

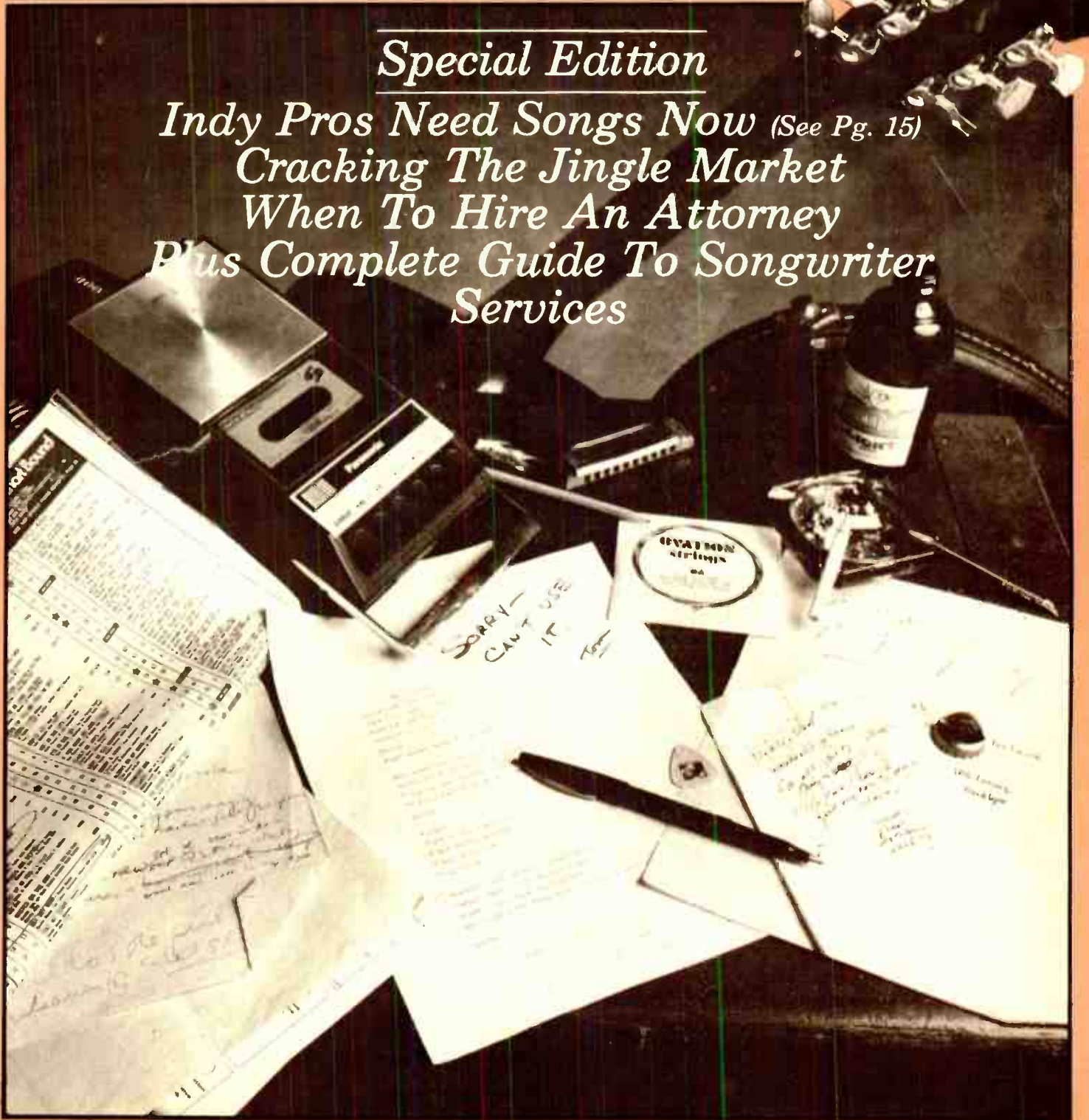
SONGWRITER II

MUSIC CONNECTION

THE ALTERNATIVE MUSIC TRADE PUBLICATION

Special Edition

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Cracking The Jingle Market
When To Hire An Attorney
Plus Complete Guide To Songwriter Services



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Feedback

Hellions With Heart

Dear Editor,

On the evening of October 8, my daughter, Bernie, and I went to the Forum, to attend the R.E.O. Speedwagon concert—and both of us were deeply impressed by several things.

In the first place, the performance was, as usual, "top of the line"—great! We expected that, and were thoroughly satisfied and thrilled. What we *didn't* expect, happened after almost everyone else had left. There we stood, shivering and waiting, when Bruce Hall left the building—and gave each of us his autograph. Bernie even managed to give his right leg a poke, showing him where the second signature was to go. No big deal, right? Well, maybe—but then Gary Richrath appeared outside, and did much the same thing, while a pretty girl in white cap and red knitted shirt held onto his sleeve and participated in a little "take-off" of Abbot and Costello, getting my name clear. Gary was so patient and friendly, really nice about the whole thing—no terrific shock, because we figured *he* could handle it!

Then we and a few others were allowed back inside for a while, and briefly met with three more find people—Alan, Kevin and Neal. Bernie checked with Neal, and not only found that he had received the small gift she sent, but he indicated that he really likes it!

All, in all, it was a *super* experience, one both of us will remember very fondly for a lifetime. For all of that, plus the considerate way our questions and requests were handled, we're a *lot* more than glad we were there that night.

In other words, for any and all "muckers" out there who can't seem to find much good in a certain rock group (can you read,

Rolling Stone?!), give a listen to Lee: You haven't met R. E. O. on those terms, so you don't really know what "superstars" are all about. They're hellions with heart, and the best of 'em all happen to be R. E. O. Speedwagon!!

Thank you again, gentlemen, for one hellacious night—and some of our best-ever memories. "Keep Pushin'" on and ON!! All the best, always,

Lee Allen

P.S. Gary, I managed to acquire the plectrum you dropped on the outside stairs—and I'll "rattle" the biggest gorilla you know, to keep it!

Clive's Right

Dear *Music Connection*,

When Mr. Clive Davis of Arista Records says that "irresponsible, inexperienced instant wonder record executives" are a main reason the record industry is singing its woes (Vol. VI, No. 20), he identifies the problem accurately.

I myself am tired of dealing with temporary executives making permanent decisions. They have difficulty seeing the potential of new product and would

rather make multi-million-dollar deals on "bankable acts." As we all know, these deals usually backfire and the executives further pass the buck and blame the economy.

Mr. Davis' honesty is refreshing and since the above-mentioned buck-passers are more often followers than leaders, they too will probably take up a line of thinking similar to Davis'.

That might just help turn our industry around.

There may be hope yet.

Adam M. Sandler
Beverly Hills

Critical Rave

Dear *Music Connection*,

Here's a positive note on the influence of critics and reviews on bands. In Jeff Silberman's *Singles File (MC, Vol. VI, No. 21)*, he said the "B"-side of our single "went on about a lead break too long." Upon reading Jeff's review we tried it his way live and it worked!

Thanks, Jeff!

Thank you, *Music Connection!*

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In This Issue

It all starts with the song. Without the struggling newcomers in run-down apartments in L.A., New York and Nashville and the well-established veterans in Beverly Hills or the Upper East Side, there is no music business. This issue—like the first Songwriter issue, published earlier this year—is dedicated to them. In it, we look at some of the key issues facing songwriters, we talk with some of the best at the craft, and offer an MC exclusive—a guide to producers, publishers and labels looking for songs now.



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Grand piano and studio furnished by Pro Piano of
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Local Notes

CARL STEWART has organized what is being touted as the "super group of the '80s" for his latest single on XES Records. Members include former Knack bassist Prescott Niles, session drummer Frankie Bonalli and guitarists Steve Gornall and Jimmy Nanos. Special treat: **THE Nicky Hopkins.**

BILL BRUFORD of King Crimson appeared at Cal. State Northridge for the first of many drum clinics to come. This clinic, attended by over 400, was sponsored by Tama and the Action Drum & Guitar company. The next clinic, scheduled in about two months, will be hosted by Paiste. A recording seminar is also planned.

ROCSDIRE RECORDS, featured in MC last issue, has announced the release of three singles from Tony Carey's solo project. Carey, former member of Rainbow, is excited about the prospect of targeting singles at three distinct markets. Gary Davis, president of Rocshire, states, "The more exposure our artist gets in different radio formats, the more aware the consumer will be."

BRIAN AUGER, formerly of the Oblivion Express, has relocated in LA after finishing mixes on his latest project with his Search Party Band. Auger has been seen performing in the LA area with the Bunny Brunel Band and at the LA Street Scene on October 9th.

INVASION, an L.A. quartet with a single on Kondor Records is searching for a heavy metal bass player and rhythm guitarist for their 1983 Canadian tour. You'll need a tenor voice, long hair and no drug trip to qualify. Send photo, tape and bio to P. O. Bix 46445, L.A. Ca., 90046.

EDDIE VAN HALEN has recovered sufficiently from a hairline fracture of his right wrist to continue touring. The three canceled New York shows have been rescheduled for mid November.

THE BBC IS TIRED OF being blamed for non-existent bans on rock videos. According to BBC publicity chief Ann Rosenberg, the allegations that the network is refusing to air certain tapes is "complete and utter rubbish" and a "pack of lies." Four such incidents have been reported so far, with the latest questions being raised over Phil Collins' new video, "Through These Walls." A spokesman for Collins' label, Virgin Records, claimed the clip was banned from "Top of the Pops" and other BBC shows because it was "voyeuristic". Rosenberg says that no one has even seen the video yet and they wouldn't even consider airing it unless the record becomes a hit. The BBC claims that some managers are trying to gain publicity for their artists.

A VALLANT ATTEMPT to maintain the football spirit during the current NFL strike is being made by Rhino Records, which is releasing a football-shaped record. The pressing of the Royal Funkharmonic Orchestra's medley of famous fight songs is backed with "Football Rap" sung by D. J. Rappinstien.

BMI ANNOUNCED the 103 writers and 62 publishers of 100 songs presented with its Citation of Achievement in recognition of popularity in the country music field. Winners included Merle Haggard, Eddie Rabbitt, Hank Williams Jr., Rosanne Cash, and Lacy J. Dalton. Award winning songs included "I'm Just an Old Chunk of Coal (but I'm Gonna be a Diamond Someday)," "Red Neckin' Love Makin' Night," "My Baby Thinks He's a Train," and "You're the Reason God Made Oklahoma." "Elvira" was singled out for the thir-

MARK STEIN and Modern Design are two of the acts that will be donating their time and talent by appearing on the KHJ-TV Retinitis Pigmentosa Telethon, which will air on October 29th from 9 p.m. to 2 a.m. on Channel 9 in L.A.

DEVO and Wall of Voodoo will perform in a live satellite broadcast originating from the Beverly Hills Theatre late in October. The show will be beamed to about 30 theaters, located on college campuses across the U.S. in 3-D.

JAMES BROWN & THE J.B.'s, Freda Payne and Casselberry & Dupree will be appearing on Halloween at the Berkeley Soul Festival. The festival, organized as a benefit for the re-election campaign of Berkeley mayor Gus Newport, also features prizes and commissions for ticket-sellers. "Instead of a campaign costing money", said Mayor Newport, "I hope to demonstrate how it can provide jobs."

WHAT YEAR is this Department? The Osmond Brothers have been chosen as **Billboard's** "Best New Country Singles Group." The Osmond Brothers are currently celebrating their 25th anniversary in showbusiness.

STIV BATOR, lead vocalist of The Lords Of The New Church, sustained a serious injury to his right arm, forcing the cancellation of the rest of their U.S. and Canadian tour. Bator's right elbow and arm had swollen to nearly three times its original size after a frenzied performance in Poughkeepsie, N.Y. A very disgusted Stiv remarked, "After all of the strange things that I've done on stage (with the Dead Boys),...now the injuries have started to catch up!"

WHO'S NEXT? The Who's current tour contract carries a catering rider that includes sliced breast of duckling, roast lamb, lobster Bellevue, North Pacific salmon, pate of rabbit and \$2,000 worth of wine.

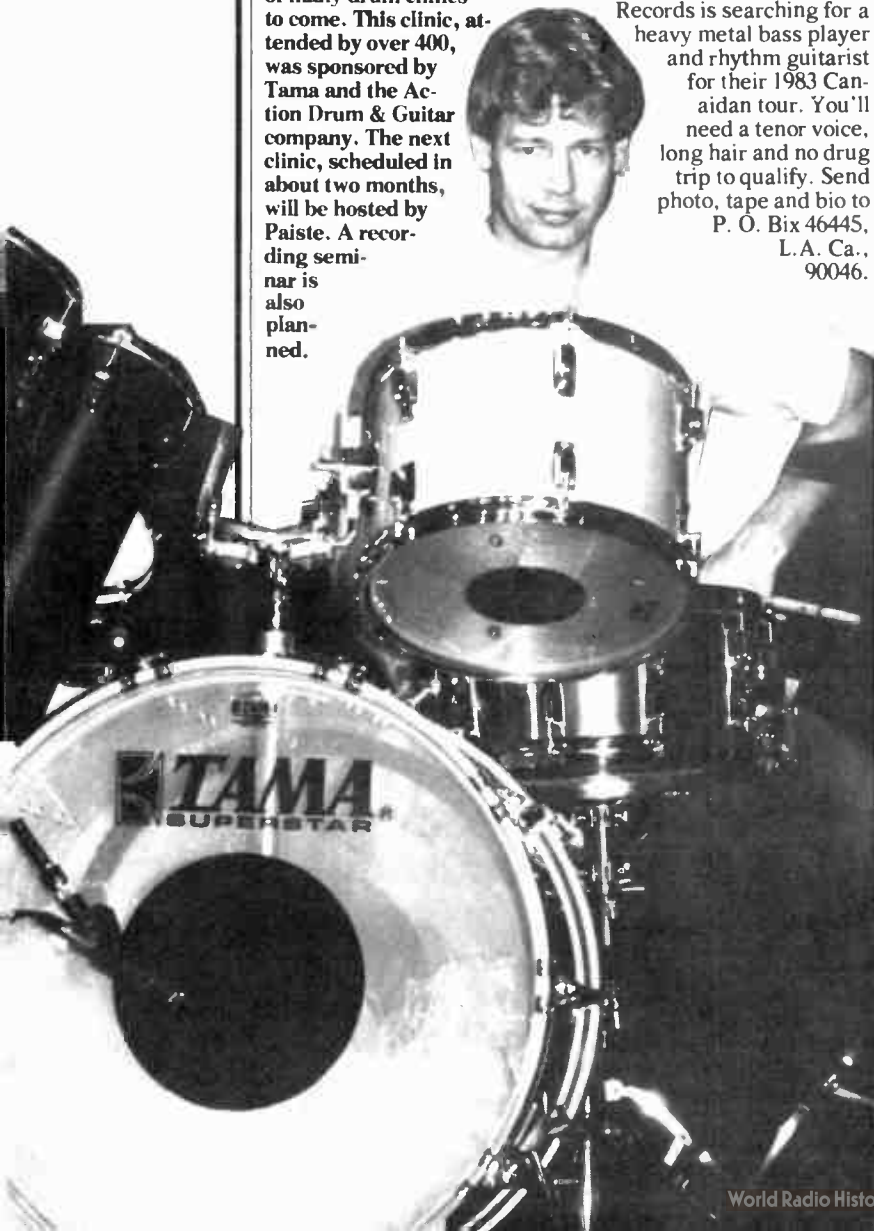


photo by Nancy Vollrath

LAZER, now signed with the Gilbert Miller Agency, will be returning to Rissmiller's on November 6th, headlining there for the second time. They will be leaving afterwards for a mini-tour of Nevada with the requisite date in Las Vegas. GMA has also signed Denny Dent. He is the artist who did Jim Morrison's portrait (presumably from memory (at Gazzari's in nine minutes and thirty seconds. He'll be opening for Judas Priest in Reno, Nevada on Nov. 17th.

PALO ALTO JAZZ Records, spurred on by the international success of its second release, is quickly moving ahead with preparations for issuing ten more albums in 1982. Forthcoming LP's include offerings from sax star George Howard (late of Grover Washington's band), L.A.-based Scheer Music, Meredith d'Ambrosio, Arnie Lawrence, Mary Watkins, Grammy Nominee Don Menza, David Lahm, Janet Lawson and Paul Robertson.

JOHANNA WENT and The Plugz will be appearing October 30th at Club Lingerie. Johanna will be accompanied by her musical director Mark Wheaton and founding member of the Mothers of Invention, Don Preston. Went's debut LP, "Hyena," features musicians from LA's Ju Ju Hounds, Dream Syndicate, Strong Silent Types, Dred Scott, Romans, and The Mike Pinera Band. The release of the album from Poshboy Records is expected imminently.

NATIONAL PUBLIC RADIO will transmit its previously announced Jimi Hendrix documentary via a special coast-to-coast satellite transmission on November 2nd, 9th, 16th and 23rd. The special features many rare or previously unreleased live and studio performances and interviews with producer Alan Douglas, Ornette Coleman, Rahsaan Roland Kirk, John McLaughlin, John Lee Hooker and John Hammond.



FOR A UNIQUE PEAK at the local scene, photog Gary Leonard has initiated a "photo of the week" subscription service, whereby a 5" X 7" pic of happenings in L.A. [musically or otherwise] will be distributed. The service starts November 1. For more info, contact Leonard at 2446 Echo Park Ave., L.A. 90026.

SUZI QUATRO gave birth September 23rd to a 7 pound, 3 ounce baby at a hospital near her home in Romford, England. Quatro, who has had a history of problems with pregnancy, has been spending her time helping to raise money to build a special maternity hospital in the Romford area.

GLENN FRIEDMAN, L.A.-based publisher of Juice Newton's "Love's Been A Little Bit Hard On Me" and Don Williams' "Mistakes" will be in Los Altos looking for hits on Tuesday, Nov. 16th at The Cellar, 4926 El Camino Real. Friedman, head of Music Umbrella, will be a guest publisher of the South Bay Songwriters Assoc. for November's SBSA "Demo Derby." Call (415) 327-8296 for info. Also, Peter McCann, Columbia Records artist and author of the hits "The Right Time of the Night," and "Do You Want to Make Love?" will be fielding questions from songwriters on Tuesday, November 9th, at the free AGAC/Songwriters Guild sponsored ASK-A-PRO session. For more information call (213) 462-1108.

MENTAL AS ANYTHING arrived in North America to begin touring behind Men At Work. Their first LP is titled, "If You Leave Me, Can I Come, Too?"

STEEL BREEZE quits day jobs! Ever cautious Vinnie Pantaleoni, bassist with Steel Breeze, held onto his job as a sales clerk with an import store while their record had broken into the Top 40. Pantaleoni said, "We had just gotten back from playing a Quarterflash concert, flying in late from NY, and I had told my boss that I'd probably still be able to come into work." Unfortunately, jet-lag did in Vinnie's retail career.

THE AMERICAN Society of Music Arrangers (ASMA) will be conducting a clinic featuring Lyle "Spud" Murphy on Nov. 6th from 1-4:30 p.m. It will be held at Steinway Hall, Sherman Clay, 3330 Wilshire Blvd. in L.A. Murphy will discuss the foundation of his famous composition method, "Horizontal Composition Based On Equal Intervals." Admission is \$5 for members and associate members, and \$8 for the general public.

THE BANGS celebrated their new contract with Faulty Products at a local listening party. Also attending were Miles Copeland and Mike Gormley of L.A.P.D. managing service.

KISS (remember them?) has commissioned a huge tank for their next concert tour. The vehicle, now under construction in L.A., moves, explodes, shoots into the audience and has mushroom cloud bombs going off. Aerosmith, not to be outdone, has planned a floating 3-D image of Steve Tyler that hovers above the stage. The band also hopes to have a video shot in a brand new 3-D system, which will give viewers the illusion that objects are hanging in mid-air in front of their television.

ROBERTA FLACK, in conjunction with Manischewitz Cream White Concord wine commercial she has just made for TV, will be releasing an album titled, "Cream Smooth Jazz." Liquor store displays will feature tear-off coupons for customers to order the LP.

IT WORKED ONCE department: MCA Records, in conjunction with ABC television, will release an album project featuring 10 ABC soap stars. Titled "Love in the Afternoon" the LP will feature tracks by Palmer Cortland and Erica Kane of "All My Children," Rose Kelly, Dr. Alan Quartermaine, Dr. Seneca Beaulac and Maeve Ryan of "Ryan's Hope," Raven Whitney and Dr. Miles Cavannah from "Edge of Night," and Dr. Larry Wolek and Becky Lee Abbott from "One Life to Live."

photo by Ann Summa





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L.A. songwriters K.A. Parker and David Fertitta took first place in two professional categories in the 1982 American Song Festival.

Their song "Nobody's Fool Anymore" took the Open category, and "Until I Fall In Love Again" took top honors in the Easy Listening Category.

Parker, office administrator for *Music Connection* magazine, is also a lyric-writing instructor, and is working out final details on a major publishing deal.

Fertitta, a singer/songwriter, has been both an Island Music staff writer and an Arista Records artist.

Other winners in the professional category include:

Top 40: Lisa DalBello and Tim Thorney, Ontario, Canada, "Can I Do It?"; Country: Mike Lantrip and Chance Jones, Helena, Ala., "A Long-Neck Beer, Long-Legged Women And Red-Neck Music"; Gospel: Claire Cloninger, Mobile, Ala., and John Rosasco, Nashville, Tenn., "Willow In The Wind"; R&B: Jeff Pescetto, Cockeysville, Md., "Just Like You."

Winners in the amateur contest were:

Open: Craig Wensel and Richard Baker, Dallas, Tex., "Friends Too Long To Be Lovers"; Easy Listening: Bob McCormack, Edgewater, N.J., "Why Don't We Fall In Love Again?"; Top 40: Jeff Coz., Los Angeles, "Playing With Fire"; Country: Garry Phelps, Monticello, Ark., "From Where I Sit, I Can See Where I Stand"; Gospel: Steven Roberts, Hayward, Ca., "He'll Never Let You Down"; R&B: Randy Hebert, New Orleans, "Losing Control"; Folk: Orah Rose, L.A., "Annie."

The vocal competition was taken by John Ims of Denver for his work on "Two Of A Kind."

Corporation Uses 'Soft-Sell' Approach

Feast Of Stars Sees Limited Success In Club 88 Fund-Raising Concert

BY RANDAL A CASE

Feast of Stars, a non-profit corporation organized "to alleviate (the problem of death by starvation) through public concerts and media events," fought two factors which might have hampered ticket sales to their Sept. 26th benefit at Club 88. First, the weather was discouragingly cold. Second, the Sunday event fell on the night before Yom Kippur.

Still, the charitable affair can be considered a limited success, despite ticket sales totalling just 63.

"Our goals were two-fold," said Rick Wilkie, executive producer of the Feast. "We wanted to attract media attention and show audiences about world hunger. This was our first show for a virgin audience—people that don't know that much about us or what we do."

The Club 88 date had both

comedy performers and musical acts. Randy Chance's own brand of goodtime rockabilly featured a particularly nice re-work of "Street Fightin' Man." Power rockers Falling Star had their moments, and Bryan Diamond, armed solely with an acoustic guitar and a collegiate, nice-guy grin, projected warmth but over-dosed the audience with his "love-love-love" lyrics.

"We're soft-sell," said Wilkie of the event. "We want people to have a good time. When people come in and dance and have a great time, then want to partici-

pate in our next event, that's great."

Lynn Arthur, associate producer of the event, added, "We're looking for a larger venue for our next show. We're looking to 1,000-seaters, things like that."

Feast of Stars came into being in early 1978, with the first concert at Griffith Park a year later in cooperation with the Hollywood Hunger Project Committee. After several successful free concerts, the seven-person board of directors decided to produce some "financially lucrative" affairs.

CHRYSALIS CUTS BACK ON STAFFERS

BY RANDAL A. CASE

Chrysalis Records, a relatively small label boasting some large-scale successes—including Jethro Tull, Pat Benatar and Blondie—has laid off 12 employees, or about 15 percent of the entire staff. The move took place October 11th, and those ousted range from the vice-president of creative services, Ronald Young, and the head of marketing, Steve Shmerler, to a number of secretaries and assistants.

"We're not in trouble, we're not folding, we're not merging—none of those," said a label spokesperson. "We're just the last record company to cut back, that's all. We held out as long as possible. Sal Licata (Chrysalis' president) believes in trimming fat wherever you can before you start trimming human bodies."

"We didn't think we'd have to do this. It's because of the state of the economy and the sell-

ing power within the industry. Nobody's really selling that big anymore. You know, Johnny Cougar and Fleetwood Mac—even they're not selling like they used to."

Another source confided, "I think this was really expected. Why should Chrysalis be any different than Capitol, Columbia or Warner Brothers, who've all had major lay-offs? Go up to RCA and look at all the empty offices. In the midwest, where you've got the auto industry, one out of five people—20 percent of the entire work force—is out of work. That's the way things are."

At this point, the label is looking hopefully to Pat Benatar's new *Get Nervous* LP, released Oct. 22nd. It follows the disappointing showing of Blondie's *The Hunter*. That LP, released in May, generated response which was, according to the spokesperson, "much less favorable than was hoped for."

Copyrights Are Topic Of AIMP Meeting

BY JEFF JANNING

"Copyright ownership is a messy business at best. There are enough alternatives to fill a book," said attorney Gary Wishik at the most recent meeting of the Association of Independent Music Publishers. "With so many choices, though, there should be a way to get everyone to agree."

Wishik was part of an attorneys' panel, with Al Schlesinger and Bill Kaplan, on "Joint Ownership Of Copyrights" and ways to minimize risks involved in granting administrative rights to other parties.

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CBS Reports Third Quarter Loss Plant Closing Cited; Group Revenues Down 21%

NEW YORK - The CBS/Records Group has reported a loss for the third quarter ended Sept. 30 and

share, compared with \$58.7 million or \$2.11 per share.

improvements in efficiency." In commenting on CBS' decision to abandon its CBS Cable operation, Wyman said that "despite enormous creative success, the projected revenue outlook for Cable was very unfavorable and discontinuance of this operation appropriate." That discontinuance resulted third quarter 1982 loss of \$10.1

Songwriters sing the blues

By Sal Manna

Last year, songwriter Jerry Williams had a top-10 hit with "It Up for Your Love" and he's difficult to reach by telephone. It's not because he's shy, but because his phone has been disconnected. "I'm fixing to lose everything," he says, "I don't believe this is happening. I'm flat broke. I've broken horses and bal... make a few bucks. I could... that makes horse... that's too dangerous I... finger or a hand." "All I know is I've been 16 years. I've been a son of a... gonna have to sell everything to support them."

ASCAP, BMI Ask Court To Keep Blanket License

By IS HOROWITZ

NEW YORK - In a joint proposal to the U.S. District Court here was asked last week to retain the blanket license for another year before restricting it as a clearance medium for music on local television.

Judge Lee P. Gagliardi will weigh the recommendations of ASCAP and BMI, the U.S. District Court here was asked last week to retain the blanket license for another year before restricting it as a clearance medium for music on local television. Judge Lee P. Gagliardi will weigh the recommendations of ASCAP and BMI, the U.S. District Court here was asked last week to retain the blanket license for another year before restricting it as a clearance medium for music on local television.

In a supporting document with the court, ASCAP and BMI ask the judge to

enforce performing rights in syndicated programs.

With respect to programs produced or contracted for prior to the judgment date, the rights organizations propose that "reasonable" fees be paid and licenses issued automatically.

The business climate for songwriters is, at this point, tight. This means fewer singles and album cuts for fewer writers, and those who are getting cuts are often facing producers who are driving much harder bargains.

Although it's never been easy to land cuts, Horton says, the situation has been made more difficult by the fact that acts are getting dropped from label rosters and fewer new ones are being signed. Multi-million-dollar deals for superstars leave less money for signing and developing new acts, and the problem is compounded. All of this makes for a very cautious and conservative climate at the labels.

There is a mixed blessing left over, though, in the form of great acts that don't yet have record deals. Independent publisher Dale Tedesco says many such groups are looking for hits. They may have production deals and masters, but labels won't sign them until they've got at least two potential hits. That makes demand high at a level where there's a gamble involved, since the acts may never get deals.

When publishers discuss the scarcity of recording projects, they're usually talking in terms of major acts they can go to the bank with, but when starting at

the top doesn't work, they often attempt to get in on the ground floor with a new act.

"If the new act looks legitimate, with a good producer and backing, and if I don't have to give them a long (exclusive) hold, I'll go for it," says Tedesco.

The area is a fertile one for writers who are aggressive about pitching tunes directly to the producers of new acts. Many producers prefer to deal directly with writers because if the song is unpublished or published by the writer, the producer can often negotiate all or a portion of the rights to the song if he records it. It also gives the producer the chance to have a writer actually collaborating with him or the artist on songs for a specific project.

A publisher, of course, will want 100 percent of the publishing rights as an incentive to work the song, particularly if it's possible that the publisher will have to give some of it away to the producer in order to secure the cut.

The climate, then, is roughest on writers who want to secure a split publishing deal and who aren't either proven hit-writers or very promising writer/artists.

Publishers, on the other hand, are also complaining about the economic climate.

