and I are looking for great songs, great rock 'n' roll, and if it happens to fall into a category that comes close to 'new wave,' that's fine. We don't look for categories, we look for quality of artistry. I honestly believe the last thing the world needs is another fucking

based in New York and Miami, we'll check everyone out. Our formula is tied into our ability to put a salable package together—we are not here to give people a break. If we sign a new artist, we'll put him together with an experienced, name producer to qualify our package to a label. We need that credibility to substantiate our investment because otherwise, it's like pissing in the dark.

We're just trying to cover our asses."

With the rising tide of soundtrack sales leaking into the boardroom of the decision-makers, Stevens anticipates a flood of studio/label linkages: "We have an ad upcoming in Variety which offers the services of Stevens/McGhee to film producers as liaisons to the record industry. The concept of a soundtrack is very interesting because it is possibly the only way you can put together three or four top name artists signed to different labels for one project. You can do this because almost every artist has a provision in his or her contract to allow them to perform on soundtracks. It's the only exclusion to their exclusivity to a label. So now, the Hollywood producers who've gone time and time again to Maurice Jarre and Jerry Goldsmith for soundtracks are finally recognizing the enormous market for marrying the soundtrack's featured artist and the film. The benefit is in an enormous return in money and exposure for both products. Those guys who provide incidental muzak will be replaced by recording stars. Blondie on the *American Gigolo* soundtrack is the classic example. You can only hope that the aesthetics and the commercial components coincide. Hustles are a dime a dozen."

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## LA Managers: High Odds With Very Low Security

BY BENJAMIN KREPACK

A nearly empty night club in Hollywood. The members of a recently formed rock 'n' roll band are playing their butts off on-stage. Someone in the audience is impressed with the material and jots the group's name on a napkin. Two gigs later, this "someone" approaches the band with talk of a possible business arrangement.

That scenario is more fiction than fact, but it has been known to happen that way. At other times, the artist-manager relationship is established when the band seeks someone out, often asking a friend or relative to take on the grueling tasks of a 'street manager.'

A street manager's task is to take a group from obscurity to fame, and he or she faces not only the staggering odds against success, but also a commitment with little or no security.

"I think my band is going to make a fortune," says Curtis Beck, manager of Innuendo, "but I have nothing that protects my involvement with them."

Beck shares this thought with many other group managers, even though young managers inevitably become integral parts of the local music scene.

"Street managers are onto musical trends way before their time," says Kirt Daniels, former manager of Bates Motel. "Their biggest drawback is that they don't have the power base from which to work. The young managers are very energetic, and a lot of them are extremely experimental and avant garde, but they usually don't have the connections that they need to grab the attention of the established music business." After working with Bates Motel for over two years, the group severed its relationship with Daniels and has since been picked up by Hartman and Goodman Management, which also handles other artists like David Crosby and Graham Nash. Daniels is now district sales manager for one of L.A.'s free weekly newspapers, but doesn't discount the possibility of getting back into management at some point in the future.

"My advice to young managers," he says, "is that they should try to establish a deal with an existing management company as a junior partner. This way, the manager has a bank roll and a reputation to work with. They can take this step if they are really serious about their career. A lot of people disagree with me and say it's a cop-out, but your odds are a lot better. It's a big gamble no

matter how you cut it. If he is willing to go at it alone and if he's ready to devote his time, his effort and whatever little money he has, he better make damn sure the band signs a deal with him. Never do anything on faith. No matter how much a band promises, never believe it. And then when you get it in writing, only believe 50 to 25 percent of that. It's just better protection, but it's not uncommon for a manager to be aced once a recording deal is secured."

As Daniels and many other managers point out, the 'protection' becomes a foggy gray issue in the eyes of the law. According to California state laws, one must be licensed to solicit employment for an act. Therefore it is technically illegal for a 'manager' to book a band that he or she represents.

"Most managers have to book their bands," says Donovan Moore of the Jack Hampton Booking Agency. "What are they going to do—career direction? What career? A manager has to get the band a gig. They have to advise, they have to do public relations, publicity, the whole bit." Moore at one time managed The Weasels and scored a deal for their infamous single, "Beat Her With A Rake" on Siamese Records. He currently manages a country-western act called Baywood as well as a melodic new wave outfit called Double Features. "Bands work with lyrical and musical hooks," Moore says, "while managers work with image and publicity hooks. A manager has to have some kind of P.R. experience in order to assist the band in developing a distinct stage image and character. I wouldn't advise a band to sign a management deal with just a lawyer," a practice which is becoming more common lately.

Mercy Baron, who at one time managed The Sweethearts, Dizzy, The Breakers and a jazz quartet all at the same time, points out the fact that working with just one group is more than enough if a person decides to become an independent manager. "I'm only working with the Breakers now because it just got to be too much doing everything for so many groups." Mercy does the publicity, writes the press packets, sets up gigs and takes care of all the essential business for the band. "My biggest problem in management is getting musicians to listen to me. My first suggestion for any group that is in need of a reliable manager is to estab-



lish a maturity so that the band is capable of accepting constructive criticism. Some bands just aren't ready for a manager."

One band that has been able to stay active and vibrant on the local club scene without a manager is The Differentials, fronted by guitarist and lead vocalist Ian Espinoza. Ian agrees with Moore about the necessity for P.R. experience. "I work in graphics," he says, "and that has come in very handy in taking care of the promotion for the group. It's important to try to have a good aesthetic visual image instead of having something you threw together with some crayons and Scotch tape." Ian feels it has been an advantage to the group not having a manager, because, he says, a group can make a mistake in getting right out of the rehearsal hall into an unfortunate involvement.



**Ian Espinoza Of The Differentials—A Self-managed Band.**

"Groups depend too much on managers to do things for them," he says. It's not up to anyone else except the group itself. There's a certain point in a group's career when a manager is needed, and that's when you're going into a record deal. At that time it's vital."

Although Ian chose to represent himself for the last six months, he is currently keeping his eye out for a manager because he feels the group has gotten to a point where a "package" can be established and presented to record companies. "I don't want to get signed right now," he says. "I want to develop some kind of management relationship and then approach the record companies."

The choices for bands are

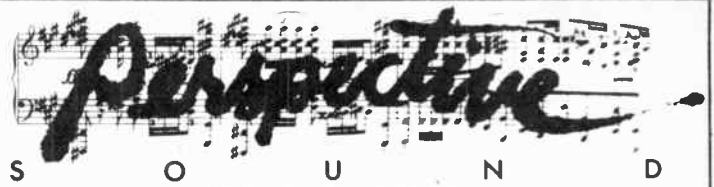
certainly not limited to management or no management. An organization called FAM management takes groups and sets up large capacity rock concerts in Simi Valley, Ventura County and other outlying areas of Los Angeles, using only unsigned local talent. Al Sassano of FAM says it makes no difference to him whether a group is being managed or not. "A lot of groups we book into our shows are just starting out and they deserve the same chance that other groups get in playing to big crowds," he says.

One other route a band can take is through a production company that will assist in the struggle for a production or publishing deal.

"The difference is mostly musical," explains Wally Baker, who operates Q-1 Productions. "We concentrate on the sound and help the artists get publishing deals. We get a percentage only if a deal is made." Baker is currently working with singer Billy Bright and has expressed interest in other bands working around town, including The P-15s. "The groups I work for can have a manager, but most of them don't. We end up giving them some sort of management advice, like suggesting a particular producer and getting their material out to the Helen Reddys of the world."

In most cases, however, it is the choice of the group to go along with a manager. One experienced and established personal manager laid down some basic rules for the less experienced. "First of all, a manager should never seek power of attorney. The artist should sign everything. Secondly, a personal manager should not have anything to do with the finances of the artist. It should be separate function handled by a third, uninvolved party. Artists should also be wary of managers who try to convince their clients to have the same attorney as they have. It is unethical. The manager and client should have two separate attorneys working for them."

Many managers and band members have suggested the formation of a managers' organization to help create unity and uniformity within the local industry, but opinions are mixed. Manager Scott Bergstein, who handles The Naughty Sweeties, says he would be open to such an organization, but that it hasn't been done because no one really has the time. Another manager of a well-established local act says managers are too independent in nature to want to involve themselves with such an organization. "Managers aren't team players," he says. "If we were, then we'd be on someone else's team, wouldn't we?"



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(continued from page 1)

**Music Connection:** Motown has always been a difficult label to approach, probably the most difficult. People on the outside have come to consider it hopeless.

**Lee Young, SR:** That has stopped. I'm in charge of that type of thing now and our doors are open. I've hired people just to review tapes. You're right—we're aware of it. With the record business being the way it is today you can't be as closed.

**MC:** Was it to Motown's advantage to ever have such a policy?

**LY:** I've watched the label for a long time and they were one of the few labels that had as many hit acts as they did. We're talking about the Miracles, Diana Ross, Stevie Wonder, the Four Tops, Temptations, Jackson Five, Marvin Gaye, the Supremes, and others. I think when you're that successful and have a stable like that, you don't need to look elsewhere. But the business has changed considerably since then and we don't have all those stars. Now we do have an open door policy.

**MC:** Has the record industry's profit slump of the last couple of years had an effect on Motown in terms of signings and progress in general?

**LY:** Oh yes, I think so. But economically, we'd be foolish if we tried to buck the system. And we can't afford to do what all the companies have been doing—tour support and all that. You can't give it away any more.

"But I do think this won't last too long. I believe that the pros that are currently out of the business like Artie Mogull, Neil Bogart and Ron Lexingburgh (Infinity Records) are going to come back into the business with new angels and stardom.

**MC:** When you talk about unsolicited tapes, do you really have the facility to review all the stuff that comes in?

**LY:** Yeah, that's not hard to do. Nothing is. You just set up a

# MOTOWN: On The Lookout For Something FRESH



Lee Young, Sr., Motown's Ears.

system for it. People imagine you get one or two hundred a week but you don't get that. I have it staggered so that two guys are listening on alternate days of the week.

**MC:** When do you listen?

**LY:** I listen every weekend. I take 25 or 30 tapes home. My personal opinion is that a lot of people in the record business make the

mistake of listening to four bars and then saying 'I don't like it.' I think when you listen to a tape—and you think it's maybe an amateur composer—you don't really know until you listen to the whole thing. The song may be structured wrong, but it may be there. A lot of people who send us tapes just really want our assistance. At Motown, you don't have to send us a production. Per-

sonally, I believe it starts with the songs.

**MC:** What kind of staff do you have at Motown? Do you have in-house producers?

**LY:** Yes. We have Hal Davis, Michael Smith, Ron Miller, and now we've got Reggie Andrews who worked with Patrice Rushen.

**MC:** Lately there seems to be a return to in-house production.

**LY:** I feel you have better control and more loyalty with in-house. If the creative division is run correctly there's a lot of comradery there.

**MC:** In the last year, record companies have signed numerous local bands off the L.A. streets. Has Motown been interested in the local scene?

**LY:** Well, we would not be the company that bands like that would think of, but I think our chance will come and we'll get one.

**MC:** There's a sector of the 'new wave' that idolizes the 'Motown sound' of the 60s.

**LY:** Musically, I think that Motown was really ahead of their time. That's why they were so successful. They were innovators—originators. They tried things that other people wouldn't attempt. They were going for what they heard.

**MC:** So is Motown interested in persuing predominately white acts?

**LY:** What I'm saying to you is, if the music is there and we hear the music, there is no color. Music is not black or white. Music is all colors. That's the direction we're trying to take.

**MC:** You come from a jazz background. Is your personal preference towards jazz?

**LY:** No, not really. I think there are two kinds of music—good and bad. You like it or you dislike it. If you came to my home, the music I'd play would probably surprise you. You see, I always hear overtones of jazz in all music. Any way you go it gets back to the song. I think if you have a record without a great singer but a great

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song, it can be a hit. But conversely, a great singer and a poor song won't happen.

MC: There have been some interesting comments in the last few A&R interviews about radio. That seems to be a difficult entity for record people to deal with now.

LY: They've cut the playlist down to the nub. But I still think that the cream will come to the top. It's a competitive business. I think we have a promotional staff that will get it played.

MC: As an unsolicited artist, what could I do today to impress the creative department at Motown?

LY: You could send or bring your tape in and we'd log it.

MC: And what if I wanted to see Lee Young, Sr.?

LY: Yeah, you could make an appointment with me. As a matter of fact, I do that frequently. But let me just straighten one point out on that because you're getting carried away. I can see you're imagining thousands of people coming to the door. It doesn't happen like that.

"The way the music business is today, the power brokers--the big lawyers and business people--have entry to record companies. There are certain power brokers in the business who have gotten most of the better tapes that are out there on the street. So they

make the appointments now. They will call and say, 'I've got a tape and an act I want you to hear.'

"Now immediately you're going to give them an audience because they're power brokers and have their people out there searching. So when you say, 'What can the guy on the street

not being heard. I fully intend to carry out my promise. But just don't forget about the power brokers.

MC: The power brokers can be as hard or harder to get to as the record companies.

LY: Well, they are! Because they won't have time to deal with the

time around because of a disagreement. Then later on we did sign them. But that's OK to do because that's the record business. But you just don't do that too often.

MC: With the business being so soft now, would you consider yourself unusually selective in terms of signings?

LY: I think if you don't be selective you're not wound too tight. You spend your money today on an act and you better know what you're doing.

"But I still want to hear the acts. I may sit here and tell you we're cutting our artist roster and walk right out of here and hear something and sign them. It happens all the time.

MC: What kind of act would you sign to Motown now that you wouldn't sign a year ago?

LY: That's a loaded question. I could sum it up by telling you we're not looking for anything this year that we were not looking for last year. We're looking for hit acts. But the music has not changed so much where I could say to you that it's reggae, for instance. So I'd have to give you a stock answer and say we're still looking for a hit act. We'll take a hit act at 3 in the morning...any time you find one. So that's the bottom line

*"It's very difficult to discover someone today because one of the power brokers will have been there first."*

*—Lee Young, Sr.*

say to get in--that's one of the problems. It's very difficult to discover someone today because one of the power brokers will have been there first.

MC: But the problem is that there are people who are having a rough time getting to the labels.

LY: Well, you just see what you will hear about Motown in the next six months. You see if they're not getting audiences and

people that you're talking about. They've got to have something significant to get involved.

"And in the record business, you're going to turn down hit acts. I know at ABC we turned down a number one record by a group called Oceans. We also signed a band Gary Katz had gone to every other label with called Steely Dan. Here at Motown we turned down Rufus and Chaka Khan the first

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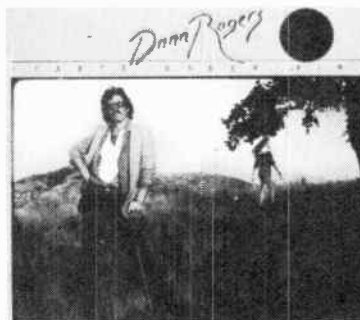
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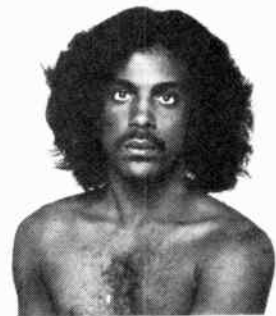
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# Playboy Jazz Festival Suffers Identity Crisis

BY KEN KUBERNIK

**T**he only thing it proves is that they know how to generate dollars, not jazz."

Thus spoke saxophonist Lew Tabackin, when confronted with the \$400,000.00 gross The Playboy Jazz Festival turned in its two-day run at the Hollywood Bowl. If Tabackin's remark rings sarcastic, it was meant that way. Jazz impresario George Wein, the (mis)guiding light of the jazz fest, presented a Milquetoast assortment of jazz and decidedly non-jazz practitioners at the Bowl. And, while it was good business, it was bad, very bad, jazz.

Under clear skies and crispy temperatures, the crowds both days tried in vain to respond enthusiastically but the music failed to deliver. Day one's highlight was the reported sighting of Erik Estrada, which sent more people to their feet than the close of any of the day's performances. He should have ticketed Wein for excessive cross-over appeal at the cost of authentic jazz.

I arrived on Saturday in time to catch the close of the Contemporary Records All-Stars, an ensemble with smokin' good credentials. The fine pianist George Cables, provided inspired accompaniment to the front line; Joe Farrell and Joe Henderson, reeds; and the redoubtable Freddie Hubbard on trumpet. Afterwards, I sauntered into the frightfully undernourished press tent, where two feeble trays of crackers and fruit and Iris Cola (Iris cola!!). Hey Hef, can't you at least serve a brand name) greeted the few bodies tagged with orange press passes. Where was the lobster? Where was the Dom Perignon? Hell,

where was the jazz?

The remainder of day one was spent in a variety of activities; looking for better seats—I lucked out and found an empty box near Hef where I could spy on him and his coterie of buxom blondes—picking charred kernels from the popcorn and reading a book on fascism. If I had any gumption, I would have commanded the stage and dismissed the whole *l'affaire du jazz* as a sham and a fraud but discretion and a bottle of Amaretto got the better of me.

Saturday's show moved to a rousing climax when Mel Torme took to the stage, backed by the Buddy Rich Orchestra. I have nothing against either of these two venerable talents, but Christ, all year long Buddy plays The Coke pavilion at Disneyland and suddenly he's transported to headline status where thousands have plunked down \$18 a head to see a heartless rendering of Zawinul's "Birdland." Even McCoy Tyner, Saturday's token nod to unadulterated jazz was uneventful. When he wasn't busy detuning the piano with his hammer-handed approach, McCoy traded jibes with MC Bill Cosby. I'm afraid he sensed the indifference from the crowd, particularly up-front, where the proliferation of satin baseball jackets and Playboy comps smothered any flicker of audience/artist interaction.

Sunday augured to be the day where Wein and company redeemed themselves. A quick shuffle through the press tent revealed the same, lackluster spread as before. Hef was probably holding back until Chick Corea and Herbie Hancock hit the stage.

The Toshiko Akiyoshi/Lew Tabackin Big Band was in fine

form, showcasing the piquant charm of Toshiko's demanding charts. But their abridged set was quickly squelched by the upper-crested warblings of Angela Bofill, who has as much to do with jazz as Johnny Rotten. Strutting her stuff to the funkified backbeat, she did elicit a strong audience response, which was notable in its own right.

Chick Corea, with his impish grin and festive Latin approach won some applause but failed to excite. He noodled at his Moog, played some arpeggios at the pianoforte, jammed with Dizzy Gillespie—who always maintains his integrity even in the worst of

circumstances—and left the stage to Carmen McCrae.

Carmen, whose glory days were long before I turned my attention to jazz, has an unnerving habit of signing a different tune from what her trio is playing. Maybe she was trying to give us double our money—maybe I'd better not say any more.

The Festival closed to the disco/funk lunacy of Herbie Hancock, whose cross-over escapades have been chronicled into the ground. Herbie "got down" and I got ill. Even a guest cameo by the Brecker Bros. could do little to salvage the witless folderol on stage.

## Bands Battle To Open Fest

The prelude to this year's Playboy Jazz Festival was an afternoon of top-notch music designed to select the Festival's opening act, Eebo. Five finalists (from 150 groups who submitted tapes) gathered on a sunny Sunday afternoon on the Hollywood High School football field. The show, hosted by Jim Gossa of KKKGO, was broadcast live by the station.

Dave Pozzi opened with his warm tenor sax playing and an able back-up band for some nice, straight-ahead jazz, and the audience settled in for an afternoon of good music.

The pace changed to jazz/rock fusion with a quartet called Aurora Borealis, featuring solid musicianship and material that moved from lyrical, ethereal melodies to quick neo-bop. They were followed by Windows and a move back toward the mainstream, with high-quality, uptempo jazz.

Clareon, the fourth band, is a tightly structured group fusing jazz into a classical motif, creating a nicely swinging music with outstanding, complex arrangements. The judging looked to be a real toss-up at that point, with good performances in highly divergent styles.

Then Eebo took the stage. From the very first number, the decision became easier. "The joint," as Fats Waller would say, "was jumpin'." It was obvious Eebo came to play, and the crowd (including the judges) responded enthusiastically. The band played a different style in each number, moving slickly from fast to slow tempos, and within two minutes of their closing number, the judges announced Eebo would open the festival.

The group's leader and sax man, Felix Ramos, said afterward he had been apprehensive about the choice of material, neglecting some of the band's best numbers in favor of material that showed their versatility. It was the versatility, finally, that won the audience and the competition. There was even a rumor of a major record label being interested in the group because of their outstanding performance.

Eebo plays regularly at the King's Palace Restaurant in Hollywood.

—Bob Mogill

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(continued from page 1)

situation in that many banks have special officers and divisions that deal specifically with the entertainment industry. The practice first began around 40 years ago when Bank of America set up a program to deal with the burgeoning film industry. Gradually, other major banks became more involved in this sector.

But it was about a dozen years ago that things really took off. The major banks found themselves in a dilemma: many music business loans simply weren't large enough to warrant consideration. There are, after all, over 70 companies that each make more money annually than all of the entertainment business put together. An organization like Wells Fargo or Bank of America can't dabble in \$200,000 loans when it can secure ones for \$5 million—or billion.

But much of the music business is comprised of small independents: producers, managers, promoters and so on. There was and is a need to service these people, to supply them with money to help them operate and expand their businesses. This need gave rise to a middle range of independent banks which are now in the forefront of money houses that cater to the enter-

## Music Biz Loans Are Safest Says Bank VP

tainment industry.

A good example is the First Los Angeles Bank. Senior Vice President Lew Horwitz has been in the business for over 20 years, and has become an expert in the field of entertainment. He deals with approximately 1,000 people and companies in the business each year, and his office looks more like that of a record company president than a banker. "I think a music industry loan is the safest venture in the entertainment realm," says Horwitz. "It offers the strongest collateral on loans. An assignment of a copyright—particularly a valuable one—is an easy and safe way to go. When someone like Allen Lerner walks in the office, well, his songs are like gold. There's very little risk."

The word *risk* is a key one. "No banker ever takes a risk going into a deal," says John Fisher of Wells Fargo. "A bank takes assets and converts them into liquid form—cash. It's not for a banker to be a speculator; we want guaranteed returns."

Banks by federal law are

prohibited from investing money, from getting a piece of the action in another business operation. Their profit comes solely from the interest they collect on their loans; it's a long-term arrangement. It is possible for banks to get around these laws by taking out warrants—i.e. arrangements that operate like options and pay off down the line—but most banks don't want that kind of reputation. "It gives a bank a bad name," claims Horwitz. "No one likes to think of their bank as greedy or speculative. People think of us as solid, substantial. In the long run we're much better off sticking with the loan procedure."

The mark of a good entertainment banker is a knowledge of the music and film businesses. The best ones regularly attend seminars, go to concerts and sessions, and keep up on their subscriptions to trade magazines. And because of the nature of the music business, these specialty bankers have a greater range of options for packages to push loans

across. "We helped Neil Bogart when he formed Casablanca," says Horwitz, "just like we're helping him now. I told his accountant to bring in all his contracts; we went over and over them until we came up with a way to justify the loan package and give him some working capitol. It's a little bit looser, but you still have to have a track record, something attractive and stable enough to convince a bank that you're no risk."

And therein lies the rub. If you're a struggling guitarist who's still unknown, you'll have a hard time if you walk into the First Los Angeles Bank (or the Bank of Beverly Hills, or the American City Bank) asking for money. But if you've managed to scramble a few rungs up the ladder and have a program together, it's worth a try to borrow some cash and boost your operation up to the next notch. There are people who know about the problems you face, and are prepared to help you.

And, of course, any bank benefits from the high profile publicity that can accompany someone in the music business. "Our customers think it's great when a recording star is in the bank," offers Horwitz, "and I like it, too."

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# George Martin: A Top Producer Looks Back

**ALL YOU NEED IS EARS**  
by George Martin with Jeremy  
Hornsby  
Saint Martin's Press, New York  
Price: \$11.95

George Martin's career as a record producer began many years before anyone had thought to give that job a name of its own. His work with the Beatles (along with Phil Spector's early work) practically defined the modern role of the producer in the creation of a recording, previously, records had simply documented musical performances. The idea of the recording as an "art form" nearly separate from the performance itself may not have been Martin's alone, but he and the Beatles surely brought it into the mainstream.

If Martin has made musical history, he certainly didn't plan it that way, and in *All You Need Is Ears* he seems most of all modest, devoted, and conventional. His musical talents emerged quite

early, and after school and a few years of wartime flight duty with Britain's Fleet Air Arm, he entered the Guildhall School of Music for three years of classical training. This led rather quickly to a job with EMI, where he would record many types of music, and by age 29, become head of Parlophone, one of several EMI labels



George Martin's First Book

He remained with EMI from 1950 to 1966.

It was in this capacity as Parlophone's chief executive that Martin stumbled upon The Beatles in 1962. He decided they had

a sort of scruffy, good-time quality that might sell a few records (if he could find the right material--their own songs at the time were "very mediocre"), and he decided to record them. His life would, of course, be dominated by them for the next eight years, and he devotes several chapters to this part of the story, adding his perspective and a few new anecdotes to the realm of Beatlelore (it's worth noting that Martin never claims to have "created" the Beatles or their sound, only to have served as a sort of translator for the "musical genius" of John and Paul).

Aside from the purely biographical, this book deals with the subject of producing records--a subject Martin knows well indeed. The book is both fascinating and somewhat frustrating, however, in its attempt to mix the technical with the historical. There are glimpses of what went into making Beatles records--even descriptions of some of the special effects used on "Sergeant Pepper" (in all its four-track glory)--as well as semi-technical discussions of acoustics, multi-track techniques, arranging and orchestration. He writes of Paul asking for "a kind of tooty sound" for "When I'm Sixty-Four," leading him to score it for two clarinets and bass clarinet. There are many

other choice tidbits as well, but that is where the frustration comes in. In attempting to please both the reader interested in his recording technique and the Beatles fan in search of trivia, he usually stops too soon to please either one. It almost could have been two separate books in some respects.

Martin's career didn't end with the Beatles, and during the 70s, he became a widely sought-after independent producer for many performers and groups, most successfully for America, and most recently for Cheap Trick. He has also written and produced music for films, formed a company along with other producers (AIR Studios in London and the Caribbean are theirs), and recently formed an independent record label as well. He writes about these activities and philosophizes about music, producing, technology, and the future.

*All You Need Is Ears* will make you a better informed Beatles fan and tell you how one person got to be a very good record producer. It may have its flaws, and the title may be an oversimplification of the qualities required of the next Mike Chapman, but it certainly won't hurt you to spend a little time with George Martin--right, Paul?

--Bruce Irving

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# STUDIO SPLICES

BY JEFF JANNING

**MARS STUDIO** in Hollywood has just completed what may become one of the "hottest" rooms in town. Studio manager Israel Sommer took me on a 'visit to Mars' with its state of the art 24-track facility. The new studio was designed by John Edwards and constructed by Stan Bruce. The main room has four open-ended isolation cubicles, each with a different array of materials, including parkay, redwood, felt and carpeting, plus various sound traps to offer the client a variety of acoustic environments to fit any need and to cut down the fatigue factor of the artist. The equipment line-up is impressive, with the Trident TSM series console with auto locator. JBL 4350s and Auratones comprise the monitoring system, and JBL 4313s are also available. Mars also features a top selection of mikes, and has three large rehearsal halls (one with a sound stage). Call Israel at the studio for information, rates and a tour.

**CRAIG MIRIJANIAN**, Warner Brothers' recording artist, finished mixing his upcoming LP, "A Perfect Fit," at Village

Recorders Studio "D". The scheduled release date is June 25th.

**MAY'S ANTI-NUKE SURVIVAL SUNDAY** at the Hollywood Bowl was recorded live by Tim Pinch, who works hand in hand with Ray "Mister Remote" Thompson. According to Tim "it was mixed down to two track and cabled to KWST, which broadcast the show in L.A. and sent it to KMEL in San Francisco."

**HIT CITY WEST** has been a hotbed of activity during recent months. In the sing 's department they cut "Sai Whatt" for an R&B band of the same name. New wave bands Human Hands and Vox Pop also recorded singles. American Song Festival winner Dave Deluca, who records for British Records, was in doing overdubs, and Jon Lind, who wrote Earth, Wind & Fire's "Boogie Wonderland," was in working on new tunes. In the area of T.V. scoring, Hit City cut Lewis Webster's "The Sky Is Gray" (which aired on PBS) and "The Hearse." Flying Fish Records put Doug and Rodney Dillard together with John Hartford and recorded a soon-to-be released LP titled Dil-

lard, Hartford & Dillard. The album was produced by Michael Melford. The main project (and this is from the lips of Hit City's own Ken Kravitz) is the film "Roar." Noel Marshall, who was the executive producer of "The Exorcist," wrote, produced, directed and starred in this venture (Noel must take Geritol). Billy Kirkland is the musical director and producer.

**RUBY RECORDS**, located in the Crossroads Of The World in Hollywood, is co-owned by Graham Nash, David Crosby and Don Gooch, who also manages the studio. The Asylum album, "No Nukes" was partially mixed and completely assembled there. The film score from the MUSE Concert will also be done there. Steven Stills recently completed his new LP, with Barry Beckett producing. Stills also recorded a special for cable T.V. David Crosby is currently tracking his new project, and Graham recorded his current LP, "Earth And Sky" at Rudy Records. Dan Fogelburg is readying his latest effort and producer Gordan Rowley is in working with a group from London called Night-

wing, (not to be confused with the local group of the same name) for Ovation Records. Jeff Neben, manager of Oasis, a local group, reports Gordan Rowley was also in with his group. As Don Gooch explained it, "Rudy Records is equipped with an MCI 536 board, a MCI 24-track recorder, DBX or Dolby noise reduction and Pioneer TAD Monitors. The studio has a natural surrounding made of redwood with green and brown felt. Graham is very esoteric; we even have a couch. We also have a great drum booth--even Russ Kunkel and Joe Vitali, who hate drum booths, like it."

**JERRY WALLACE**, from Hit Man Recording, showed up at the American Song Festival's baseball game with Hit Man t-shirts for the winning team. Thanks, Jerry!

**NEIL SEDAKA** popped into Crystal Sound to do some vocal overdubs. Epic's R.E.O. Speedwagon is also in cutting, with Kevin Beamish engineering. Pure Prairie League mastered their new Casablanca LP here as well. Busy, Busy!

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Every record album is the product of planning, but some are obviously more planned than others. Pop music runs the gamut from written arrangements, where every note is spelled out beforehand, to "head arrangements," studio sketches where most of the music is spontaneously worked out while recording, overdubbing and mixing. Different styles of music require different approaches.

In this week's album, *Detente*, by The Brecker Brothers, the sophisticated rhythm tracks, with their many starts, stops, breaks and contrasts, combined with advanced jazz harmonic progressions, could only have been accomplished with careful, advanced planning and arrangements. Yet the solos and many lines in the transitions between sections are artfully improvised.

**Rhythm:** If The Breckers have a reputation for being in a funk bag, a look at the grooves in their rhythm tracks explains why. Every cut is based on 16th notes! Being masters of this medium, however, they construct each song with a different 16th-note feel. Tempos and intensities vary, and some tracks have a constant, even funk feel, while others have a staggered, "punchy" texture.

**Melody:** The first three cuts

# THEORETICALLY SPEAKING

BY DAVID "CAT" COHEN

on side one feature vocals, while all the others are basically instrumentals. The vocal lines, true to the funk style, usually stay in six-tone blues and ragtime scales, and most of the instrumental riffs start out in these scales as well. Interspersed between these

tween pure melodic lines doubled in unison or octave with no chords (horizontal construction), and fully-voiced four-part and five-part jazz chords with chromatic alterations (vertical construction). On some of the simpler funk cuts, 7ths are common, but the duo's



## DETENTE Brecker Bros.

**Label:** Arista AB 4272  
**Producer:** George Duke  
**Engineer:** T. Vicari  
**Writers:** R. Brecker, M. Brecker, N. Jason, L. Vandross, D. Barsha  
**Publisher:** Not listed

earthy funk, almost folk-like melodic fragments, are jazz figures and improvised fills using chromatic tones.