"I had a song that went top 30 country," said one top publisher. "I got about \$1,000 in performance royalties—you can forget sales (mechanical royalties) on anything less than top ten country. I had to split publishing with the producer to get the cut, and I already had a split with the writer's company, so I end up with \$250—after the man-hours

and material for bookkeeping, tape copies, postage, phone calls, rent, etc., I'm working for nothing. I end up doing the same work for a song I have 25 percent of as I do for one I have 100 percent of. It doesn't make sense!"

The message is clear—if you decide to form your own company, and get a song placed, you'd better have another source of income or you may be in trouble. Independent music publisher Michael O'Connor feels that the recent freeze on ASCAP and BMI performance royalty advances (see story, *MC*, Vol. VI, No. 20) could have two effects: driving new publishers out of business and making writers more dependent on publishers with good cash flows to give them advances.

The freeze is in effect pending further developments in the Buffalo Broadcasting anti-trust suit, in which independent TV stations are seeking to overturn the blanket licensing arrangement they have with ASCAP and BMI.

For publishers and writers, the long delay between the appearance of a song on vinyl and the collection of royalty payments (often a year or more) and the absence of advances can mean financial hardship.

"When I started my own company," says O'Connor, "I would have gone under without BMI advances." The money kept his cash flow in good enough shape that he could keep Leslie Pearl as a staff writer until her Dr. Hook single and her own RCA artist deal started paying off.

A writer with top-notch artist potential could find this an opportune time to enter into a production deal. Since times are hard for recording studios as well, there are a number of excellent studios, particularly those that are owner-operated, willing to offer studio time at low rates or as part of a 'spec' deal in which the studio receives its money back and a bonus at 'book' rates, production percentage points and, possibly, a piece of the publishing should the project get sold.

CURRENT MARKET FOR SONGWRITERS IS TIGHT

by John Braheny

I can truthfully say that I've never felt like I've had more good songs but fewer places to go with them."

Given the current state of the industry in general and songwriting in particular, that statement might not be a surprise coming from just any publisher. In this case, though, the speaker is Gaylon Horton of the Welk Music Group, winner of the country music publisher of the year award from both ASCAP and BMI in 1982.

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More publishing companies are now getting involved in making publishing/production deals with writer/artists. Both major companies and independents are finding it necessary to diversify as well, in order to insure outlets for their material.

Independent publisher Dude McLean (Legendsong Music) for instance, explains that, if he has to, he can give up his production percentage on masters as leverage to make a label deal, since he sees his main source of income as the publishing royalties. McLean currently has such publishing/production deals with two country acts, a rock 'n' roll band and a pop act.

Many publishers are also concentrating on buying the rights to the song catalogs of viable writer/artists, writer/producers and producers. This creates an in-house supply-and-demand situation which, along with the reliance on exclusive staff writers, makes publishers even less accessible to outside writers. Though most publishers will keep a door open for the write off the street, most find that their odds of discovering great songs that way are practically nil, though every now and then it happens. Personal referrals from other industry pros provide the best odds for finding good writers. Welk's Horton comments that "Everybody who

works at our company has been a writer so we've tended to be idealistic in dealing with writers. For the first two-and-a-half years I was here, everything that came to us in the mail and off the street got reviewed. During that time, we didn't find anything that hadn't been referred to us.

Small independent companies remain the most accessible, because they are still in the process of building their catalogs. Tedesco feels that the quality of both songs and demos he's been hearing from new writers has gone up in the past year or so. He attributes this to the fact that writers are gradually getting better-informed about both their craft and the business. Without having staff writers, he maintains relationships with about 15 writers whose songs he's published, and several other hopefuls. He often initiates collaborations between those writers. Though these kinds of informal relationships often happen between "outside" writers, songpluggers and screeners at both major and small companies, the development of writers beyond an in-house staff situation is generally left in the hands of the many classes and workshops available in the L.A. area. O'Connor says that the Catch-22 for writers is that "You've got to be great before the publishers take an interest, and

you can't get great unless you have their interest. I find a lot of writers out there that have talent if they are nurtured. I don't have the time because I've got writers now who don't need much feedback who are scoring for me."

To remedy his own situation, he wants to "get a group of new writers together once a month for a seminar where we'll play the new songs we're getting cut, have them meet the staff writers and tell them, 'Look, if you come up with something that one of the staff writers wants to work on with you, that's how you'll learn.'" The idea is simply to open his regular

staffwriter meetings outside the circle. O'Connor, of course, gets the publishing from those collaborations

The marketplace strongest for crossover is Rock, the majority of which is self-contained, is dominating the album and tape charts. Its airplay is limited to AOR (Album-oriented rock) and Top 40 play. R&B/pop and country/pop crossover records, particularly ballads, get Adult Contemporary (the new evolution of Easy Listening) airplay as well. That airplay alone can generate a great deal of performance income, and the in-

Price turn to page 13

Price Resistance Hurting

Continued from page 1
album by Prince and \$11.98
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EDITORIAL

In Defense Of Copyright

Last week's "special report" in Rolling Stone on "The War Against Home Taping" attack recording equipment. This goal should be preserving the concept music paper, missed. The principle is still needed of music. Creation be allowed to benefit provides the incentive sends that keep the was supported this. Anyone who post-alarmed that even as the sales of records. No one can say will be due to home taping.

DESPITE SOME QUESTIONS

Anticounterfeit System Bo

HOUSTON—Light Signature, the anticounterfeiting system first utilized on records and tapes by Christies on Arista, is being touted for its added benefits as a consumer research tool.

configuration, whether purchased or received as a gift, and whether the consumer belongs to any record clubs.

view of Lee Cohen, chairman. Those two selling from \$7.98 to much more per- The idea of a treat, but people d \$13 to \$15 for bia's senior.

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'THE TIME FOR AN ATTORNEY IS EARLY IN THE NEGOTIATION PROCESS'

by Doug Thiele
Help! I need a lawyer!" The voice on the phone is frantic. "I agreed to give him 20 percent of my song and now he wants 50."

This phone call is duplicated across the country far too often. Unfortunately, most songwriters who desperately feel they need attorneys really *needed* an attorney before the problem arose. Timing is of paramount importance, and the time to get an attorney is early on in any negotiation.

The music business is a business of contracts. Writer and artist contracts are not standard; they've developed over decades of careful thought. Unfortunately for writers and artists, the careful thought has been inordinately on the side of the other party. Lawyers are necessary for everyone in major business dealings, and publishers, producers, record companies, personal managers and other music industry officials have had them going over contracts since there were lawyers and contracts to go over. Unless you're in a unique position, you won't have the pool of legal minds available for your contractual concerns. Moreover, you can't use your brother-in-law who is an expert divorce lawyer because entertainment law is a very complex and specialized area. Even an attorney who has been "off the streets" for a few months will find massive changes in the law. This end of things required up-to-the-minute information.

A major recent change has been the 1976 Copyright Law, which went into effect on January 1st, 1978. It changed copyright

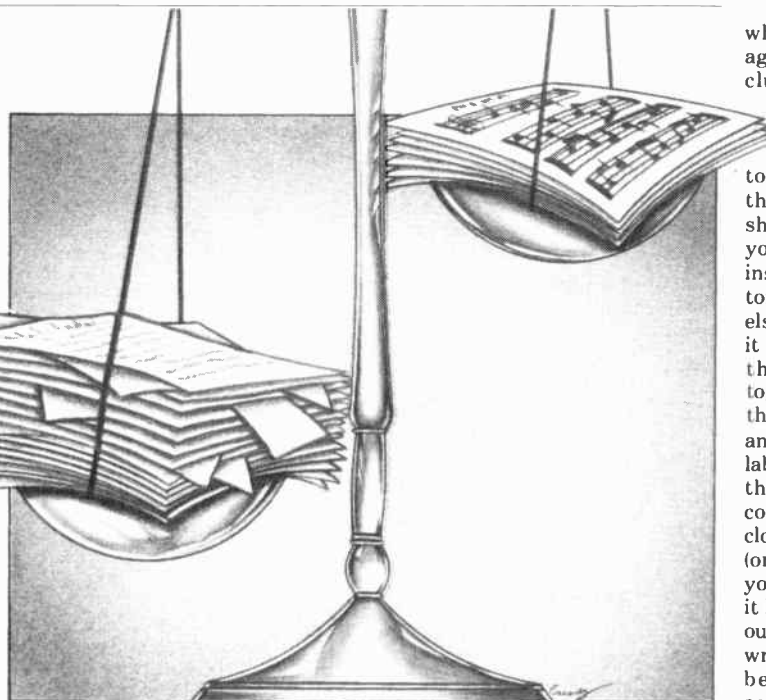


Illustration by Mike Cressy

law in many ways. For example, it allows you to recover your song from anyone it's been assigned to in 35 or 40 years simply by asking for it back in writing. It's a right you can't waive. Recently, some publisher contracts have a clause which speaks to that issue, allowing the publisher to bid on the song to retain it. It may not be important to most songs, but it's vital to a copyright which will last for decades. An attorney counseling you on such a contract must understand the issues.

The time to see an attorney is before matters get out of hand, before there's been a commitment either verbally or in writing. As Louis B. Mayer said, a verbal tract isn't worth the paper it's written on, but a few have been known to become sticky, so, it's best in all dealings to be en-

couraged in the face of an offer, but to withhold commitment to situations which require giving up exclusive rights in you or your property (including copyrights) without checking with an attorney. If you wander into the studio and there's Pat or Linda and they desperately need one more song for the album, listen to yours and love it, then offer you a contract which *must* be signed *that night*, call your attorney and taxi him to the studio to look at it before you sign.

This scenario has actually happened, but you should never be rushed into signing anything. It's a good rule of thumb that if you're being rushed into signing a contract, you should take a longer, harder look at it. There is a possibility that even if you sign a contract, you can get out of it

within a few hours if you change your mind, but this saving grace is not to be relied on. You should make certain that what you're signing is in your best interest.

You should see an attorney whenever you're drawing up an agreement with an associate, including collaborator's agreements, partnerships, co-publishing arrangements or tune-running papers. Your attorney should not only get your thoughts into proper order, but should also inform you of things you might have forgotten. If, for instance, you give power of attorney to a co-writer (or anyone else) in a collaborator's agreement, it should be notarized. The fact that co-writers are bound together and cannot separate their works means you should see an attorney to *draw up* your collaborator's agreement. And, by the way, it doesn't matter if your co-writer is your best friend or closest relative. If they should die (or disappear), you may find yourself dealing with an heir, and it helps to have the details spelled out. Do this especially when the writer's shares are not 50-50, because if there's no collaborator's agreement, the courts will routinely rule that the collaboration *was* even.

Although it might be nice from a protection standpoint to take a lawyer with you whenever you talk to industry people, it would be bad form and, more importantly, these people are usually very expensive. So, it's inappropriate to get legal counsel every time a publisher is interested in your song. In the first conversation, it will help if you know how to ask for advance money and a reversion clause—even a piece of the publishing if you're brave enough and understand what all that means (if you don't, by the way, find out), because you're really on your own if the publisher says, "What do you want for this song?"

The time to involve an attorney is after you've received a contract to publish one of your

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songs. It may be fine to get advice before that, but that usually turns out to be unfeasible. Your attorney may negotiate the song contract for you with the publisher, but in many cases, it's enough to get advice from a competent lawyer and then deal with the publisher directly. Getting an attorney involved in the negotiations may be necessary if the contract is difficult and the project is dear to you, but your attorney is usually your behind-the-scenes advisor, especially after your first contract. The same goes for split-publishing deals.

Your lawyer should get involved in negotiating much earlier in a recording contract or a staff deal. This also applies to any other contract where you're signing yourself to somebody in an exclusive way, including personal managers and other agent deals. Then, after you've gotten interest from a company in signing you as a writer or artist get a good entertainment lawyer. If you make a bad deal here, more than a good song is at stake. Your career for many years can be on the line. Exclusive writer deals and recording deals are usually six-month or one-year contracts with options to renew the contract for years, solely at the discretion of the company. In addition, there are some clauses in a record artist agreement, for instance, that

are there just to be taken out by your attorney, but which give the record company all the options if they remain. An example is the infamous "pay-or-play" clause, which can allow a label, by means of a small payment, to release less than a specific number of albums by an artist without breaking the contract.

In most cases, competence is the quality you're after in a lawyer, but in a few cases, you may also look for high visibility in the industry, even though the price tag may reach beyond \$200 per hour. These are cases where a heavyweight lawyer will impress a company, thereby increasing your stature in their eyes as well. The record deal is the prime example here. Of course, these attorneys may be just fine for a single-song contract, but not necessary at such high fees.

Whether you choose the most famous lawyer in the state or the most competent, use one before you commit to a deal, and where your personal services as writer or artist are on the line, use one to negotiate.

Doug Thiele is a staff member of Songwriters Resources and Services in Hollywood. The organization has developed a legal panel for its members, providing low-cost consultation. A list of these attorneys, along with others, appears on page 15.

MARKET

Continued from page 11

creased exposure it offers can result in greater sales. Great rock tunes, however, are more in demand than ever, although they need unique and appealing melodies and lyrics to compete with the material the acts can write themselves. Producers are also looking for uptempo tunes at a ratio of about 3-1 over ballads, although that trend is cyclical, and will change as the charts fill up with uptempo songs.

Radio remains a major influence on the fortunes of the industry. Consultant Rick Carrol's successful format featuring new rock music continues to show its influence nationally. Nonetheless, conservative programming of oldies for the 30-55-year-old demographic that advertisers love so much contributes to the lack of airplay for new acts, to the coffers of older writers and to the current stability of established publishers. Majors like Jobete Music, Screen Gems/Colgems/EMI Music and the Welk Music Group not only receive performance royalties for airplay of the original recordings and mechanical royalties from K-tel-styled packages, but are also buying up publishing catalogs containing standards. They are updating their demos as well, looking for new covers of

these familiar songs. Last year, Van Halen cut Jobete's "Dancin' In The Streets," the Stones recorded "Goin' To A-Go-Go," and many pop acts continue to record songs from the catalog. In addition, Jobete's VP and general manager, Jay Lowy, has announced the release of three albums' worth of updated demos of songs by the legendary Holland-Dozier-Holland, who wrote the great R&B-based classic pop tunes that Motown was built on.

While the major publishers aren't hurting, small companies struggle to stay afloat. On the positive side, BMI and ASCAP are paying out more performance royalties every year because of higher radio and TV advertising revenues, increased juke box fees, increased sources of licensing fees and aggressive enforcement of existing licenses. Cable TV, as well, offers hope as a powerful alternative to radio for exposing new acts, although the royalty situation has yet to be standardized there. Passage of the Edwards bill and the Mathias amendment would help considerably to compensate writers, publishers and the rest of the industry for royalties lost to home taping. Improvement and imaginative marketing of pre-recorded cassettes, mini digital discs and other technological innovations could also help turn it around. □

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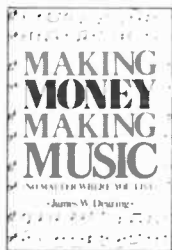
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ASCAP, BMI Fighting Chain Stores For Fees

BY SALLY KLEIN

BMI and ASCAP, now fighting to keep a major source of TV revenue (Vol. 6, No. 20), are also still involved in a battle involving in-store airplay of copyrighted songs. The suits seek to obtain payment from restaurants and stores using speaker systems to play radio-originated music for customers. Suits pending or settled involve Pizza Hut, the Gap stores and over 30 others.

This round of battles began in 1978, when seven ASCAP-affiliated publishers, including Jobete and Sailor Music, charged a Gap store with copyright infringement for playing certain copyrighted songs without proper payment. ASCAP offered the Gap's management the royalty fee plan offered all chain stores, but the Gap appealed, then finally lost, as early this year the Supreme Court refused to review an earlier negative ruling.

ASCAP and BMI charge fees in differing manners. ASCAP charges \$100 per year for the first three speakers, and \$20 for each additional speaker up to \$840. For large chain stores, the charge is \$100 per year for each of the first 200 stores, with lesser amounts for more stores. BMI's fees are based on square footage, with a base fee of \$60 per year for the first 1500 square feet, and higher rates for larger stores.

BMI has filed two major suits, one against U.S. Shoes (of which California's Casual Corner is a subsidiary), and one against the Pizza Hut chain. The first ended in a BMI victory, and the second is still in litigation.

ASCAP has started 32 separate actions. Of those chains or stores, two shut off the music, 20 took licenses and the rest turned to services like Muzak.

Both licensing organizations are acting on provisions of the Copyright Act of 1976, which states that "it is not an infringement to play music on a 'single receiving apparatus of a kind commonly used in private homes,' as long as there is no charge to hear the broadcast, and it is not 're-transmitted to the public.'" In the Gap case, a U.S. District Court said that "by using loudspeakers, the store transformed its radio into a commercial system by which music was re-transmitted to the public." An appeals court agreed.

Such decisions have upset and angered many in radio who consider the in-store play important, low-cost promotion. They feel retailers will turn increasing-

ly to services like Muzak.

A *Billboard* survey this year failed to turn up one radio program director who didn't see the decision as hurting radio.

A spokesman for L.A.'s KRTH-FM said at the time, "The last time I was in (a restaurant), they were playing Muzak. When I asked the manager why they weren't playing our station, he said someone from ASCAP had come in and threatened to sue the restaurant if fees were not paid."

AIMP Meets On Copyrights

Continued from page 9

Kaplan opened the meeting with the statement that "either owner can in fact license and sub-publish, providing they account to the other party. There can also be equal co-ownership and co-administration, where each party licenses one-half share."

"Administration by separate parties in the absence of an agreement can have its drawbacks," added Wishik, "as either party is free to negotiate on behalf of the other party. There are cases on record where a major movie studio sought to obtain a license and held separate negotiations with both parties (without the other knowing) in order to get the lowest possible rate. Make sure," he continued, "the other publisher does not have the right to act in your behalf without you."

In the absence of an agreement on synchronization licensing (for movies or TV use, for example), "either party can issue a license. If the second party does not like the deal, there's little he or she can do. If the company seeking the sync license did not know the other party or parties existed, and negotiated in good faith, this stance will tend to hold up in court."

"Kaplan stated that 'In cases where one person writes the lyric and the other writes the music, it is possible to have a clause in their co-ownership contract whereby the parties are indemnified in case of a lawsuit based on either part of the copyright. This way, if there is a suit brought against the melody, the lyric writer is protected, since he or she did not contribute to that part of the song.'"

An alternative to splitting copyrights was offered at the meeting—having each member of the writing team own the copyright on every other song—simply taking turns.



THE BUSINESS OF SONG PUSHING

photo by Claudia Kunin

In the end, it doesn't matter how you get a song to the right person. What matters is getting that cut, or getting your material listened to. Kenny Rogers once took a song pitched to him on a golf course. The Cars' Ric Ocasek once placed an ad in *Rolling Stone* looking for the person who tossed an unlabeled tape on stage to him.

Those, however, are exceptions to a rule that has been refined and codified over decades. The music business is still a *business*, and combining talent with a professional approach is essential.

On the following pages are partial listings of record labels, publishers and producers looking for material for specific projects. From their comments and from standard industry practices, *MC's* editors have put together these submission guidelines. The person you're pitching material to could modify them according to his or her present needs, but these have been found to work.

DEMO RECORDING

Many industry pros claim they can hear a hit regardless of the demo quality, but it ain't necessarily so. The most important factor in any demo is its clarity—a listener must be able to hear all the lyrics clearly, no matter how simple or complicated the accompaniment.

A guitar/vocal or piano/vocal demo is usually sufficient for a ballad. For most tunes that rely on a feel, though (whether rock, country, R&B or jazz), a full-band production is generally mandatory. Instrumental hooks can often sell a song as well as lyrical hooks, so attention to arrangement and instrumental embellishment is important.

A rule of thumb—use the best equipment and players you can comfortably afford. Songwriting is a business, and the tools you use tell the world how professionally your business is run.

SUBMISSION

Again, clarity and professionalism are essential. If your first approach is a phone call, you'll be dealing with a secretary or assistant. If you're rude or pushy, that's probably all the further you'll get. Gear your approach to learning *their* needs and wants. You'll be able to obtain specific information on the best format to use and whether you can get a personal appointment or should use the mails.

With any submission, every piece in the package—cover letter, lyric sheets, the tape itself—must be clearly labeled with your name, address and phone number. The cover letter should be short and to the point, with information on who you are and which artist or project you're submitting each song for. Three songs are usually the maximum for one submission.

FOLLOW-UP

If a publisher or producer decides to accept your material,

you'll be offered a contract. For a complete look at when you need legal advice, see story, page 10.

Once a song is taken, don't assume a publisher can or will do *everything* needed to place it. Always offer any help or contacts you have. Remember, pushing a tune is co-operative venture.

SONG SHARKS

Song sharks make a living by turning the dreams of songwriters into cash. The organizations and books listed on pps. 17-19 can help you determine if you're dealing with a legitimate publisher. Never give a publisher, producer or label a dime for accepting or placing a song. If any money changes hands, it will be in the form of an advance to you. Always be sure songs you submit are protected through copyright or registration, and should you find problems dealing with anyone listed here, please inform *MC in writing*. Listings start on next page. Good luck.

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5th Floor
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Contact: John Boylan. Producer for Karla DeVito. AOR styles hits this project. Tapes non-returnable. Please, no phone calls.

ELEKTRA/ASYLUM

962 N. La Cienega Blvd.
Los Angeles, Ca. 90069
Contact: A&R Dept.
Material: Accepting tapes for Debra Laws and Crystal Gayle. Please indicate on outside of package that material is for a specific artist or project on label.

TODAY SOUND

Contact: Monti Gamdino
Kind of Material: Female lyrics, R&B, R&R, also Shalamar. Send tapes to: 3242 W. Slauson, Suite 114 L.A., Ca. 90043

SLASH RECORDS

7381 Beverly Blvd.
Los Angeles, Ca. 90036
(213) 937-4660
Contact: Bob Biggs or Anna Statman
Material: Anything good.

READY TO ROCK MUSIC

8895 Appian Way
Los Angeles, Ca. 90028
Material: Three/four-part harmony country/pop group, songs for synthesizer techno-pop dance group and songs for 14-18 age bracket (teen anthems, pop stuff). Send no more than four songs plus SASE and lyric sheets.

BIGFISH MUSIC PUBLISHING

(213) 984-0377
Contact: Chuck Tennin
Material: Seeking unique jingles, novelties, background instrumental music for TV spots. Pop/rock/country/crossover songs also sought for TV projects and publishing. Good song material needed for immediate consideration. Has placed songs on General Hospital, Eye on L.A., others.

LONDON STAR

MANAGEMENT
10928 Magnolia Blvd.
N. Hollywood, Ca. 91601
(213) 763-8102
Material: Commercial, pop-rock ala Diane Warwick, B. Manilow, etc. Send tapes & SASE

GEFFEN RECORDS

9126 Sunset Blvd.
Los Angeles, Ca. 90069
(213) 278-9010
Contact: Carol Childs or John Kalodner
Material: Hard R&R, R&B, pop.

ALKAHEST MUSIC

610 Venice Blvd. Suite 4114
Venice, Ca. 90201
(213) 821-8913
Contact: Kevin or Chip
Material: Clever, strong rock, country. R&B.

MCA RECORDS

70 Universal City Plaza
Universal City, Ca. 91608
Contact: Bev, A&R Dept.
Material: Contemporary Tex/Mex material for Joe "King" Carrasco, a la Doug Sahm (Sir Douglas Quintet). Strong commercial "new rock" with hooks a la J. Geils or Springsteen for The Iron City Houserockers. Cassettes only with 3 song limit.

DORE RECORDS

Contact: Lew Bedell
at Meadowlark Music, or Hillary Music (BMI)
1608 Argyle
Hollywood, Ca. 90028
(213) 462-6608
Material: Everything but country.

STUDIO SOUND

RECORDERS
11337 Burbank Blvd.
North Hollywood, Ca. 91401
Contact: George Tobin
Material: R&B pop material for David Ruffin, with strong hooks and more hooks. Straight-ahead midwest bank rock 'n' roll a la Seger, John Cougar, Tom Petty. Four song limit, cassettes only.

PASHA RECORDS

5615 Melrose
Hollywood, Ca. 90038
(213) 466-3507
Contact: Michael Soloman
Material: Open.

EPIC RECORDS

1801 Century Park West
10th Floor
Century City, Ca. 90067
(213) 556-4854
Contact: Larry Hamby

ENDLESS MUSIC

1284 Landale St.
Studio City, Ca. 91604
Contact: Howard Holben
Material: Accepting songs for Ann Margaret, Debby Jacobs, Top 20, R&B, pop crossover and ballads.

TOTAL EXPERIENCE

1800 N. Argyle
Hollywood, Ca. 90028
Contact: Maggie Williams
Material: Duet type material, R&B, pop crossover, male vocal, group material. Diversified and unpredictable songs.

BACK-TO-BACK

MANAGEMENT
8625 Santa Monica Blvd.
Los Angeles, Ca. 90069
Contact: Bambi Byrens
Material: Rock & Roll, pop rock, possibly for Carl Stewart band or Porter Hanson.

VANILLA FUDGE

Is recording a new album for Atlantic, will consider outside material.
Contact: Ira Blacker
c/o Mr. I-Mouse Ltd.
15 Outrigger Suite 301A
Marina Del Rey, Ca. 90290

PLUSH RECORDS

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Hollywood Ca. 90028
(213) 462-6933
Contact: A&R Dept.
Material: Country and pop.

BULLIT PRODUCTIONS

c/o ABI
15048½ Oxnard St.
Van Nuys, Ca. 91411
Material: Looking for light R&B
flavored pop material or contem-
porary pop-country crossover songs
for female singer. Cassettes only
with no more than four songs.
SASE.

AVALON PRODUCTIONS

(213) 463-3138
1588 Crossroads of the World
Los Angeles, Ca. 90028
Contact: Dick Waterman
Material: Looking for material for
the next Bonnie Raitt album.

RUBICON PRODUCTIONS

(213) 982-0305
8321 Lankershim Blvd.
North Hollywood, Ca. 91605
Contact: Wyn Kutz
Material: Commercial rock, pop
and gospel

MICHAEL LEWIS OR LAURIN RINDER

301 N. Robertson Blvd.
Beverly Hills, Ca. 90211
Material: R&B, new wave acts and
material. Mail non-returnable
cassette.

HOLLYWOOD SOUND

6367 Selma
Hollywood, Ca. 90028
Contact: Chris Andrew
Material: Looking for professional
bands and writers with unique
commercial pop-oriented material.
It could be rock, new wave or
country. It should be on cassette
or vinyl, no reel to reel.

CREAM MUSIC/HI RECORDS

8025 Melrose Ave.
Los Angeles, Ca. 90046
(213) 655-0944
Contact: Phil Skaff
Material: Distributes own label
(Al Green) looking for quality
songs and masters.

MICK GAMBILL

ENTERPRISES, INC.
(213) 466-9777
1617 N. El Centro Ave.
Suite 12
Hollywood, Ca. 90028
Contact: Mick Gambill
Material: Commercial, pop-rock,
some ballads. (SASE plus
cassette, no lead sheets)

ROYAL PROMOTIONS USA

(213) 464-5153
6253 Hollywood Blvd. Suite 929
Los Angeles, Ca. 90028
Contact: Eddie Tillman
Material: All styles

UNICORN RECORDS

1454 5th Street
Santa Monica, Ca. 90401
Contact: Daphna Edwards
Material: Very progressive and
sophisticated avant-garde rock
was a jazz edge for a group called
La Pencil Rock. Lyrics must be
visual and the beat must be
primitive. SASE.

ROCSDHIRE RECORDS

4091 E. La Palma
Suite S
Anaheim Ca. 92807
Contact: Lester Claypool
Material: Currently looking for
strong material in all styles. Coun-
try, jazz, pop etc. Cassettes
preferred. SASE.

EXCALIBUR STUDIOS

11324½ Ventura Blvd.
Studio City, Ca. 91604
Contact: Stephen Singer or
Hayward Collins
Material: Good ballads or R&B
songs that will fit an international
market. Also new wave like Kim
Wild who is like the Pat Benatar
of Europe. Abba type music will
also fit what they want.

MEGA RECORDS

4336 Whitsett
Studio City, Ca. 91607
Contact: Charlie Murdock
Material: Looking for up-tempo
pop songs for a female artist. No
ballads. Also need straight-ahead
hard-driving rock 'n' roll songs for
a group called Christopher. Three
songs per cassette. SASE.

BLUEFIELD & RODGERS PUBLISHING & PROD.

P. O. Box 726
Studio C
Hollywood, Ca. 90028
Material: Quality pop-rock tunes
for artist Marty Rodgers. Also
James Ingram/Luther Vandross
type R&B material for artist
Kabir, could be ballads or up-
tempo. Two song limit. SASE.