**Harmony:** The Breckers' use of harmony is full and varied. Their basic style alternates be-

tween pure melodic lines doubled in unison or octave with no chords (horizontal construction), and fully-voiced four-part and five-part jazz chords with chromatic alterations (vertical construction). On some of the simpler funk cuts, 7ths are common, but the duo's

jazz vocabulary of 9ths, 11ths and 13ths creep in subtly.  
**Form:** All three vocal selections use the standard funk-disco formula of alternating 8-bar A and B sections with interspersed solos in the same musical feel. The

instrumentals, however, are more complicated structurally, using three or more distinct musical sections, with spacy transitions.

**Influences:** *Detente* is an album built solidly on jazz and funk traditions. The basic sound and feel is in the funk bag of Tower Of Power and The Crusaders. On top of this foundation, jazz influences from several eras can be heard.

**Comprehensive Analysis:** This album stays within established jazz-funk limitations, containing little that is startlingly original. Within this style, however, the Brecker Brothers give us a state-of-the-art product. Flawlessly and tastefully written, arranged, produced and recorded, *Detente* is a perfect blend of arrangement and "live" feel. Produced by funkmaster George Duke, the high energy and the vitality of the music literally jump out at the listener. The songs are intelligently sequenced, featuring the more commercial dance tunes all together. The abstract listening-oriented selections are also grouped. The album is a winner for jazz and funk fans. I give it an 8½.

In my last review, I inadvertently stated that Warner Bros. Music published the Ambrosia album. It was actually Rubicon Music that did the publishing.

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# SONGMINUTE

BY JOHN BRAHENY

## So What Else Is Commercial?

Last time I discussed the importance of writing lyrics that reflect the values and experiences of a large segment of the record buying audience. This is, of course, assuming that you're concerned about selling records and getting airplay, i.e. "being commercial." Hopefully, those values and experiences are either ones you feel comfortable with or that reflect your own experiences. This is especially important if you're a writer/artist. A major part of your appeal will be that people will identify with your point of view. Billy Joel, Jackson Browne and Rickie Lee Jones are good examples. It doesn't work if you take a different point of view on every record. People never really learn who you are. It's also really tough to have a hit as an artist with a song that you're not at home with. You may be doomed to playing it for years. If you're a non-performing writer you're not so restricted, and can write "for the market" or from the point of view of the artist you're writing for.

Beyond the considerations we've just discussed, there are some stylistic considerations that affect the commerciality of a song. One of those is *cleverness*. Country music is the obvious home of the clever word play, the new twist on an old cliché and the lyrical "turnaround." Some recent examples are "Lying Time Again," "Yippi Cry Yi," "Nothin' Sure Looked Good On You," and "Wishful Drinkin'." There was also the old pop tune, "I Had Too Much To Dream Last Night." That kind of cleverness is designed to stick in the listener's mind. The lyrical "turnaround" with the surprise ending has wide appeal. The most recent example is Rupert Holmes' "Escape (The Pina Colada Song)." "Tie A Yellow Ribbon" was another in that genre that was a great crossover hit. To hardcore "heart" writers, that kind of song may seem trite and contrived. Those same people probably hate to hear a joke more than once, because once they get the punch line it's not funny to them anymore. Because of the way they're put together or the way they're told, though, some jokes never seem to wear thin. I guess that's the appeal of those songs. The appeal is probably even broader if the song illustrates some common problem or has a "moral" like Chapin's "Taxi" or "Escape."

The more conversational and natural the lyric feels, and the more vivid the visual imagery, the less contrived it seems. In other words, the trip should be as rewarding as the destination. "The Gambler" was a very cleverly contrived story, and even though the use of a deck of cards as an analogy for life wasn't a new idea, it was a fresh way to do it. Its natural, rhymed, colloquial language and movie-like imagery made it great art.

While I'm on the subject of colloquial rhyme (though not necessarily great art), I was fascinated by the success of the R&B "rapper" records. By and large, my personal opinion was that they were pretty terrible. The rhyme, in most cases, was really, as we say, "cheap." They went for the easiest rhyme, clearly at the expense of content. Even though their success was not exactly gigantic, and they were obviously records and not songs, I was surprised, and figured there was definitely a lesson involved in analyzing the phenomenon. What really got me into it, though I'd been hearing them on the radio, was stopping at a taco stand on So. Robertson and hearing one blasting out of a big stereo portable radio on a table in front of the stand. On the inside, waiting in line to order, were two black kids about 16 years old doing every line of that rapid rap in perfect sync. That's when I realized that the first level of appeal is that they're fun. It was clear that memorizing all that rap wasn't my idea of fun, but it obviously was to them. There's also the idea that the stuff felt spontaneous and consequently we're a little more forgiving about the bad rhyme. The spontaneity was also welcome amid the super-slick productions around it on the radio. It was unquestionably a black record with limited appeal anywhere else, and I'm sure nobody had any illusions about it being a coverable tune. It's just nice to know that with songs like the "rappers," like Mac Davis' "Hard To Be Humble," and Ray Stevens' "The Shriners' Convention" that there's an audience for tunes that are "just for fun."

John Braheny is co-founder/director of the Alternative Chorus Songwriters Showcase in Los Angeles.

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# REVIEWS

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## Ian Hunter

LONG BEACH ARENA

With many of the rock heros of the 70s either retiring from the scene or embarrassing themselves by ineptly keeping with the times, it was good to be entertained by a veteran rocker like Ian Hunter, who has been able to move into the market of the 80s.

Hunter was backed by the exceptional musicianship of Mick Ronson on lead guitar, Tom Morongiello on guitar, Martin Briley on bass, Tommy Mandel and Georgie Meyer on keyboards, and Eric Parker on drums. Together they rocked the Long Beach Arena with a well-blended set of current hits "Just Another Night," "Once Bitter, Twice Shy" and "Bastard," some good but less commercial material, and the great Mott the Hoople classics, "All The Young Dudes" and "All The Way To Memphis," which continue to bring the crowd to a peak.

With six musicians onstage, no one had to knock himself out, and no one did. That kept the show from becoming electrifying, but these are such slick professionals that the show still carried excitement.

Hunter did a good job of working the audience, keeping the majority on its feet throughout the night. During a better-than-the-live album version of "Cleveland Rocks," Hunter held the house in the palm of his hand. First he teased 'em--"New York rocks, San Francisco rocks"--then he confused 'em--"Iran rocks, Libya rocks," then pulled his punch with "Khomeini sucks!, Iran sucks!" It was an excellent crowd motivator.

Hunter's inimitable vocal interpretations, coupled with the presence of ace guitarist Mick Ronson and an excellent repertoire of material, all but guaranteed a good show. Though they didn't put in that extra energy to make it a knockout, the band left no doubt in Long Beach's mind--Ian Hunter rocks. —Terry Hall



Jose Feliciano: First club date in years  
From jazz to flamenco to rock.

## Jimmy Rabbit

AT THE PALOMINO

Jimmy Rabbit is the guy next door with a backup band. He's your basic good-time rockabilly entertainer singing about drink, drugs and one-night stands with a sloppy approach and a mediocre voice.

There are, of course, a lot of people making money with the same approach--Jerry Jeff Walker being one highly successful example. The genre attracts a lot of people because of its apparent simplicity and accessibility, but it contains built-in risks because its off-handedness is easy to lose control of. It takes a strong persona and top-notch material to pull it off.

At this point, Rabbit doesn't pull it off. His rail-thin, Confederate-jacketed, boozy, treewheeling presence is fitting and pleasant enough, but hardly compelling. The songs--from David Alan Coe's "Cocaine Carolina," through Ernest Tubb's "Walking The Floor Over You" and John Hambrick's "Whisky Sleep" to Rabbit's own "LA Rush"--suffer from the

same malady. It's appropriate for the genre, but it isn't consistently top-notch. It's basically all stuff you've heard done better elsewhere. His fluid (there were eight members at the Palomino gig) backup band is easygoing yet punchy, but woefully under-rehearsed.

Rabbit's got a fairly strong regional following, but to parlay that into anything more, he's going to have to do a lot of tightening. I enjoy the approach he wants to take, but I'm not going to settle for what looks like a half-hearted, unpolished attempt. It may sound heretical, but things like intense rehearsing schedules and work on strengthening his vocals would not at all be out of line. It's not supposed to be easy; it's only supposed to look that way. —Rob Slinbeck

## Jose Feliciano

AT McCABE'S

Jose Feliciano's first solo appearance in 15 years proved him a true original in a world of carbon copies. He has talent running out his fingers and can make his guitar sound like

almost anything. For a base, he often uses his hands and feet as well as his guitar to produce the rocking rhythms that are his trademark. Feliciano's singing is melodic and sensual (perhaps the reason he performs mostly love songs), and he uses the complete range of a rich, varied tenor voice.

His choice of instrumental medleys, including a Venezuelan dance and Mason Williams' "Classical Gas" displayed easy expertise from the classical and flamenco to jazz and rock. The selections from his own compositions were excellent, particularly his latest on the charts, "I'm Coming Home Again" (for the hostages) and "Leave Me When The Sun Comes Up." Most enjoyable were Feliciano's fascinating, innovative approaches to oldies-but-goodies like "Oh, Lonesome Me" and the Beatles' "You've Got To Hide Your Love Away," in which he included instrumental solos.

Feliciano's demeanor is quiet and intense, but he has genuine good humor, doing imitations of Bob Dylan and John Denver singing Coca-Cola commercials, playing a country version of "Ave Maria" and doing songs like "You're A Married Woman And You Fooled Around On Your Old Man." His enthusiasm is contagious, and Feliciano is a captivating performer because he obviously loves the music he does. —Rosanne Norman

## Wreckless Eric

AT THE WHISKY

Wreckless Eric has yet to develop a significant local following--at his recent Whisky gig, the house was no more than two-thirds full. Yet Eric put on a respectable, enjoyable set, even playing to a sedate crowd he referred to as a "wine and cheese party." What limits his accessibility is his music, most of which sounds like Rockpile, but not as good. His smart-alecky stage manner, though, succeeded in making the evening--small, cult-sized crowd or not--an enjoyable one. —Jeff Silberman

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**M.C. REVIEWS**

**The Boxboys at  
The Starwood and  
The Arena**

**Players:** Betsy, vocals; David Loren Burg, sax, guitar, piano; Monroe Monroe, guitar; Ska Sigman, bass, piano; Greg Souden, drums.

**Material:** Unless you've spent the last three months stuck in an adult motel in Encino, you know that the latest in rock chic is ska. The first local band to get into it is The Boxboys. Even when dabbling in Motown ("Come See About Me") and a hybrid of Costello country and reggae, they place everything in snappy, danceable rhythmic patterns. The relevance they place in their lyrics, as in "Elite Peo-

ple," was lost, though, in the cavernous PA roar. Still, "American Masquerade" showed they can successfully forge a good hum-along melody with an irresistible beat.

**Musicianship:** The band was erratic at The Arena, but more inspired at The Starwood. Obviously they are not totally comfortable at the former. Lead singer Betsy had to bellow over the din; her voice was one-dimensional-loud. Hopefully she'll express her feelings better when the band learns to lay back a bit.

**Performance:** No one can deny that The Boxboys are a lively, energetic band whose constant movement accentuates the ska madness. Unfortunately, almost

every hop, skip and jump was lifted from The Specials. They seemed to force the action. It may be mandatory to get into the beat vigorously, but you don't have to use the same moves for every song. It makes the tunes all look--and sound--the same.

**Summary:** There's nothing inherently wrong with an L.A. band getting into ska. As is, they are still a damn good dance band. But they should be more than that; they can add their own L.A.-style influences to the music. That diversification would enable Betsy to sing normally, exposing more of her personality and that of the lyrics. A few new dance steps would also personalize their ska. Is James Brown in town?

—Jeff Silberman



The Boxboys at the market peddling Ska.

"They're a damn good dance band, but they should be more than that"

**Neo Paris and The  
Futures at The  
Whisky, W. Hwd.**

**Players:** Neo Paris, vocals and guitar; John Jorgenson, guitar and vocals; Steve Williams, bass and vocals; Kenny Phillips, drums and vocals.

**Material:** Though aimed in pop directions, the songs are rooted in older, kicking styles of rock 'n' roll. The catchy "Because We're Young" was the best of their rousing tunes; it featured some of Paris' better vocal work and a jabbing, effective guitar by Jorgenson.

**Musicianship:** The band was tight but not consistent. Bassist Williams plays strong harmony lines

on some numbers, while on others his sound is subdued, even lost. Phillips plays straight-ahead rock rhythms and successfully works with Williams in maintaining a solid bottom end. Paris sings with well-enunciated exuberance. Despite a high, raspy voice, Paris possesses good clarity and range. Guitarist Jorgenson offered some unusual but appealing breaks. His fretwork eventually worked as a key harmonic counter for the vocals. His control was exemplary, but he was not shy about letting loose with something unexpected.

**Performance:** The band was loose and engaging. Paris particularly looks like he is having a great time, and Jorgenson and Williams move around enough to stir up some crowd energy without taking

away from the music itself. Paris, as lead singer, is the focal point, and his vocal work was every bit as exciting as the physical energy of his performance.

**Summary:** Paris' vocal work is what separates this band from countless others. The songs are average and the musicianship is solid, but the key here is Paris. Among other stand-out elements were shifting rhythm patterns that added tangy auras to some pieces, as in the exceptional "Civilization." Scrambling around the stage, Paris led the group through some titillating harmonies that led to a climax that would be hard to top. If Jorgenson can continue to churn out the fine guitar work and Paris writes some more solid material, they'll do very well.

—Charlie Mullin



## Lisa Gilkyson at F.Scott's, Venice

**Material:** Lisa Gilkyson offers a superior variety of country and soft rock tunes. She has a good feel for the best of this genre and can go from plaintive love ballads to foot-stomping cowboy rockers. "Leslie's Song," a lovely, weeping country melody, and "Rodeo Queen" are first rate. "Give It On Up For Love" and "Havin' A Good Time" demonstrate her proficiency at commercial country rock. Gilkyson has the talent of writing lyrics worth listening to. She has the craft down in phrases like "Shoot from the hip and love from the heart/it may not be an answer/but it's a place to start."

**Musicianship:** Lisa Gilkyson has a sumptuous, powerful voice much like Ronstadt and uses a wide range, hitting the high ones with a fine tone. She even does some admirable yodeling, an art uncommon in L.A. Her vocal quality was particularly apparent in a rendition of an old country favorite, "I Remember You." She accompanied herself competently on both guitar and piano.

**Performance:** Gilkyson comes



Lisa Gilkyson: Intelligent and talented.

"A sumptuous powerful voice, much like Ronstadt's."

across as an intelligent, talented woman with a good sense of fun. She mourned being a country singer from Pasadena and referred to her lack of a band as "low-budget" rock. Her lengthy performance never failed to be engaging; she truly can carry a show alone and gives her music all she's got.

**Summary:** Lisa Gilkyson has a lot

to offer. Unfortunately, she's in an overcrowded field of good female country-rock singers where nothing new seems to be happening. The quality of her songwriting will be her key to success. With the help of a winning voice and relaxed stage persona, her exquisite tunes might just push her over the top.

—Roseanne Norman

## Patti Fisher at The Whisky, West Hollywood

**Players:** Patti Fisher, vocals; Jill Colucci, vocals; Michael Kapitan, keyboard; Frank Bonalli, drums, Scott Lipsker, bass; Mark Christians, guitar.

**Material:** Patti Fisher and company perform cheerful, bouncy pop-rock. The overall sound is polished; the arrangements are nicely structured to provide a few dynamic peaks and valleys. "Getting Better" and "Energy" are typical of Fisher's mix of smooth, sweet melodies and a strong, big beats. Fisher throws a dab of new wave into "Whisper Loud" as she uses a Lene Lovich vocal style over an automated Devo rhythm. A slow, mellow ballad was a nice change of pace but, for the most

part, she stuck to her own style. Her smooth vocal delivery and the glossy Steely Dan arrangement robs "Panic In The City" of any true fear or panic, and she could help herself considerably if she tried to express a wider and more compelling range of emotions musically and visually.

**Musicianship:** The entire band performed quite capably, though not exceptionally. The source of most of the zesty energy came from drummer, Frank Bonalli. Fisher has a very nice voice that she uses well within her range. She doesn't take many chances with it, instead concentrating more on good harmonies with backup singer Jill Colucci.

**Performance:** Patti put on an appealing show, moving well around the stage, exuding confidence and an amiable personality. This worked well with most of the material, though it worked against

the tension and energy in "Panic." Her consistent light-hearted approach did wear a bit thin as the set progressed; I was hoping she'd express more emotion than just happy songs.

**Summary:** Patti Fisher is an attractive singer doing pleasant music that would nicely fit in with the more conservative AOR stations and even top 40 radio. This is why she has quietly attracted label attention. In that aspect, her likable music may be sufficient for a deal. Yet I have a nagging desire for her to reach a little deeper, go for more substance lyrically. By exhibiting different moods, her image and personality would have added dimensions. If that does happen, then Patti Fisher will be sure to stand out in what is rapidly becoming a crowded field of women rockers.

—Jeff Silberman

## The Shake Shakes at The Troubadour, West Hollywood

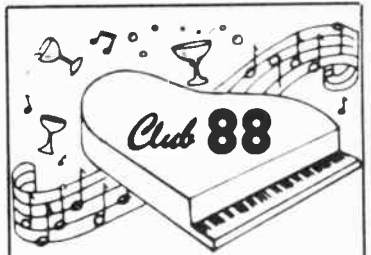
**The Players:** Gary Riley, lead vocals, rhythm guitar; Dave Musick, rhythm guitar, Farfisa organ, vocals; Mario Rojas, lead guitar, vocals; Eric Damon, bass, vocals; Pierre Dupuy, drums, vocals.

**Material:** Strong, commercial, 60s inspired songwriting with tight, inventive arrangements. Though obviously derivative, the songwriting is delivered in a contemporary, competent fashion with energy, catchy melodies and hooks. Songs like their single, "You Can Run" and "Don't Worry About The Night" display the band's penchant for infectious, crafted material.

**Musicianship:** Fronted by a very

capable singer, Gary Riley, the Shake Shakes all display technical finesse. Occasionally background vocals are weak, but never enough to hinder their effectiveness. Drummer Dupuy and bassist Damon give the other players a solid, unyielding foundation that keep the sophisticated arrangements from becoming sloppy.

**Performance:** Looking distinctively clean-cut, the Shake Shakes



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# M.C. REVIEWS

are a performance unit. Though Riley is the natural focal point, he does not particularly stand out from the others. Instead, the whole band works effectively off each other. Like the music, the performance is an equal blend of

these five personalities. Occasionally Dave Musick's wrenching gyrations will single him out as he wrestles around the other players. Lack of direct communication with the audience hinders other-

wise exciting, high energy performance.

**Summary:** Largely Unknown, the Shake Shakes are a diamond in the rough. They could well be signable.

—Ben Brooks



4 1/2's Rob Hess onstage in black leather.

"Songs filled with intensity some out front, some lurking beneath the surface."

## 4 1/2 at The Troubadour, Hollywood

**Players:** Rob Hess, vocals; Billy Shust, bass; Keith Abbott, keyboards; Andre Strothers, drums; Kelly Carmody, guitar.

**Material:** The group 4 1/2 is very reminiscent of the early Doors, and the similarities in the two groups' material runs very deep. Most of the songs are either uptempo and kickass or slow and brooding. They were filled with intensity, some of it out front, some of it lurking just beneath the surface. A song early in the set included a clever interpolation of Junior Walker's "Shotgun," and

another was built around the famous "Satisfaction" riff, done slowly and in a minor key. Eerie keyboard lines crossed solid, repetitive guitar/bass riffs while Hess chanted, screamed and howled at the moon. The music was well-paced, peaking and relaxing with maximum effectiveness.

**Musicianship:** The group concentrated on ensemble playing, keeping solos short and to the point. Andrew Strothers' drumming is at times similar to that of Blondie's Clem Burke, although Strothers has a tendency to crash his cymbals a bit much. Keith Abbott's keyboard work was more linear than usual, which was refreshing. Hess' baritone was effective in both the smooth and guttural

genres, and he displayed a complete variety of dynamic and tonal ranges.

**Performance:** Besides Strothers' kicking over portions of his set during the encore, "Doctor De-structo," the show pretty much belonged to Rob Hess. Dressed in black leather, he used mannerisms that read like a "How To Do It" primer authored by Jim Morrison. His actions consistently fit the songs' mood. He is a great showman without being a "calculated" one, and he's someone to keep an eye on.

**Summary:** For those too young to recall the halcyon days of The Doors, 4 1/2 evokes much of the spirit of the "Lizard King's" early work. They're definitely worth seeing.

—Bruce Duff

## The Bullet Boys at The Troubadour in Hollywood

**Personnel:** Richard Davis, lead vocals, sax, harp; Steve Casper, guitar, vocals; Tom Cardwell, lead guitar, vocals; Randy Weaver, bass, vocals; Gregg Hernandez, drums.

**Material:** The Bullet Boys lie in the middle of recent new wave: fast, short, four- or five-chord love song rock with definite mid-60s roots. Yet The Bullet Boys stand out from similar practitioners be-

cause of their songwriting. Primarily written by guitarist Casper, the songs are simple, direct and cleverly arranged.

**Musicianship:** Very tight and obviously well-rehearsed. Lead vocalist Richard Davis belts out the material, commanding attention. Somewhat reminiscent of David Johanssen in voice and moves, Davis also plays a Keith Self-style harp and a very confident sax. Tom Cardwell plays interesting counter melodies to the vocals while guitar mate Casper keeps the rhythm chords coming. The rhythm section sounds like one driving, percussive instrument.

**Performance:** While many of the new wavers seem to be coming on to their Sleep-Eze just as they strap on their guitars, The Bullet Boys rock it up non-stop. Davis is a rarity; he is dynamic but not overbearing, a performer, not an actor, a mover, not a dancer. The guitar lineup is active, yet they never upstage Davis. All in all, they seem comfortable and happy onstage.

**Summary:** It's basically all here; good songs played by fine players welded into a tight band. They are exciting to listen to and watch. Keep an eye on them.

—Bruce Duff



# ON-RECORD

## MERCURY

In And Out  
Let Me Down Easy  
(45, Lightwing Records)

Right away, I was impressed. Mercury has a good sound, drawn from the roots of music I've always loved... with not one iota changed. Nothing new is added. Apologies to Neil Young and Grace Slick, but as I listened to the swooning harmonies and lazy articulation of both "In And Out" and "Let Me Down Easy," I couldn't help but make that heart-broken comparison—Mercury resembles (i.e.: imitates) a collaboration of Jefferson Airplane and CSN&Y. Good... but so what? Without that oomph of originality, Merc might as well be playing Holiday Inn cocktail lounges.

Both songs are tight, smooth, saxed-up here and there, and vocally adequate. The mix left a lot to be desired; both were tinny, making the pseudo-soul choir sound as if they were whispering a sermon into an empty can. Still, with lyrics like, "We are all sisters and brothers," and "Mr. Bluebird, talk to me..." I can't complain about philosophical content. I'd like to buy the world a coke, too, but GEEZ!

—Janna Goodwin

## X

Los Angeles  
(LP, Slash Records)

To be honest, I was far from impressed with X at the gigs I saw over a year ago. Exene's vacant wails seemed unmotivated over the raw, static music. What a difference a year makes. Los Angeles is easily the best debut album by a local band since... well, you get the picture, don't you?

The soul of X lies in Exene and John Doe's exceptional lyricism. Their imagery is graphic, with a cutting edge that brilliantly details the vicious and seedy lives of L.A.'s have-nots. The experiences of rapists, addicts and even the nouveau chic are excruciatingly relived so the listener can feel the horror and the emptiness of their lives. X's own plight within the music business is well described in "The Unheard Music:" "We're locked out of the public eye/some smooth chords/ on the car radio/no hard chords/ on the car radio."

X's hard chords churn with the passions therein. Traces of rockabilly and old-time rock and roll are evident throughout (even a couple of heavy metal chord progressions are laced in "Nausea"), but the music's sheer

intensity will classify the band as punk. Live, Billy Zoom's sonic guitar attack fuels the music more than on vinyl. John Doe does more vocal work; the tension in his voice works well against the ghostlike voice of Exene. Exene's pipes may be uncommercial by AM radio standard, but they fit perfectly with the lyricism. Their harmonies are downright eerie in the Doors-ish "Unheard Music."

Los Angeles is produced to near perfection by Ray Manzarek, whose organ runs accentuate the material's intensity without camouflaging the melodies. The Doors connection is worth noting; it's easy to see why Ray would be attracted to X. Both the Doors and X put a lot more into their lyricism than just making the verses rhyme. If nothing else, Los Angeles is great proof that there's a helluva lot more to the "L.A. sound" than bands like the Knack.

—Jeff Silberman

## THE GO-GO'S

How Much More  
We Got The Beat  
(45, Stiff Records)

Local girls make good! The Go-Go's English tour is going well, reports lead singer Belinda Carlisle, and things in Hollywood aren't half-bad either, with new vinyl coming out like the Go-Go's single.

"How Much More" is bright and bouncy, with nice'n'easy guitar work by Charlotte Caffey. Belinda's panicky, little-girl vocals will wrench your heart in two, and there are enough soaring harmonies to make Phil Spector turn 20 shades of green with envy. Play the song once and you can't get it out of your head. Everything's there, great melodies, hooks, cool words, you name it.

B-side's "We Got The Beat" is just as good, with multi-layers of tribal stomp, drums and bass, more goosebump harmonies and that cutting surf sound guitar. This Stiff 45 proves again that the Go-Go's can write and play good songs.

—Pleasant Gehman

## SHARP CUTS

Various Artists  
(LP, Planet Records)

Sharp Cuts, a compilation album of assorted new wave bands from across the country, proclaims to offer "new music from American bands," but since six of the ten groups hail from L.A., it suggests that America's musical pulse is located here. Rather, this is where Planet head Richard Perry happens to be centered.

In any case, it's great to

finally hear some local faves on national vinyl. The Alleycats and The Know have waited a long time for such exposure and their dynamic offerings should procure some well-deserved attention. "I Like Girls" by The Know (who have since moved back to New York), is their bouncy audience-pleaser that comes off equally well on record. The Alleycats energetic "Black Haired Girl" is the other stand-out track.

Bates Motel's entry, "Live Among The Dancers," is a pleasant departure from the album's primarily driving energy, but it serves as little more than a change of pace.

The Suburban Lawns stick out as Sharp Cuts' odd-ball band. Their quirky "Unable" closes the album with an unnerving effect that insists that you keep an eye on them for future activity.

Two lesser known L.A. outfits make fairly impressive debuts. "I'm Gonna Follow You" by Billy Thermal is well-produced but mundane, while "She's Illegal" by the Willys (produced by Robby Kreiger) is the pleasant surprise, with growing tension underlying its soft-spoken vocals.

Sharp Cuts is Richard Perry's way of dipping his toe in the water to check the temperature. Let's hope he decides to take the plunge by turning out full albums by some of the above bands for Planet. The water's fine.

—Vicki Arkoff

## THE EIGHTIES

No Cruising In An Era Of Limits  
Letter To Loretta  
(45, Meanwhile Records)

To tell you the truth, the Eighties sound pretty 70s. It's nice stuff, softly sung with gentle, soaring harmonies, lightly strummed electric guitars and finger cymbals that recall folk-rock bands of yesteryear. Acoustic guitars are used to a point, but "No Cruising In An Era Of Limits" (nice title) could easily have been done acoustic all the way for that infamous but profitable Southern California rock sound. As clever a baseboard as "No Cruising..." is, both the song and its title are about three minutes too long. Perhaps for its more reasonable length alone, "Letter To Loretta" is the superior track.

The recording quality is pretty murky, but the highlights still shine through, thanks to producer Geza X of the Mommy Men. And it's interesting to note that the label, Meanwhile Records, gets a larger credit on the sleeve than does the band.

—Vicki Arkoff

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# CLUB DATA

Club Data and Live Action Chart compiled by  
PATRICIA ST. ANTHONY

The Blue Lagune Saloon, Marina Del Rey: A new Theta Cable (Channel 3) show hit the airwaves June 1st. Entitled "L.A. Live Rock," the show is produced by the management of The Blue Lagune Saloon in conjunction with a video company called Raw Productions. The half-hour show airs every Sunday night at 9pm, and features one band per show. Two color television cameras and a 24-track mobile unit are used in the taping. At present, the shows are done for the bands for a fee, but it is hoped the extensive television exposure through Theta combined with possible profit to the bands, if the shows are sold, will make it worthwhile for the bands to participate. Fortune, a group with an album out on the Warner Brothers label, A Band Called Sam and King Cotten are among the bands who have already appeared on the show. The shows are being taped every Monday night at the Blue Lagune Saloon with an audience, and the response so far has been good. Interested bands should contact the club.

Tuesday, July 2nd, will mark the Blue Lagune Saloon's third anniversary. None of the bands for that night have been announced yet, but it would appear that some of the groups that have brought many of their famous friends in before are likely to play again. The club's format from now on will be: jazz and R&B on Sundays, "Rock and Roll New Wave Syndrome" (four of the newer bands, starting at 8:30pm) on Tuesday nights, hot local bands and name acts on Wednesday and Thursday nights, and some of the established rock'n'roll and new wave bands on Friday and Saturday nights. Of the local bands playing at The Blue Lagune Saloon, it has been reported that The Executives are garnering much label interest.

**Sweetwater**, Redondo Beach: The John Mayall shows on June 13th and 14th turned out to be among the hottest in the L.A. area this month. Dirk Hamilton's sets on May 30th and 31st were played to SRO crowds. Upcoming shows to catch are The Blasters and The Fabulous Thunderbirds (they opened for Nick Lowe and Rockpile all over Europe) on June 27th.

**The Cuckoo's Nest**, Costa Mesa: According to Cuckoo's Nest owner Jerry Roach, reggae is taking Orange County by storm. Roach, who has featured reggae every weekend in June, says acts like Jack Miller, Breeze and Babylon Warriors are turing out big crowds. Ska is also doing rather well. Spurred by the reggae festivals he has been presenting (complete with authentic Jamaican cuisine and shanking by reggae disc jockeys), Roach hopes reggae and ska will continue to draw at the club, filling in the void for people who hate disco but like to dance.

**Club 88**, West L.A.: The second installment of "Musical Chairs" was presented on Monday, June 16th.

**The Bla Bla Cafe**, Studio City: The (in) famous Marsha (Hunt) and the Vendettas recently made an appearance at the club.

**The Valley West Supper Club**, Tarzana: George Santana (brother of Carlos) is expected to play the club soon, along with El Chicano. No dates have been announced.

**The Whiskey**, West Hollywood: The June 27-28 shows with the Dead Kennedys are already promising to be SRO. Other hot upcoming shows should be The Undertones on July 10-12, with Robin Lane and the Chartbusters.

**The Roxy**, West Hollywood: Janis Ian will make a rare L.A. appearance at the club on August 8th and 9th.

**The Londoner**, Santa Monica: The club was closed down during the first week of June by the police. Apparently, additional sound-proofing was required at the Londoner, and the club's management promptly made all necessary renovations. Business is now back to normal.

**The Palomino**, North Hollywood: Recent hot shows included appearances by John Stewart on June 20th and 21st, and by 20/20 and Phil Seymour on June 25th.