POLYMEDIA PRODUCTIONS

8500 Wilshire Blvd.
Suite 931
Beverly Hills, Ca. 90211
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Jampol
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Continued from page 17

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Please turn to page 21



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says,
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21 YEARS OF HITS FOR MOTOWN'S RON MILLER

by Gary Jackson

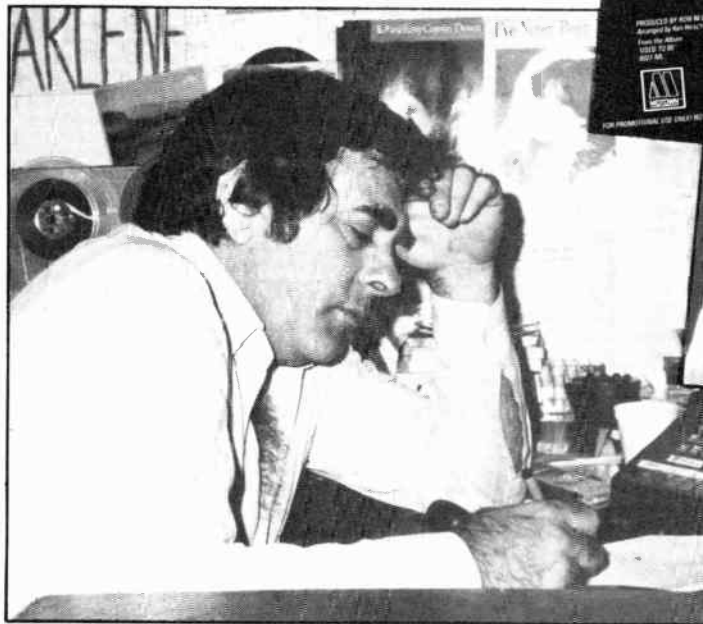
I work backwards. I work upside down, but what I try to do is to go for the flow, a believability, a marriage between the music and the lyrics."

So says Ron Miller, who has been one of Motown Records' most successful and prolific songwriters since 1961, when Berry Gordy, chairman of the board and founder of the label, met him in a seedy Chicago bar where he happened to be playing.

"I would play these songs," Miller recalls, "and this guy would put five bucks in my cup, each time. Finally, he asked me if I had any more good songs and had I heard of Motown. He offered me a job writing songs. To get the guy off my back, I told him that I'd need \$5,000 to do anything for him."

A few days later, Gordy turned up at Miller's door with a Western union check for the aforementioned amount, and the rest is history. As a songwriter for Motown, Miller has authored a succession of hits such as "A Place In The Sun," "Heaven Help Us All," "Yesterday, Yesteryou, Yesterday," "Touch Me In The Morning," and a hit that was a long time coming—"I've Never Been To Me."

"I've Never Been To Me" is a strange and unlikely success story for both Miller and Charlene, the Motown artist who originally recorded the song back in 1976. It didn't go anywhere and was subsequently shelved among the thousands of songs that have been recorded with high hopes but never see the light of day again. The song wasn't completely forgotten, though, as it was covered by Nancy Wilson, Mary McGregor and Thelma Houston, among many, with modest success over the next few years.



Ron Miller at work in his Motown office. Above, the latest Charlene LP, which he also produced, and a new single pairing Charlene with Stevie Wonder.

Fate stepped in early this year when a disc jockey in the midwest played the original by Charlene. He was swamped with hundreds of requests for this "new" song and artist. Motown then re-signed Charlene, recorded a new album of Miller-penned material and saw "I've Never Been To Me" rise to the top of the charts.

Miller can thus be looked upon as a songwriter who is respected both in the R&B and pop fields. The record speaks for itself in much the same way as Miller himself likes to speak about his abilities, passing his knowledge on to newcomers.

Miller views songwriting as a craft that must be approached with discipline. That's not to imply, however, that he wakes up at the crack of dawn and writes well into the wee hours of the morn-

ing. That's in the past, as far as he's concerned.

"In the old days in Detroit when we hung out as a family, we'd work 24 hours a day. The discipline was a way of life. Now I love my weekends. I love my nights. I don't do as much work, but I do better work in much less time."

As for his approach, Miller says, "I always, always, absolutely, unequivocally get a title first. The music will always dictate where the title should be. I may spend days finding the right title. Once I find that, I may write the lyrics in 20 minutes. Ostensibly I've written it in 20 minutes, but, in fact, I've been writing it for days because there's an incubatory process that happens."

Emotions play a part in the song, but in Miller's case, he likes to let the lyrics impart the mood

rather than the music. In other words, he lets the listener interpret what he or she wants to feel. He isn't crazy about the way "I've Never Been To Me" has been done by various artists over the years: "I can only analyze it from my viewpoint. I'm not saying that I'm right or I'm wrong, but that's all hindsight now. In drama, contrasts are the most wonderful thing. When you take a lyric that's so overbearing, the minute you become as heavy as the lyric it becomes pretentious."

As an example, he cited "What Kind Of Fool Am I" (written by Anthony Newley). He first sang it straightforward. "I get what I want. I'm evoking your sympathy." He then laid it on very heavily, squeezing as much emotion as possible into the lyric. "Then what I'm doing is feeling sorry for myself. Psychologically the listener is saying, 'He doesn't need my sympathy because he's too busy with his own.' And that's what I think. I think Nancy (Wilson) overdid it. Mary McGregor didn't believe in the song enough and they tried to put it into a folk/contemporary pocket. With Charlene, everything that the lyric is saying in the song is a woman who's feeling sorry for





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herself, but there's never any of that in her attitude." Charlene's version sounds somewhat sprightly, and Miller says, "I did that deliberately to take away from the heaviness of it. It's the wonderful underplay that means so much more."

With his successful background, Miller is blunt in his advice to those aspiring to a career in the business: "Stop listening to all these myths that are propogated on all the television shows and funny little classes with these assholes that talk about 'hooks.' I have never in my life—and I say this with all honesty—never sat down and tried to write a hit song. Every time I've tried to do that, when I was told to do that, it either never came out or it wasn't a hit. The only time I've ever gotten a hit was when I sat down and wrote something that I felt was intense quality and hoped like hell that it would become a hit. But everything [in the workshops] is geared to 'how to get into the producer, how to get through the publisher...' It's all geared to money. These kids never dream of just sitting down and writing as an intellectual exercise or as a growth process of their own creativity. I wrote 4,000 of the world's worst songs learning how to write. That's part of it too. To me, the definition of the word 'commer-

cial' is what sells. To me, what sells is quality."

Miller lists Oscar Hammerstein as his greatest influence. As a matter of fact, when he was a youngster, Miller would watch old MGM musicals and study the way that songs were structured. He is now in the process of finishing two musicals that should be out within a year. He strongly recommends studying the old masters. "It's hard work, technique and discipline," he says. "If I could tell anybody, the first thing I'd say is to write great songs. Don't listen to the present—listen to the past, because there is a way to take that and bring it to now with the chord changes and the rhythm patterns."

"I would make sure that as a young writer that my peers were the best. If they were pop songwriters, I would look to Bernie Taupin. I would look to Janis Ian. I would look to Ron Miller. I would look to Stevie Wonder. I would look to the people who are really saying something with their lyrics. But I would *not* look to what's number one this week because there are million-and-a-half reasons that a song is number one, and it has nothing to do with the quality of the song. It's all about making them laugh and making them cry. Everything else is all academic." □

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(continued from page 19)

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THE 'JINGLE' OF SUCCESS

by Iain Blair

It's incredibly competitive," says Anthony Harris, one of the few successful writers in the jingle business. "When I started 12 years ago, they were scouring the streets for jingle writers, and now the situation is completely reversed."

Harris began his career "as an arranger for various recording acts. I got involved [in jingles] almost by accident when I met someone who needed a jingle in a hurry. Then, I wrote more and more, gradually moving full-time into being a jingle composer and producer."

Harris works hard at his craft, writing about 300 jingles every year for a wide variety of clients. His most recent accounts have been Mattel Video, Albertson's markets, Magic Mountain and Love's restaurants.

"Basically," he says, "I write both the music and lyrics, and my wife also writes lyrics. Writing a jingle varies with each project. Sometimes the agency gives me all the lyrics, sometimes not. The main problem is finding out exactly what's required by each individual client, as often there is a very vague brief to follow, and there's also occasional agency politics involved. I guess the hardest thing about being a jingle writer is consistently being able to please the clients."

Harris also stressed the problems of breaking into the business, and of being where the action is. "Getting that first jingle accepted is very tough, and even then it's no guarantee that work will pour in. I've given seminars on the subject, and it always comes down to the same thing in the end—you have to have that tune or piece of music that will sell their product. The best markets are undoubtedly New York

and Chicago, but then they are also more competitive. I get half my work in L.A., and the rest comes from everywhere else around the country."

The situation regarding rights and royalties is another variable in the world of jingles.



An example of jingle-writing at its most effective—the Love's Restaurant commercial. The jingle was co-written by Anthony Harris.

according to Harris. "Each deal is different and negotiable—there really is no standard. There are so many factors involved, depending on the market, the product and the client. For instance, Mattel bought the rights to 'Summertime Blues' for a fortune, and I did the arrangement—for considerably less. The point is that the big advertisers with big budgets like to buy songs that are already familiar—it helps sell product."

John Tartaglia, another successful composer/arranger/producer, agreed with Harris' assessment of the state of the business. "There's no doubt that it's highly competitive and professional. In fact, I'd say it's the most competitive form of music in the U.S. today. No one can afford to gamble in the commercial field or afford to have a miss. It's got to be a guaranteed hit, and that's why a successful track record is so very important in writing commercials. If a record bombs, you can put out another, but if a commercial bombs, it also wrecks sales and the whole marketing campaign. That's why it's so difficult to break into, and why no one will take a chance on an unknown when so much money is at stake."

Like Harris, Tartaglia started off as a record arranger, gradually moving into the field of commercials. "In fact, we were school buddies at U.S.C. together, and after I left, I worked mainly in the record business as a producer, also moving into doing T.V. and film scores. At first, I turned down a lot of jingle work. My first was for Knudsen Yogurt, and it won three Cleos in New York. I still do a lot of work outside the commercial field, though."

Tartaglia recently produced three gold records and a T.V. special for Cheryl Ladd. One of the most successful people in his field, he has written such commercial classics as the Great Western Savings theme, which has been running for over 11 years. "I must have written some

200 variations of it during that time," he says. "but my proudest moment was the work I did for the two years that John Wayne appeared in the commercial." Tartaglia has also written all the Alpha Beta supermarket themes for the last eight years, starting with the "Tell A Friend" spot, the MJB Coffee spots, including new themes and arrangements, for five years, and Honda bike commercials, among many others. Most recently, he won another Cleo for his M&M Hair Products theme, which featured James Ingram (in his first commercial) and Patti Austin.

"We use top names all the time," says Tartaglia. "I go for whoever is right for the spot, and whoever sounds believable. By that I mean that it's very important that the music and interpretation sound like the perfect match, so that no one else could sound better singing the commercial because, for me, the actual music sometimes transcends the visuals, and if you're going to cut an R&B theme, it's got to be right; you can't fake it, or the music will destroy the commercial."

The position regarding rights is extremely variable, according to Tartaglia. "On spots like Great Western Savings and Alpha Beta, for example, I own the rights and I keep the musical rights to about 75 percent of my output. The other 25 percent I split with the agency. In terms of income, there are definitely millionaire writers and performers, and New York is by far the largest market. I do about 40 percent of my work on L.A. projects and the rest comes from around the U.S., with a total of between 200 and 400 different spots a year. If you want to break in, I guess my advice is to learn as much as you can about arranging and composing and lyric-writing. I think many musicians from other fields make the mistake of underestimating the difficulties involved in creating a successful commercial as well as the high standards. All the music is state-

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Anthony Harris: Jingles for Mattel, Magic Mountain, Albertson's, etc.



John Tartaglia: "Tell A Friend," Great Western and MJB spots are his.

photo by Louis Tartaglia

being a major center of production, just doesn't provide as much work, but there are fabulous careers to be made, with incomes in the hundreds of thousands in some cases. Barry Manilow started that way and made a fortune, and successful writers like Steve Kramer and Joseph Brooks continue to do so. I'd rate Harris and Tartaglia as being among the few top writers in L.A."

There are three principal ways of dealing with rights for an agency, Touber explains. "We can purchase the piece outright, including the copyright, which is the favorite and traditional method. This way, there's no speculation on the writer's part as the agency has subsidized the whole venture. We feel this is the fairest method. Second, we can lease the music, depending on special circumstances, and third, we can license music from outside the commercial field."

Howie Krakow, creative director at DellaFemina and Travisano, points out that rights do not cover the lyric writer. "It's totally unfair in that sense. Rights only apply to the music, and unless you make a deal with the composer, you're left out in the cold. I wrote the lyrics for the Southern California Toyota dealer spot—"What will you do with all the money you save?"—

and I don't get a cent in royalties. Don Piestrup, who's one of the best in the business, wrote the music and cut his own deal. Often, the agencies will write the lyrics, and there really is no standard deal. It depends on whether the spot is national or local and what the usage will be as to how each deal is struck. In terms of income, there's an average like in any business, but some guys do make fortunes and, if you're one of the lucky successful ones, it's easy to become a millionaire."

Like the others, though, Krakow warns would-be jingle writers, "It's not difficult to break in—it's impossible! I get hundreds of people every month trying to do exactly that, and none of them stand a chance. And yet *someone* somewhere has to get that lucky break and prove they can cut it. With the enormous budgets involved, no one can afford to take a chance on an unknown, but it does happen somehow. And if you come up with that hook that sells, like 'Coke Is It,' how can you put a price on it? But, of course, we do!"

Finally, Krakow stresses the importance of attitude in aspiring writers. "The best and most successful writers like Piestrup are successful because they feel that what they're doing *is* the best, and in the best field." □

of-the-art, using top session players, performers, and the best studios. But once you're in, it's a very satisfying medium, and I love the challenge of having to create new themes each time."

The view from the agency side of the fence is fairly similar, according to Selwyn Touber, executive producer at Young and Rubicam, a top advertising agency located in L.A. "It's a special market in that those who've been successful are the ones who remain successful. By that I mean that consistency, concentration and discipline are vital ingredients in this business. Many

musicians find it too confining, but those who accept that their best output isn't degraded by its commercial use succeed the best."

Touber agrees that breaking into the circuit is very difficult, but stresses the need for new talent. "It's very important in my view that we constantly replenish and refresh commercial music from outside sources to prevent too much in-breeding. This should encourage people to keep hustling, because we need them as much as they need us. There's no doubt that the lion's share of work is in New York, L.A., while

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ANATOMY OF A HIT: START TO FINISH

by David "Cat" Cohen

Pop music has always had its classic and trendy songs. As with clothes and fashion, both types of songs play important roles in defining the lifestyle of a year or a period. In the past year, one of the trends has been to recycle the "classic" songs of the '60s. It's not so much that the '80s are going through a big nostalgia craze; it's that an increasing number of adult record-buyers wants to get quality songs for their money. We've made so many radical changes in musical styles and electronic sounds that it seems part of the collective pop psyche wants to cling—at least temporarily—to the familiar strains of earlier rock years when songs were more important than new sounds.

An excellent example of this is Juice Newton's "Break It To Me Gently." A big hit for Brenda Lee (#2 on the charts in 1962), the song is once again proving to be a popular favorite.

The song's producer, Richard Landis, an in-house producer at Capitol Records for several years, said, "We recorded 'Break It To



Juice Newton's *Quiet Lies* LP, which features her current single, "Break It To Me Gently."

Me Gently' because Juice, a longtime fan of Brenda Lee's, has performed the song in her set for years and it always gets a great response. It has a demanding vocal range and the kind of vocal drama that makes it a great vehicle for her. I knew 'Break It' was a great image for Juice—the kind of torchy ballad that suggests a crusty girl holding a glass of tequila while performing in a saloon singing her heart out. This role fits Juice perfectly, because she started her career singing in

Rhythm

The song is built on a classic triplet groove—the kind that was very popular in the '50s and early '60s. Within this groove the feel is relatively sparse and laid-back.

Melody

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small-town saloons in Virginia, not big night clubs. Furthermore, she's got the pipes to deliver this kind of tune.

"I started with a rhythm section sound and groove that was

more like a band in a bar than a group of studio players. I did not listen to the original version, but went with what seemed right for Juice and the song. To make the sound more contemporary, I used power-chord electric guitar, and for sweetening, I added some synthesizers. Because the song is just a step away from being a bit corny and oversentimental, though, I had to be careful to keep the production simple. What really made it all work is that I stayed out of the way of Juice's vocal. Her performance is the real reason why it became a hit."

Landis has been doing covers with Juice since her first hit, "Angel Of The Morning."

"I don't do oldies just for the sake of doing oldies, although recently the industry is full of this type of thinking. I like to go with what is best for my artist, regardless if it is new or old. In some ways, Juice is a period singer, so it's not surprising that remakes work for us. What I look for in an older song is a classic type of affection that translates to a new generation of listeners. 'Break It' has become a format hit on the adult contemporary and country charts, and it is now climbing the pop charts as well. What was an unexpected surprise for us happened when Brenda Lee called to congratulate Juice on her success with the song.

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Studio Splices

by Jeff Janning

THE SOUND FACTORY, Los Angeles, Ca.: These rooms have recently gone through complete renovation, as the new owners (Sunset Sound) wanted the rooms to be first-class. Tsunami, a five-piece Japanese/American heavy metal band (who have been keeping fellow apartment dwellers at the Barham Oakwood Gardens awake nights with their rehearsals) are currently in with producer Gene Meros working on an album.

GROUP IV RECORDING INC., Actress Sally Struthers tracked the theme song vocals for her new CBS series *Gloria* with producer Tony Greco, who composed the piece. Andy D'Addario engineered with assistance from Mike Perricone. Gene McDaniels cut the vocal tracks for the theme song "In The Beginning" for the feature film *The Mack*.

REDWING SOUND, Tarzana, Ca.: Columbia recording artist Boz Scaggs is recording new material with engineer Kirk Butler. Producer Jim Ed Norman is working on background vocals with Johnny Lee and engineer Eric Prestridge. Humberto Gatica engineered and co-produced several jingles with Eric Buller. Artist Billy Red is in working on overdubs with members of the UCLA Choir.

OCEAN WAY RECORDING, Hollywood, Ca.: Kenny Loggins recorded and mixed his new album with producer Bruce Botnick. Michael McDonald and Earth, Wind and Fire are working on string dates for their respective albums. Producer John Ferrar is laying drum tracks for Olivia Newton-John's new album. George Duke is completing tracks for his new album.

MAD HATTER STUDIOS, Los Angeles, Ca.: Jazz saxophonist John Klemmer is currently self-producing his new album for Elektra Records. Bernie Kirsh is at the boards.

SKIP SAYLOR RECORDING, Los Angeles, Ca.: The group Promises, who struck gold in Europe with "Baby, It's You" are producing their latest LP with engineer Jon Gass at the boards. Jon is also at the boards for producer Rick Carrol, who is mixing Wink's new single and the C.C. Hover Band's single as well. Skip Saylor is currently engineering an album for Voyager with producers Rick Delano and Craig Sackheim. Noted percussionist King Errisson is self-producing his solo album with engineer George Belle for Nassau Music.

FRANK SORKIN is currently producing country artist Johnny Hughs for Lone Star Records. Frank tells MC, "Johnny is a real cowboy; he just picks and grins. He's a Coors guy all the way. It's his second single and it's titled 'Annie Marie.' The B side is 'Love Ain't No Pink Slip,' written by Lynn Green."

SUNBURST RECORDING AND PRODUCTIONS, Culver City, Ca.: Owner Bob Wayne threw a grand opening bash to celebrate the opening of Sunburst at its new location in Culver City. It took six months of work to complete this eight-track room, which is equipped with a Tascam 80-8 recorder and a Sound Workshop console. They have an impressive display of the latest outboard equipment and a complement of keyboards ranging from a Kawai 7'4" grand piano to the Yamaha CS-15 synthesizer.

THE BLONDZ, a three-piece vocal group consisting of Joan and Linda Demeny and Tom Baker are tracking at King Sound in Van Nuys. Joan tells MC, "Our music is new music as opposed to new wave, the difference being our positive message. We cut four sides with Eddie King on keyboards, John Molo on drums and Keith Wyatt on guitar. I love the sound we got at Eddie's studio. We played the tracks for our good friend Andrae Crouch and he said they were commercial-sounding."

The Blondz (right) are currently tracking at King Sound in Van Nuys.

JOE OCEAN, president of Kramer Records, an independent label, tells MC, "We just recorded a novelty song called 'Space Creature (I Like It),' at Chateau Recorders in North Hollywood. Martin Maytag is the artist. It's a song about an outer space creature who lands on a marijuana farm out on the high desert and eats the harvested cash crop. We mastered at A&M with Bernie

Grundman. The B side is titled "Love Junkie" and we worked on it at three different studios, including Studio Sound, The Record Plant and Jennifudy."

CHATEAU RECORDERS, North Hollywood, Ca.: Producers Dale Warren and Vicki Gray are currently tracking lead vocals for albums on Jamal, Gloria Rivers and The Street Band with co-producer/engineer Ira Leslie.



Video Update

CLASS OF 1984, which is currently playing at local theaters, offers a look at the punk world while commenting on teenage violence directed at high school teachers and students. The film was directed by Mark Lester, who co-wrote the script with John Saxton and Tom Holland. Mark was also executive producer with Merrie Lynn Ross. Fear and Teenage Head appear in the film and Alice Cooper sings the title song. Lalo Schifrin composed the music with help from Jeff Baxter. The film stars Perry King, Merrie Lynn Ross, Roddy McDowell and Timothy Van Patten.

VIDEOWEST and Entertainment Tonight taped video artist Danny Sofer's performance at the US Festival, to be broadcast at some future date. Four of his visual music pieces were purchased by Spotlight to serve as filler between their films.

DON WERGE, who directed the recent live production for San Francisco-based metal band Trauma, tells MC, "Tony Van Lit found me through an ad I put in *Music Connection*. The four-camera shoot was a totally live production; we were under the gun for 12 straight hours. I don't usually shoot like that. My personal preference is to shoot on film, edit, do a tape-to-video transfer and then do effects. It's a lot less expensive to do the cuts on film, not to mention the creative aspect of being able to take your time in making decisions. When you edit in a video studio you're under the financial gun and you must make quick decisions due to the cost factor. I'm no longer a part of Eyepop, as Chris Lee and I split up. I'm solo now and I'm planning out the video to my new song "Through Two Eyes." This time the video

will be conceptual, with the song being the star. I've had my fill of jumping around with a guitar in front of the camera. No more heroic crotch shoots with a bulge in the spandex. I wrote "Through Two Eyes" to be visual. I'm also working for a company called Image Stream on a freelance basis. They have done work for MCA Warners and Phonogram. They recently produced a piece for Apple Computers with Herbie Hancock playing and composing the music. Kathy Kordy, who is part of Image Streams' in-house staff, handled the music production."

MIKE CRAVEN is planning to direct and produce a series of videos focusing on members of the Visual Music Alliance and their work. The idea is to create a library of information on the members and their work. Mike can be contacted at 8605 Higuera Avenue, Culver City, Ca.

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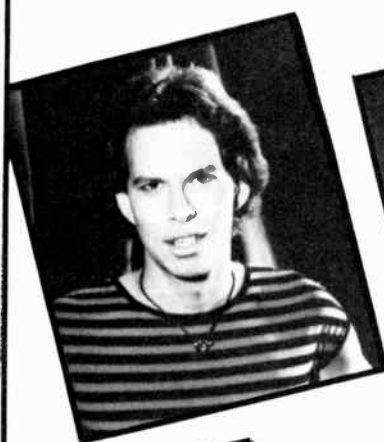
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TV & FILM

MTV ADS AIMED AT L.A. MARKET

Unless you've been out of the country or your TV set's been condemned to the repair shop, it's been difficult to miss Pete Townshend, Mick Jagger, Stevie Nicks and Pat Benatar exhorting viewers to pick up their phones and demand their MTV (Music Television). L.A., the acknowledged hub of the music industry, is now the largest market in the country without a major MTV/cable outlet, and Warner-Amex, parent company of MTV, is hoping its spots are going to translate into consumer pressure for the service.

MTV's biggest stumbling block is convincing cable operators that a 24-hour music television channel would appeal to more than a narrow segment of the viewing audience. A strong favorable response from consumers would seem to strengthen their argument and increase MTV's leverage with the operators.

According to an MTV spokesman, though, the "I want my MTV" campaign was actually designed as a tool to increase consumer awareness of MTV, to educate the public as to its virtues, and to provide lift for those affiliates already carrying the service—not as a pressuring device for cable owners. Warner-Amex has run similar campaigns in markets nationwide, most recently in Manhattan just before the service went on the air there on Sept. 1st. In fact, MTV is currently available in most cable markets, so that while L.A. goes without, the inhabitants of Lawton, Ok. and Yakima, Wash. are enjoying 24 daily hours of televised music.

There is hope, though. MTV has just inked a deal with ComuniCom, which services West L.A. and the Wilshire corridor, and is continuing negotiations with Group W cable, the city's largest cable distributor. The best estimate is that by year's end, L.A. may indeed have its MTV.

IN OTHER NEWS, Ernie Chambers, creator of *Solid Gold* and producer of such television programs as *The Smothers Brothers Show* and the Donna Summer

and Barry Manilow specials, is the man behind *Battle Of The Beat*, a new half-hour show featuring new artists and bands from around the country.

Hosted by Peter Noone (of Herman's Hermits), the program's objective is to showcase outstanding new talent in diverse musical categories like rock, country and R&B.

Battle Of The Beat, which is actually a pilot for an upcoming syndicated series, tapes Nov. 8th for a January airdate on CBS-owned outlets in the nation's five major markets and 150 independent stations. With a successful pilot for these stations to shop around to potential advertisers and sponsors, Chambers hopes to resume taping late next summer and have the show on the air by the fall of 1983. Artists interested in appearing on the program can contact Jack Watson at (213) 464-6158.

TV Listings

All listings are Pacific Time Zone and are subject to change without notice.



Men at Work will appear on Solid Gold, 5:00 P.M., Saturday, Oct. 30

SATURDAY, OCT. 30

■ 5:00 P.M., CH. 13: **SOLID GOLD:** Artists include Sheena Easton, Billy Preston, Devo, REO Speedwagon, Tammy Wynette, Tavares and Men At Work. (Repeats at 10 p.m.)

TUESDAY, NOV. 2

■ 10:00 P.M., CH. 28: **SOUND FESTIVAL:** First of a four-part series celebrating the Latin influence on today's music, with Jose Feliciano and jazz-fusion group Frontera.

WEDNESDAY, NOV. 3

■ 7:30 P.M., CH. 2: **TWO ON THE TOWN:** An exclusive interview with Fleetwood Mac explaining the band's longevity.

SATURDAY, NOV. 6

■ 5:00 P.M., CH. 13: **SOLID GOLD:** Tonight's line-up includes Kim Carnes, Cliff Richard, Aretha Franklin, Mac Davis and Rick James.

TUESDAY, NOV. 9

■ 10:00 P.M., CH. 28: **SOUND FESTIVAL:** Second of four parts, tonight with Flora Purim and Altro Moreira.

REVIEWS

Concert Reviews, MC Records, Live Action Chart

X AT RISSMILLER'S

If X was in any way disheartened with their recent fortunes since signing with Elektra, they didn't show it during their Rissmiller's stint. It was a typical X performance; they were a musical steamroller, plowing through their set with a searing proficiency and ample spirit.

The order of the songs may have differed from their Greek show, but the basic repertoire remained the same—an equal mix of oldies and cuts from their current *Big Black Sun* L.P. In terms of energy, there was little difference between old and new, putting to rest any notion of X mellowing or selling out.

What has changed is a greater emphasis on the melody of the newer material and improved musicianship, most notably Exene's voice. Her harmonies with John Doe have always been good, but her improved delivery and phrasing has made her more expressive when singing alone. Besides the usual X strengths—Zoom's mercurial guitarwork and Bonebrake's beats—one could also admire the subtle melodic counterpoint in John Doe's bass playing.

Regardless of what label they're on, X will not become "new wave" sensations a la Missing Persons. Their music is still too stark and turbulent. But that doesn't dilute the fact that this is one great band.

—Jeff Silberman

BOB BROOKMEYER AT CARMELO'S

As one of the trickledown dividends of the Monterey Jazz Festival, trombonist/composer Bob Brookmeyer swung south for a rare two-nighter at Carmelo's in Sherman Oaks. His pickup rhythm section, guitarist Dan Embrey, bassist Putter Smith and drummer Michael Stephens, acquitted themselves well, given the circumstances. Brookmeyer "conducted" by hand gestures, signaling a retard here, a time change there or just to lay out.

Brookmeyer's valve trombone is known for its soft, velvety tone that has gained a patina of burriness. When he plays with the bell of the horn right over the microphone, his sound takes on B-29 characteristics. Fortunately, as the evening wore on, he backed off and let some of the softness in. On the gentle ballad "Oslo," Brookmeyer wrought a gorgeous introduction, backed only by Smith's understated bass, that went straight to the heart.

A Brookmeyer solo is perhaps more notable for its structural logic than its tonal or ex-



photo by Debbie Leavitt

Exene of X: 'Improved delivery and phrasing.'

pressive qualities. Although the valve trombone offers a built-in quickness, he forgoes the rapid-fire streamline sleek of a typical post-bop trombonist. On a medium-mover like "Madame X," where Brookmeyer has perhaps too much solo space, the lack of another frontline voice to play devil's advocate is most telling.

On a variant of "Polka Dots And Moonbeams," with Brookmeyer playing everything but the melody, one had to look to Smith for the familiar landmarks. Stephens, although leaden on the exchanges with Brookmeyer, showed a sensitivity to shading with brushes on "Dancing Woman." Embrey has a sparkling pure tone and is pointillistic on the solos and chordal on accompaniments.

The one failure of the evening was a new tune called "Mountain." Using dotted whole notes with rests in between, this futzy little tune never really goes anywhere. The stalemate is broken, however, on an end run into a blues stretch. A bebop version of "Strike Up The Band" cleared the palate for the evening.

—Kirk Silsbee

RICK JAMES AT THE FORUM

It was an exercise in the concert experience as carnival when Rick James served up his brand of "punk-funk" to eager ears at Inglewood's Forum. There were lasers, flashing lights, assorted fireworks, dropping balloons, videos and slides—not to mention two seven-foot-tall reefer models.

This music-as-theater concept seemed the logical visual outlet for James' irreverent, hard-edged rock-funk. Though he's been compared at times to Sly Stone, R.J. is far more restricted musically and lyrically. He deals directly with two subjects—sex and reefer, and those two subjects were in abundant supply during his Forum set. He went through a taunting partial striptease more than once, going through three costume changes, and his boldness in smoking a joint on stage seemed greatly appreciated by the audience.

The 12-piece Stone City Band backed up their funk leader's pelvic thrusts and unctuous vocal work with a steady, solid musical backdrop. "Super Freak" and "Give It To Me," the hits which catapulted James into genuine pop star status, were indeed well-received by the audience, along with "Ghetto Life," "You And I," "Standing On The Top," and a host of others.

It appears James' main appeal is his shameless flaunting of sexuality, and, judging from the audience reaction, he's successfully adopted the philosophy of a popular white band to give the people what they want.

—Randal A. Case

GREGORY ISAACS AT THE ROXY

Gregory Isaacs may not yet be a household word, but he is without a doubt one of reggae's current ruling giants, as this local debut proved. Isaacs displayed an impressive grasp of his material coupled with an impeccable vocal performance that had everyone clamoring for more. Nattily attired, he looked the picture of cool, but delivered an hour-long set that was red-hot with emotion, and all the more effective for his understated performance and control. His commitment to a strong political viewpoint is obvious, but rather than ram it down your throat, Isaacs lets it creep up on you with stylish songs like "Slave Market."

It's with the ballads and romantic songs, though, that Isaacs really excels. His confident and soulful singing is perfect for his tales of love and loneliness, dusky women and sensual men. Set against irresistible mid-tempo grooves that snaked hypnotically across the dance floor, songs like the early "Love Is Overdue," and "Oh What A Feeling" quickly cast their spell over the audience, and by the time Isaacs launched into the classic "I Don't Want To Be Lonely Tonight," everyone was singing along.

—Iain Blair

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REVIEWS REVIEWS

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Crossfire at the Baked Potato

The Players: Tony Buchanan, reeds, percussion; Jim Kelly, guitar; Michael Kenny, keyboards; Greg Lyon, bass; Mark Riley, drums.

Material: Full, rich, shifting textures of music that catch and hold, fill and fascinate the listener. Harsh, exotic melodic lines flow in and out like threads in a fabric that changes color and texture at will. Each piece is different in composition and arrangement. They use the drums and percussion alone to open some tunes and they seem partial to doubling sax with guitar, letting the two intertwine.

Musicianship: Buchanan and Kelly's playing is electric. The sax has full emotional range as Buchanan screams, hoots, mumbles and cries. Kelly, who seems more aloof, cools the heat, and tends to be more laidback going out for some



"Crossfire offers a very full, dynamic musical range."

solo riffs, then falling back in. Kenny stands out on "One Afternoon, soloing with a touch of the blues as the core of his style. Riley is solid but flexible, as is Lyon. Bloxson on percussion keeps things alive, often creating that tiny touch of magic that makes the music flare into life.

Performance: With the exception of Buchanan and selected moments of Kelly, the band is too laid-back and detached. That's fine for the studio, but performing in a club is a visual as well as audio experience.

need to better reflect the music they have chosen to play. It won't get in the way of the music; it should only accentuate the changes in texture and mood.

Summary: Crossfire is like too much cheesecake. We need something to cut the richness now and then, alter the texture and thin it out dramatically. A little more life on stage is also desirable. Crossfire offers a very full musical range and, if fusion holds any sway over the music scene, so should they.

-Sally Klein

Tuesday Knight at Wong's West

The Players: Tuesday Knight, lead vocals; Arnie Badde, lead guitar, vocals; David Delia, rhythm guitar, vocals; Tony Cavazo, bass vocals; Brian James, drums.

Material: Hard-edged rock originals from the sultry "Blackheart" to the bouncy "Do What You Want" to the slightly poppy "I Know You Know." Hints of old Humble Pie were apparent during the grinding "So Good Tonight." The robust pound set down by

drums, bass and sometimes rhythm guitar is laced with fuzzy lead guitar insertions which heighten the raucous effect.

Musicianship: Arnie Badde's wild lead guitar flutters and screams culminated wonderfully on solos in "Blackheart" and "This Is the Night." Badde is good with his axe, though his focused concentration while playing lines made him somewhat immobile on stage. Delia's rhythm guitar work was more suitable than traordinary; the same can be said of bassist Cavazo's efforts. A steady punch was kept up by Brian James on drums.

Performance: Alluring lead singer Tuesday Knight belts

out her lyrics savagely. Knight has blond hair and bedroom eyes and appears to have found just the right balance between shameless sexuality and kittenish play. (Her good show would be a much better one, however, if she relied less on calculated stage poses.)

Summary: Melody should play a larger part in the song repertoire, as the nine song set began to blur hopelessly together by the end of the night. (Where catchy melodies were needed, smashing raw power chords were substituted.) Knight is a solid performer and, though flawed, her show proves a pleasantly enjoyable affair.

-Randal A. Case

Rain Parade, at The Music Machine

The Players: Steven Roback, bass, vocals; Will Glenn, keyboards, violin; David Roback, guitar, vocals; Matthew Pucci, guitar, vocals; Brian Norris, drums.

Material: Heavily influenced by '60s folk-rock, with the

same sense of adventure. The band's arrangements involve time changes, overlapping guitar leads and harmony vocals, and even if the melodies weren't strong, the overall sound was still good. They started with two low-key tunes on acoustic guitar from David, one of which ("Here On Earth As Well") sounded like the early Byrds version of "You Showed Me." Most of the other material was faster-paced, and the covers of The

Who's "Circles" and Left Banke's "I've Got Something On My Mind" were excellent.

Musicianship: The singing is tentative, but the instruments have fire. Drummer Norris is very impressive with the moody rhythms of "Kaleidoscope," the most fully realized original in their set. Glenn seems the subtlest player, but none of the solos are overwhelming technically, though they sound fine as parts of the whole feel of the band.

REVIEWS REVIEWS

MC Reviews Local Acts In Local Clubs MC Reviews Local Acts In Local Clubs

Performance: Hampered by a poor sound mix and electrical problems that caused shocks from microphones, the Rain Parade still pulled off a good set. Their style is still in an awkward stage of development where one moment things fall apart and the next

soar, but their intelligence can be sensed even when they falter.

Summary: The instrumental "Speedway" and solid tunes like "I Look Around" and "What's She Done To Your Mind" are a very good basis for the set, and "Look Both

Ways" sounds like a hit to me. The band is reverent, but not obscure, in regard to their flower power heritage, and their set is fun in the way it combines licks from Buffalo Springfield and Love with talented original songwriting.

—Mark Leviton

The Wild Madame Wong's West

The Players: Rick Storm, lead vocals, guitar; Spider, bass, vocals; James Nitro, drums, vocals; Johnny Rat, guitar.

Material: Most of the Wild's songs are steady, mid-tempo heavy metal. The typical guitar solos have been replaced here by singalong anthems of the highest order. Virtually every song has a repeated chorus sung in unison by the band, such as "Hungry For Love," "We Got Balls," "Rock 'N' Roll City" or their theme song and opener, "Let's Get Wild Tonight." Their most memorable tune was "Get It In," which should have whole clubs full of crazed youths glee-clubbing along with it in the near future.

Muscianship: The Wild's brand of sledgehammer powerchord rock doesn't really require fusion-level players. The Wild are all competent at their instruments, although Spider's steady pumping plucking style on his bass deserves special mention. Nitro nails the backbeats to the cross and holds the meter nice and even when it could easily run away. The strings use a lot of amps and the stage was backed by a threatening wall of Marshalls and Ampegs. Though the band gets a good balance among their instruments, they should get a sound man to make sure their vocals remain audible, which is important when singing anthems.

Performance: While most bands crumble in this category, the Wild excel. Bright red tights topped off with leather and outlandish make-up make the group in-

stantly outrageous with a sense of humor. Probably most memorable about their appearance is their brightly colored taller-than-Motley-Crue hairdos. They also use small pedestal risers with lights in them to illuminate Storm and Spider, who are identical twins, a fact that could be played up much more than it is. The group rocks out and mugs shamelessly, and seems determined to entertain the troops.

Summary: This band is deliberate overkill, lots of volume, bright colors, big hair and singalong party songs spiced with a sense of comic relief. Playing downstairs at Wong's, the crowd kept growing as the upstairs crowd filtered down. Everyone who entered stayed and seemed entertained. I enjoyed the show and would gladly go see them again.

—Bruce Duff

Baxter Robertson at Wong's

The Players: Baxter Robertson, guitar, vocals; Gary Durrett, drums, vocals; Alan Maggini, lead guitar; Jay Bodine, bass guitar, vocals; David Adelstein, keyboards.

Material: A wide variety of sounds—reggae/ska-flavored rock, electronic, and just good old solid rock and roll. A nicely balanced structure frames "Medicine Man"; well-placed repetitions and a haunting, yet highly commercial sound make this tune stand out. "Silver Strand" and "No Strings Attached" both showcase the fine talents of all group members.

Muscianship: The powerful rhythm of drummer Durrett's beat is the unifying force. Bodine's bass, Maggini and Robertson's slick and tight guitars and Adelstein's keyboards (though sometimes



"The Baxter Robinson Band generated enthusiasm on the dance floor."

barely audible) tied it all up. Some magical spots—"City of Strangers" with its back and forth fingerwork between Maggini and Robertson; Maggini's hot licks; the vocal harmonies and "Fox Deluxe" 's supreme guitar duo, not to mention the terrific intro and Robertson's lead.

Performance: The Baxter Robertson Band generated enthusiasm on the dance floor

and heartfelt encore demands. Physically, Maggini's facial expressions and Robertson's onstage jumps add lots of interest and energy. It'd be even better if they'd keep the energy level high on more of the songs.

Summary: A very good band. The songs are good, and the package is one you can really sink your teeth (or feet) into.

—Penny Dellinger



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REVIEW REVIEWS
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**Avenue B,
Wong's West,
Santa Monica**

The Players: Craig Sadler, guitar, vocals; Karen Sadler, keyboards, vocals; Jim von Buelow, lead guitar; Allison von Buelow, keyboards, vocals; Mick Mahan, bass; Marc Glassman, drums.

Material: Heart meets Abba on the way to Fleetwood Mac. Song credits seem evenly divided between the von Buelows and the Sadlers, the former as a team and the latter as individual authors. The von Buelows' best was "I Hear You Talkin'," the emotional peak of the set, and "Leavin' It Behind," with good syn-copation that the band really rumbled with. The only other tune worthy of note was "Sadler's Blues," which featured a spiffy a cappella interlude at the end. If there is a consistent flaw, it is that on most songs the vocal melody line paled in comparison with the counterpoint and harmonies offered by the band.

Musicianship: Craig Sadler is the man out front and he looks good there. He shows fine judgement in picking vocals



"Avenue B seems to be working successfully towards a fusion."

that fit his pleasantly sweet, reedy voice. His sister Karen sang the lioness' share of lead vocals with a good voice that could sue her lungs for non-support. Allison von Buelow, half the range of Karen but twice the charisma, also did yeoman duty on the keyboards. The rhythm section of Mahan and Glassman was fine, but it's hard for the beat boys to stand out in this large a group. The diamond in the rough is Jim von Buelow, but his demure approach let us see his flash on only a couple of tunes, most notably "I Hear You Talkin'."

Performance: The look is very important with a group like this. The Sadlers are Valley

sleek and the von Buelows are a little blue collarish. They seem to be working successfully towards a fusion in their music, but they're almost schizophrenic in their performance style. Karen seemed to be constantly posing, standing in profile, tossing her hair back from her face. She has definite talent, but, unfortunately, she sings with her brains and body and not with her heart and soul.

Summary: Avenue B could back up any lounge singer in any. Holiday Inn, but they're really much better than that. A little less contrivance and a lot more energy will ensure that Avenue B isn't a dead end. —Kong

**The Censors
at Radio City,
Anaheim**

The Players: Louis Douch, synthesizer, keyboards; Vinc- eddi, vocals; Tom Corey, bass, vocodor, vocals; Mitchell James, percussion; Perry Nestel, synthesizer, keyboards; Kurt Umphrus, guitar.

Material: Very intense new wave, sounding a lot like Wall of Voodoo. There are lighter sides, but not enough of them.

Some of the songs have some good melodies, but they are not built on effectively.

Musicianship: Corey's bass was strong and provided the heart of the music, similar to Jean Jaques Burnel of The Stranglers. The synthesizers could have been used a lot more effectively, to add greater variety to the set; as it was, the sound was fairly monochromatic. Vinc-eddi's vocals were excellent; he demonstrated a wide range of abilities and his delivery was extremely intense.

Performance: Virtually a one-man show by Vinc-eddi. He is

very theatrical on stage, reminiscent of Bowie at times, and he certainly holds the audience's attention. The highlight is "John Merrick," his interpretation of the Elephant Man's story.

Summary: The Censors are aiming for a show where music and theater complement each other. The latter is their greatest strength at present and the musical potential is also apparent. They should concentrate now on adding a little more variety to their repertoire.

—Martin Brown

**Risky Shift at
At My Place,
Santa Monica**

The Players: Lonnie Biggs, lead vocals; Dan Jamele, keyboards, vocals; Val McCallum, guitar, vocals; David Stoler, bass, vocals; Henry Page, drums.

Material: Definitely fusion. Their music has the intensity and excitement of rock combined with the exotic flavors, varied rhythms and slightly richer harmonies of jazz. Imaginatively arranged, each tune had its own character and musical device to bring it out. Their songs all showed a good blend of craft, care and humanity. The lyrics were sharp, observant, occai-

sionally message-oriented and always sincere. Particularly outstanding were "Running Away," which was a bit bluesy, and "Praying To The Porcelain God."

Musicianship: Enthusiastic and dynamic, this band's members listen to each other. Biggs is strictly a rocker, growling on the bottom and screaming on top. McCallum was the featured guitar soloist

REVIEWS·REVIEWS·

MC Reviews Local Acts In Local Clubs MC Reviews Local Acts In Local Clubs

and burned in brief, bright bursts. Jamele had some hot moments, especially on "It's over." Stolier and Page provided a solid foundation. The overall effect of their ensemble playing was dynamic, imaginative, clean, tight and enthusiastic.

Performance: The whole band showed a full commitment to

the music and the performance. They had a blast and so did we. Their life and enthusiasm communicated easily to the audience, who demanded an encore. Biggs provided the central presence and humor. He knew what the songs were about and never let the lyrics slip by him. They could have given a little more

thought to staging, and what they wanted to communicate with their moves, since they did ramble a bit.

Summary: Risky Shift is a hot band with energy, focus, good material and a strong commitment. It's only a matter of time until their "fictional record" becomes reality.

—Sally Klein

Tolu at MacArthur Park

The Players: Justo Almario, reeds; Luis Conte, congas; Miquel Cruz, timbales, vocals; Ray Armando, timbales; Rudy Regaldo, chekere, vocals; David Acuna, baritone, alto saxes and flute; Bobby Rodriguez, trumpet, flugelhorn; Arturo Velazco, trombone; John Douglas, piano; Guillermo Guzman, bass.

Material: Progressive Latin jazz with a nod to bop. Almario's compositions are layered, textured works such as "El Mappo for Barbara," which takes a mambo groove and spices it up. The Chano Pozo song, "Omelenco," got a nicely shaded treatment and even the Charlie Parker standard, "Donna Lee," was



Tolu: 'Well worth seeing.'

reworked into a wild, swinging, latin number.

Musicianship: As this lineup indicates, Almario has put together an experienced, professional big band. His frontline horns were impressive, particularly during call and response work with the percussion section. Stand-out solos by Almario on tenor and

soprano saxes along with the swift fingerings of Acuna as well as Cruz and Armando on percussion made this an enjoyable morning in the park.

Performance: With a group of this size there were some muddy passages and some transition problems. Still, Tolu (named for the region in Columbia where Almario grew up) is an exciting, high-energy band that actively avoids the cliches of Latin or jazz big bands. The power of this cohesive unit was well showcased, and judging from the smiling faces in the crowd this was a successful event.

Summary: Although economic realities may not allow Almario to lead this group with the weekly regularity that he fronts his small combo, this heady ensemble is well worth seeing. Hats off to the Musician's Trust Fund for making possible this adventurous morning of music.

—David Keller

Doug MacLeod at Reuben's

The Players: Douglas MacLeod, guitar, vocals; Marc Ritter, electric piano, synthesizer; Eric Ajaye, bass; Lee Spath, drums.

Material: Original blues and some fusion instrumentals. MacLeod and his band perform extremely infectious music that carries the audience effortlessly from tune to tune. There are catchy blues songs about women and the cruel world, punctuated by stinging guitar solos and Ritter's lively, boogie-woogie piano breaks. MacLeod's songs implore the listener to rise above life's problems and keep smiling. "Working Man Blues", "Your Bread Ain't Done" and "Negligee Blues" illustrate his sense of humor and genuine love for the blues.



Doug MacLeod: 'Outstanding, soulful.'

The band's jazzy instrumentals were sometimes moody and dreamlike, such as "Hamp's Gone," written for the late pianist Hampton Hawes. MacLeod and group segued smoothly from foot-stomping blues to softer instrumentals.

Musicianship: Outstanding at all times. Not only does the

group play a good variety of material, but these four players, who fit each other like comfortable shoes, can also sparkle individually. Each musician has skill, honing their sound to the polish of a rare gem.

Performance: MacLeod's main concern as a performer was his audience's enjoyment. Between issuing humorous spoken introductions and wringing every bit of fun from his tunes and generated a closeness and sense of participation throughout the evening.

Summary: Excellent, soulful playing and a lot of spirit on stage give this group the vitality to appeal to a band spectrum. MacLeod plays the blues with a personal, charismatic twist. This is the kind of entertainment—well paced, thoroughly fun—which will always be popular and will allow MacLeod to continue playing what he loves best.

—Nancy Weisinger

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On Record



Peer Pressure Noel and The Red Wedge

Scotti Brothers
Produced by Ron Kramer
and Mitchell Froom;
publisher unlisted

A local group in the Motels vein, Noel and the Red Wedge have quietly put out an album that is at least as strong as the effort by their more publicized counterparts. Aside from playing keyboards for the Mick Smiley Band, Noel has kept a low profile, but with a debut album as good as this, that will most likely change.

Noel has gathered a batch of solid, modern pop tunes and recruited pros to play them right. Keyboardist and co-producer Mitchell Froom (late of Gamma) proves a master at incorporating the synthesizer into hard pop/rock, and his synth textures and production turn what otherwise could have been a Pat Benatar clone band into something special—a sort of Benatar meets Orchestral Manouveres In The Dark.

The tasty musicianship and clean production are matched by a slew of catchy tunes that canvass the spectrum: "Special To You" and

"Act Of Love" are bouncy would-be pop hits. "Still Life With Luger" and "Specimen" paint chilling futurist aural landscapes, and "Tell Me Why" and "Peer Pressure" are electric hard-rock burners. All in all, *Peer Pressure* is a most impressive debut—a first-class effort worthy of attention.

—Stu Simone



Dial "B" For Barbra Horace Tapscott Sextet

Nimbus Records
Produced by Tom Albach

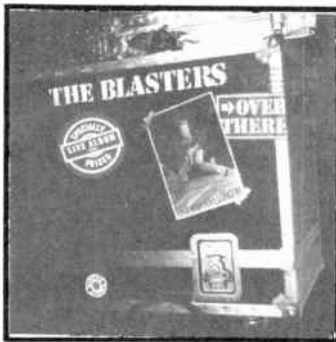
This album, along with *Live At The Lobero*, is the most recent recording by pianist/composer Horace Tapscott. Because of its diversity and the individual artistry of the players, I found *Dial B* the more satisfying of the two albums. The studio effort has a slightly different feel than *Lobero*. Both albums are first-rate, but somehow *Dial B*, with its more varied music, is the album that I return to.

Part of this appeal is with the band. Tapscott has assembled a first-rate crew for this date with Reggie Bullen on trumpet, Gary Bias all over the alto and soprano saxes, Sabir Matteen on tenor, Ro-

berto Miranda on bass and Everett Brown, Jr. on drums. Side A kicks off with an up-tempo cooker entitled, "Late-ly's Solo," which gives Bias and Brown chances to stretch out and also allows for some furious comping by Tapscott. The title track closes this side and is a beautiful, slow ballad. Melodic and lilting, it manages to evoke fond memories and pleasant scenes. Tapscott is the star on this one. With lightning runs and searching clusters of notes, only the bass and steady drumming seem to keep him on earth. Side B is taken up by the rolling bluesy cut, "Dem' Folks." This long piece gives all concerned the chance to blow out the carbon as Tapscott leads in some fine call-and-response work.

Since most of his releases have been live efforts, *Barbra* is a departure. It's a new direction and for all fans of stimulating, unclipped sounds it is recommended.

—David Keller



Over There The Blasters

Warners/Slash
Produced by The Blasters;
various publishers

Plain and simple—this disc cooks from first note to

last. That's cook, as in blast furnace energy.

Dave Alvin's songwriting skills have been held in check here. The live showcase of rock chestnuts spotlights the group's individual talent, and everyone stands out. Phil Alvin's vocals are strong, clear and assured; brother Dave supplies some searing guitar leads over the sturdy rhythms of Bazz and Bateman.

The lead work throughout is excellent, highlighted on the disc's killer track, "Roll 'Em, Pete." No one pounds the 88's like Gene Taylor, as evidenced during his lead break. Lee Allen and Steve Berlin acquit themselves quite well during their solo stints, too

—Jeff Silberman



Red Corvette Steps

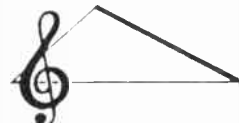
Roscoe Records
Produced by Neil and Robin
Fogel; publisher unlisted

Red Corvette is an album of American roots music whose hard-driving, nicely-produced instrumental tracks are somewhat compromised by shallow lyrics and a few vocal shortcomings. Steps delves into rockabilly, rhythm 'n' blues, sultry barroom blues, and straight ahead

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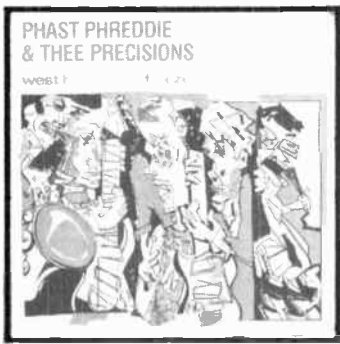
On Record

rock, all in four cuts.

The problem is that *Red Corvette* tends to overextend a song without offering anything new for development, either in lyrics or musical direction. Likewise, Neil Fogel's vocal antics, contoured a la Tim Curry, lose conviction with repetition.

The production is committed to making one feel the bass and backbeat and, for dancability, that's *Red Corvette's* greatest asset. Producers/writers Neil and Robin Fogel are in for a good time—one that makes the listener feel a certain enjoyment and warmth in their presentation. More depth in the lyrics, though, would round off Steps' repertoire nicely. I just can't get past a mature and musically sophisticated couple singing teenage lyrics.

—Bonnie MacKinnon



West Hollywood Freeze-Out

Phast Phreddie and thee Precisions

Martian Records
Produced by Dan Phillips and David Scott; various publishers

The saga of Phast Phreddie's band runs from the ama-

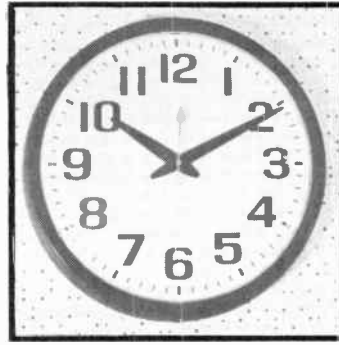
teur let's-screw-around phase through a period of tightening up and finally to full-fledged bar band stardom. If they ever had a fault it was that they remained too loose too long, but even though this record is "live to 2-track" sans remixes or overdubs, it still delivers the goods perhaps as well as the group ever has. It's one great, amusing and booster-hip EP.

"Good-Bye My Love" features Steve Berlin's gin-soaked saxophone and Phreddie's soulful variation on James Brown. It moves through several moods, getting truly luminous during Berlin's unaccompanied break. I have found Phreddie's monologues and beatnik strokes too pretentious at times, but his performances here burn with sincerity.

The title tune shows just a hint of Captain Beefheart's shuffles in the intro (Chris Bailey's snare work throughout is outstanding) before it moves into a juicy blues workout with guitarist Harlan Hollander and Berlin's tenor defining the territory. "That Mellow Saxophone" is anything but mellow—it jitterbugs most righteously on the road to "Sloppy Drunk," which features Blasters Dave Alvin and Gene Taylor in fine form. "Drinkin' Time" contains a few bars of coasting, but Taylor and Berlin solo effectively and Hollander's guitar rhythms are very inventive.

Dedicated to Lester Bangs, *West Hollywood Freeze-Out* lives up to its ideals from start to finish. Guaranteed to make your next party cook.

—Mark Leviton



Standard Time

Laurence Juber

Breaking Records

Produced by Laurence Juber and Richard Niles; publisher unlisted

Some new imaginative effects on some very old tunes. *Standard Time* shows humor and imagination. A big band arrangement of "Four Brothers" sounds like regular fare except that the big band consists of 15 guitars, all played by Juber. "Dinah" is an enjoyable surprise. "Maisie," which boasts Paul McCartney on bass and Denny Laine, who plays a mean harmonica, on Juber's only original on the album, is the weakest cut in terms of imagination. While other tunes don't have any strict formats, "Maisie" feels like it's been carefully packaged. "After You've Gone" is the best cut along with "Dinah"—showing some classic tongue-in-cheek.

While Juber is a consistent, sensitive, skillful player, he doesn't take a lot of chances with his playing on the album. It is very much a studio work. Yet the concepts within *Standard Time* go beyond the norm and provide very enjoyable listening.

—Sally Klein

Singles File

C&W ROUNDUP: Lindy Gravelle's "You're Driving Me Crazy" (Bird) is a slick country pop tune with of "Yer a jerkface dogmeat, but I still love ya" lyrical theme. She's got a pleasant voice, but the instrumentation is too polished and indistinctive. Her ballad suffers from an overdose of syrupy strings. On the other hand, **Theresa Tate's** "Dance Me Like a Cowboy" features an excellent integration of instruments resulting in a sharp, distinctive sound backing up Tate's marvelously clear and expressive vocals. Also her ballad is appropriately sparse instrumentally, which brings out the tasteful musicianship... **PUNK THAT FLUNKS:** The chasm between good and bad punk can seem light years apart. **The Living Legends** are lyrically pseudo-relevant. "The Pope is a Dope" and "Dum Dum Bullets for a Dumb Dumb Dummy" (Upright). Such inspired and forced cleverness is backed up by a positively turgid rock sound. If their British accents are real, they've set the British contribution to rock back about 25 years. Then there's the **Lost Child 7" EP**. You got lethargic musicianship, stale lyrical themes, blasé off-key singing, fuzzy guitar riffs, timid drumming, and cheap production. Conclusion: Snuff this disc. (Terra Nova). **PALE IMITATORS:** Uninspiredness can be found in other genres as well. **Dino Perelli's** "Girl With the Big Brown Eyes" is a strange and ill-fitting combination of a neo-Dixieland melody and synthesized disco. But that tune's a winner compared to "How Can I Say I Love You," (Ritz) a Southern rock boogie by-the-numbers marred by tasteless lyrics trying too hard to be funny... **TM Keneflick's** "Fire Up!" (Intrigue) is an unassuming and somewhat bland cop of the singer/songwriter pianist trip. It won't make you forget John Sebastian's "Welcome Back, Kotter." The flip side is more of the same. It's not really bad, just not very fresh... **The Untouchables** have a much better grasp of their respective genre. The mod/ska "Dance Beat" (Dance Beat) is competently performed, and the production is clear and understated. Yet the disc lacks the aggression and sweat of their live shows, resulting in a lack of rhythmic punch... **POP QUIZ:** The key to decent pop/rock is simplicity and melodic hook. **Michael Duke's** "Elba" (Wasp) buries the hook in sluggish guitar riffs, giving the tune a rather sedate feel. The flip is a synth-fronted instrumental that's an improvement over the A-side... The arrangements and the construction of the songs on **The Golden Bat's** disc (Wasp) are too convoluted for the pop melodies. The too frequent and ill-fitting changes are further hampered by a punchless rhythm guitar. Only on the guitar breaks did the sound really work.

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Club Data

by Jeff Silberman

NEW GROUPS BENEFIT FROM TREND BOOKING

Local clubowners have discovered that L.A. audiences are a microcosm of a nationwide trend toward fragmented followings. More people are now seeking a certain type of band regardless of its identity.