**Taurus Tavern**, Venice: This rather new club located near the Comeback Inn is presenting live music. Sam Taylor and A Band Called Sam perform there every Thursday through Sunday night. Slavin' Dave, who plays early rock and roll, appears every Tuesday and Wednesday nights.

**The Troubadour**, West Hollywood: The infamous Angry Samoans, not heard of often in these parts lately, resurfaced at The Troubadour on Wednesday, June 18th.

# LIVE ACTION CHART

The Music Connection Live Action Chart is a list of the top ten working original acts in L.A. and Orange County. The list is divided into three categories: Rock, Jazz and Country. The chart is compiled from a weekly poll of clubs in the L.A. and Orange County area. Only those clubs that pay their musicians are polled. Club owners determine popularity by actual ticket and door sales. Bands showcasing for free are not listed. Free or discount tickets are not included in the count.

## ROCK

	this issue	last issue	last 4 issues	on chart		this issue	last issue	last 4 issues	on chart	
1	•	•			Motels	6	6	2		Sumner
2	1	2			X	7	•	•		John Haitt
3	7	11			Twisters		•	•		Blasters
4	8	9			Naughty Sweeties	9	•	•		Fear
5	5	2			Oingo Boingo	10	•	•		Plugz

## JAZZ

	this issue	last issue	last 4 issues	on chart		this issue	last issue	last 4 issues	on chart	
1	•	•			Gabor Szabo	6	•	•		Roland Vasquez Ensemble
2	4	2			Joe Pass	7	•	•		Don Randi and Quest
3	•	•			Supersax	8	6	2		Victor Feldman
4	•	•			Dick Spencer	9	9	18		Arco Iris
5	•	•			Pat Senatore Trio	10	10	4		Hirth Martinez

## COUNTRY

	this issue	last issue	last 4 issues	on chart		this issue	last issue	last 4 issues	on chart	
1	•	•			Doug Kershaw	6	•	•		Flint Hills Fever
2	•	•			Noel Butler & Cherokee	7	•	•		Glen Castleberry Band
3	•	•			Prairie Nights	8	7	6		Stone Country
4	•	•			Kay Austin	9	9	10		Red Rock Ramblers
5	•	•			Tony Gee	10	10	4		RJ Keen

## DON'T MISS...

**WALL OF VOODOO:** Creators of an evocative brew of synthetic rhythms and melodies, this Eno-inspired group will perform at **The Arena, June 27th.**

**THE PLIMSOULS:** Peter Case's group recently signed to Planet Records, to the surprise of absolutely no one. Not that they were destined for Planet, but their fresh, Mersey Beat-tinged rock warranted label attention for a long time, especially since their stage presence has improved with spontaneity. Check them out at **The Starwood, June 27-28th.**

**KCSN BLUEGRASS AND FOLK FESTIVAL:** The fourth annual bash features the legendary Doc and Merle Watson in an exclusive L.A. appearance, along with Byron Berline, Bryan Bowers and eight other acts. A great rural weekend in the Valley at **Devonshire Downs, Northridge, from 1-8 p.m., June 28-29th.**



# MC SHOWCASE

—BY JEFF SILBERMAN—

About a year ago, I went to a late show at The Bla Bla Cafe for a review. I arrived early, and the place was packed. All eyes were fixed on the stage, where a thin singer with long, dishwater-blonde hair was belting out aggressively dynamic love songs. She was knocking them dead.

The people in that Bla Bla audience weren't the only ones impressed with her. By the end of 1979, she was one of the most sought-after local artists around. Two heavyweight producers—Richard Perry and Mike Chapman—courted her talents. So, 1979 was one helluva year for the singer, who called herself Shandi.

She signed with Chapman's Dreamland Records at the beginning of 1980 and went into the studio in February. Now with the album complete, Shandi is preparing for extensive touring in an attempt to spread her burgeoning popularity nationwide.

The Shandi I saw last year, however, wasn't the same one I interviewed recently. Her album cover vividly details the Shandi who greeted me with multi-colored day-glo hair and thick white make-up covering her face. She was thin to the point of frailty. Now, besides the mystic of her out-of-the-blue success, her physical transformation was adding even more pieces to her puzzling persona.

Shandi's musical experience dates back to the 60s, when she was a folk singer in New York City. Since that time, she has done numerous musical gigs, including a stint as a background singer for Hoyt Axton.

Eventually she moved to L.A. and decided to get a band together. After only three weeks of rehearsal, Shandi performed her debut gig at The Bla Bla on June 18th, 1979.

Getting a quick label deal was not her initial objective in starting her band.

"I just wanted to play," she said. "I wanted to get feedback from the audience. I didn't know I was going to spark so much attention.

"I was sitting home writing songs all my life," she continued, "and I was ready to get out there and get some response."

The response was immediate. "Chapman saw me in August," she said. "After he saw me, a lot of record company people started coming."

To complicate things, Shandi had extricated herself from an arrangement with an incompatible manager at the same time all the label offers were coming in. "At the time I was acting as my own manager and agent, doing my own business. It reached a point at around December when I was pretty exhausted. The offers were pretty solidified and I had to make a decision between going with a lot of bucks and points or a lot of support with points, but Chapman was on the sidelines going, "Who loves ya, baby?" She says the reason she chose Chapman over Perry was very simple: "Richard I like and respect a whole lot, but I felt that Mike was more into my kind of music. Mike had produced more records in my genre. He also pursued me a lot more; he came to almost every gig I played. So I went with him, and I feel that Dreamland's treating me right."

Once signed, recording the album became her next challenge. The band rehearsed for two weeks, with Chapman sitting in on the final four days.

Shandi said she hadn't been

concerned about Chapman over-producing her. "I don't think it's a glossy production," she said. "There's very little overdubbing. We fought very hard over the mix; that was our only disagreement. But basically, production was the one area where I trusted him totally."

"Part of Chapman's genius is that he's your ultimate fan and he's supportive of you," she remarked. "If he thinks it's good the way it is, he won't mess with it. If he thinks it needs work, then he'll throw his two cents in. We rehearsed so much and the arrangements were so defined already that he didn't change much. I'm sure he added some stuff, but there were no major changes."

Shandi's faith proved to be well-founded for the most part, as Chapman produced her debut release stylishly. The music is positively lush sounding, as the instruments are mixed to accentuate the dynamics of every song.

"Each song represents a

mood and character," she said. "My private schizophrenias have developed into full characters. And if it's not experienced by me, I saw it happen to a friend."

What rankles a number of people—music critics and fans alike—is Shandi's image. As described by self-dubbed "Commander" Chapman on the album's cover, Shandi comes off as almost a savior of women musicians and singers. In the wake of Chrissie Hynde's success with The Pretenders, Chapman's declarations ring pretty hollow.

Is she taking a definitive female stance?

"I didn't plan on expressing anything," she said. "I don't know why I write what I write. I express how women feel. It's a very feminine point of view, but not necessarily hostile or butch."

An interview run locally months back portrayed Shandi as more of an image huckster than a female songwriter with something to say. Shandi remembered the interview well, and she was quick to denounce that perception. "My lyrics aren't fake; it's very real. From a folk singer to where I am today, yes, I've changed, but it's been a natural progression.

Shandi was then handed a newspaper clipping of a review of her album. "...her forte strengthened by Gary Numan???" she

read aloud. "...recognized as a major find based on her sheer ability." "All right!" she said. I wondered aloud if good press is really that important. "I don't care what they write," she said.

The review categorized her as new wave, which she disagreed with. "The only thing they can compare (my colored hair) to is new wave. I'm just trying to be innovative, and I like colorful hair and white make-up. I consider myself modern rock.

Finally, I asked if her drive for success will conflict with her artistic and creative desires. "It will if fame becomes more important to me than my work. At this point I want to be accepted for my work.

So Shandi now plays a waiting game—waiting for airplay, for the touring to start, and for her album to be accepted by the public.

"This is a real rough period to be patient and relax. Sitting back waiting to see if I'm going to be accepted or not—I mean, I show my wad on this album; I gave it my all."



# GIG GUIDE

## Clubs, Showcases, Record Companies, Producers & Publishers GIG GUIDE LISTINGS ARE FREE Los Angeles 462-5772 Las Vegas [702] 384-5537

● INDICATES PAYING GIG

### CLUBS & SHOWCASES

● **HARD ROCK SALOON**, located in Long Beach, is looking for main stream R&R bands with two sets of danceable, orig. material. Call Bob, Sundays after 4pm.  
213 433-9409

**CIRCUS DISCO**, in L.A., is looking for new wave and country bands. Send tapes and resumes to George Lear, 7985 Santa Monica Blvd., -204, L.A. 90046.  
Or call 213 462-1291

**L'OMELETTE CAFE**, in Pasadena is seeking traditional jazz acts. Send tapes and resumes: c/o Dale McCabe, 400 S. Arroya Parkway, Pasadena, ca 91105. Or call, after 7pm Tues.-Sat.  
213 578-0217

● **OSCO'S COMEDY CAVE**, a comedy showcase located beneath Osco's Discoteque in W.L.A., is looking for unique musical group with large following. Pay is negotiable. Send bio with SASE to 7172 Hawthorne Ave. #101, Hollywood, 90046 or for more info call Jo Ann Maher  
213 876-9415

**THE GREAT AMERICAN FOOD & BEVERAGE CO.**, located in Santa Monica and W. Hollywood is holding open auditions every thursday at 3:30pm at the Santa Monica location. Needed are singing waiters/hostesses/etc. Hard workers only. For more info, call-  
213 451-1411

**TROPICAL SUPPER CLUB**, in Culver City, looking for new wave bands, Tuesdays only. Submit tapes & resumes to: Larry Jacobson, 2241 Virginia Ave. #13, Santa Monica, CA 90404.  
Or call 213 450-6996

**DISCO PARADISE** is looking for disco groups.  
213 556-3000 xB-29

● **JASON'S, IN BURBANK**, is looking for soft rock, easy listening, jazz, country and R&B. Some Top 40. For audition call Jeff or Bill before 11:30 a.m. or after 2 p.m.  
213 856-8356

**SARNO'S, HOLLYWOOD**, seeks opera singers or people performing musical comedy. Can audition in person. Contact Alberto, Tues. through Sun.  
213 662-3403

● **HAMPTON'S**, in Toluca Lake, is looking for soloists, groups, Jazz Trios and Soft Rock. For audition, contact Jeff White or Mike Stokey Mon.-Fri. after 4 p.m.  
213 845-3009

● **THE RIGHT TRACK**, located in Pasadena, is looking for country rock bands. Contact Spencer Whitted, Tues-Fri 10-4pm.  
213 795-0656

● **THE BRASS RAIL**, located in Glendale, books five to six piece top 40 Disco groups, Tuesday through Sunday. Please call Louie betw. 12 & 6pm at: 213 242-2227

● **CABARET CALIFORNIA**, located in Santa Monica, is looking for all types of music, including originals. Call 9am-11:30am, Mon., Wed., Thurs., Fri. and ask for Robert.  
213 396-4122

● **KICKERS**, a new club in L.A., is looking for top country acts. No house PA. Contact Paul Beck, Mon-Fri 11:30-2:00 or Sat. after 4:00  
213 820-4909

● **VALLEY WEST SUPER CLUB** located in Tarzana is interested in booking high quality pro. Rock'n'Roll bands. Contact Nick Gilles.  
11-5 p.m. 213 342-7166

● **THE LONDONER**, located in Santa Monica, hires two to three new wave, rock and jazz bands per night, six nights a week. Please call for more information.

Billy Bang 213 450-4639  
Steve Whitaker 213 450-5004

**CRAZY HORSE SALOON** in Lakewood is looking for showcase material. Bands, groups, comics, country music, new talent, for more information, call Alece.  
213 633-9580

**ANTIQUE MIRROR** located in Granada Hills is looking for R&R acts. All types needed, 7 nights a week. For audition information call Bill. Mon.-Sun., 11a.m.-2p.m.  
213 360-3310

● **THE ARENA**, located at 11445 Jefferson Blvd., in Culver City, books new wave rock two nights a week, Friday and Saturday. All musicians will play for door.  
213 466-2651

**CANDILEJAS** a new showcase club in Hollywood, will be host a "Supershowcase" for top talent only, on every Thursday night, starting July 10th. Looking for all types & styles of outstanding entertainment acts. Rock, R&B, Jazz, country & variety acts, etc. with following. Tuned grand piano and new PA system available. Pay is negotiable. Showcaser chosen from live performances, auditions & tapes. Send promo kit to: Inter-Con-Unltd, 10848 Ventura Blvd., Studio City, CA 91604. Deliveries by appt. only. For more info call Lore London 213 763-8102

**VOCALISTS OR GROUPS**, male or female (no hard rock or punk) needed for Los Vegas type revue. Send pic & resume to Bay Lido Building, #101, 3700 Newport Blvd., Newport Beach, CA, 92663. Interview by appointment only.  
714 673-6691

**CONTINENTAL HYATT HOTEL**, in Hollywood, is holding auditions for singers, comics and bands for showcase every Tuesday between 2:00 & 4:00 p.m. We furnish pianist. Bring music & photos. Call for more information- 213 For more info.- 213 656-6461

● **CUCKOO'S NEST**, located in Costa Mesa, is booking 3 bands nightly. Rock, new wave, ska & reggae. For more info, contact Jerry Roach  
714-497-4460

**THE BLA BLA CAFE**, located at 12446 Ventura Blvd., Studio City, hosts a Sunday Brunch Showcase, 12 noon to 6pm. Looking for new wave and variety acts. Showcasers are chosen from tapes submitted to Skip Nelson on Saturday afternoons, or sign up in person Sunday at 3pm to go on from 4-6.  
213 769-7874

**THE MASQUERS**, Hollywood's oldest theatrical club, holds Variety Artists' showcases every Thursday evening at 8:45 P.M. Auditions for talent are held every 1st and 3rd Saturday of the month from 12 Noon to 2 P.M. Those who wish to appear should bring along a resume and photograph. Ask for Mary Ann Gould. The Masquers is located at 1765 N. Sycamore. Call for more information.  
213 874-0840

● **THE NEW ROSE CAFE & CABARET**, located in Hollywood, is under new management and booking all types of variety acts for Tues. thru Sun. nights. Performers will receive portion of door charge. Contact Deborah Rose after 7pm 213 663-7132 or  
213 466-7126

● **THE O.N. CLUB**, Silver Lake, is looking for ska, reggae and soul bands for Friday and Saturday nights. Send tapes and resume to Howard Paar, 635 N. Orange #8, Hollywood, 90026.

**STORMY WEATHER CAFE**, located in Los Angeles at 1308 S. New Hampshire Ave. seeks singers, bands and comics for Friday and Saturday showcases. Singers must provide accompaniment. Auditions every Thurs.  
Stevi or William 213 387-1161

● **F. SCOTT'S** of Venice, "A celebrated cabaret," is looking for rhythm, jazz, soft rock, pop and Broadway acts. Also seeking original singer/songwriters. Variety entertainment is our specialty. Always looking for new talent. For further information, contact John Anders  
213 821-4120  
or 213 396-7444

**FLAHERTY'S SALOON**, in Glendale is seeking house country band. The 150 seat restaurant/saloon holds Monday night auditions for all types of acts and also holds a Talent Contest every Tuesday night with cash prizes. Will book country entertainment and variety acts with a following. Call Mon. thru Sat. after 6pm.  
Glen 213 956-5757



# GIG GUIDE

## PRODUCERS

**NEW MANGEMENT/PROD. CO.** seeks indivs. & groups, pref. with orig. mat., for club, concert, recording & other poss. empl. Esp. interested in good C/W rock band or songwriter. Call John Buchanan at 213 240-3849 or send tape & resume to 330 Allen Ave. Glendale, CA 91201.

**AIRETIGHT PRODUCTIONS**, a new full-service production co. is seeking self-contained groups or any projects ranging from demos to video masters.

213 469-9908  
213 242-9744

**WOODEN LADY PROD.** is auditioning musicians (guitar, bass & drums) for The Rachel Williams band. Paid rehearsals, lots of bookings. Pros only.