A rockabilly phenomenon has exploded in Orange County. On very short notice Radio City owner Jerry Roach booked heretofore unknown O.C. rockabilly groups—Johnny & the Roadrunners, Lucky Stripes and Question 16. He had to turn people away. Other rockabilly bands enjoy tremendous popularity there as well, including the Rockin' Rebels, the Red Devils, Jimmy & the Mustangs and T-Birdz. Rockabilly has always been popular in L.A. proper, thanks to the likes of Ronnie Mack, the Blasters and other revivalists.

A bill consisting of the Bangs, Dream Syndicate and 3:00 created lines out the door at the Music Machine, Club Lingerie and Cathay De Grande. These acts all delve into '60s garage band music with a dash of psychedelia thrown in. Other groups in this genre include the Longryders, Rain Parade and Green on Red.

The Untouchables are the

kings of the roost in the mod/ska scene, becoming only the third band ever to be the house band at the Roxy. The Question, Banner and Ska Cha Cha are also from that camp, which appeals to a very young but very devoted audience.

Add these stylists to the heavy metal and punk (still around, though with a much lower profile) groups, and you have a very diverse pool of musical talent in town. The clubowners that book bills featuring acts of the same style are enjoying decent success in an otherwise sluggish economic climate.

THE SECOND ANNUAL L.A. Reggae Festival is scheduled for the Hollywood Palladium on Nov. 20th. Featured performers during the 14-hour rasta marathon include Johnny Nash, the Blue Riddim Band, the Babylon Warriors, the Rebel Rockers, the Skanksters, the Rastafarians and more. KCRW DJ Roger Steffens will once again emcee the event.

Besides the music, what makes this event so special is the authentic Jamaican and Ital food, arts and crafts, and various rasta paraphernalia that will be available all day and night. The first reggae fest, held at the Florentine Gardens, was an out-and-out smash success. It should be even better at the Palladium. It all starts at noon on Nov. 20th.

PASQUALE'S, Malibu: The recent devastating fires in Malibu have posed a problem for this oceanside club, as the road to the venue was closed, thereby cutting into the attendance for Mose Allison's recent Saturday night affair.

COMEBACK INN, Venice: Arco Iris will celebrate its fourth anniversary here on Nov. 7th. They've played once a week here for four years with only two exceptions.

RISSMILLER'S, Reseda: The club-closing rumor of the month in L.A. has involved this club, which has been a top rock spot since Jim Rissmiller took over from Chuck Landis, whose efforts at putting another country spot in the Valley produced only spotty results. Reportedly, the "inside word" was that the club would change ownership on November 1st, with the new owner continuing the present

booking policy while Rissmiller prepares to open a new venue in Hollywood. Club rep John Harrington, though, denied the reports, stating emphatically that the staff will remain and the club's name will not change. As to whether he'll be involved in any future L.A. venue, he acknowledged the possibility of such a move.

CALAMITY'S, Torrance: This is one club that is closing. Booker Genia Fuller notes that the country music venue is closing for "a number of reasons," and that its eventual re-opening is, as yet, up in the air.



photo by Nancy Vollrath

Caught at Gazzari's during an Iron Butterfly reunion, from left to right: Chris Squire of Yes, Ryno of Iron Butterfly & Jan of Alice Cooper/Iron Butterfly.

Live Action Chart

OCT. 4—OCT. 17

The Live Action Chart lists the top-drawing acts in L.A. and Orange County. Those clubs that pay their acts list the top three draws over a two-week period in terms of actual ticket sales. The size of the venue, sell-out performances and the number of times an act is listed are taken into account. Stars denote an appearance last issue as an Honorable Mention.

ROCK / POP			JAZZ / BLUES			COUNTRY / FOLK		
This Wk.	Last Wk.	On Chart	This Wk.	Last Wk.	On Chart	This Wk.	Last Wk.	On Chart
1	-	1	1	1	5	1	-	1
2	-	2	2	-	2	2	4	7
3	-	1	3	2	10	3	★	2
4	6	11	4	-	4	4	-	1
5	-	1	5	5	6	5	★	10
6	9	2	6	7	4	6	-	1
7	-	2	7	-	1	7	★	6
8	-	2	8	8	11	8	1	16
9	-	1	9	-	2	9	8	11
10	10	2	10	-	1	10	9	7

HONORABLE MENTION: 24 Hours, David Lindley, Katy Sagal, Gleaming Spires, Pearly, Kings, Smile, Vagabond, James Harmon/Phast Phredzie, Wasp, Candy.

HONORABLE MENTION: Arco Iris, Nica Rejto, Tommy Tedesco, Roger Kellaway, Expose, Doug MacLeod, Beverly Hills Unlisted Jazz Band, Willie Bobo, Pete Christlieb, Bob Florence Big Band.

HONORABLE MENTION: GRITS, Hot Lips & Fingertips, Jawbone, Country Generation, Slim Chance, Cowboy Maynard, John McEwen, Mel Tillis, Tom T. Hall, White Water Rush.

Showcase

by Margarite Rogers

Suzanne Niles

A couple of years ago, a co-worker told Suzanne Niles that Farrah Fawcett had left *Charlie's Angels* and dared Niles, a secretary with no prior acting experience, to pursue the opportunity. Niles somehow got the show's casting director on the phone. "Why should I see you?" the casting director asked point-blank. Niles turned her answer in to a next-day appointment.

"I obviously didn't get Farrah's part, but they did like me enough to give me a part on an episode of the show," says Niles. "After that, I got into it and did other shows—*The Dukes Of Hazard*, *Fantasy Island* and a commercial for Kellogg's."

Niles' agent at the time then suggested that she begin taking singing lessons, and sent her to vocal coach Elisabeth Howard. After a few lessons, Howard contacted Peter Leggett, a wealthy businessman who heads Key International and who, as he puts it, "had a few bucks and was looking for something to invest in."

"I immediately saw the superstar potential in Suzanne," he adds. "She has everything you need to make it in this business." He goes on to describe her as "distinct, true—her own, unique person."

Niles, a very pretty, bright-eyed blonde has been cautiously likened to Barbara Mandrell in appearance and style. She's a local who grew up in the L.A. suburb of Hacienda Heights, spending a lot of time hamming it up in the mirror as a child and fantasizing about being an entertainer.

A casual observer might think it's her acting experience that enables her to maintain a positive, enthusiastic attitude on stage even under the trying circumstances musicians occasionally encounter, but her positive outlook seems genuine, something that may be accounting for her current success and loyal following. That and her musical approach have also landed her appearances with the likes of Bobby Bare, Doug Kershaw, Marty Robbins, Leon Everett and Johnny Lee.

'All too often in L.A., you find performers who are just faking it. With Suzanne, it's definitely not an act.'

Locally, Niles and her group, Southern Knights, did nine months at the house band at the Lone Star Saloon in Pomona and from there went out-of-state (followed by healthy contingent of Lone Star fans) to the Nevada State Fair early in September. Leggett points out that Niles was the only act held over from last year by popular demand, and that the fair's souvenir program brochure featured Niles' photo along with that of only one other headliner—Juice Newton. Following the fair's closing, the group played Reno's answer to Gilley's, a 1,700-seater called the Shy Clown, which was filled to capacity for her appearance. There followed a successful appearance at the Lonesome Armadillo, a 700-seater located in the Sacramento suburb of Roseville. Niles and the Knights have also worked the L.A.-to-Ensanada cruise on



Actress-turned-singer Suzanne Niles, turning successful local gigs into out-of-state appearances.

the S.S. Azure Seas and will be doing their third cruise beginning December 6th.

Niles' repertoire varies from Hank Williams to Crystal Gayle, with a healthy dose of originals thrown in. The strongest include "Cowboy Angel" and "He Only Comes Calling In Her Mind." The show also includes offbeat ditties like "You're The Reason The Kids Are Ugly," a nice duet.

Niles' six-piece backup band is enthusiastic about Niles' potential. They've achieved the clean, sparse, country sound that can only be accomplished by pickers who know what to leave out in their playing, as opposed to the busier sound normally heard in live performances.

Niles' latest project has been the completion of a demo tape comprised of songs written by Oklahoma-based writer Chick Rains. The tape was produced by Robby Adcock of Jim Ed Norman's JEN Productions, a firm which produces, among others, Anne Murray and Johnny Lee, and was recorded at A&M Sound Studios in L.A. It's got a smooth,

uncluttered, Nashville-sounding backdrop for Niles' charming vocal style.

The past month has also seen a Nashville trip that combined demo-shopping with a vacation (including the Country Music Association Awards), shows as Knott's Berry Farm and the Cowboy in Anaheim.

The business end of things is handled by a tireless Peter Leggett, who, on top of everything else, takes care of P.R. and personally handles her lengthy mailing list, keeping her following posted.

So why is Leggett betting on Suzanne Niles above all the other L.A. hopefuls?

"Because of the sincerity in her voice and personality," he says, "her wholesomeness—even her involvement in the church. These are the qualities that are the very basis of country music. The people in country music are real. Suzanne sincerely loves her audience and what she's doing. All too often, especially in L.A., you find performers who are just faking it. With Suzanne, it's definitely not an act."

Suzanne Niles—Washburn acoustic guitar; David Bloom—Yamaha CP 70 electric grand; Acoustic 134 amp; Shure PE585 mic; Chris Whelan—'56 Fender Precision bass; Bose 1800 power amp; Alembic pre-amp; 2 Ram cabinets, one with 1-18" spkr., one with 1-15" Gauss speakers; Bruce Windham—'78 Ibanez 400 guitar; Music Man 112RD; MXR Dynacomp compressor; MXR Distortion II; Sho-Bud volume pedal; Otto A. Glaesel V 133E handmade fiddle; Barcus-Berry bridge pick-up; MXR Phase 100; Rick Smith—'68 Sho-Bud pedal steel; Yamaha G10011S, 100 watts; Ibanez Chorus; Boss analog delay; Electro-Harmonix octave divider; Shure SM58 vocal mic; Gil Frazer—'74 Fender custom Telecaster; '80 Peavey T-60, both with Ernie Ball Slinky strings; '66 Fender Vibrolux Reverb amp; DOD Mini-Chorus; Electro-Harmonix small stone phase shifter; MXR distortion-plus unit; Shure PE585 vocal mic; Jim Barnes—Gretsch drums. Zildjian cymbals.



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213 681-1923
Type of Music: Pop, rock, R&B,
variety, orig's ok
Club Capacity: 200
Stage Capacity: Up to 13
PA: Yes, w/operator
Lighting: Yes, w/operator
Piano: Yes
Audition: Tapes and live
Pay: Percentage negotiable

SNEAKY PETE'S

19309 Van Owen
Reseda, CA
Contact: Alana Joos with Enter-
tainment Express, 213 705-4779
Type of Music: Pop, country, Top
40 and originals
Club Capacity: 75
Stage Capacity: 3
PA: Yes
Piano: No
Audition: Call for more info. Also
showcase comedy & magic. Dates
flexible
Pay: Negotiable

BLUE DANUBE

1001 N. Pacific
Glendale, CA
Contact: Rose 213-246-2571 after
8:30 PM
Type of Music: Jazz, pop, MOR,
country
Originals: Yes
Club Capacity: 75
Stage Capacity: 3-4
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Show up Mondays &
Thursdays at 8:30 with music
for rhythm section
Pay: Showcase only

THE STAGE

10540 Magnolia Blvd.
No. Hollywood, CA 91601
Contact: Marsha or George, 213
985-9937
Type of Music: Danceable new
music, originals
Club Capacity: 125
Stage Capacity: 7
PA: No
Lighting: Yes
Piano: No
Audition: Send tape or call for live
audition.

CELEBRITY CENTER

5930 Franklin Ave.
Hollywood, Ca.
Contact: Barbara Cordova
213-464-0411 est. 201 or 214
Type of Music: Classical to jazz.
Acoustic to light rock. Originals
OK.
Club Capacity: 80
Stage Capacity: 5
PA: Yes
Lighting System: Yes
Piano: No
Audition: Sign up at 8:30 Tues. for
9:00 show
Pay: Showcase only

FILTHY McNASTY'S

Victory & Lankershim
North Hollywood, Ca.
Contact: Paul at 760-7939
Type of Music: Rock 'n' roll.
Originals OK
Club Capacity: 500
Stage Capacity: 8
PA: Yes
Lighting System: Yes
Piano: No
Audition: Call first
Pay: Negotiable

HOT LICKS

24650 Crenshaw Blvd.
Torrance, CA
Contact: George, 213 375-3577
Type of music: Rock, originals
Club Capacity: 1,200
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: No
Audition: Tape
Pay: Negotiable

COMEBACK INN

1633 W. Washington Blvd.
Venice 90291
Contact: Will Raabe or Jim
Hovey 213-396-6469
Type of Music: Original acoustic
jazz, ethnic, synthesizer or reggae
Club Capacity: 100
Stage Capacity: 6
PA: Yes
Lighting system: Yes
Piano: Not yet
Audition: Send cassette, LP or
½" video to above address
Pay: Negotiable

SKIP E. LOWES'S TALENT SHOWCASE/HOLLYWOOD ROOSEVELT HOTEL

Hollywood Blvd., Hollywood
Contact: Skip E. Lowe
213-656-6461
Type of Music: Rock bands,
singers, comedians
Originals: OK
Club Capacity: 150
Stage Capacity: 8
PA: Yes
Lighting System: Yes
Piano: No
Audition: Call for details
Pay: Possible if show is solid

ADOLPHO LUGO SHOWCASE

2900 N. San Fernando Rd.,
Burbank
Contact: Adolpho, 213-464-9723
Type of Music: Dance bands,
disco, variety. Originals OK
Club Capacity: 200
Stage Capacity: 11
PA: Yes
Lighting System: Yes
Piano: No
Audition: Call for details
Pay: Percentage of the door week-
days, percentage of house week-
ends

BRASS RAIL

233 S. Brand Blvd.
Glendale, Ca.
Contact: Louie, 213-242-2227
Type of Music: Top 40, rock
Club Capacity: 150
Stage Capacity: 5-6 pieces
PA: No
Lighting System: Yes
Piano: No
Audition: Live
Pay: Negotiable

BULLWINKLE'S

814 Broadway
Santa Monica, Ca. 90401
Contact: Lauren, 9-4 M-F,
213-451-3241
Type of Music: Rock, R&B,
reggae, ska, originals OK
Club Capacity: 200
Stage Capacity: 24' long, 12' deep
Lighting: Yes
Audition: Yes
Audition: Tape and live
Pay: Negotiable

THE CLASSROOM

8333 Tampa Ave.,
Northridge, CA
885-0250
Type of Music: All types,
singles, duos, variety acts
Originals: Yes
Club Capacity: 200
Lighting System: No
Piano: Yes
Audition: Show up at 8:45 Wed-
nesday's only, sign up to sing
that night. Bring music for
rhythm/section
Pay: Contest for prize

CLUB DOMINO

11637 W. Pico
West L.A. 90064
Contact: Tom Sullivan
213-473-1858
Type of Music: Original jazz/
jazz fusion/pop
Club Capacity: 180
Stage Capacity: 7
PA: Yes
Lighting system: Yes
Piano: Yes
Audition: Call Tom after 8 p.m.
Wed./Thurs./Fri. only for info.
Pay: Negotiable

H.J'S

6411 Lankershim Blvd.
No. Hollywood, CA
Contact: Joe
Type of Music: Rock, rock reggae,
new wave, R&B, originals
Club Capacity: 200
Stage Capacity: 9
PA: Yes
Lighting: Yes
Audition: Resume
Pay: Percentage of door

HERMAN'S CABARET

1721 Ventura Blvd.
Encino, CA
Contact: Leland 501-3737
Type of Music: Any type of orig.
music
Club Capacity: 250
Lighting System: Yes
Piano: Yes
Audition: Live audition on Mon-
day nights 8 PM, sign up
before 8, percentage of door
or send tape to club.

ROSEY'S RESTAURANT

3200 Rosemead Blvd.
El Monte, Ca. 91731
Contact: Stan, 213 572-9380
Type Of Music: Country pop,
mellow rock, orig's ok
Stage Capacity: 8
PA System: Yes, 16-channel with
operator
Lighting: Yes
Piano: No
Audition: Call for info
Pay: Flat rate, negotiable

TRANCAS

30765 Pacific Coast Highway,
Malibu, Ca.
Contact: Al Warbucks
213-457-5516
Type of Music: Open, originals
OK
Club capacity: 400
Club Capacity: 400
Stage Capacity: 20
PA: Yes, with operator
Lighting system: Yes, w/ operator
Piano: Yes
Audition: Send tape, bio, pix to
above address
Pay: Negotiable

Gig Guide

THE COVE

1229 Hermosa Ave.
Hermosa Beach, CA
Contact: Debbie Manczarek, (213) 322-7403
Type of Music: New wave rock, originals only
Club Capacity: 325
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Tape, pix, bio, resume
Pay: Negotiable

SIMPLY BLUES

6298 Sunset Blvd., 19th floor
Hollywood, CA 90028
Contact: Lloyd Baskin, 466-3534
Type of Music: Variety, orig, OK
Club Capacity: 100
Stage Capacity: 3
PA: Yes
Audition: Call for more info.
Pay: No pay for showcase, possible future pay
Showcase: Music, comedians, orig., Sunday, 4-7 p.m.

TOWNHOUSE

52 Windward
Venice, CA
Contact: Frank, 213 392-4040
Type of Music: Country, rockabilly and originals
Club Capacity: 250
Stage Capacity: 10
PA: No
Lighting: Yes
Piano: No
Audition: Tape, pix and promo.
Pay: Negotiable.

ORANGE COUNTY

RADIO CITY

945 S. Knott
Anaheim, Ca.
Contact: Jerry Roach or Julie Duran, 714 826-7001
Type Of Music: Straight-ahead rock, new wave, rockabilly, ska, orig ok
Club Capacity: 400
Stage Capacity: 8-10
PA: Yes
Lighting: Yes, w/operator
Audition: Tape or live
Pay: Negotiable

WOODSTOCK NIGHT CLUB

951 S. Knott Ave.
Anaheim, Ca.
Contact: John, 714 995-1844
Type Of Music: Rock, orig. ok
Club Capacity: 300
Stage Capacity: 10
PA: No
Lighting: Yes, w/operator
Audition: Live or tape
Pay: Negotiable

GOLDEN BEAR

306 Pacific Coast Hwy
Huntington Beach, Ca.
Contact: Kevin Kirby, 714 960-5436
Type Of Music: All forms of entertainment, orig. only
Club Capacity: 300
Stage Capacity: 10 plus
PA: Yes
Lighting: Yes
Piano: Yes, and organ
Audition: Tape, bio and list of any forthcoming dates
Pay: Negotiable

THE GALAXY

121 North Gilbert
Fullerton, Ca.
Contact: Janina Alton
714-525-1334
Type of Music: Dance music, rockabilly, originals OK
Club Capacity: 1500
Stage Capacity: 15
PA: Yes
Lighting System: Yes
Piano: No
Audition: Tape with bio.
Pay: Negotiable, usually percentage

THE CONCERT FACTORY

1714 Placentia
Costa Mesa, Ca.
Contact: Joe or Mike
714-548-8615
Type of Music: Mod, ska, rockabilly, heavy metal
Club Capacity: 300
Stage Capacity: 6
PA: Yes
Lighting System: Yes
Piano: No
Audition: Tape
Pay: Negotiable

THE BEACH BALL

2115 W. Ocean Front
Newport Beach, Ca.
Contact: Phil at 714-673-5894
Type of Music: Blues, progressive, comedy. Originals OK.
Club Capacity: 150
Stage Capacity: 5
PA: Yes
Lighting System: Yes
Pay: Negotiable

THE PANHANDLER

34130 Pacific Coast Highway
Dana Point, CA
Contact: Star Production, 714 549-7028
Type of Music: Name acts, showcase, Top-40, originals
Club Capacity: 450
Stage Capacity: 10
PA: Yes, with operator
Lighting: Yes, with operator
Piano: No
Audition: Live or send tape with bio to Panhandler. Attn: Star Productions.

CRAZY HORSE

1580 Brook Willow, Santa Ana, Ca. 92705
Contact: Bob Stoner, 714 731-6361
Type of Music: Country, pop, originals, copy
Club Capacity: 300
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Live
Pay: Flat rate

THE PUB

Cal State Fullerton, CA
Contact: Jonna or Alan,
714 773-3501
Type of Music: All types, originals
Club Capacity: 175
Stage Capacity: 8
PA: No
Lighting: Yes
Piano: No
Audition: Live, call to set up
Pay: Negotiable

THE GALAXY

121 N. Gilbert
Fullerton, CA 92633
Contact: Janina Alton,
714-525-1334
Type of Music: New Wave, pop, rockabilly, originals.
Club Capacity: 1,000
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Tape, pix, resume
Pay: Negotiable percentage

JEZEBELS

125 N. Statecollege
Anaheim, CA
Contact: Doug Pryor 714-776-4546
Type of Music: Rock 'n' Roll
Club Capacity: 368
Originals OK?: Sundays only
Stage Capacity: 6
PA System: No
Lighting System: No
Piano: No
Audition: Live
Pay: Flat Rate

Miscellany

STARS OF THE 80's Audio Visual Productions, located at 6223 Selma Avenue, Suite 225, Hollywood, CA is looking for Asian and American Indian Musicians for a group known as "USA UNLIMITED". Plans for a record deal and European tour. Phone Rene at 213-460-4613 for interview.

M-80 RECORDS of Orange Co. is seeking two hard rock or heavy metal Orange County groups to release 12" records in the near future. All inquiries should be addressed to Neil Dennison c/o M-80 Records, 15480 Adams Ave, Costa Mesa, Ca. 92626.

CALIFORNIA'S LARGEST Nightclub-The SADDLE RACK in San Jose needs a strong, bluesy female lead singer for its houseband. This is a permanent 4 day a week gig playing progressive country and light rock. To arrange an audition, call Gary at 408-972-8827.

WE ARE A CBS distributed label actively looking for talented rock 'n' roll acts with great material. If we like your tape, we guarantee a deal. Send your tape to Harvey Bruce, Boulevard Records, 18653 Ventura Blvd., Suite 365 Tarzana 91356

SALESMAN WANTED for "Guitar Center." Must be professional, knowledgeable & ambitious. Keyboards, guitars, amps, drums, PAs and accessories. Call (213) 874-1060 for appointment. Ask for Jim Crimmins.

EXPERIENCE PRODUCTIONS is seeking Arrangers and pop crossover engineers for future album and single releases. Publishing division included. Call 213 666-0862

PRODUCTION COMPANY seeks 5 piece R&B Reggae group for November 12 & 13 gig and tentative December gig. Pay involved. Call Joyce at 714-545-8117.

FEMALE SINGERS & DANCERS age 21-26, Heights 5'4" to 5'6", any race, especially Oriental-looking, experience preferred, but will take quick learners wanted for established group for tours and local appearances. Must live in L.A. area. For more info call Ms. Ladino, 213-855-1444 leave number and time you can be reached.

NEW RECORD COMPANY seeks modern original bands and singers. Send demo tape and info to P.O. Box 24C58 L.A. Ca. 90024. Please enclose SASE for tape return.

CHARLES YATES management seeks young, aggressive, New Wave, R&R bands to develop into future stars. 213-767-3063

MUSICIANS & SONGWRITERS: Music Connection's Gig Guide listings are intended as leads for musicians seeking work and are not to be construed as endorsements of clubs or agencies. Be sure your music is protected and always enclose a stamped, self-addressed envelope when mailing promotional material you want returned. If you encounter any difficulty with an individual or company listed in our Gig Guide, or if you are confronted by a dishonest or "shady" operation, drop us a line informing us of the details so that we can investigate the situation. No phone calls, please.

Pro Players

NEXT PRO PLAYERS DEADLINE:
THURS., NOV. 4, 4 P.M.

SESSION PLAYERS

FRANK BLAIR

Phone: 213 661-5316
Instruments: Bass, arranging, producing.
Technical Skill: Engineer, mix doctor.
Read Music: Yes
Styles: Pop, R&B, rock, jazz, fusion.
Vocal Range: 2½ octave tenor
Qualifications: Albums: Marvin Gaye, Robert Palmer, Yoko Ono, many others.
Available For: Concerts, sessions, no clubs.

ALVIN FEJARANG

Phone: 213 457-9962
Instrument: Drums
Styles: All

Read Music: Yes
Qualifications: Extensive concert, club and session experience. Eleven albums and 15 years under belt. Worked with many top pros. Original drummer with Kalapana. Tapes available.
Available For: Sessions, demos, live situations. Rates are negotiable.

BOBBY BENJAMIN

Phone: 213 374-5201
Instruments: Electric bass, also fretless with gizmo bowing.

Read Music: No
Styles: State-of-the-art rock bass.
Qualifications: Two EMI/America albums, major tours, totally equipped, fast ear, versatile and creative but simple approach. Sing backup, produce, arrange if needed.

DANIEL BROWN

Phone: 213 500-1327
Styles: Rock, pop, R&B, MOR, country.

Read Music: Yes
Qualifications: Extensive recording & live experience in L.A., Boston & Midwest. Have done well over 100 demo, album and showcase situations the past few months. Berklee College. Very versatile, having performed hundreds of covers and originals, all styles, in nearly as many circumstances. Extremely quick learner. Adaptable & fresh. References and tapes available.
Available For: Sessions, demos, fill-ins, club or casual work.

GEORGE M. HARVEY III

Phone: 213 978-9502
Instruments: Yamaha drums, Latin percussion
Styles: Rock, funk, all contemporary music
Read Music: Yes, quick study
Qualifications: Nineteen years studio and live experience. Studied at Southern Illinois University, K.C. Drum Conservatory. Played with Mike Pinera and Infinity recording artists.
Available For: Pro paid session, demo, jingles, showcase

FLOYD SNEED

Phone: 213 227-9106
Styles: Latin, Afro, rock, orchestrated music, country
Instruments Played: Conga, latin instruments.
Vocal Range: Bass
Qualifications: Current drummer for 3 Dog Night, worked with Ohio Players, Buddy Knox.

RICHARD "KOZ" KOSINSKI

Phone: 213 789-8797
Instruments: Keyboard, Jupiter 8 programmer, performer
Read Music: No
Styles: All
Qualifications: References avail. on request. TV, video, label credits.
Available For: Sessions

JASON PERI

Phone: (213) 660-2578, 662-3184
Instruments: Acoustic guitar, rhythm and lead. Ibanez M-340 w/DiMarzio pickup. Wide range of chords and accurate fingers.
Styles: MOR, jazz, rock
Read Music: Yes
Qualifications: 19 years study, 12 years performing, seven years demos.
Available For: Any recording situation, some casuals.

FAT CITY RHYTHM SECTION

Phone: D.W. Darling, 213 936-2423
Instruments: Bass, drums, guitar, keys, percussion, horns, lead and background vocals: whatever you need
Styles: R&B, pop, funk, jazz, rock
Qualifications: We are all trained musicians with extensive live, studio and record experience. Very reasonable rates. Tapes and credits available upon request
Available For: Sessions, demos, live work and production.

HERB MICKMAN

Phone: 213 462-4502, 985-7464
Instrument: Piano, electric piano
Styles: All
Read Music: Yes
Qualifications: Concert tours, night club engagements with Sarah Vaughn, Jose Feliciano, Carmen McCrae, Joe Williams.
Available For: Demo records, night clubs and casuals (with union players and singers). I have an extensive repertoire of over 1,000 songs.

LEE CRONBACH

Phone: 213 463-4247
Instruments: Piano, electric piano (Yamaha CP-30)
Styles: Rock, R&B, country, pop, Latin
Read Music: Yes
Qualifications: Instructor in jazz and rock piano at East LA College. Staff copyist for Cream Publishing Group. Fourteen years performing, session and teaching experience. Accompanying singers is my specialty.
Available For: Sessions, local club work, rehearsal pianist, arranging, charts, charts, etc.

VOCALISTS

JANA TAYLOR, LYNN MCLAUGHLIN L & J VOCALS

Phone: 213 762-0557
Styles: Soft rock, R&B, jazz, pop, funk.
Vocal Range: 1st tenor to 1st soprano.
Read Music: Yes
Qualifications: Have worked for Quincy Jones, Ronnie Laws & others. Can quickly deliver whatever's needed to enhance your sound.
Available For: Lead or background work.

TERRY M. DAVIS

Phone: 213 762-0309
Styles: Rock, R&B, jazz, pop, funk
Qualifications: Can exude the lamenting sound of a heavy bass line as well as the high-pitched excitement of a lead solo. Versatility is strengthened by gospel roots planted over 15 years ago. Have performed as lead singer and background vocalist for rock, R&B and jazz bands during this time, both on stage and in the studio. Have toured Japan as a solo artist and showcased at Simply Blues this past year.
Available For: Lead and/or background vocals, stage and/or studio

THE HARMONY KID

Phone: 213 506-4515
Vocal Range: 3 octaves: tenor to baritone
Styles: Buyer's choice
Sight Read: More or less
Qualifications: Precision vocal harmonist; 14 years stage and studio; professional barber shop quartetman (love singing a cappella!); roots in pop, jazz, disco and R&B; lyricist; strong ear, versatile, lots of ideas, enjoy collaboration (songwriting, arrangements, lyrics, dialogue, et. al.); own transportation; member: AFTRA, AGVA and NARAS.
Available For: Hire!

TECHNICAL

STEVE KEATING

Phone: (213) 851-6469
Technical Skill: Sound/recording engineer
Qualifications: 1971-73 senior touring engineer for Showco. Did James Gang, Alice Cooper, Fleetwood Mac, Beach Boys, Cat Stevens, etc. Skilled in repair and maintenance of all types of amps, mixers, lighting and recording equip., especially MCI multi-track. Keyboard player, reads music.
Available For: Mixing live shows, recording sessions, specialized sound equip., design, repair and maintenance.

PITT KINSOLVING

Phone: 213 792-3531
Styles: Acoustic and phone music is my specialty. Also classical, jazz, country and rock.
Qualifications: Eight years experience working with both multi-track and live two-track (audiophile) techniques. A record I engineered and mixed was rated "A" for sound quality by Audio Magazine. I have worked with Larry Coryell, John Meheegan, Roger Sprung, Alex DeGrassi, Chris Proctor, Iron Mountain String Band and many other fine artists. I would like to work with you. I have studio access and favorable rates.
Available For: Recording sessions and mixdown in studio or remote.

MUSICIANS-GROUPS, PUT IT OUT THERE!

with Music Connection's Pro-Player Ads. For just \$10, you can put your skills to work finding studio and club work.

**MAIL THIS COUPON WITH \$10 TO MUSIC CONNECTION,
6640 SUNSET BLVD. #201, HOLLYWOOD, CA. 90028**

Note: Please use this listing only if you are qualified.

NAME _____ PHONE _____
FILL OUT ANY APPLICABLE CATEGORIES

NAME OF GROUP _____

INSTRUMENT(S) _____

TECHNICAL SKILL _____

STYLES _____

AVAILABLE FOR _____

VOCAL RANGE _____

QUALIFICATIONS _____

READ MUSIC: YES NO (check one)



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Music
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M A G A Z I N E

6640 Sunset Blvd., Suite 201, Hollywood, Ca. 90028

CLASSIFIED

24-HOUR FREE CLASSIFIED HOTLINE / LOS ANGELES (213) 462-3749 / ORANGE COUNTY (714) 846-6065 / DEADLINE THURS. 4:00 P.M.

TO PLACE A FREE AD

CLASSIFIED & CONNECTION SECTION ADS are for musicians' personals only. We do not accept ads for services involving fees. To place free ads, please follow these guidelines:

First, call (213) 462-3749, 24 hours a day, 7 days a week, from L.A. From Orange Co., call (714) 846-6065. Give your name and phone no., then the category number. Make your ad as brief as possible. All buy and sell ads must have a price.

Note: All ads are final. They cannot be changed or cancelled. Descriptive reasons for the sale, such as "must sell" or "will sacrifice" are not acceptable. If you want your ad to repeat, give us a call after your ad appears. We are not responsible for any calls that are unsolicited or annoying.

NEXT CLASSIFIED DEADLINE
THURS., NOV. 4, 4 P.M.

PA's & Amps 2

Complete PA System: Altec columns, Randall monitor cubes, Tapco 6 channel mixer, QSC 75 watt amp, all cards. \$1000-obo. Don after 8 PM. 841-0973

FALL TRADE-IN CLEARANCE

Tascam M15-16x8/B5-16	\$16,000 (1)
Tascam M1	\$150 (2)
Tascam 80-8	\$2650 (1)
Tascam M5B	\$1200 (1)
Tascam M3	\$500 (1)
Tascam 144	\$700 (3)
Tascam 122	\$500 (1)
Teac A3440	\$1000 (1)
Teac MB20	\$125 (2)
PZM 6LP	\$275 (1)
Teac A3300SX 1+1	\$500 (1)
Teac A3300 SX 2T	\$800 (1)
Studio Master 16x4	\$2500 (1)
Biamp EQ210	\$200 (1)
Soundcraftman EQ 2012	\$200 (1)
Roland SEQ315	\$300 (1)
Orban 622B	\$500 (1)
Orban 2451	\$275 (2)
Soundworkshop 1280	\$2500 (1)
Teac V-66C	\$200 (1)
Fostex A-8	\$1950 (1)
Biamp M2V X-over	\$175 (4)
JBL 4311	\$225 (1)
Dynatanger	\$700 (1)
Audiovisual PB-2890	\$350 (1)
Roland SMX880	\$150 (1)
Roland SPH320	\$275 (1)
Roland SDD320	\$275 (1)
Roland SRL555	\$575 (1)
BGW 7000	\$600 (1)

SUNTRONICS

VAN NUYS UPLAND
(213) 781-2604 (714) 985-5307
WESTMINSTER RIVERSIDE
(714) 898-9036 (714) 359-5102

- Sunn SA11 dual 100 watt amp. New in box. \$450. Franz 837-2509e
- BGW 750B Amp. \$600 881-9631e
- 16 Chnl. Neo-tech Borel mixing console. Perfect live or road, w/ Anvil case. Sacrifice \$4000. Mint cond. Patty 213-969-5770e ext 208 or 202
- Crown D150 stereo power amp. \$350. Brett Walker 213-475-5691e
- Crown DC300 stereo power amp. \$550. Brett Walker 213-475-5691e
- 2 JBL 4520 pro PA cabinets loaded w/ 4 JBL 2205 speakers. \$800. Brett 213-475-5691e
- Altec Valencia Speakers #881 horns, 15" woofers. \$325 pr. 213-242-6437e
- 2 Cerwin Vega V32 PA cabs., mint cond. \$500 for pair. Pat after 5:30 980-3986e
- 1 Cerwin Vega D118 Bass cab. excel. cond. \$250. Pat after 5:30 980-3986e
- Yamaha 6100 amp w/ parametric EQ 2 chnl. 2 12" spkrs. New Cond. \$450. Bill 213-943-2619e
- Sunn 215 B. bass cabs. Like new w/ cover. \$350. Ken 467-7370e
- Dynamite stage floor monitors. Full range. \$75 each. Aron 876-3597e
- Sunn SA11 dual 100 watt power amp. Brand new in box. Sell \$400. Franz 213-837-2509e
- BGW power amp 750-\$750. Jimmy 213-331-4424e
- Community Light & Sound 66M Bass cab. w/o speakers. Exc. cond. \$375 213-395-4745e
- Fender bassman amp top, exc. cond. \$200 Ken 277-8044e
- Fender Bassman 1960 60 watt. \$325 823-5945e
- 2 Way Customized Altec Lansing spkr. system. Mint cond. solid wood cabs. Perfect for clubs. \$1,000 for set. Alan 460-2990e
- Custom made PA cabs. JBL & EV pro components. \$850-obo. 213-450-4194e
- 16 trk. mixing console Speak 800C w/ 400 point patch bay. 3 band parametric, slide faders, exc. cond. \$5,000-obo 213-366-9399e
- Univox 2 piece amp for guitar or PA. Solid state top with two channels, cabinet has one 15" speaker. \$165 213-462-4502e
- 2 Sunn cabs. 2 12" speakers, 1 tweeter under warranty. \$400-obo. After 6 P.M. 213-465-8822e
- Ampeg 100 watt 2 chnl. bass amp \$225. Peavey 15" spkr. w/ case, wheels, and handles \$175. John 956-1880e
- Legend amp w/ 1 12" speaker & anvil case. Exc. cond. \$425. Dave 213-994-9159e
- Self-powered speaker system A45115H, 100 watt. Leave Message 213-506-4840e
- 2 JBL K130 15" spk. newly reconed. \$200 pair. Brett 475-5691e
- 2 Shure SP 102 PA Columns. Mint cond. Best offer 508-7994e

Tape Recorders 3

- Akai TS-702D cassette deck. \$100-or trade. Call eves. 213-793-7096e
- Teac A-430 stereo cassette deck. Brand new. \$400-obo. Franz 213-837-2509e
- Pioneer R to R RT701 \$250-obo. 213-824-0166e
- Otari MX50/50B 2 HD w/ remote control. Exc. cond. Still in box. \$1,500 213-703-0567e
- Teac A-430 stereo cass. deck. \$400. Franz 837-2509e

Music Acces. 4

- Morley stereo vib. chorus \$170. Just like new. Chaarlie 386-9586e
- Shure SM57 mic. w/ cord. New cond. \$100. Bill 213-943-2619e
- Whirlwind Snake 16 chnl. 100 ft. perf. cond. \$400. Aron 876-3597e
- Flight case for 19" rack mount equip. 36". Never toured. \$300. Aron 876-3597e
- Kustom recording console. 36 in, 24 out. Prototype board, design comprehensive, EQ high-lo, ipassive filters, patch bay and power supply included. Currently used in busy Hollywood studio. \$20,000-obo. Bijou Studio 1520 Cahuenga Blvd. 462-0916e
- 2 15" bass speakers \$80. 213-469-0438e
- MXR GRAPHIC EQ 10 band, 1 yr. old, perf. cond. Will demonstrate. Ideal for Fender Rhodes piano. \$79. Randall 213-271-9752e
- Furman reverb RV-1. Brand new in box. \$200. Franz 213-837-2509e
- Anvil drum cabs full set. Hardly used. Exc. cond. \$170. Ken 277-8044e
- Roland RE-501 Chorus space echo w/ sound on sound. Like new. \$600. Stu 213-454-1563e
- Tapco 6000R mono mixer-\$175 213-652-6705e
- Furman RV1 reverb unit w/ limiting and EQ \$200. Michael 213-460-6037e
- Goodrich volume pedals \$75. Jimmy 213-331-4424e
- Korg stage echo \$350. Jimmy 213-331-4424e
- String bass bows French model \$65-\$85 213-462-4502e
- String bass covers-5/8 \$25 new 7/8 \$65 3/4 \$500. 213-462-4502e
- Anvil Case for Prophet 5 for sale. \$150. Only used twice. Eves. 213-793-7096e

Guitars 5

- New Fender music master bass jet black and beautiful in perf. cond. \$390-obo Kenny 213-906-0581e

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- Gibson Les Paul, Jr. 1960 mode. Custom electronics, exc. cond. \$350-obo 213-344-3130e

- Ampex upright baby bass. \$400-obo. Terry 837-8903e
- Guild S112 small body 12 string, exc. cond. beautiful tone. \$400 w/ hard shell case. 763-1737e
- Mosrite electric guit. Early model, beautiful instrument. Best offer over \$350 393-5936e

- Classical guitar in hard shell case good cond. Great sound. Will sell for \$125, only 8 months old. J.P. Erickson 469-1892e
- Gibson Firebird 3 1967, w/ hardshell case. \$400. 213-851-0108e

- Gibson customized bass percussion pickups, rosewood neck. Exc. cond. w/ hard shell case. \$275. Ken 277-8044e
- Fender bassman top. \$200. Ken 277-8044e
- 82 Les Paul Sunburst. w/ case. \$500 M. Justmann 399-1111e
- Fender Telecaster. 1966 w/ Shchallers and DeMarzio pickups. Best offer. Ron 396-7942e
- String bass 3/4 German roundback made about 1960 by Benedict Lang. Very good cond. with adjustable bridge. \$800 with cover 213-462-4502e
- Fender precision bass. Sunburst body with rosewood fingerboard extended up to high G (24 frets). Badass bridge. Exc. sound and intonation. \$450 with hardshell case 462-4502e
- Takamine big body acoustic guitar, like Martin D-28. Has Grover tuning heads. Hard-shell case. Exc. tone. \$250-obo. Peter 213-461-5888e

- Fender Jazz bass natural wood finish maple neck, Schaller keys, Schecter pick-up, wired for stereo, mono, phase switching. w/ case \$500. Jim 399-3078e
- 1967 Rickenbacker 360 12 string, thin hollow body, red sunburst. Mint cond. w/ case. \$600 213-652-6705e
- BC Rich Eagle must see and hear to believe. \$750-obo. Stu 213-454-1563e
- Hamer electric guitar, cherry sunburst finish, 58 Les Paul body style. \$375. Fred 213-396-3423e

- 57 Sunburst Fender strat w/ orig. tweed case. Xnt. neck. \$1100-obo. John. 213-392-2154e
- 61 Fender Precision bass, original sunburst finish w/ original case. Xnt. neck. \$950-obo. John 213-392-2154e
- Gibson acoustic \$200, Gibson elec. 335 \$400. Call anytime 213-820-5559e
- Guild artist award arch top jazz guitar, blonde great woods, hard case & cover. \$900. Michael 213-460-6037e
- Solarcane guitar, red sunburst, hollow body-\$90-obo. Jimmy 213-851-8316e
- Ibanez acoustic good cond. \$225. Robert weekends only 927-3786e
- 12 string & 6 string guitars for sale. Floyd 760-4511e
- Les Paul w/ Floyd rails. \$700 or trade. Eves. 793-7096e
- Rickenbacker, John Lennon model excel. cond. \$500-obo. Mark 531-7353e

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 □ **Fender Stratocaster**, black w/ Rosewood neck, S. Duncan pickups, w/ case. \$425. 213-475-5691e

□ **Ibanez Destroyer II** w/case. Looks outrageous, sounds hot. \$350. Stu 213-454-1563e
 □ **79 Gibson ES 335** Sunburst. \$400 or trade for Rickenbacker 4001 bass. Jeff 829-4962e
 □ **Fender Mustang**, good cond. \$170-obo. Mark 531-7353e

Keyboards 6

□ **Moog Rogue** brand new \$300. Frank 454-6826e
 □ **2 Micro-moogs** w/light case. Wired for slave/master. 2 osc., 2 filters. \$550 213-768-9434e

□ **Yamaha YC-20 organ** and Leslie. Exc. cond. \$800 both. John 213-918-2635e
 □ **RM1 keyboard computer** \$2,000. Jimmy 213-331-4424e

□ **Baldwin electric acoustic piano** portable, modified for stage & studio. Have head-phone & pre-amp outs. Exc. cond. \$1350-obo 213-395-4745e

□ **Crumar Performer**, great strings, plus brass and effects. Mint. cond. Includes manual & case. \$490-obo. 213-379-0426e
 □ **Roland RS09** strings & organ, like new w/ avail case-\$600. 213-652-6705e

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□ **Two first man sequencer synthesizers**. 16 programs \$300 each. Jim 213-331-4424e

□ **Prophet 520**. Exc. cond. under warranty, includes manual and A&S case. \$2400 must sell. Leave message 213-399-4259e

□ **Korg Lambda** polyphonic synth. Exc. cond. \$850. Robert Weekends. 937-3786e
 □ **Steinway Grand Piano A model**, excel cond. Walnut. \$12,000-obo 254-1067e

□ **Sequential Circuits Pro 1** synth. Excel. cond. \$425 782-7436e
 □ **Casio 701** elec. keyboard w/ auto rhythm, presets, memory. Exc. cond. like new. \$775-obo. 213-845-9423e

Percussion 8

□ **Ludwig**, 20 piece, nat. mahogany drum set, mint cond., double bass. Every size possible. \$4000- for whole set-obo or will separate set at negotiable price. Jim 213-372-6089e

□ **Camco Drums** 13", 14", 16" toms, 24" bass, double tom mount. Good cond. \$1650-obo. Ray 213-424-2683e

□ **Area twin Cornet outfit** 5 piece, 9 ply shell, double-headed cymbals. Never played. \$450. Eves only. 990-6464e

□ **Camco thin wood snare drum** \$100. Call before 10A.M. 213-473-3179e

□ **Slingerland 7 piece** drum set. Mint cond. w/ extras. Call for details. \$1500. John 836-1130e

Guitarists 9

AVAILABLE

□ **Ld. Guitarist/Songwriter**. Classical, blues, jazz, progressive rock styles seeks serious, innovative band w/ pro attitude. West Covina area. Read/Writes music. Jess 213-337-8442
 □ **Avail!**: Blues to metal guitarist/singer seeks serious musicians to form pro band OC area. Bruce 714-646-0182e

□ **Accoustic Guitarist** avail. for wrking. sit. Most styles. Jason Peri 213-660-2578e or 662-3184e

□ **Jazz-Rock guitarist** formerly w/ name Swiss recording band. Holdswork & own infl., very expressive, good improv., session & touring exp. Mesa Boogie equip. Dale 213-942-7944e

□ **Ld. Guitarist** plays country, rock & pop. Some reading. Good lead vocals & some harmony. No punk or heavy metal. Neal 278-9470 or 656-9646e

□ **Ld. Guitarist**, R&R seeks touring & recording sit. Studio & stage experience also sing back up. Doug 213-880-2459e

□ **Guitar player** looking for creative band. Randy, mornings 213-893-1419e

□ **Ld. guitarist** seeks T40 club or casual work. Have connections, equip., experience, vocals & gd. attitude. Michael 213-795-2595e

□ **Guitarist avail.** for working band. Mike 213-394-8466e

□ **Guitarist looking** for rock band along the lines of Yes, Genesis, Supertramp, Pink Floyd. Have originals, do vocals. Many ideas. Can travel. Serious only. Russ 213-456-1589e

□ **Guitarist/bassist** avail. for studio and club dates. Steve 213-708-1868e

□ **Guitarist**, versatile & reliable, reads, sings seeks band working casuals & T40. 213-763-5133e

□ **Established English guitarist**, modern percussive dynamic style, exp. with top acts, now seeks position with headlining record and tour band. Pros only. Rod 213-656-2005e

□ **Ld. & rhythm guitarist** w/ ld. vocals looking for wrking. T40 band. Originals OK. Rov 213-396-7942e

□ **Guitarist avail** for session work, serious only. Hard rock only. Tony 780-8602e

□ **Ld Guit/vocalist** seeks working country band. 213-249-4639e

□ **Guitarist avail.** for casual jamming and/or recording. Greg. during day. 557-6461e

□ **Guitarist** seeks pro orig. band w/ energy. Eves. 934-3066e
 □ **Energetic rock guitarist** w/ tough sound and style, pro attitude & image, compete players only. Mick 926-8159e

WANTED

□ **Guit. wanted** for soon to be working band. T40, R&B rock. Must be reliable and dedicated. Bob 410-1976e

□ **Bassist & Drummer** looking for R&B band. Pro. sits. only. Bassist sings high lead. Kermit 760-8238e

□ **Very pro Bassist** w/ top credentials, equip. and trans. seeks pro working situations: Studio, fill in, TV, Video casuals, etc. Rick After 5 213-258-5752e

□ **Rhythm guitarist** wanted who doubles on synthesizer for original hard rock band with sing back up vocals. Must have stage presence. Rehearse in Pasadena area. Wayne or Jim 213-350-4264e

□ **Guitarist** wanted for 50's rock influenced band showcasing in near future. Vocals a plus. Rhrs. in Hollywood. Eves. 858-4995e

□ **Pro Female lyricist/vocalist** seeks guitarist w/ English or Euro. influences for collaboration. Pro exp: studio, stage, video prdctn. Don't waste my time. 3-9 P.M. 784-4080e

□ **Ld. guitarist w/vocals** wanted for original pop rock showcase & studio band. David. after 7 P.M. 213-709-9884e

□ **Wanted: guitarist who sings** for new band concept to work w/ bass player. Must have gd. movement and not be afraid to rehearse. Call bet. 5-10. Eric 213-467-7399e

□ **Guitarist** wanted for original rock band. Influenced by 60's, n/w. Gen. Harrison & Brian Jones. 213-954-9233e

□ **Wanted: Guitarist** w/ compositional abilities for modern pop band w/ progressive ideas. Inllu. by XTC & Bill Nelson. We have publishing deal and demo recording time. Daniel 213-345-0768e

□ **Guitarist w/ vocals** wanted. Original. Inllu. by Beatles, Hollies, 80's. 60's rock. Dedicated. No drugs. Craig 213-570-8079e

□ **Rhythm guitarist** who doubles on keyboards & back up vocals needed for pro hard rock band. Image, talent, gd. attitude, equip. age 21-27. Pros only. Ready to Rock Productions. 213-652-8314e

□ **Ld. Guitar** wanted- doubling on keyboards must have own equip., trans, and part time job. Have label interest-need band to showcase. Influenced by Bowie, Newman & Devo. Dino 213-344-3347e

□ **Creative guitarist** sought by same to form rock band. Karen. 213-824-4637e

Bassists 10

AVAILABLE

□ **15 yrs. tour & studio** exp. seeks steady working band. All styles. Mark 213-768-9443

□ **Bass player**, 4 & 6 string., also multi-keyboards, trombone seeks jazz situation. 477-5602e

□ **Young, pro-type** bassist exp. in recording equip, skills, all types of music. Alan 460-2900e

□ **Bassist avail.** for temp. sub and/or session work. Bob 213-893-2710e

□ **Bass player** 13 yrs. studio & club exper. seeks wrking. T40 band, also country Western. Scott. 213-885-8542e

□ **Bassist**, pro w/ considerable exp. seeks hi-energy, experienced modern rock band. Pros only, please. Dan 213-934-1360e

□ **Pro heavy metal** bassist w/ sound, image & gear looking for working and/or recording heavy metal band. 213-462-3835e

□ **Bass player** avail. for strong, driving outfit. Positive direction. Real, compete, auditions only please. No tapes and talking. Johnny 213-656-1596 or 654-5823e

□ **Bassist/vocalist** seeks weekend/part time working T40 rock or casuals band. No old and new cover tunes. Quick learner and good appearance and attitude. Dennis. after 6 PM 784-6759e

□ **Pro bassist** seeks steady club gigs, competent, great attitude. Vick 663-2755e

WANTED

□ **Guitarist** from England putting commercial rock band together, w/ hit material and backing seeking talented bas player w/ good image & gear. Pros only. 213-660-6453e

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Bassist wanted for intense orig. hard rock band. Music allows for lots of improv. Jack Bruce style, please. Tony 213-766-1592e
 New Shellings is auditioning bassists. We play orig. new wave techno pop, ska. Clubs and recording deal upcoming. Serous pros only. Frank 454-6826 Wayne 459-1749e
 Ambitious, dynamic, creative bassist, into Dire Straits, Police, Grateful Dead, Talking Heads. Major league only. Forrest 654-8270. Or Terry 654-3962e
 Bassist wanted for T40 & orig. band. Immediate work. Roy 366-7942e
 Bassist/vocalist wanted by talented, melodic, hi energy rock band headed for commercial success. Must be inventive & skillful. Dave, days 213-276-5267e
 Wanted: creative bass player to join soon to be working band. 213-506-1365e
 Top flight bassist wntd. for commercial techno rock band w/ overdose of new wave energy. Should have jazz chops. Readings & vocals helpful. Jeff 213-652-0487e
 Bassist wanted strong vocals i.e. McCartney. "Driver", close to deal. No salary. Pros only. Tony 213-653-0237e
 Bassist to make demos for singer/songwriter. Willing to trade services, lead-sheets, vocals, guitar, piano for yr. demo. Rick 213-785-5818e
 Bass player wanted for state of the art cha-cha band. Hollywood area. Hip people need not apply. Chris 213-851-0914e
 Bass player needed for pro hard rock band. Must have talent, voice, equip., trans, image, gd. attitude, 21-27 yrs. old. Pros only. Call Ready to Rock Productions 213-652-8314e
 Bassist wanted for new band signed by major label. Must sing ld. & back up vocals, have strong image. Musical influ. should be varied & diverse. Directed towards pop music. Under 25. Writer pref. Send pix, tape & bio to: Audition, Box 195, 8033 sunset Blvd., W. Hollywood, Ca. 90069
 Bass player w/ vocals. Influenced by McCartney & Robbie Shakespeare wanted by orig. project w/ major label interest. 213-343-1701e
 Stylish female bassist desperately wanted for all female rock band. 213-659-4639 or 213-583-2388e
 Bassist/Vocalist wanted for recording & live dates. 213-574-9572e

Quick bassist needed vocals a must. Must have own equip., trans. and part time job. Have label interest. Need band to showcase. Influ. by Bowie, Newman & Devro. Dino 213-344-3347e
 The Flames, seek a sharp looking bass player like Costello's for Yardbirds, Motown Pretenders style originals. Jeff 213-399-1906
 Bassist & Drummer needed to form pro band ala Men at Work. Already have orig. mat. and bus. connections. Mark 344-8976e
 Bassist wanted for top working country band. Must sing well and play all styles. Frank 785-1468e
 Bassist to form orig. commercial rock party band. Must be over 25, song oriented. No fuzzak. Dale 213-396-4229e
 Bassist needed w/ ld. vocals for est. orig. rock band w/ great mat. DAVID 842-5949e
 Bassist needed w/ ld. vocals for est. orig. rock band w/ great material. David 842-5949
 Funk-punk, avant-garde bassist wanted. No money yet, only serious. Call Orlando 748-6315e
 Guit/bassist/singer wanted for prod, challenging, punk-influenced R&R grp. Rex 213-650-5391e

Keyboardist avail. for hard rock bands. Have Oberheim 8 voice, Yamaha electric grand, clav. and image. 714-759-1345e

WANTED

CBS recording artist seeking keyboard/synthist must sing. Richard 671-6108e
 Keybrd wanted for outstanding melodic rock band w/ new wave influence. Must have talent and good equip. Vocals a plus. We have rhsl. space, PA and industry interest. Joe 332-5869e
 Keyboardist wanted for orig. & T40 band for working situation. Lynn 213-762-0557e
 Multi-keyboardist newly forming T40/R&B. Must have trans. Larry 5-8 PM 588-2556e
 Female Pianist wanted for Project 2. Enquire daytime. 648-0643e
 Keyboard player w/ polyphonic programmable synth and strong voice needed for image-conscious modern band w/ strong songs and major label interest. Liberty 213-461-7485e
 Guitarist from England putting commercial rock band together w/ hit material and backing seeking talented multi keyboard player w/ good image & gear. Pros only. 213-660-6453e
 Keyboardist wanted for dynamic heavy metal band. Must have intelligence, ability and equipment. Rehearsal in Canoga Park. Ted 213-883-7324e
 Wanted: Male or female keyboardist w/ funky type, tasty originals. seeking record deal via demo & showcases. Good stage presence and personality. Serious only. Eddie after 4:30. 213-383-5258e
 Keyboardist wanted for new forming band. Funk, R&R, pop. We're going pro. Preston 410-0283e
 Female Vocalist/Songwriter seeks pianist-arranger to perform and write. Pop & jazz styles. Alexandra 464-1397e
 Keyboard/Rhythm guitar player wanted for Nightwalker. Orig. commercial heavy metal. Must have alternate income. Have studio. Mark 838-1936e
 Pro female/vocalist seeks multi-keyboardist w/ English or Euro. influences for collaboration. Pro. exp., stage, studio, video prdctn. Pro attitudes only. 3-9 P.M. 784-4080
 Keyboardist wanted. Must be exp. to form rock band. Orig. mat. 213-768-1372e
 Multi-keyboardist wanted w/ strings, synth and Rhodes, must sing for T40 working band. Roy 213-396-7942e

Keyboardist/songwriter to join rock/guit. to write orig. songs for band. Bill, nights. 213-747-3657e
 Keyboardist/synthist wanted for new wave/pop/rock group now playing LA club circuit & rehrng. in Tarzana. Only pros w/ club exp. & studio demos need apply. 213-396-9558e
 Keyboardist/synthist wanted by working original band. Rehearsals in West Valley area. Eric 213-890-4167e
 Keyboardist/synthist wanted by original modern new wave commercial band fronted by British singer/writer w/ future. Rick 213-447-9727e
 Keyboard player w/ Yamaha grand or Helpenstill wanted. Vocals helpful. Original band infl. by Beatles, Hollies, 60's-80's rock. No drugs. Craig 213-570-8079e
 Keyboardist wanted to back singer-influ. by Sinatra, Nat King Cole, Mel Torme. Frank 213-824-0166e
 Multi-keyboardist wanted for exper. disciplined band that plays all styles of good T40. We have solid conex. for exc. gigs, mostly local, some road work. Current offers for Hawaii, Atlantic City, Reno. Becky 213-694-2673e
 Multi-keyboardist wanted for orig. pop rock project with a future. If you've been waiting for the right situation w/ all the right ingredients this is it. 213-789-2038e
 Multi-keyboardist sought to complete power pop band w/ strong original material. Ability to sing back up a plus. Kenny 213-906-0681e
 New Shellings is auditioning keybrdst synth player with a Jupiter 8 or equiv. Sequencer helpful. Frank 454-6826e
 Major league keyboard synth organ piano into Dire Straits, Fleetwood Mac, Mary Anne Faithfull. Subtle, melodic, ambitious. Forrest 659-8270e
 Keyboardist wanted for pop rock org. band. J. James 846-8451e

Keyboardists 11

AVAILABLE

Pro musicians or band, very versatile, wanted by keyboardist. Have exc. equip. South Bay Studio. EENAGE Dance Sounds. Steven 213-379-0428e
 Multi-keyboardist avail. for paying gigs. 989-3873e
 Keyboardist, Jupiter 8 polyphonic synth, Arp omni, Moog, Rhodes, vocals, can kick left handed bass, seeks working situation. 213-780-6126e
 Multi-keyboardist avail. Seeks orig. new wave band. Hot players only. Dave 213-371-1816e
 Female keyboardist seeks org. artist to explore modern uplifting dance sounds. Talking Heads meet The Police, meet us. 345-5134e

Vocalists 12

AVAILABLE

Exp. 24 yr. old Female T40 vocalist would like to join T40 band for clubs, etc. Vicki 901-8408e
 Female vocalist extrodinaire, impeccable ear 5 oct. range. Can do special vocal effects. Avail for sessions, demos, etc. All styles but opera. Haley 823-9350e