Albert Williams 213 258-8791

**PRODUCER** needs country cross-over single material.

Bud Mathis 213 467-5361

**NEW MUSIC LTD** management & production will be auditioning pop & rock acts for management & recording consideration. Call for appointment.

213 467-4360

**DOVE ENTERTAINMENT** is now seeking acts of all types for bookings, management & publicity. Also looking for young black artist. For more info, call Craig at

213 259-3333

**TALENT WORLD PRODUCTIONS** is seeking a top 40/country band for immediate road work.

Bob 213 550-1354

**NEEDED IMMEDIATELY:** Female singer that dances for estbl. dance company. Start working in 3 to 4 weeks, then pay starts. Must be under 26 yrs., not over 5'7". Greater Entertainment Productions

213 462-9355

**PLATINUM INTL.**, a full-service production co. with 24-trk facility and Japanese label (beginning early summer) seeks self-contained new wave, pop/rock and R&B bands. Mail tape, bio & glossy to Platinum Intl., 18730 Oxnard Ste. 212, Tarzana, CA 91356, Attn: Kathy. Enclose SASE if need tape returned.

**PRODUCTION COMPANY** seeks new bands, musicians and songwriters. Send cassettes & info. to P.O. Box 5973-119, Sherman Oaks CA. 91413

**INTAMUSIC**, a recently formed management/booking/promotions company, is currently looking for new groups and singles capable of filling open dates for clubs, tours and TV productions. There will also be an emphasis on music publishing and career counseling. Interested parties should send photos and/or promo material to: AM/PM consultants, 610 S. Venice Blvd. #4351, Marina Del Rey, CA 90291.

**OCTAVE HIGHER MUSIC** is seeking a 4 piece top 40/MOR band immediately for show-dance set format. Travel involved. Must have own equip. & transp. Sound system provided. Serious minded pros only.

Don 213 846-3326

**SOULTONE RECORDS** is seeking a 4 to 7 piece band. Must be able to play old & new R&B music and have own equip. for recording and shows. Heads must be together. No Hollywood trip.

213 462-9355  
or 213 467-2786  
Between 1-6pm

**LEN CROSS PROD.** is currently accepting new acts. Send bio & photo, with SASE, to 7060 Hollywood Blvd. Suite 320, L.A., CA 90027. Or call

213 461-1647

**PLATINUM TRACKS, INC.** seeks guitar, bass and drums for currently signed act in commercial/progressive rock style. All applicant must sing & be available for extensive rehearsal, recording and touring. For interview call

213 462-8617

## RECORD COMPANIES & PUBLISHERS

**VIDEO RECORDS LTD/WESSEX MUSIC-A** vigorous, energetic, small, successful United Kingdom-based label/publishing co. is looking for 'finished product' acts/bands for possible U.K./European release. For further info, write to: Video Records LTD/Wessex Music, 189 London Road, North end, Portsmouth Hants, England.

**THORN PUBLISHING CO.**, one of the Beverly Hills offices, is seeking orig. material for new recording artists.

Call Rick Davis 213 893-4312

**SONGWRITERS--** We need orig. mat. for albums currently being recorded & for future projects. R&R/New Wave.

Write: J.L.X. Prod. 8024 Hollywood Blvd., L.A., CA 90046.

**FRETLESS MANAGEMENT**, headed by attorney with 10 yrs. experience as music critic, is seeking one superstar artist or group with strong record co. interest & following. Call Steve Sherman 213 389-9088

## MISCELLANEA

**COUNTRY PIANO PLAYER** needed immediately. Vocals preferred.

Duke Davis 213 227-4825

**PEANUTS DISCO** is auditioning musicians for benefit on July 15th. Looking for horns, guitars, bass, drums & keyboards. Must read or have exc. ear. Contact Mr. Anthony 213 988-5633

**R&B BANDS** needed for travel.

Oliver 213 656-0309

**RECORDING ENGINEER** seeks self-contained musical groups from new wave to heavy metal. Good studio access.

Bill Thomas 213 306-2815

**LABEL SEEKS** buyer for tax shelter purposes. 400 plus catalogue.

Bud 213 464-6876

**TWO BEAUTIFUL** black or oriental females needed immediately for Vegas-style dance group. Must be able to dance & sing. Not over 5'7". Call Mon-Fri, 11AM-5PM

213 467-2786

**TALENT AGENT** producing T.V. Variety shows needs performers & models who already have video tape of their acts.

213 659-1561  
213 659-1572

**ELECTRIC LUTHIER** seeks complete power woodworking shop. Will trade instruction or money.

Bruce 213 935-7443

**ATTRACTIVE FEMALE PIANIST**, strong lead voice, needed to accompany two pro male singers for Japan tour as trio. Exc. salary, \$350-500. per week, one meal per day, all living & transp. expenses paid. 2 month commitment.

Bill 213 837-0463  
Tom 213 395-7055

**A FREE DEMO TAPE?** Yes, that's right. If you've got the time & talent, we've got the 8-track studio and will record your orig. material for a USC recording arts project.

Mark 213 677-7911

**PERFORMERS AND MODELS:** RLC Talent Agency is now auditioning screen testing, casting & video taping practice pilots for T.V. variety shows at Troupers Theatre, 1627 N. La Brea Ave., every Wed. at 7:30pm

213 659-1561

213 659-1572

**NATURALLY DIFFERENT--** A nudist organization paid fundraiser needs singers and dancers, comedians and variety acts for a original one-act play with the "clothing optional" philosophy.

Frede 213 848-1234  
213 782-3418

**INTAMUSIC** currently has several artists with original material (rock, R&B, etc.) ready for recording studio with other groups in development. Investors are now being considered. For more info, write Intamusic, c/o AM/PM Consultants, 610 So. Venice Blvd. —4351, Marina Del Rey, CA 90291

**HOLLYWOOD ACADEMY OF PERFORMING ARTS** is now accepting applications to form an integrated company of musicians & dancers. The theme of this company is to incorporate all forms of music & dance. The performers will be videotaped for U.S. and International distribution. Please make inquires by phone.

Gordon Goff 213 785-8852  
Kanny D'Camp 213 464-1112

**MOTION PICTURE PROD. CO.** seeking new R&R bands to record sound track for feature film. Please send cassettes or cartridges only, to P.E.P., P.O. Box 74878, L.A., CA 90004.

**K-WEST "SEEDS"**, is looking for unsigned solo artists & bands to submit broadcast quality tapes for consideration. Send tape with brief bio to: "Seeds", c/o K-West Radio, 6430 Sunset Blvd., L.A., CA 90028. Attn: Elizabeth-Monica Salazar Or call KWST and ask for Elizabeth Salazar.

213 467-1224

**SONGWRITERS:** Are you interested in placing your song with top artists & producers who are currently accepting outside material for their upcoming albums. For more info call.

213 784-6783  
213 399-1301

service 213 463-8191

**TOP40 & COUNTRY** bands needed for production and work. For more info, contact Art.

213 550-1354

**FEMALE ORGAN PLAYER/ACTRESS** is needed for an all woman theatrical production.

Ron Gold 213 654-9968

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

# PRO PLAYERS

## SESSION PLAYERS

**JEFF FARGUS**

Phone: 714 530-2908

Instrument: Keyboards

Styles: Rock, pop, R&B

Read Music: Yes

Qualifications: Just finished work on Moon Martin album

**GEORGE M. HARVEY III**

Phone: 213 973-1673

Instrument: Drums, and most Latin percussion

Styles: All

Read Music: Yes

Qualifications: Extensive club work with all commercial styles and more. Session tapes avail. on request. Very solid drummer. Currently playing with Tobacco Road.

**RICHARD GARNETT**

Phone: 213 462-5955

Instrument: Keyboards

Styles: All

Read Music: Yes

Qualifications: More than 15 yrs. exp. in music, including clubs, concert, T.V. and recording. Former instr. at Berklee

**ERIC IAN SLUYTER**

Phone: 213 501-3654

Instrument: Bass Guitar, Fretless Bass Guitar, Acoustic Bass

Styles: All

Read Music: Yes

Qualifications: 15 yrs. exp., sessions, T.V., radio, film, clubs

**NEIL RICKLEN**

Phone: 213 463-9445

Instrument: Mandolin, Acoustic Guitar

Styles: Pop, country, R&B

Read Music: Yes

Qualifications: 12 yrs. performing, recording, T.V., teaching, theatrical prods. 31 yrs. old; versatile, appropriate, professional

**JON LYONS**

Phone: 213 460-6868

Instrument: Bass & vocals

Styles: Commercial new-rock, pop, R&B, country

Read Music: Slightly (strong grooves)

Qualifications: Member of "Spirit" while on Mercury Records & member of "Maria Muldaur Band." Other credits include: Pablo Cruise, Steve Miller, and others.

**STU NANKIN**

Phone: 213 660-1613

Instrument: Bass

Styles: Exp. in all. Prefer technically oriented, very inventive rock or funk

Read Music: Yes

Qualifications: 11 yrs. concert & recording exp., exc. ear & chops, very versatile, reliable, use of special effects, vocals, energetic live performance. Have done albums, demos & commercial recording. Reasonable rates!

**LEONARD WILSON**

Phone: 213 343-8231

Instrument: Piano

Styles: Any

Read Music: Yes

Qualifications: B.A. in Music from Cal. State Northridge. 5 yrs. session exp.

**DAVID LOSKO**

Phone: 213 936-2016

Instrument: Drums, percussion, syndrums

Styles: All

Read Music: Yes

Qualifications: Currently recording album. Previous work includes TV '45's, demos, and East-West Coast tours. Please call for further information

## VOCALISTS

**STEPHEN FONTAINE**

Phone: 714 493-8646

Vocal range: Four octaves

Styles: All

Styles: All

Sight Read: No

Qualifications: 5 yrs. club work, various recordings, concerts.

**JACKIE FISHELL**

Phones: 213 246-1215

or lv msg 213 483-7970

Vocal Range: Alto II-Soprano

Styles: All

Sightread: Yes

Qualifications: BA Music, 12 yrs. pro. studio exp. (lead, overdubs). also club, stage. Prev. work incl. contract with Chisa Records, demos, commercials. Exc. ear.

**PETER CAUFLIN**

Phone: 213 462-1003

Vocal Range: Baritone to Tenor 1

Styles: Blues, jazz, pop, rock

Read Music: Yes

Qualifications: Stage, film, studio.

3½ octave range, prefer leads.

Harmony a forte, backup a cinch,

blending no problem. Have orig. mat. & large voice.

**ROB'T DANA**

Phone: 213 465-9961

Vocal Range: 1st Tenor

Styles: All

Sight Read: Yes

Qualifications: Studio, live, exc. ear, background and harmony. Also have a female partner for group work.

**BETTINA**

Phone: 213 396-2254

Vocal Range: Strong alto to soprano

Styles: All

Sight Read: No

Qualifications: Stage and studio, serious, prefer leads

**MARY SENEAL**

Phone: 213 650-5134

Vocal Range: 3½ octaves

Styles: New wave, pop, rock, country, disco, R&B

Sight Read: No

Qualifications: Stage & studio.

Serious, hard working, good ear

**MARGARITE ROGERS**

Phone: 213 242-4677

Vocal Range: Alto-second soprano

Style: Country rock, country etc.

Sight Read: Yes

Qualifications: Great harmony, much experience, both stage and studio.

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Read Music: Yes

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contact: Kevin Dukes 213 441-3868

Dan Fredman 213 766-3851

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Instrument.....

Style(s).....

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Qualifications.....

### GROUPS

Name of group.....

Individual artists and instruments.....

.....

.....

.....

Type of music.....

Available for.....

Contact.....

### SESSION VOCALISTS

Name.....Phone(s).....

Vocal Range.....

Style(s).....

Sight Read: yes no (circle one)

Qualifications.....



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- Musicman Amp 4-10, 130Hd. Reverb, tremolo & master volume. \$450.  
Jan 213 379-7928b
- Fender Tweed Pro, \$250.  
213 766-2623c
- Peavey 100 Watt PA 4 channels, 8 inputs. Still under warranty 5. obo. 213 540-2938b

- Yamaha B2-12 guitar amp. \$300. obo. Mark home 213 871-1838b work 213 299-3283c
- Complete JBL Speaker system w/ 2-4560 Bass Cab. with 2205 speakers, 2-Radial horns with 2485 midrange drivers, 4-2402 Tweeters & cross-overs. \$1175.  
Beau 213 781-7631c
- Fender Bassman amp with cab., \$275.  
Josh 213 334-5264c
- Marshall 50 watt half-stack, 6 mths old. \$1000.  
Mike after 11:30am 213 657-8539b
- Fender Tweed pro amp, \$250. obo.  
Ray Angels213 766-2623c
- Crown D-60 power amp, exc. cond. \$175.  
Rick 213 630-0475b

- Fender Vibrolux modified by Paul Rivera. \$400. 213 786-6620b
- Peavey PA 1000S, stereo 10 channel mixing console with 2 8-band graphic EQ modules. High & low impedance mike input, reverb & effects. Sends and receives. Isolation power transformer. 2 Galliehon 350SRL. Cost-\$2300., sell-\$1200.  
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- Randall Switchmaster, 150 amp head, exc. cond., \$300. Mark 213 918-8377c

- Stereo System, Infinity, Shure, Phillips, BSR. \$295. Almost new. Tony 213 204-1529b
- Yamaha B-100 Bass amp, 2-15" 100 watt. \$475. Rich 213 525-4086b
- Ampeg B-15N porto-flex, exc. cond. with dolly. \$350. Graham 213 396-3836b
- Fender Twin amp, anvil case, for sale. \$500. 213 466-7622b
- BGW 750 Power Amp, 600 watts, stereo, \$550. 213 687-4120b

- Shure Vocal Master and 1 column. Good cond. \$300. 213 345-4707c
- Ampeg SVT bass cab., 1yr. old. Still in warrantee. \$450. Jim 714 594-6750b
- Malatchi Performance pre-amp/mixer, 6 ch. with effects, reverb & graphic EQ. Each channel with master volume. Rack mount, 6 mths old. \$150. Broddy 213 766-8579b
- Lab Services bass amp, 2-15" spkrs. 200 watt head. Cost-\$1200., sell-\$650. Rich 213 780-3355b
- Peavey 6 channel PA head. Individual reverb, loud. New. \$250. Rich eves & wknds 213 836-8891b

- For Sale: Shure Pro. master PA mixer board & 2-701 spkrs. Brand new with owners manual & warranty. MXR phlanger doubler incl. \$2000. Casey 213 353-6311c
- 2-4560 JBL cabs., 2 Elektra Voice horns, 1 small Shure mixer, 1 Tapco 6100 with expander in anvil case. 714 631-0572b

### TAPE RECORDERS 3

- Ampex Model AG350, 2-track with portable cases, exc. cond. \$1000. 213 896-7557c
- Otari MX5050 1/2" 8 channel tape recorder, unused. Like new. \$4200. 213 858-7936c
- Teac 3340S, 4 trk, reel to reel recorder. Exc. cond. \$750. 213 762-5453c

### MUSIC ACCESSORIES 4

- Maestro Echoplex, mint cond. \$300. or trade for decent guitar. John 213 397-8541c
- Echoplex [Group Master], exc. cond. rare with built-in 4 channel mixer, vu meter & S.O.S. \$200. Scott Warren 213 851-5392c
- Morley Volume Pedal, exc. cond. \$50. obo Scott Warren 213 851-5392c
- Marantz 2235, \$175. Dual 510, \$150. Pair ARZax, mint cond., \$125. pr. Steve home 213 358-7295c lv msg 213 462-5772c
- Musicman RP-112, builtin phase shifter & other features. Linein, lineout. \$400. obo Gary Grover 213 882-7844c
- Wanted: Pre-CBS Fender Strat pickups. 213 786-2623c
- Sony Mixer 6x2. XL connectors, in & out. No EQ. \$75. Seven 25-foot mike cables. \$10. each. Misc. Mikes, \$25.-\$125. each. 213 896-7557c
- 10-2" reels Agfa tape, \$25. each. 75 10" reels of 1/4" tape. \$2.50 each. 20 blank 10" reels. \$2. each. 213 763-2028b
- Sound Work Shop mixing console, 12 in, 8 out. Unused, like new. \$3100. 213 658-7923c
- MXR Distortion plus. \$45. 213 345-4707c
- Carwin Vega A-400 pro line stereo power amp, \$550. obo. Beau 213 781-7631c
- Intersound RV-100, parametric EQ reverb. \$150. Randy 213 306-1140c