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☐ **Gnarly, female blues** rocker seeks a big brother and holding co. type band to perform. Must be exper. and ready to roll. Dennis Dotson 701-1324e

☐ **Experienced lead singer, demo & master** work. Air Supply/Fogelberg sound. Call after 6 P.M. 213-796-2197e

☐ **Female vocalist, soprano** avail. for work in or out of town. Sharon 213-934-7429e

☐ **Male Vocalist** available for sessions, demos & fill-ins. Berklee College. Refs. avail. Dain 213-500-1327e

☐ **NY Vocalist/front man** seeks innovative rock band. 13 yrs. exp. 3/2 octaves. Toured U.S. & Europe w/ Bowie & Van Halen. No. Barbarians. R. J. Marshall 213-460-6016e

☐ **Male vocalist, recording exp.** avail. for demo sessions, pop, rock, country, many styles. Quick, steady, co-operative. Bill 213-850-9029e

☐ **Baritone vocalist** avail. for demos, sessions, etc. MA in music, Indiana Univ. MOR/soft rock/country pop. Rick 213-785-5816e

☐ **Male vocalist/songwriter, pro,** dedicated w/ solid, clean, soulful voice seeks top notch pop/r&R/R&B situation. Jaime, Evens. till 1 A.M. 213-466-7040e

☐ **Drummer/ld. vocalist** 29 seeks working T40 band. OC no problem. Avail. for demos and road work. Jay 213-982-4329e

☐ **Female singer/songwriter** new wave, rock seeks band. Kathy 856-9892e

☐ **Male ld. vocalist and guitarist** seeks working country band. 764-9647e

☐ **Black ld. singer/songwriter** seeks modern rock grp. Creating orig. music. Matthew 874-8603e

☐ **Male vocalist** avail for sessions, demos or fill ins. Berkeley College. REferences avail. Dan 213-500-1327e

☐ **Female Vocalist** seeking est. R&R band as backup and image booster. Sarina 656-1602e

☐ **Two background vocalists** seek demos, original showcases and tours. Paid Situations only. Jean 213-936-5466e

☐ **Male Vocalist/Songwriter, pro** dedicated w/ solid clean soulful voice seeks top-notch rock & roll or R&B sit. Jaime Evenings until 1 A.M. 213-466-7040e

☐ **Tall dark-haired, European-looking female** vocalist/lyricist seeks group or musicians to jam with. Serious musicians only, please. Silverlake area. 213-258-3521e

☐ **Hungry vocalist, 20,** desires to collaborate in songwriting w/ lead guitarist. Van Halen to Beatles; many originals. Dave 213-789-6151e

☐ **Top flight dynamic pop session vocalist** seeks est. writers, producers, publishers for collaboration on studio or stage projects. Pros only. 213-545-4369e

☐ **Top ld. singer** (from top LA band) seeks top musicians ready to hit the top. Must be supercool and super pretty. Johnny 213-651-0826e

☐ **Female vocalist** looking to join orig. R&R band. Good voice, stage presence and exp. Call Beth 659-0752e

☐ **Female vocalist** similar to Bob Seger seeks band w/ management, will send cassette of previous work. Leave message at box A 149. 213-980-3812e

☐ **Pro male vocalist w/ management** media promo abilities wants to connect w/ creative positive tight rhythm section for productions, collaborations & employment. P.M. only 591-5406e

☐ **Female vocalist extraordinaire, impeccable** ear, 5 oct. range, all styles, but prefer rock. Avail for sessions, demos, etc. Haley 826-9350e

☐ **Powerful, versatile ld. female** voc. w/ studio & stage exp. seeks prog. rock band, commercial or orig. Pros only. Carol 213-652-3531e

☐ **Very talented female vocalist** seeks producer or band. Gayla. Ready for work now. 737-5543e

☐ **Male vocalist w/ top range, 10 yrs. exp.** Thon 851-4270e

☐ **Female, 23 experienced** seeks est. rock, jazz band. Serious 213-454-9716e

☐ **Female ld. & harmony** vocalist needs demo work. 2 1/2 octaves-good ear, reads. 213-258-3275e

☐ **Punk singer wanted.** Joe 213-469-0438e

☐ **Inner Sanctum** looking for powerful front man, ld. singer for psychedelic dance band. Deep voice & back up guitar or synthesizer ability preferred, but not necessary. Must have experience. Andy 213-472-7610e

☐ **Female vocalist** needs band who wants to get serious. R&R or pop/rock good range. Inspirations: Pretenders, Motels, Blondie, Go Go's. Before 5 P.M. 213-670-1515 X 3055e

☐ **Ld. vocalist** needed for completion of highly established power pop act. Steady work for pro first tenors. Exciting opportunity. Call after 6 P.M. Frank 213-474-2411e

☐ **Ld. Male vocalist, tenor,** wanted to complete orig. melodic rock band a la Pretenders, Rolling Stones. Good performer, exp. a must, prefer ld. Keyboards & guitar. Pro attitude, dedicated. Neil 213-384-4683 or Pat 833-7758e

☐ **Male ld. vocalist** wanted for European styled heavy metal band for tour & LP recording. Pros only. Tapes required. Mark or Bill 213-761-8482e

☐ **Vocalist** wanted for dynamic hard rock band. Must have exint. range, Jon, after 4 P.M. 213-343-9625e

☐ **Male vocalist** needed for pop & country. Age 25-40. Good singer & entertainer to sing w/ female for duo. Will handle all charts & jobs. 213-989-3710e

☐ **Lyricist/singer** wanted for original heavy metal band must have goods stage presence & imagination in writing. Tony 213-766-1592

☐ **The New Crispy Minstrels** are looking for a male vocalist/guitarist between 18-25. For Audition info call Jerry 213-653-4780e

☐ **Female vocalist** wanted must sing T40, variety, standards, Las Vegas style. Much travel involved. Pros only. Mike 213-856-0374

☐ **Wanted: Singers** familiar w/ Lambert, Hendricks & Ross style for new club/recording group. Strong stage presence, reading ability & sense of humor a must. 213-933-4215e

☐ **Female vocalist** for T40 & orig. music. Immediate work. Roy 396-7942e

☐ **Female Vocalist** wanted for soon to be working band. T40, rock, R&B. Must be reliable and dedicated. Bob 410-1976e

☐ **Wanted: Female background singers'** for record being cut in Sant Ana, good pitch, no vibrato is all you need. Richard Moser 714-541-6801e

☐ **Male vocalist/front man** wanted for heavy metal band must have intelligence, ability and equipment. Rehearsal in Canoga Park. Ted 213-883-7324e

☐ **Ld. vocalist** wanted for outstanding melodic rock band w/ new wave influence. Must have great voice, strong stage presence. We have rehsl space. Joe 332-5869e

☐ **Female ld. vocalist** wanted for Top LA orig. and cover band. Exc. salary for mature pro over 21 into commercial dance rock ala Go Gos, Missing Persons, etc. Jeff 705-2767e

☐ **Female vocalist** second or alto wanted to round out vocal grp. Must be strong on harmony and leads. Oriental or Latin preferred. Send picture, demo, resume. Dhu-Ron Studios 875 N. Gomer St. LA 90038

☐ **All Orig. European-style** heavy metal band seeks Male ld. vocalist. Image and pro tapes required. For studio and touring. Mark or Bill 213-761-8482e

☐ **Vocalist** wanted for pro 10 piece showband performing classic soul material. 466-5655 466-2952e

WANTED

☐ **Female vocalist** wanted for totally new type grp. Must read well and be able for some travel. 213-623-3805e

☐ **Are you ready to sell out?** Definitive teen idol needed to complete 24 track demo, create touring act. Young, good looking pros only. Tim 213-399-8495e

☐ **Female vocalist** for a traveling T40 band. Must sing standards, variety, Vegas style. 20-30 yrs. old. Mike 856-0374e

☐ **Looking for two gd. looking girls** to sing background on my record. John 213-631-4075

☐ **Ld. Vocalist** wanted to front talented orig., melodic, hi energy rock band headed for commercial success. Showmanship & image needed. Call Dave, days 213-276-5267e

☐ **Ld. vocalist** wanted by melodic rock band doing originals & cops. Influences are Little Feat, Jackson Browne, Poco, etc. Barry 213-994-2498e

☐ **Vocalists** wanted experienced piano accompanist avail. for demos, auditions, etc. See bio on pro-players page. Herb Mickman. 213-462-4502e

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Drummers 13

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☐ **Drummer** looking for working band, R&R. 20 yrs. exp. 213-459-4718e

☐ **Drummer** looking for country rock or country band. 12 yrs. exp., stage & studio. Gd. equip. & trans. Frank 213-960-8036e

☐ **Pro Drummer, all styles.** 11 LP's under belt. Original drummer w/ Kalapana looking for orig. project, sessions, club sits. Alvin 213-457-9962e

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- **Pro drummer w/ stage & studio exp.** seeks working or soon-to-be-working band. T40, casuals demos. Have double bass drums. All Styles. Paul 213-296-2946e
- **Drummer seeking vocal club band** into T40 R&R and disco. 18 yrs. exp. Joe 213-247-5606
- **Pro drummer—just off tour** looking for immediate work. R&B, R&B, country. Ron 213-999-5317e
- **Conga & Timball player** 11 yrs. exp. 213-836-4114e
- **Drummer w/ many yrs. rec. exp.** concert & club exp. seeks working rock pop-rock band w/ pro management. Recording deals, etc. Very solid playing style. Exc. equip & trans. Will consider working T40 rock band. Pros only. 213-845-0160e
- **Drummer w/ pro exp.** seeks working or pro sit. Great equip., van, vocals, 20 chnl. mix board. R&R, pop, exp. in all styles plys contacts. Rusty 704-1873e
- **Country, country/rock drummer** seeks grp. 12 yrs. exp. Good equip., trans. Frank 213-960-8093e
- **Drummer seeks working grp., exc. equip** and some backing vocals. Jack Delay 714-882-6375e
- **Drummer seeks wrking. or orig. T40 band.** Very dedicated. Charlie 386-9566e
- **Drummer** pro with stage, studio and touring seeks immediate working band. T40, casuals, demos or master recording. Have double bass drums if requested. Paul 292-5430e
- **Latin/Amer. percussionist** avail. for work-studio and concerts. Many yrs., pro attitude, J.C. 906-9501e
- **Drummer w/ pro exp.** seeks working or pro sit. Great equip., van, vocals, 20 chnl. mix board. Contacts and all styles. Rusty 704-1873e
- **Drummer/vocalist**, 13 yrs. exp. Influ. by Steely Dan, Little Feat, Doobies, etc. Seeks working orig. band. Joe 213-287-5440e
- **Pro Drummer** 10 yrs. exp. looking for working band. Eddie 213-540-4439e
- **Drummer/percussionist** looking for studio work. Call eves. Wayne 213-684-8938e
- **Drummer**, 27, net appearance, punctual, steady time, dynamic, fluent reader, groove oriented. Id. & bkng. vocals, great sounding drums for hire. Lots of studio & stage exp. 213-396-8243e

- WANTED**
- **Drummer wanted** for working avant cha-cha orchestra—the new rage in town. Squares only. Donnie 213-656-0347e
 - **Drummer wanted** heavy metal, intelligence & image a must. Rehearse in Canoga Park. Ted 213-883-7324e
 - **Major league drummer.** Subtle, powerful, ambitious, into Police, Fleetwood Mac, Mary Ann Faithful, Dire Straits. call Forrest 659-8270 or Terry 654-3962e
 - **Drummer wanted** for orig. & T40 music. Immediate work. Roy 396-7942e
 - **Dynamic drummer sought** to complete power/pop band w/ strong original material. Ability to sing back up a plus. Kenny 213-906-0581e
 - **Drummer wanted** for orig. intense heavy metal rock band. Must be able to provide non-stop power. Influ: Cult, Zeppelin, Who, etc. Tony 213-766-1592e
 - **Drummer to form orig., mainstream,** rock party band. Must be over 25 and play simple. No fuszak. Dale 396-4229e
 - **Punk drummer wanted.** Joe 213-469-0438e
 - **Drummer wanted** w/ good time for road work. Must be willing to drive. Chuck 213-784-1830e
 - **Drummer wanted** for soon to be working band doing T40, Rock, R&B. Reliable and dedicated. Bob 410-1976e
 - **Killer drummer needed** for heavy-theatrical metal concert project. Must be willing to dye hair jet black, tasteful, solid style ala AC/DC, Sabbath. 848-5183e
 - **Dance-Rock band** seeks drummer. Recording 45 now. Rich 836-8891e
 - **Lost Child** seeks reliable, competent drummer. Randy 851-0731e
 - **Drummer wanted** for dynamic heavy metal band must have intelligence, ability and equip. Rehearsal in Canoga Park. Ted 213-883-7324e
 - **Drummer wanted** vocals helpful. Orig. influenced by Beatles, Hollies, 60's-80's rock, dedicated, no drugs. Craig 213-570-8079e
 - **Drummer to make demo** for singer/songwriter. Willing to trade services, lead sheets vocals guitar piano for yr. demo. Rick 213-785-5816e

- **Drummer wanted** for Hard-rock band w/ studio, PA, management. Pros only. John 854-0320e
- **Drummer needed for Nightwalker.** Attitude and equip. Must have alternate income. Heavy metal commercial rock w/ management interest and studio. Mark 838-1936e
- **Avant-garde,** latin drummer, Afro-punk beat wanted. New band, no money yet. Only serious. Orlando 748-6315e

Horns 14

- AVAILABLE**
- **Pro sax player w/ ld. vocals** looking for working band. Casuals, night clubs, or sessions. 997-3757e

WANTED

- **Sax player** experienced, wanted by modern new wave commercial band fronted by British singer/writer w/ future. Rick 213-447-9727e
- **Trumpet player** wanted for working avant cha-cha orchestra, the new rage in town. Squares only. Donnie 213-656-0347e
- **Flute & Sax players** wanted for state of art cha-cha band. Hollywood area. Hip people need not apply. Chris 213-851-0914e
- **Two Horn Players** needed. must read and sing backup. United World Orchestra-9 piece rock and rhythm and blues grp. 629-1985e
- **Sax Player,** jazzy, new band, no money yet, only serious. Orlando 748-6315e

Specialties 15

- **Ferris Craig dancers** are looking for a banjo player/singer. No pay for rehearsals. Burbank Academy 848-9424e
- **Investors** needed to raise \$5,000 for rcdng. project. Top producers, serious only. 213-508-7334e
- **Working ambitious duo** needs manager. Bensing & Lambert. Very serious. 464-8255e

- **Songwriter/Guitarist/Vocalist** from NYC seeks bassist and/or keyboardist to start orig. commercial pop rock band. Pro image a must. Pha 597-5923e
- **Est. British rock guitarist** seeks other Brit. rock musicians: bass, drums, keybds, singer front man to form band and record in Dec. Have backing and hit material. Good image necessary. 660-6453e
- **Andrash and Andrew** need international manager and investor beyond Brian Epstein for European band. 213-654-0665e
- **Female keyboardist** looking for someone willing to work hard and go for it. MOR, pop, country, soft rock, R&B. Rehearsal space avail. No hard rock. No drugs. I'm ready... are you? Call eves. Lynda 213-846-1238e
- **Exc. composer** avail. now for film, theater & video projects. Richard 213-763-3671e
- **Engineer** avail. for live or recording. Jerry 213-876-4844e
- **Wanted: All girl band** to back up male vocalist/writer must be hot sexy players w/ image. Have LP connections w/ producer & management. Have two LP's w/ CBS & RCA. Joe 213-227-4079e
- **Male singer/lyricist** seeks composer for collaboration on pop/rock material. Serious & hard working only. Randy 213-392-5666e
- **New orig. R&R trio** looking for management & booking agents. 213-540-2117e
- **Dynamic pop/front man/vocalist** songwriter w/ classy EP demo seeks established production, A&R promo people for commercial projects. Pros only. 213-545-4369e
- **Singer/songwriter/bassist** seeks singing players for original rock-funk band. Guitarist drummer, keys, percussion. Jeff 213-413-5822e
- **Producer** looking for pop, R&B and rock acts. Must be hit song oriented writers. Mitchel Alan Delevie 459-7290e
- **Rhythm section** avail. Guit, bass, drums for sessions, showcases. Album credits. Exp., pro attitude and ability. Ron 506-8774e
- **Pro roadie,** sound engineer avail. for work 508-7159e
- **Pro lyricist** seeks pro minded musical collaborator for pop R&B commercial musical success. Richard 213-663-5239e
- **Fender black satin jacket** w/ red trim \$65-obo. Doug 213-848-6720e
- **Small PA w/ operator** for rent. Jason 213-660-2578 or 662-3184e
- **Guit./singer/songwriter** w/ unique commercial sound needs management. Jason Peri 213-660-2578 or 662-3184e
- **Engineer/producer/arranger** wanted for studio sit. Serious minded. Lou 213-284-0388
- **Audiences & free TV air time** optional. Call the video pros, day or nite. 213-248-3479
- **Wanted: multi faceted composer** looking for a producer to fund top quality project. Spann, days. 213-648-0643e
- **Songwriter** wanted: danceable rock songs needed for stage presentation and demo tape. R. J. Marshall 213-460-6016e
- **Pro trumpet player** from Milwaukee; vocalist and horn arranger and also pro vocalist for all types of music. Exc. showmanship. Ronny 931-5501e



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- ☐ **Wanted: bassist & drummer** for recording & live dates. Must be pro. Prefer term that has worked together before. Rob 213-663-7097e
- ☐ **Musician seeks** other dedicated musicians to form long musical career. State presence & ability to play well a must. Charlie 213-386-9566e
- ☐ **Wanted: manager/agent** for female cabaret trio. Show tunes, nostalgia, catchy orig., comedy numbers, tight harmonies. 213-391-2154e
- ☐ **Great rock drummer & guitarist w/** many pro credits seek bassist & ld. singer of same caliber. Joe 213-763-4076e
- ☐ **Lyric writers needed** for collaboration on R&B & pop tracks. Must be able to handle recording cost of demos. Aaron213-748-4747
- ☐ **Wanted: concert facility** or concert promoter w/ facility for exciting video & laser special effects space show. Let's talk. Harley 213-934-5172e
- ☐ **Silent investor wanted** for funding several exciting laser & video music productions. Let's talk. Harley 213-934-5172e
- ☐ **Manager seeking female serious minded** R&B & R&B musicians only. 213-934-4196e
- ☐ **Sound person avail.** for studio work or live work. Eves. 213-684-8939e
- ☐ **Female vocalist w/ potential smash hit** single seeks investor for promotion. 213-657-5162 lv. message for Box 120
- ☐ **Electronic music synth** wanted for EM Production Co. 213-662-6705e
- ☐ **Carpenter** will trade work for studio time. 4-8-16 track. 213-871-8054 XH-9
- ☐ **Young female recording artist** seeks hit country western material to record. 213-705-4023e
- ☐ **Soun man w/ pro PA system** seeks working band. 213-980-9566e
- ☐ **Management Co. looking for black R&B** dance hits for recording & production deals. Call CMC afternoons. Jake 213-532-2787e
- ☐ **Lyricist wanted** for collaboration w/ BMI publisher songwriter. Send sample copyrighted lyrics to Randall Ramage, 178 N. Crescent Dr. #3, Beverly Hills, Ca. 90210
- ☐ **Production assistant** seeks work. Familiar w/ basic audio, video, production. Will consider spec. work. Sempte 213-907-8059e

- ☐ **Lyricist needs a composer w/** strong melody for R&B, country, pop. Must be able to split recording costs for demos. Robert 291-6200e
- ☐ **USC Grad** seeks employment in sales or admin. Knows music and film. Julie557-3688
- ☐ **Female Keyboardist & Drummer** seeks to form or join band. 666-7185e
- ☐ **Lyricist needs composer** arranger who can carry a tune. Influ: C. Vandrose, M. Jackson, etc. Am 23 and refuse to turn 25 without a hit. Serious only. Eves. Maria 299-7567e
- ☐ **do animations & special effects** for video albums. Genham 465-2289e
- ☐ **Blind Musician** looking for someone w/ good speaking voice to read to him. Richard 213-533-8312e
- ☐ **Silent investor wanted.** Any amount and terms considered for funding several exciting laser/video projects. Harley213-934-5172e
- ☐ **Music sound person needed** immed. by exciting video/laser synthesized success-bound music group. Harley 213-934-5172e
- ☐ **Producer w/ studio connections** needed immediately by exciting video/laser synthesizer success-bound music group. Harley 213-934-5172e
- ☐ **Wanted: booking agent** for 6 piece T40 dance, rock band. Orig. from Philadelphia. Bob 410-1976e
- ☐ **Songwriter wnted.** to collaborate w/ lyricist for definite 16 chn. recordings or R&R compositions. Doug 7-11 PM 556-8451e
- ☐ **A-Z Singer-songwriter-drummer-guitarist** 26, music degree, solo LP, seeks other versatile/dedicated pro musicians or group; T40 copies and originals; full-time paid work only. Gary Farmer 714-662-1972e
- ☐ **PR-manager-agent-producer-financier-** distributor wanted by solo T40 oriented artist w/LP pressing and new material. Seasoned pros w/ clout please call Gary Farmer 714-662-1972e
- ☐ **Black male vocalist w/ dynamic originals** nd own style. crossover, looking for agent. One 45 single completed. Tony days 213-593-2511, nights 213-599-2239e
- ☐ **Recording artists** seek pro players male or female on bass, ld. & keyboards for live work. Must read music. Gary 714-953-2865e
- ☐ **Rhythm section seeking vocalist** who can double on any instrument. Woody 714-624-9949e

- ☐ **Songwriter-singer-guitarist** (12 string) performer, member and workshop student of ascap and AGAC seeks same (M/F). All original, commercial orientated soft-pop and soft-rock material in a diversity of sounds and styles. Lyric folio with live presentation requested. Organization skills, and time consciousness necessary. Send letter or bio to P.O. Box 1504, Beverly Hills, Ca. 90213.
- ☐ **Exo. lyricist singer** sks. pop/rock orig. serious composer for collab. Dedicated hard workers only. Randy 213-392-5665e
- ☐ **Male singer, lyricist, dancer, charismatic,** intelligent, political lkngr. for band like Lords of New Church, Wall of Voodoo. 213-656-7164e
- ☐ **Blind musician** would like someone to donate a used trumpet. Richard213-426-4929
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- ☐ **Willing to trade 16 track studio time** for equipment, any kind. Rober 213-763-0234 or 705-1222e
- ☐ **Songwriter seeks groups** to play my original songs. Vince after 5 P.M. 213-893-6579e
- ☐ **Bohemian fiddle,** WWI Austrian made, \$350; case \$50, two bows \$50 each firm. Ron 213-836-0292e
- ☐ **Songwriters:** Danceable rock songs wntd. for stage presentation and demo tape. R. J. Marshall 213-460-6016e
- ☐ **Serious minded lyricist** sks. serious minded collaborator for pop and R&B musical success. Richard 213-663-5239e
- ☐ **Group forming skng.** individual members or already together band to start with us. Ready to rehearse. 213-791-3597e
- ☐ **Bobby Griffin** and band available for working situation. 213-775-6977e
- ☐ **Four piece rhythm section** nd. for vocalist for work. Funk, jazz oriented. Before 1 P.M. Monica 213-768-4982e

- ☐ **Canadian group** going back home, must sell rehearsal time at the Alley in N. Hollywood. Paid \$15/hour will sell for \$10/hour. You may set up your own time. Don Adams 213-338-0406 or 213-352-3229e
- ☐ **1980 Dodge sportsman van, 15 passenger.** V-8 auto with air cond. Private party. 213-271-7689e
- ☐ **Guitarist/composer** with unique concept of music open to many ideas for projects, live jobs, video work. Neil. 213-788-8092e
- ☐ **Wanted: Pro lyricist** to collaborate with pro singer, BMI writer, guitarist. Pop rock, new wave styles. Even country rock. Have excellent business connections. No amateurs please. John 213-661-9707e
- ☐ **Good deal on name monitors, mixer,** snake, amp EQ, cases, lighting, cords, etc. \$10-\$1450. Lori or Bill 213-388-8428e
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 7:45: Cassette Roulette—Morris Diamond, West Coast GM of Bourne Music, seeking mellow pop, easy listening, AC songs that could become standards.
 8:30: Live Showcase—Jason Blume, pop/rock artist who wrote the 5th Dimension's "On Love Tonight," playing melodic pop/rock to new wave with tonight.
 9:00: Pitch-A-Thon—Leonard Kovner seeks songs for two new artists a la Flock of Seagulls or Missing Persons to Petty, Springsteen.

NOVEMBER 10
 7:00: Hang-out Interview—Bob Biggs, founder/president of J. Ruby Productions, partner of Slash Magazine and parent corps. of Slash & Ruby Records.
 7:45: Cassette Roulette—Chris Des Jardins, writer/artist ("Flesh Eaters") and publisher (Shakeytown Music) seeking high-energy rock 'n' roll.
 8:30: Live Showcase—Banner, a trio that's been compared to the Jam.
 9:00: Pitch-A-Thon—Daphna Edwards, president of Unicorn Records, looking for new music. Always interested in new acts.

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AUGUST 24 THROUGH SEPTEMBER 6

FROM M.C.
REVIEWS

Music Connection.

THE FIRST LOCAL MUSICIANS NEWSPAPER



BOBBY SOCKS TO DISCO
How Long Can We
Keep Bopping?
(see page 6)

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the Music Connection

THE FIRST LOCAL MUSICIAN'S FORUM

PUBLISHED EVERY OTHER THURSDAY

August 28, 1978

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Feedback

Dear M.C.,

For some time now, as a participant in the Hollywood arts community, I have consulted THE MUSIC CONNECTION as a guide to musical events. Of late, I have particularly appreciated your column MC REVIEWS, in the expanded format.

Although my focus is in the plastic arts, music is my stimuli frequently, and when searching for a musical event I have come to rely upon the reviews of Tom Sanfilip. It is often the case that a review expresses little more than the unobjectified "tastes" of the reviewer and offers no substantive critique. Sanfilip is refreshing in manifesting clearly his criteria and through this perspective, rendering an objective experience of a group. His language avoids meaningless cliché and colorfully evokes a highly sensible point of view. I also feel that these reviews must be quite helpful to the musicians involved as they are addressed not only to the sound, but also to the context of professional performing. Honesty such as this is rare in this town.

In appreciation,
George Mateo

Dear Herb Michman,

Thank you for your one-sided, antiquated article on The Musicians Union (July 27 issue). Although the union does have benefits, I sadly take pen in hand so others, who are not conscious of the facts, may become so.

The union has deteriorated into a body of individuals void of power and helplessly behind the times.

The paragraph about members privileges and the suggestion making power, along with the information on the trial board was bullshit. Let's deal with reality. In a union, (providing the union is democratic) an individual, unless he or she holds an office, can make a suggestion, but it takes a majority vote for that suggestion to become a reality.

Now let's deal with the trial board. Any local, including 47, will not deal with anything outside its jurisdiction. They will advise on how to forward letters. Good luck traveling bands, you have to file with the national board in New York, a time consuming, costly affair. But it is the end result that is a laugh. Because the union by-laws state that should any dealings between union members result in a law suit or a filing of charges, only the union can intervene. No civil court action can occur, otherwise the union maintains a hands-off policy. But what the civil court can do and the union can't is collect the money. The union's only recourse is a "do not perform with list" which most members and affiliates do not adhere to.

The last point I'd like to make is that if a musician becomes a member of the union, it is his/her obligation to enhance the union. The problem musicians are faced with is that the union has been in a shambles so long, it now takes the same spirt that formed the union years ago to reshape it and make it functional for the majority of its working members.

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"Local Notes"

By Beth Sayko Bloch

HEARTBREAKERS NEED CIRCUIT-BREAKER: TOO HOT TO HANDLE — Shelter Records' Tom Petty And The Heartbreakers, who have been breaking their share of concert attendance records, continued their shocking behavior in Florida. During an appearance at the Jai Alai Fronton in Miami, while singing, **Listen To Her Heart**, Tom Petty got jolted by his microphone, staggered back into the amps, dropped his guitar, and stumbled offstage. His band rushed offstage behind him, but 20 minutes of recovery time later, Petty and group returned to the stage and the waiting crowd. Seems Petty Fever is everywhere: In New York, members of **Foreigner** checked the group out, and at a **Rolling Stones** Cotton Bowl Concert, everyone looked up to see a UFO flashing, "Tom Petty On ABC."

KING FOR A DAY — Mayor Bradley has presented **B.B. King** with a Key To The City of L.A., honoring B.B.'s music and help in prison reform (He's co-chairman of **fairr**, a prison rehabilitation organization).

PICK 'EM QUICK — Singer-Songwriter duo **Bossman & Smith** (who have played at the A La Carte, Bla Bla Cafe and Hollywood Sign Benefit) recently got a Record World Pick Hit for their new single, **You Were Made For Me**, on Euphony Records, their label. They produced it themselves and are seeking major distribution. Not a bad start, boys. O.K. Record Majors, take this one home.

MORE ON THE MUSIC MENU: Downtown Hollywood's own Cafe A La Carte has just gone from a sole proprietorship into being owned and operated by Songwriter-Performers. **Skip Hartman, Mandi Martin and Severin Browne** are organizing a steering committee that will help select a new location for the club and set up workshops, rehearsal schedules and 4-Track demo sessions. Other committees are being formed, and anyone interested in participating should call 467-0369.