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- Les Paul Copy, like new. White with black winding Grovers. \$100. obo Ray 213 465-47660
- Fender Strat. with '62 rosewood neck, custom black finish, gold hardware, 5-way switch, Dimarzio pick-ups, with case. \$550. obo 213 766-26230
- '58 Fender Precision Bass, exc. cond. Serious inquiries only. \$2,000. 213 255-75090
- Guild F-47 acoustic guitar with hardshell case. Original owner. \$600. 213 255-75090
- Gibson Les Paul Special, 1955 re-issue. Perf. cond., with hardshell case. \$450. 213 762-54530
- Gibson Les Paul custom, new fret job, brass bridge and nut. \$550 Mike after 11:30am 213 657-85390
- Fender Pedal steel, 3 pedals, 1 kneebarr, 10 string, black finish, case. \$300. Tom 714 537-24970
- Fender Strat, '62, rosewood neck, custom black finish, gold hardware. DiMarzio stock strat pickup with case. \$550. obo Play Angels 213 766-26230
- 1970 Guild Starfire Guitar with customized built-in overdrive, DiMarzio pick-ups, neckwork by Luthier Valdez. \$650. Beau 213 781-76310
- Ovation Balladeer 12 string acous./elec., \$375. Beau 213 781-76310

## KEYBOARDS 8

- Richenbacher Bass, fireglow with case. Exc. cond. \$350. Rich 714-525-40860
- Flying V copy with case. \$300. 213 466-76220

- Hackstrom-Swede 1977, mint cond. with case. \$385. Steve after 4pm 213 478-53800
- Fender Strat, blonde 1978, mint cond. with case. \$500. Steve after 4pm 213 478-53800
- Gretch Chet Atkins Country Gentleman Classic, hollow body, new gold grover tuning & Nashville bridge. Exc. cond. with orig. case & patch cord. \$700 Ken 213 464-89010
- Roland R50-9 strings-organ, \$600. Zane Goodson 714 891-87210
- Tom 714 842-65440
- Yamaha Synthesizer, 4 voice programmable polyphonic, CS50, exc. cond. Dick 213 466-64410
- Baldwin Portable Piano in flight case, for acoustic sound, true piano action, exc. cond. Dick 213 466-64410
- Fender Rhodes Stage, exc. cond. never a tone adjusted or road use. Dick 213 466-64410
- ARP Odyssey, good cond. with case. \$600. Jan 213 379-79280
- ARP Odyssey synthesizer, perf. cond. \$550. 213 762-54530
- ARP Odyssey, never used. Davis 213 441-14490
- Multi-Vox String ensemble, exc. cond., exc. sound. \$700. 714 982-46210
- Clavinet Hoerner D-6, only used twice. With case, legs, adapter & crybaby wah-wah. \$625. Jan 213 379-79280
- Hammond M-3, good cond. \$500. obo Carl 213 540-29380
- Roland SH-1000 Synth. Works good, looks semi-good. With case. \$300. 213 345-47070
- 1929 Black Baldwin Grand, rebuilt. Exc. cond. \$7500. obo. 213 654-56310

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- Ludwig Drum, throne. 15 1 Ludwig 10x14 tom, \$60. after 4pm 213 466-57790

## GUITARISTS 9

- Wanted: Lead Guitarist for highly pro. R&R band. Must rehearse 3-4 nights per wk. Vocals helpful. Dennis Lambert 213 845-07840
- Pro. Guitarist with vocal abil. seeks new wave or punk band. No long-haired rockers. 213 461-35460
- Rock & Roll Guitarist, clean on the outside and dirty on the inside, seeks west side LA band. Rich 213 836-88910
- Lead Guitarist would like to join or form heavy metal rock band. Ifl. Richie Blackmore. Have exc. equip & trans. If serious and interested, call Steve Ford 213 574-77360
- George Harrison-Type wanted to join orig. band with long term goals. David 213 789-57810
- Good Classical Guitarist ... and in jazz looking to start or join hot progressive band. Must be serious, accomplished musician David 213 784-87630
- Guitarist. Exp. with pro. equip. Pros only. Mike 213 985-88210
- Rock Band Seeks Lead guitarist/vocalist. Have mngmt, rehearsal facilities & record co. int. rest. 25 or under. John 213 820-17550
- Beau 213 826-39180
- Guitarist Avail. Now for showcasing, casuals and recording. Can sightread all styles. Easy to work with. Terrence Elliot 213 306-28150
- Lead Guitarist, Exp. with major rock artists, recording & concerts, seeks pro. working rock group only Promo tape & kit on request. 213 652-79600
- Hot Lead Guitarist seeks pro. R&R band into recording & touring. Kevin 213 461-56850

- Guitarist Wanted To Form band. Will play in clubs and appear on TV. Kurt 213 666-10690
- Jazz/Rock Guitarist, 22 yrs. Holdsworth Influ. Very expressive. Session Exp. Mesa Boogie & modified Strat. Seeking serious band work or working sit. Dale 213 695-48440
- Guitarist Seeks 80s orig. group with high energy, melodic, commercial sound & radical new wave mod image. Working or soon-to-be. Controversial o.k. Rex 213 677-56480
- Lead Guitarist/Songwriter wanted for pro. high energy rock band that includes multi-keyboardist & female lead vocalist. Exp. & stage presence required. Kurt 213 851-67810
- Original New Wave commercial band seeks lead guitarist between 18 & 22. West L.A. Jan 213 454-97180
- Very Exp. Pro Lead guitarist, age 25, vocals, good image, equip. & personality, seeks working top 40/rock or show band. Chris 213 763-18240
- Versatile Guitarist needed to replace same. Gigs pending. Dave 213 392-33140

## BASSISTS 10

- Bassist Needed for rock/Top 40 group. Harmonies and/or lead vocals preferred. Andy 213 664-79580
- Bass Player wanted for orig. creative ambitious band from Bach to Devo. No clones. We have tapes. Craig or Mercy 213 943-87260
- Needed: Bass for working Top 40 rock band, must sing lead and be willing to travel. Call eves. Bob 213 883-90430
- Beatlemania Type Group needs a bass player. Must sing and resemble early Beatles. Tom 213 462-30530
- Jester Is Looking for a bass player. Jazz rock style. Must be avail. for 4 rehearsals a week. Eldin 213 493-7983
- Dave 213 698-73110
- Electric Bass and ARP Synthesizer bass. Jeff Gholson 213 876-04820

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**Bassist Avail.** with performing & recording exp. in all styles.  
Paul 213 828-22190

**Bassist** with good equip wanted to complete orig rock trio. Hendrix infl. Background vocals. Willing to rehearse, hustle for gigs. Inglewood rehearsals.  
213 779-02330

**Solid & Image-Conscious** bass player required immediately for video and band sit. Raw & driving pop influ.  
213 462-5780n

**Bassist Wanted For Orig.** prog. rock group. British influ. Must be creative & ready for performances. Paid gigs.  
Tom 213 399-47690

**Bass Player Wanted** for orig. band. Creative R&R & R&B influ.  
Michael Sanford 213 851-16160

**new Wave/Power** rock band seeking bassist. Good equip. required.  
Andy or Clay 213 306-27150

**Pro. Bassist or Guitarrist Avail.** Plenty of equip. & exp. Vocals & PA (16 ch. mixer) etc.  
lv msg 213 464-1162 xA-60

**Bassist Wanted For All Orig.** rock group like Pretenders, Cars, early Who. Estbl. pros seek same. Backing vocals & modern image a must.  
lv msg 213 464-1162 xA-60

**Bassist Seeks Group** for demo work.  
Doug 213 971-4499n

**Exp. Bassist Avail.** for working sit. Show case & casuals. Sightread & dependable  
Tracy 213 306-27150

**Bassist Seeks** reading gig. Performs well.  
Marty 660-54200

**Bassist Wanted** for Hlg/ energy mutant art-rock band. Male/Female undecided.  
2-6pm 213 204-61110  
eve 213 306-25450

**Vox Jaguar Synth. Player** needed for 80s music. Doug Ingle to Gary Numan.  
Garry 213 938-69000

**Rock & Wave Band** wants bassist for showcases & gigs. Have demo, currently shopping labels. Long Beach area.  
213 597-06160

**Bass Player Wanted** for orig. prog. rock group. Gigs in July. Paid rehearsals. Must be creative & have afternoons free.  
Tom 213 399-47690

**Rock Steady Bass** with vocals & thunder wanted for 80s music. Lee Dorman-Motown.  
Garry 213 938-69000

**Beatlemania Type Group** now forming. Bass Player needed. Must sing & very much resemble early Beatles.  
Tom 213 462-30530

## KEYBOARDISTS II

**Jazz Oriented Keyboardist** wanted to work with jazz influ. singer for club & recording band. Must read, Immed. money.  
Bob 213 841-14830

**Female Multi-Keyboardist** seeks orig. group. No new wave. Pros only please.  
213 345-51350

**Desperately Needed:** Innovated new wave keyboardist with jazz influ. for pro. sit. with management & salary. Image & background vocals a plus.  
Ron 213 762-94590

**Multi-Keyboardist** looking for pro. full-time working band with good image. Have exc. equip. & exp.  
213 912-8823n

**Multi-Keyboardist, Pro.,** looking for hot high-energy R&R band. Working or with label interest.  
Ron 213 760-76610

**Multi-Keyboardist Wanted** For Orig. prog. rock group. Gigs in July. Paid rehearsals. Must be creative & have afternoons free.  
Tom 213 399-47690

**Pro. Keyboardist** With all equip. including Prophet Synth., avail. for estbl. bands only. No top 40, please.  
213 762-54530

**Wanted: Keyboard Player** for orig. southern rock/R&B band with heavy connections for recording and performing.  
after 4:30pm 213 918-16920

**Keyboardist Who Has Played With** Dr. John, Seals & Croft, Flo & Eddie, Little Richard, & Chuck Berry, looking for work. Must be at least union scale or equivalent.  
Andy 213 787-1386k

**Singer Seeks Pianist** to put together nightclub/cabaret act. Must sightread & be willing to play gay clubs.  
Jim 213 855-70650  
876-04070

**Wanted:** Fully equipped keyboard player for highly pro. R&R band. Must rehearse 3-4 nights a week. Vocals helpful.  
Dennis Lambert 213 845-07840

**Keyboardist Needed** for new wave/rockabilly influ. backup band. Work for scale & 50% in L.A. by August 1st. No rehearsal pay.  
Lloyd 213 480-48170

**Multi-Keyboardist** wanted for orig. prog. rock group. British influ. Must be creative & ready for live performances. Paid gigs.  
Tom 213 399-47690

**Keyboard Player** wanted for new wave/pop/rock band. Have mngmt & agent.  
Michael eves & wknds 213 461-14820

**Synthesist With Sense Of The Macabre** & bizarre wanted for techno-rock assemblage.  
Aldyth 213 469-60400

**Pianist Needed** for MOR singer to develop supper club act for local gigs.  
Errol 213 731-53670

**Girl Organist-Pianist**, exc. sightreader wants accompanying or solo work. Pop or classical.  
Donna 213 784-57180

**Singer/Songwriter** with band seeks keyboard/synth. player.  
Dutch Prod. 213 661-74530

**ARP Synththesizers**, B-3 and pianos.  
Jeff Gholson 213 876-04820

**Singer Looking For Keyboardist.** Have own equip. and Fender Rhodes. To form group. Into pop, jazz, R&B, disco. After 6:30.  
213 738-60370

**Keyboardist/Backup Vocalist** with keybass, wanted for working estab. Top 40 MOR standards, jazz. Gary 714 821-56830

**Female Keyboard Player/lead** singer with strong voice seeks group for working exp. Top 40, pop, R&B, jazz. No orig. Pros only.  
213 392-62930

**Keyboardist/Vocalist** looking for weekend work. Richard Garnett 213 462-59550

## VOCALISTS I2

**Male Vocalist**, 42, strong tenor, all parts, looking for work. Exc. ear, pro exp.  
Leo Stanley 213 585-07300

**Needed: Black Female** vocalist for top 40, disco working band. Needed immediately.  
Larry 213 632-42480

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# CONNECTION SECTION

24 HOUR HOTLINE 462-5773

DEADLINE: THURS. 4:00 PM

24 HOUR HOTLINE 462-5773

DEADLINE: THURS. 4:00 PM

**Lead Female Vocalist** with orig. pop/rock showband seeks agent-manager-investor.  
Naomi 213 466-6097o

**Strong Lead Singer** looking for working group.  
Sherrice 213 933-7891o

**Vocal Artist/Lyricist** avail. for new wave/dance band with orig. style. Outrageous tenor/baritone wants into tour/concert routine. Jazz influ o k No hard rock or punk.  
eves & wknds. 213 829-3885o

**New Wave, Power Rock** band seeking vocalist.  
Andy or Clay 213 306-2715o

**Male Lead Vocalist** with distinctive clear tenor seeks quality band playig orig. new wave, pop, rock material for recording.  
Clay 213 227-8573o

**Needed For Immed. position**, tall blonde or redhead female singer. Must speak fluent Spanish. Exc. money, between \$500-700/wk.  
Cathy Terry of Buenaventura Prod. 213 641-7248

**Singer—Female or Male—wanted** for estab. ska band.  
Larry 213 248-3573o  
Perry 213 652-6992o

**Dynamic Female** vocalist/Songwriter seeks orig. hard rock band with connections.  
Dona after 6pm 213 763-1156o

**Wanted: Male Lead Vocalist.** If you sound like Bad Co., Queen or Doobie Bros., please call.  
10am-8pm 213 255-5232o

**Pro. Singer Seeks** drummer & keyboardist for variety show group. Long Beach area. Day rehearsals. Must be serious and creative.  
Scott 213 599-5100o

**Black Amateur Talent—** people who have talent but lack direction & inspiration wanted. If no answer call again. Serious only.  
Dan Starks 213 751-7841o

**Wanted: Male Lead Vocalist** for orig. southern rock /R&B band with heavy connections for recording & performing.  
after 4:30pm 213 918-1692o

**Female Singer Wanted.** If you consider yourself to be a female equiv. of Barry Manilow, please call.  
Virginia 213 255-5232o

**Male Vocalist** seeks country/western band.  
Eddie 213 463-4289o

**Young, Attractive Blonde** female vocalist wants to join punk/new wave band. Great voice, very versatile & good stage presence. Infl. incl. Christina, Pretenders.  
Shelli 714 778-3319o

**Unique Vocalist** Looking for working band. Pros only.  
Nancy 714 892-2753o

**Exc. Female Vocalist** avail. for clubs and studio work, demos, commercials. All styles. Extensive training & pro exp., exc. ear, can read.  
Jackie 213 248-1215o  
lv msg 213 483-7970o

**Female Vocalist/Songwriter** now avail. for working or almost working band. Infl. by Streisand, Melissa Manchester, Anne Murray & Heart.  
Lorry after 5pm 213 347-6276o

**Two Female Vocalists** looking for band to do orig. punk & hard rock. No disco.  
Andrea /14 593-2337o

**Wanted: Black female** vocalist for solo/ensemble work. Orig. mat. preferred, not nec.  
Tom 213 659-6330o

**Exc. Female Vocalist & writer** with studio and stage exp. seeks working sit. or mngmt. Will relocate. Pop/rock/Country/New wave.  
Mary Elliot, P.O.Box F161, Akron, Ohio 44308. 216 688-9113 no. 12

**Female Vocalist** looking for country/rock band.  
Marion 213 771-1699o

**Easy Coast Female** blues vocalist seeks pianist for demo.  
Marie 213 985-0265o

**Female Vocalist** looking for casual or top 40 band. Have strong soprano range.  
Jaynee before 3:30pm 213 365-8893o  
eves 213 993-7039o

**Lead Singer/Songwriter** looking to join well-equipped good players with good songs and melodies. Guaranteed not to waste your time. Grea.  
213 339-6878o

**Female Vocalist** seeks Cream of crop to Zeppelin through Doors of success to ZZ Top. Don't let Blind Faith and Bad Company put you in Dire Straits. Call if Dead serious only.  
Lisa 213 881-7939o

**Female Soprano Vocalist** avail. for all-female working band or two other females. Lead or background. Also looking for paying gigs.  
Regina 213 735-5897o

**Male Lead Vocalist** avail. Exp. pro, stage and studio. Rock, old and new, working bands only. Gary 213 463-8191o

**Female Vocalist** into Top 40 seeking working band.  
213 531-8733 or 463-4831

**Wanted: Smooth Black Voice**, male, for solo/ensemble work, orig. matl. preferred, but not necessary. Tom 213 659-6330o

**The Fortune Band** is seeking exp. male voc. for recording, video and concert work. Foreigner and Journey type. Richard 213 902-1473  
Alan 213 279-2401

**Female Lead Vocalist** with good stage presence. Can sing any style. Has PA. Looking for Top 40. Rock, casual or orig. band.  
213 851-7412o

**Dynamic Female Vocalist** with a wide, deep range looking for studio work.  
213 876-8935o

**Furious Teenage Band** seeks young, creative female vocalist. No metallic rockers, new wavers or fat punks. Call for immed. bash.  
Eric 213 664-7562o

**Male Vocalist**, 5 yrs. exp., infl. by Paul Rodgers, Ian Gillian, looking for exp. band with management or r/record deal.  
Stephen 714 493-8646o

**Male Vocalist** seeks country/western band.  
Eddie 213 463-4289o



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# CONNECTION SECTION

24 HOUR HOTLINE 462-5773

DEADLINE THURS 4:00 PM

24 HOUR HOTLINE 462-5773

DEADLINE THURS 4:00 PM

**Vocalist Who Plays Wind Instrument** wanted for unique orig. prog. rock group. Must be creative and have afternoons free. Gigs in June. Tom 213 399-4798k

**Pro Female Vocalist** seeks working or recording band. Has demo, charts, knows current material and has PA system. Rehearse in Valley area preferred. 213 501-3380k

**Wanted: Female Lead vocalist**, must be able to play instr., wanted for working Top 40 band. Ted 213 788-2288k

**Female Vocalist With Blues**, rock and folk roots, classical and contemporary training, 3 octaves and reads, looking for serious work only. Rehearse days. Hollywood area. Annette 213 463-7882k

**Female Lead Singer** wanted. Top 40. Have gigs. 213 392-5273k

**Exp. Female Vocalist/writer** seeks serious-minded musicians interested in forming soft rock group with slight country infl. utilizing orig. matl. Have rehearsal facilities and PA. Vanessa 213 466-5438k

**Voice Teacher** will trade voice lessons for distributing flyers and ads to various stores in Hollywood area. Jarom 213 855-0328k

**Male Vocalist** with orig. matl. looking for new wave band who needs a monster up front. Call days. Vex 213 413-4871k

**Female Country Singer** with good onstage exp. seeks musicians to form band. Already has gigs. Country only. Angle 213 657-4859k

**Female Singer** seeks to sing with new wavish, rockabilly band. Have made demo with Rollin' Rock Records. Annette 213 344-4180k

**Female Vocalist Needed** who plays guitar or keyboards for recording all-girl rock band. 213 372-0811k

**Lead Guitarist** seeks working top 40 band. Talented, exc. stage presence. very exp. Sings, reads, & writes music. Play flute, keyboards, session work. No new wave, acid rock, country. Pros only. David 213 789-7878k

**Wanted: Lead Vocalist or Vocalist/Bassist** for estbl. all-orig., hi-energy rock group. Steve 213 965-0579k

**Lead Vocalist** seeks heavy metal, new wave professional rock band. Darrin 714 675-9146k

**Exp. Drummer** avail. for working band. Jeff 213 783-0824o

**Needed Immed.** Drummer for Blitzkrieg, a literate easy listening punk rock group. We have gigs lined up. Robert 714 522-8247 Adam 213 698-5637

**Jazz Fusion Drummer** interested in working sit. Richard after 6pm 213 392-6762o

**Drummer Seeking Working Position**, 16 yrs. exp. Will play anything. Lead & background vocals. Eric 213 466-7126 xH49o

**Wanted: Drummer** for working top 401r9r club. BAnd with agents & work. Must be willing to travel. Only pros need apply. Joe 213 241-7384o

**Talented Drummer/Vocalist**, age 33, wanted estbl. show club variety group. Will travel, pros only. Richard 714 792-6629o

**Latin Percussionist**, timbales, congas, bongos. Avail. for any work. Cubby Bee 213 632-7036o

**Strong 4/4 Rock Drummer** needed for major songwriter /artist for recording & touring. Contemporary image essential. Pros only need apply. Janelle 213 874-7911o

**Blitzkrieg**, a literate easy listening punk rock group. We have gigs lined up. Need drummer. Robert 213 522-8247o Adam

**N.Y.C. Drummer**, serious, exp., looking to play. Have transp. & equip. R.J. after 4pm 213 254-1471o

**Male Drummer** seek working position. 16 yrs. exp. Can play all, can sing lead & backup. Eric 213 466-7126 xH49

**Drummer Avail.** for estbl. band with recording contract & salary. Played with name artists. Exc. connection with major prod. Can sing lead & backup. Ray 213 821-0928o

**Wanted: Drummer** ready to ride the blue wave this summer. Robin 213 883-7806o

**Drummer Wanted** for new wave/pop rock band. Have mgmnt. & agent. Michael eves & wknds 213 461-1482o

**Exp. Drummer** looking to play with new wave band. 16 yrs. exp. Eric Satznan 213 784-3320o

**Drummer Seeks Working Band**, 14 yrs. exp. in club work & show. Can play all styles plus lead and backup vocals. Have exc. equip. & good stage presence & will travel if nec. Chuck 213 896-2665o

## DRUMMERS 13

**Versatile Drummer**, 21, prog. funk/rock, studio and stage exp. 213 877-9891o

**Drummer**, All Infl., mainly pre new wave image, looking for a band. Also sing and play bass. No jerks. Greg 213 339-6878o

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# CONNECTION SECTION

24 HOUR HOTLINE 462-5773

DEADLINE THURS 4 00 PM

24 HOUR HOTLINE 462 5773

DEADLINE THURS 4 00 PM

**Drummer, Soulman,** wanted for original R&B new wave band. Play the circuit. Equip., transp. and over 10 yrs. exp. required.  
213 316-7706k

**Drummer Needed for Rock/reggae.** Real music. Must be aggressive with finesse. Call after 6pm  
Joe 213 396-2884k

**Wanted: Drummer,** vocals helpful, for country/rock band  
213 390-2908k

**Drummer Wanted for New Wave SPA** music. Leave msg.  
Jeff 213 467-5689k

**Looking For Drummer** with exp. No ego. Looking to work hard & play this summer.  
Shawn 213 455-1612o

## HORNS 14

**Needed Sax Player** who doubles on flute. Play all saxes, paid rehearsal, mgmt. Audition at SIR June 27th. Call for details.  
Albert Williams 213 258-8791o

**Sax Player Wanted** To complete orig. 5 piece rock band ready to perform. Soon to be recording. Vocals & other instruments helpful, not nec.  
Dave Iv msg. 213 461-3127o

**Sax Player Avail.** for paid pro. engagements.  
Road o.k.  
Cash Farrar 213 272-4440o

**King Brand Trumpet** with case, \$150 or will consider trade. Exc. Cond.  
213 461-3546o

## SPECIALTIES 15

**Bowie Is Correct.** Now is now. Sin spreads far & wide, but guitar, bass & drums is what I need to abide. No resolution, no religion, just iconoclastic revolution.  
Edgar 213 447-2809o

**Rolling Stones Clone Act** seeking dedicated, together vocalist who can sing and speak like Mick Jagger. Should have PA & trans. Much work avail. Lee  
213 390-3120o

**Looking for Guitarist, Bassist,** keyboardist & vocalist for band with mgmt & gigs. Audition at SIR, June 27th. Call for details.  
Albert Williams 213 258-8791o

**Vocalist/Lyricist** Wants to form band. Infl. by Bowie, Eno, Magazine, PIL and Dickies. Need Keyboardist & lead guit.  
Edgar 213 447-2809o

**Pro. TV, Film, Record Prod.** seeking hot talent in all idioms of music for hire. Have fantastic track record for TV & recording. Fantastic ear, pro. musician for 15 yrs., many gold records. Call anytime.  
Andrew Levine 213 463-8191o

**Lead Guitarist/Singer** looking for group or individual with gigs. Can play & sing all styles.  
Neal Baddin after 5:30pm 213 656-9846o

**Recording Engineer** Seeks artist & groups for studio work.  
Bruce 213 787-7159o

**Bassist & Guitarist** Avail. now for demos, casuals & showcasing. Both can sight-read in all styles.  
Tracy Brandt Terrence Elliot 213 306-2815o

**If You Need Help** with that special project, I'm avail. Top-notch sec./managerial skills and music/film exp. Any hours, any days.  
Nancy eves 213 826-7598o

**Composer/Synthesist** want to get together with filmmakers & theatre groups for scores & special effects.  
Peter afternoons 213 762-8097o

**Recording Engineer** with hits on charts & good studio access available now.  
Bill Thomas 213 306-2015o

**Pro. Vocalist With Agent & management** seeks keyboardist & drummer for employment & recording proj. Reh. days in Long Beach area. Job already booked for July/Aug./Sept. Only serious need apply.  
Scott 213 599-5100o

**Property In Tujunga With Rehearsal** studio avail. for July/August for band or other interested party. Large beautiful house, no neighbors, private, lots of greenery & fireplace.  
213 352-7219o

**Needed: Drummer, Bassist,** lead guitarist for R&R. Must be willing to skydive. Call after 6 p.m. and leave number.  
213 797-7273o

**Wanted: Lead Singer, Guitarist,** bass, keyboards for showcase. Pros only. R&B.  
Thomas 213 764-2147o

**Young, Attractive Blonde** female vocalist wants to join punk/new wave band. Great voice, very versatile, good stage presence. Infl. X, Christina, Pretenders.  
Shelli 714 778-3319o

**Female Vocalist/Guitarist** and lead guitar/vocals with good solid orig. rock matl. seek management. Have demos. Call after 4 p.m.  
Al 213 506-4202o

**Road Manager/Tour Coordinator** avail. immediately. Just returned from extensive Asian tour. James  
213 466-7626

**Working, Tasteful New Wave** rock band seeking booking agent. Must be very exp.  
Darwin 213 478-1988  
Richard 213 399-2423o

**Electric Violinist** Looking for R&R or country gig. Mark  
213 845-1996o

**Exp. Pro. Musician** seeks local casual gigs, any style. Does lead guitar, lead voc., bass and 6 other instruments. Very versatile, learns quick.  
213 506-6901o

**Guitarist Looking To Join** straight-ahead jazz band. No fusion. Paul  
213 472-4802o

**Need Roadies For Comeback** band, Steppenwolf. Needed urgently, all calls taken.  
David Nelson 213 449-5333o

**Wanted: Anvil Case** for L-5 or 175. Will pay cash or trade for my Les Paul anvil.  
Paul 213 476-4802o

**Needed Are Keith Richards Type** guitarist & bass player for Rolling Stones copy band with the vocalist who first copied Mick Jagger. Must know Stones mat. and sing backup. Pros only.  
Jim Fredrickson 213 644-4329o

**Prod. Co. Needs** full-time exp. engineer for 8-track studio.  
Suzanna 213 934-8821o

**Guitarist Seeks Pro. Musicians** to join or form new wave or music of the 80s band.  
Greg 213 461-3546o

**Lighting Designer,** formerly with Black Oak Arkansas, looking for working with touring concert act.  
David 904 433-6164o

**Keyboard, Bass & Drums** needs for newly forming group with mgmt & label interest. Sound similar to Springsteen & Phil Spector. Pro players with good image only.  
Ray Angels 213 766-2623o

**East Coast Female Blues** singer seeks pianist for demo.  
Marie 213 985-0265o

**The Great Musician Search** is on. Keyboardist & singer looking to form fusion group. Need aggressive & innovative guitarist, bassist & drummer. Sightreading nec.  
213 987-3838o

**Bottleneck Guitar Player** avail. for showcases, etc. Also doubles on mandolin, mandocello, lap slide & rhythm guitar.  
John 213 760-7288o

**Self-contained Rhythm** section with Elvis, C&W & rock. looking for frontman.  
Andy 213 787-1386o

**Pro. Bassist & Keyboardist** to complete estbl. 4 piece rock group in our own studios. Masters, transp. distribution. Must sing well & look good. Dedication a must, no equip. nec.  
Bagdasarian Ent. 213 930-1747o  
213 275-7406o

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# CONNECTION SECTION

24 HOUR HOTLINE 462 5773

DEADLINE THURS 4 00 PM

24 HOUR HOTLINE 462 5773

DEADLINE THURS 4 00 PM

**Recording Engineer** seeking working sit. Exp. with credits. Have access to multi-track studios.  
213 242-9744o

**Soundman Avail.** with 6 yrs. exp. Have working palladium, S.M. Civic, also working with KISS FM dancers.  
Tim Johnson 213 377-0413o

**Record Co.** Seeks part-time secretarial person. Telephone answering skills & clerical skills required.  
9am-5pm 213 292-1611o

**Wanted Backer** to invest in concert lighting company.  
David 904 433-6164o

**Investors Needed** for estbl. prod. co. with ongoing production.  
213 462-8617o

**Progressive Western Swing** band looking for female singer or fiddle-singer.  
213 501-3789o  
213 782-1813o

**English Tutor Avail.**  
Monica 213 284-8503o

**Bass Guitarist**, 28 yrs. seeks European style rock group.  
Arthur Campbell 213 344-9266o

**Attn: All Fans**— Ron White is coming back to Hollywood. For time & details, call:  
213 650-8513o

**Singer/Piano Player/Rhythm** guitarist with equip. wants to join working band. Writes orig. mat.  
Eddie 213 967-7240o

**Female Pop/Country** entertainer seeks prod. interested in doing a 45 rpm on trial basis. Have demo.  
Call Monica 213 284-8503o

**Rhythm Section Avail.** for showcase, etc. Bass, drums and guitar, all three players exp., dependable and somewhat sane. Credits from Freddie Kind to David Bowie and all points in between. Capable of all styles of music with a positive attitude.  
213 383-3966u

**Rock Performer** with all orig. matl. and concept sseeks producer. Tracy 213 826-0259o

**Investors Wanted** for musician/engineer team. A breath of fresh air for the 80s.  
213 876-0482o

**Memphis Horn, Soprano**, alto, tenor, baritone, flute, piccolo, harmonica.  
Steve Allen 213 663-4446o

**Sound Engineer** Looking for work. Studio recording, live sound, demos. Soundmaster graduate. Steve Lary 213 340-6776o

**Sound Engineer/Consultant** avail.  
Dave Joos 213 876-0482o

**Male Vocalist** wishes to appear on blues festivals and shows, can sing rock, R&B & oldies but goodies. Bob Starr 213 672-2349o

**Arranger Avail.** Have extensive exp. in demo & jingle/commercials work. Have arranged both with successful results. Call anytime.  
John 213 876-7114k

**Pro. Rhythm Section**—guitar, bass 9 drums avail. for showcases & demos. Read all styles, credits & references on request.  
Paul Vee 213 708-2649k

**Female Commercial Lyricist** wanted by composer/songwriter.  
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