EVERYTHING YOU WANTED TO KNOW ABOUT MAKING A DEMO BUT WERE AFRAID TO ASK — That's **Bob Safir's** seminar at his Track Record Studio her in L.A. It's a 4 week ongoing course featuring engineering from the songwriter's point of view and "ultimately designed to save the songwriter time and money in the studio." Covered will be preparing for the demo session and the art of recording (multi-track techniques and the Do's and Don't's during a session). Couldn't recommend this one any higher. Starts Saturday, August 26, from 11:00 AM to 1:30 PM. Pre-registration required.

ISLAND LANDS IN BURBANK — England's Island Records (who have **Steve Winwood, Robert Palmer and Bob Marley & The Wailers**) has just entered into a long-term exclusive agreement with Warner Brothers Records for the U.S. manufacture and distribution of Island products.

UNIVERSITY OF SOUND ARTS LAUNCHES U.S.A. LABEL: Students at the University of Sound Arts in Hollywood will now have the opportunity to operate a record company under the guidance of University staff and established industry professionals. Students will participate in all phases of company activity from talent scouting, recording, material selection, engineering and production to development of marketing campaigns for finished products. The new program will begin in September, 1978.

THE PLATINUM NOTE AWARD goes to SRS's **Helen King**, whose dedication of her time and energy towards the whole songwriting community. Helen has been very sick recently, and would love to hear from you out there in the music community. Send any cards, etc., to: Ms. Helen King, c/o SRS, 6381 Hollywood, Blvd., Hollywood, California 90028.

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Encounter with Rundgren at Midnight

Todd Rundgren, amidst a taping of the "Midnight Special", was able to stop and talk with us long enough to explain he "wasn't doing interviews for quite a while." *Ouch!!* Though finding a minute, Todd flipped through a copy of *M.C.* and answered our only question: "What are you going to be up to for the rest of this year?" "Work, work, work, work!" That not being his only comment, he continued, "I'm going to be into a lot of producing, playing a lot of gigs, too. Can't stop!"

So we'll all kick back and wait for our studio whiz kid to bless (anyone's guess) album, or continue with "Utopia", or maybe just Rundgren himself.

Sgt. Pepper Pic Disc Released

As Beatlemania continues to thrive in 1978, Capitol Records will release four consumer-available limited edition albums of music created and performed by the Beatles at a suggested list of \$15.98 each.

Leading the release is the much-anticipated *Sgt. Pepper's Lonely Hearts Club Band* Picture Disc version of the original album first released in June 1967. The *Sgt. Pepper* Picture Disc features a four-color photograph of the original *Sgt. Pepper* cover art pressed into the Picture Disc's "A"-side and an enlarged photograph of the Sgt. Pepper marching bass drum head logo pressed into its "B"-side. Packaged in a special display jacket, the *Sgt. Pepper* Picture Disc release is the most massive consumer-available Picture Disc release ever to be initiated by a major record company.

SRS Introduces 14 Songwriters

The SRS 5th Festival of New Music was held at Barnsdall Park on August 12. To say the least, it was a complete success. 2000 people showed up under the warm summer night sky to witness 14 new songwriters who submitted their original songs on cassette to SRS for screening.

Among the performers were: Peter Alsop, Suzanne Buirgy, Beldon Burch, Berni Clifford, Geoffrey Gean, Matt Cain, Ric Hussman, Marty Kupersmith, Buzzy Linhart, Allan Mason, Claudia Nugaard, Leslie Ruchala, Jim Andron, John Small, Itzhak Volansky, the Harold Way Group and Michael Connor.

The *Music Connection* acknowledges Helen King, Gelsa Paladino, Doug Thiele, Carl Nelson and the

entire SRS staff for their continued hard work and support of the local songwriter.

If you are a songwriter and you are not aware of Songwriter Resources and Services, give them a call at 463-7178.

Emmylou Harris' "Elite Hotel" Strikes Gold

Warner Bros/Reprise Records artist Emmylou Harris' album "Elite Hotel" has recently been certified gold by the R.I.A.A. in recognition of sales in excess of 500,000 units. The album is Ms. Harris' first gold disc, while her number one country singles include "Together Again," "Sweet Dreams" and "Two More Bottles Of Wine."

Currently on tour with Willie Nelson, Emmylou Harris recently appeared before President and Mrs. Carter at a special concert at the White House.

Flora Purim Remains in U.S.

Flora Purim, the Brazilian jazz singer and winner of the *Downbeat* poll for four consecutive years, has just received news from the U.S. Government: her deportation hearing, originally scheduled for mid-July, has been cancelled. While the government considers an application for "non-priority" classification based on humanitarian grounds.

Her deportation problems are based on a drug conviction, for which she served 18 months in prison several years ago. She is married to Brazilian jazz percussionist Airoto Moreira.

"Theatrium I" Presents Music Theatre and Dance in Ojai

"Theatrium I", a fabulous flight through time and space of movement imagines expressed in a fusion of theatre, dance and music will premiere in Ojai's Libbey Park Bowl, Friday, Saturday and Sunday, August 25, 26 and 27 at 8:15 p.m.

"Theatrium I" features the choreography of Valentina Oumansky, the artistry of the 10-member Valentina Oumansky Dramatic Dance Ensemble and an original score by composers Bruce Broughton and George Kahn.

This event marks the first in a series of annual dance and music festivals in celebration of the summer workshop at Happy Valley School, and is co-sponsored by the Valentina Oumansky Dramatic Dance Foundation and the Happy Valley Foundation.

ACSS Presents Songwriters Weekend

The "second Annual Songwriter Expo", held at Immaculate Heart College in Hollywood, August 19th and 20th, proved to be informative and fun for all.

Featured were seminars and workshops on every aspect of songwriting, from the studio to the radio. Some of the industry representatives working the display booths included BMI, American Song Festival, Dick Grove Music Workshops, AGAC, Songwriters Resources and Services, MCS and your very own Music Connection.

The Expo was sponsored by ACSS, and provided valuable songwriter data to the near 2000 songwriters that showed up from all over the country. Some of the guest speakers included Bob Safir of Track Record Recording Studio, Pam Sawyer and Marilyn McLeod (hit songwriters from Jobete Music—Mottown), Dianne Rappaport of the Bay Area based *Music Works* magazine, and Earl Robinson form AGAC.

The *Music Connection* also participated in conducting a workshop, "Survival as Performers", with Frank "Scooby" Sorkin of Steppingstone and Sterling Haug of Musicians Contact Service.

We would like to acknowledge John Braheny, Len Chandler and the entire ACSS staff for their hard work in supporting the local musician and songwriter. We look forward to the 3rd annual Songwriter Expo.

Claridge Mini-Album is Disco Bargain

Brisk sales are reported in New York City in what is hailed as an innovative packaging concept. Claridge Records in Hollywood has released a 12 inch 33½ RPM disco-mix compilation record, entitled "Disco", embodying the performances of four artists.

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"Consumer value is what is being offered to the public," says Vic Catala, National Sales Director for Claridge Records. The "mini-album" is priced to sell at \$2.98, the accepted retail list price for disco-mix records offering as little as one tune by a single artist. The two-sided record contains a total of 22 minutes of music. Tunes offered include *Green-Eyed Lady* by Ruth Davis, *Sugar* by Freddie Cannon and *Move In Closer* by D. C. LaRue.

The record, #CLD5001, is identified as a disco-mix product by the center hole punchout and titles are prominently displayed on the jacket.

"Zen Boogie" Moves to Larger House

"Zen Boogie", the hit musical which recently completed a successful run at the Callboard Theatre on Melrose Place in West Hollywood, has moved to larger quarters for an indefinite run at the Solari Theatre in Beverly Hills.

Comically viewing the Seventies' self-awareness movement in America, the "Zen Boogie" stage production is directed by its writer, J.J. Barry, and features 18 original songs by Peppy Castro (a former member of Blues Magoos, a memorable Sixties rock band). David Kregs and Steven Leber, who produced the smash "Beatlemania" stage productions, are presenting "Zen Boogie" in association with Bruce Lazarus.

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HOW LONG CAN WE KEEP BOPPING?

Tom Sanfilip

The year was 1959.
 The occasion: the day I played *Jailhouse rock*. Finally in my greedy hands, I placed it on the ten-dollar record player with a grinding needle as big as a rock diamond. Suddenly, out flowed the bump-and-grind of Elvis and rock and roll. From then on I was changed along with the rest of my generation.

Now please turn to the year 1978.

Los Angeles Times reports: "X is back, and so is rock 'n' roll. X represents the return of the bold, heroic figure in rock music . . . among the dozens of fiery artists involved in the assault on rock's soft underbelly. The result is rock's most stimulating period in nearly a decade."

Really? Well, it was reassuring to hear the writer admit later in a more rational state of mind, "Though never more profitable, the music of the 1970's has rarely been more bankrupt."

We are a long way from the spontaneity and excitement of an Elvis or the Beatles. What is happening? A number of things, all apparently profitable, and all equally void of substance.

The most readily observable phenomena are films dealing with the popular music world: *Saturday Night Fever*, *American Hot Wax*, *FM*, *Thank God It's Friday*, *Grease*, *The Last Waltz*, *The Buddy Holly Story*, *Renaldo & Clara* and most recently *Sgt. Pepper's Lonely Hearts Club Band*. They range from surfacey disco to a kind of longing of those-were-the-days-when-it-was-good. For diversion they are wonderful, but why call it a revival of old fervor and rock music per se? This is really the ultimate naivete.


Naturally, there are more films on the way: *The Rose* with Bette Midler, loosely based on Janis Joplin's life; *Hair*; *Abba the Movie*; and *Record City*. *The Hollywood Reporter* recently confirmed *The Otis Redding Story*. But in the meantime, you may want to catch some Elvis impersonators, relive dreams of a Beatles reunion at *Beatlemania* and even get a taste of a new Jimi Hendrix look-alike/play-alike.

Perhaps we are summing ourselves up, a time to evaluate often to sickening degrees our recent past. Yet these carry with them a cost to the temperament and receptivity of the audiences of any of the mediums, music, films, literature; in short, they are filling a void. We are being burdened with the past rather than opening our eyes to the future. As for popular music, the young composer/performer juggles his influences in his head, and hopes he lands on his own distinctive powers.

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It is apparent the music industry is losing sight of its influential, caring nature. Ultimately speaking, they have not, they want to make money pure and simple. With the film industry, hand-in-hand, together they make trails to the bank while the hungry and college-educated hold firm to their ideals of a sprouting new social climate with new anthems for self-realization. No one blames them. We all are a little tired of the commercial so-called "Safe modern living." This is the milieu, the young composer/performer is wading through and it is not easy.

Secondly, if he can live through the influences of the established artists, he invariably is faced with either forging ahead in his style, or succumbing to the tempo of the cash register as with recently, for example, DISCO. Even the Rolling Stones played with the sound in their last album, so he can obviously see even the biggies stoop to pick the gold washing down through the current. Meanwhile any strong young artist is doubly pressed upon to make the best impression possible with his own music.

Whether there truly are young artists developing new musical ideas with commercial possibilities is hard to determine. The record companies will surely not be opening the doors for any of them too soon unless that "bold, heroic figure" assaults their tape players with a refreshing new approach to pop music. Then perhaps the country will begin to hear something it naturally hasn't heard before, but probably not.

The world of popular music has not escaped from the deluge of self-consciousness much in the spirit of book reviews. The American music scene as well as most other fields of art are simply being analyzed to death. Even before a record or film is released, the coverage and hype are so tremendous everyone (save the general public) are bored stiff by the predictable disappointment. The young artist can easily project what his future will look like left in the hands of such blatant marketing. It calls for extreme carefulness, years before a first break.

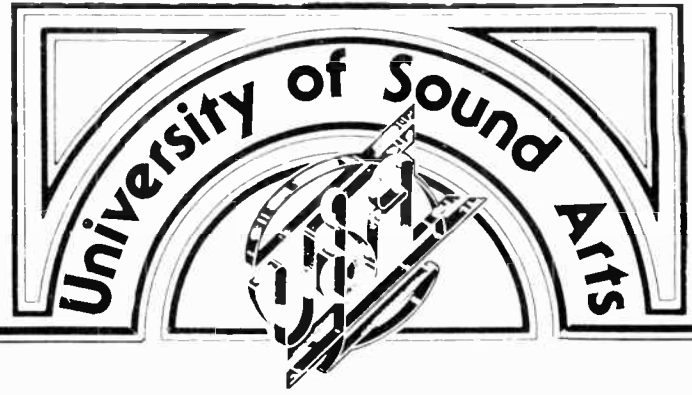
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It is apparent the music Industry is losing sight of its influential, caring nature.

”

What the newspapers want to call the "fiery artists" of the day are merely dull repeaters of the past. Rock and roll never disappeared, but perhaps personalities that spark new excitement did. What is apparent are the romanticized images conveyed through the new Hollywood rock films along with the people already established in the business, acting as though popular music is still a symbol of rebellion. The gross figures in *Billboard* look more outstanding than the product. Frankly, one can probably hear sincerer music from the young artist playing originals at some small club with a dozen people attending.

Before I moved to Los Angeles, I made a tape recording of *Jailhouse Rock* to bring with me. My ten dollar record player is long since gone, and I wonder about one 45-RPM. All I remember was a long, beautiful, wailing, rocking sax that kept me bopping. It still keeps me bopping. Maybe that is the kind of break we need, the one leading into a new song, a cashbox of fresh excitement. Why settle for a box of animal crackers?



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Conversation with RITCHIE HAVENS

by Cyndi Lamb and David Winans II

Spending the weekend in L.A. during contract negotiations, Ritchie Havens found the time to meet with us and talk about what's going on with him. Transferring from Columbia to the United Artists label, he is screening material for a new album to begin recording September, in New York. Making his home as well as a music base in N.Y.C., Ritchie doesn't agree all together with the L.A. scene. "...Yeah, this town is just too slow for me" (Thought you'd never hear *that* one). "Not that I'm hyper, but lots of people tend to sit on things out here; too much avoiding what's really happening as far as simply getting something *done*. New York seems to be in a continuous state of motion, activity. You *see* people—they don't hide themselves as much. You get answers, many times not so easy in this city." Joining Steve Hackett and friends to

do a couple of tracks on the soon to be released "*Please Don't Touch*" wasn't such a droll L.A. rendezvous. "Steve's great. A fine, easy-going person to work with and he's got so much good stuff!" (Obviously as satisfied with the album as everyone that purchased it).

Being the successful yet gentle man he is, you're curious as to how Havens deals with the practically unescapable coldness and plasticity of the music industry. That certain slow smile lets one know he's seen enough of it. "People in A&R will listen for a product, of course, not so much the lines or melody—maybe some odd years later they, like many others, will come around with 'Man, that's a great song!' Not really damaging, just a little late or sad maybe."

So onward and less personable the business heads surge as years and eras go by. Eras? "Take the Bee Gees for instance, now at a special height of their 'cycle'. Being brought from a rock 'n roll existence in Australia to London by Robert Stigwood's management to form one of the foremost rock yet classically orchestrated groups at that time. A decade passes, including a short demise—now Stigwood brings them back together to capitalize through the disco approach. You see, we now have two complete generations of people that have and are listening to the Bee Gees' music. In my own experiences, a youngster came up to me and said 'I really loved you in Woodstock, man!' It stunned me for a second for I was thinking he couldn't have been more than a child then, but he was referring to the movie and I had to move up 10 years just to think of where he was coming from. It's really great, though."

Ritchie's comfortable presence is one of wisdom—leaving us confident he will have the best of luck on his forthcoming album.



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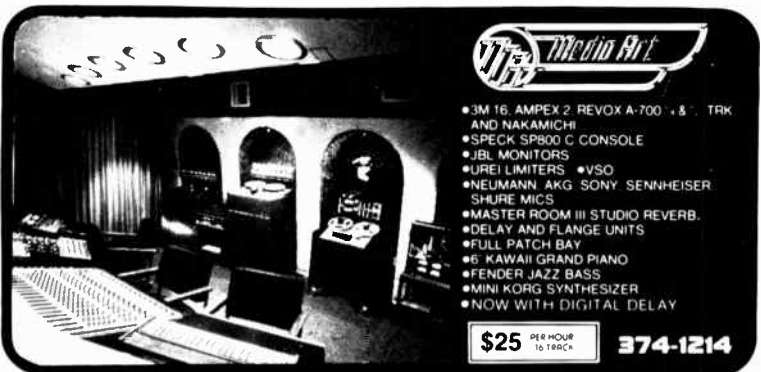
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BASSIST available for work. Play upright & Fender. No rock, no vocals. Phil 805-255-2085z

WANTED: Bass player for working Top 40 group. Must sing lead, have transportation, equipment & be over 21. Experienced only. George 466-2366z

HARD working bass player seeks to do progressive jazz-rock originals. Intent is success. Joe aft 5 pm & wknds 780-0054z

WANTED: Bassist for all out original R&R act. aft 5 pm 343-2686c

BASSIST looking for funk, jazz, Top 40/disco group. 19 years old. Also write. Tim 778-7417c

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EXPERIENCED bassist looking for serious musicians or group into original funk, Latin & sophisticated rock image. Own equipment & transportation. Serious only. Randy aft. 6 pm 324-8621z

BASSIST from East Coast looking to join full-time working group. Much experience w/groups & studios. Own equipment & transportation. Marty 395-6083z

BASSIST off tour seeks band. Experience in all styles & recording. Also sing lead. French 757-1643z

BASSIST, also play pedal steel guitar 6 string, keyboards, violin, more. Formally w/Gary Stewart tour. Working bands only. Robert rm #7 479-9602c

KEYBOARDISTS 11

FEMALE keyboard player/lead singer available for working situation. Experience in Top 40, R&B & disco. Mindy 654-1133c

VERSATILE lead singer needs versatile keyboard man to form group. Have awful bass player. Richard Desiato 782-3446c

WANTED: keyboardist & piano player needed for working Top 40 band. 761-3435c

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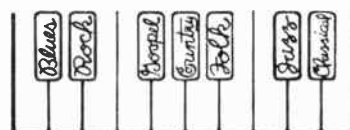
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Lyles 299-1012c

KEYBOARDIST available. Have Rhodes, Moog & string ensemble. Recording sessions or gigs only.
Dan 760-3184c

WANTED: Keyboardist by vocalist to establish act. Experience & talent. Will get gigs.
Joyce aft 6 pm 674-0965c

WANTED: Keyboardist/electric pianist for working Top 40 band.
Jordan 761-3435c

PIANIST/arranger seeks working situation. Have electric piano. Also play bass & guitar. Read & fake. 654-7388c

WANTED: Keyboardist to back-up male singer for payed gigs & club bookings. No rehearsal pay. MOR & jazz-rock.
Dorian Lv msg 479-7503c

WANTED: Professional keyboardist by drummer for contemporary band.
Steve 469-7863c

DYNAMIC 5-piece rockin' showgroup looking for keyboard player for road tour. Home base Colorado.
Laurie 303-382-5865z

WANTED: Experiences keyboardist for Top 40 band w/organ & synthesizer. Near Glendale area.
Chuck eves. 242-4034z

PIANIST/arranger seeks working group. Have electric piano, also play bass & guitar. Read & fake. 654-7388z

KEYBOARDIST, play Fender-Rhodes, clavinet & synthesizers. Read & write. Studio work only.
Ron 654-5399z

PIANIST/organist/singer in few languages available for lounge & club is seeking musicians to make international trio. Must sing in English &/or Spanish.
Rene 763-6387z

WANTED: Keyboardist to join female vocalist & guitarist for club work. Must sing & be versatile.
Phil 465-4944z

KEYBOARDIST/vocalist available for session work or will accompany you w/rehearsals, auditions, etc.
Chuck early am, late pm. 299-1012z

VOCALISTS 12

WANTED attractive female vocalist to complete female recording trio, R&B & Showcase.
Parr, 487-6751 'til 6, home 661-2986c

VERSATILE singer looking for agent and/or band to start work immediately.
Dennis 466-3534, ext. B60

NEEDED female vocalist with experience for top 40/disco working band. After 5 PM, 624-0314 — Lv. Mess.
666-1131c

FEMALE vocalist seeks working situation sessions/clubs, etc.
Joyce 930-2928c

FEMALE vocalist has producer prepared for shopping. Needs band for record deal back-up. Sing rock. Need lead guitar, bass, keyboards, drums.
Rebecca Hunter 553-7197c

PRO lead back-up vocalist seeks working situation. Can do instant harmony, double on congas.
Rick 387-8790c

PRO FEMALE lead singer with original music needs working or soon to be working band into disco & top 40.
Jeanette 864-0261c

WANTED female vocalist. Must be at least 5' 4", late 20's, able to travel & be single. For booking out of Vegas. Must sing country/pop.
988-1053c

WANTED male vocalist. Must have powerful voice. Paul Rogers type. Good looks, ability to write lyrics to complete original hard rock group. Pros only. Auditions at SIR Studios. Management & financial backing. Call between 1 & 8 PM. Gene Bennett
656-8987c

WANTED: Female vocalist, drummer, guitarist & keyboardist for all girl disco show group. Must be willing to work hard.
John Daily 661-5380c

VOCALIST w/country, rock & opera experience seeking established group to rehearse for gigs or back-up. Career minded.
Joyce aft. 6 pm 674-0965c

TWO lady singer/musicians seek serious-minded band for recording and performance. Have lighting & sound equipment.
Leslie 456-3319c

FEMALE vocalist needs work. Call Bob Cooper 299-1719 or 733-2236c

MALE vocalist needs work. Call Bob Copper 299-1719 or 733-2236c

FEMALE singer, beautiful, dynamic, available to work w/good trio or band.
Marie Sims 939-6236c

LEAD vocalist available for work. Jazz, R&B & funk. Attended John Davidson summer camp. Have own equipment.
Jim 421-3828c

MALE vocalist seeks oldies but goodies review or group. R&B, soul, rock, etc.
Bob 674-6546c

FEMALE lead vocalist wants to join established rock, funk or Top 40 band.
Regina 299-1719c

LEAD male vocalist looking for established working group. Top 40, jazz & solo. Also have original material.
Richard DESiato 782-3446
or Lv msg 464-8381c

EXPERIENCED vocalist available for club and session work. XInt vocals. Quality and good stage appearance.
Mindy 654-1133c

WANTED: Female lead vocalist to join trio w/ original nwe wave influenced rock. Patti Smith, Heart, etc. Serious only.
Lv msg 762-8170c

BERMUDA Triangle now auditioning for female lead singer, keyboardist & trumpet player.
Al 732-2108 or 674-6609c

VOCALIST needs personal manager. Would like to start working.
Dennis Haney Lv msg 466-3534c

FEMALE singer w/ night club experience seeks agent. Mary 747-8725c

HARD rock vocalist, 21 years old looking for working band into Aerosmith copies or originals of similar style. High energy w/stage presence & experience.
Brad 408-253-0573c

FEMALE vocalist, age 23, into Top 40/disco/lounge material.
Sherel aft 6 pm 451-3208c

PRO male vocalist seeks artist management, working group or studio situation. Very experienced.
James 370-0794z

PRO female back-up vocalist w/studio experience available for session work.
Monika 657-8389z

WANTED: Lead & back-up vocalist 16-20, for original & Top 40 band.
Mike 998-6708z

STAR-type lead vocalist looking for band willing to let him sing songs he sings best.
Guy Ellington 874-7068z

PRO female vocalist seeks working Top 40 or recording band. Haw demos, PA, charts & transportation. Also play percussion. Only working bands need apply.
Rose 760-3184z

WANTED: Female vocalist w/experience in club work & desire to do concert work. Start early September.
434-5420z

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Bobi 661-3778z

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Geani 463-5830z

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Loretta 652-6171z

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FEMALE jazz vocalist w/years of stage experience & good presence available for work, local & tour. Manager-Charley msg 467-4337z

FEMALE vocalist seeks working group. Experienced, professional attitude. Stage, show, attractive. Pros only please. Carrie 465-6584z

SINGER professional, wants to sing in lounge atmosphere doing variety of songs. Also available for recording. Seeks agent. Dennis 463-2560z

LEAD singer looking for trio or electric group w/soft rock/blues/country-rock influence. Strong vocals. Ken 956-7016z

LEAD vocalist/drummer wanted for high-energy rock unit. Professionals only. Joe 654-5111 or aft 6 pm Chris 656-7790z

DYNAMIC lead vocalist/flutist seeks keyboardist for duo. Michele Mars 851-4363z

MALE lead vocalist, 10 years experience great voice & looks. Have & play all stand-up percussion. Looking to form w/4-6 piece rock/disco show & dance band. Steve 874-9881z

SINGER, jazz & Top 40, available for work. Jim 421-3828z

WANTED: Vocalist for all original R&R band w/management. Recording presently. Range & power a must. Steve 376-0583z

DRUMMERS 13

WANTED: Drummer for steady working R&R band. Must have transportation & good equipment. Mark 714-495-2029c

STRAIGHT-forward drummer needed immediately for punk/new wave band w/rehearsal space. Hollywood area. Lv msg 885-8627c

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WANTED: drummer for original rock band to do video tape for Japanese tour. Slightly new wave. 475-2415 or 654-5116c

WANTED: Bass player for original rock band to do video tape for Japanese tour. Slightly new wave. 475-2415 or 654-5116c

ROCK drummer, rock to pop, jazz & blues. 2 years touring, 7 years playing. Looking for good, hard working band. 363-8038c

AVAILABLE: Drummer in jazz-rock genre. Richard aft 6 pm 464-6626c

DISCO/rock drummer looking for band. No drums at this time. Charles Jackson 934-6225c

WELL- known English drummer & recording artist, now settled in U.S., seeks immediate, paying professional work. Transportation & complete equipment. John 663-0880c

DRUMMER, experienced, into progressive jazz-rock band, showcases. Influenced by Yes, Genesis, Weather Report, ELP & various 20th century composers. Want long-term involvement. Can read & arrange. Sing lead & back-up. Have Ludwig 13-piece stainless steel kit. Steven 469-7863c

DRUMMER looking for not-sloppy musicians. Keith Jarrett to Steeley Dan. Marc 661-8058c

EXCELLENT drummer available for working band only. Have wide vocal range. Cerwin-Vega PA. Tons of experience in studio & stage. Randy 781-4370c

HARD rock drummer seeks top flight money making, heavy-metal musicians. Has airconditioned practice space. Vic 221-0009z

LOOKING for a unique & creative conga player who can play percussion instruments & sing back-up vocals to complete trio. Tom 465-9487 msg 462-7553z

HOT Chicago drummer who has played w/numerous top acts, also multi-instrumentalist, vocals & xnt Top 40 writer. Into any kind of music. Looking for immediate work. Al 979-9085 or 766-2937z

PROFESSIONAL drummer, much experience, looking for professional situation. Herb 656-6151z

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EXPERIENCED, creative drummer from East Coast. does back-up & lead vocals. Plays all rhythm instruments, writes & arranges. Looking for working group or all original. Al Jones 766-2937z

LOOKING for working band. Experience in congas & light percussions. African, Latin & Brazilian contemporary music. Have worked studio. Have rewume. Only serious musicians call. 661-8609c

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WANTED: Drummer for casual group. Chuck 784-1830c

DRUMMER, polished in all styles including jazz, rock, funk, etc. Also read. Seeking working group or serious musicians. Kathy 820-7947c

DRUMMER, Top 40, funk, disco or country-rock. Full or part-time. 14 years experience in recordings, concerts & club work. Seeking working or soon to be working band. Dan 671-3496c

SPECIALITIES congos, bongos, latin & Brazilian percussion. have worked w/Sergio Mendez, Gloria Gaynor. 17 years playing & touring. References available on request. Available for work. J.C. 342-8843c

DYNAMITE drummer for your sessions & demos. Play solid, layed back eights w/accuracy & taste to make your tracks clean & tight. John 243-3274c

HORNS 14

TENOR sax player available. Professional situation only. Cash Farrar lv msg 654-5399c

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TROMBONIST seeking working band. 10 years road experience. Will accept local or road gig. Mac 664-0296c

WANTED: Tenor sax & trumpet players for recording session. Gas & expenses now, bonus when tape sells. 988-6868z

JAZZ alto saxophonist looking for night club work. Calvin 660-2946z

SAXOPHONE player, soprano, tenor & flute available for working band. Rick 399-6965z

EXPERIENCED trombonist seeking work w/ Top 40, disc group. John 924-1953z

TENOR sax & flute player, also back-up vocals & percussion, seeks gig. Current: w/ Top 40 material. Craig 994-0763c

BERMUDA Triangle now auditioning for sax player, female lead singer & keyboardist. Al 732-2108 or 674-6609c

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ROCK group of all 13 year olds looking for good manager. Has equipment & performing experience. Eric 271-5547 or 550-0434c

SINGER needs personal manager. Dennis Haney 466-3534c

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MASTER of ceremonies available. Just arrived from N.Y. 10 years experience. Mac 664-0296c

WANTED: roady, w/experience in national & international touring for interview. 462-5772c

BASS & lead guitarist looking for musicians w/professional attitude to do original, progressive material. Joe 676-1339z

PRODUCER/manager needed for forming high-energy rock unit. aft 7 pm 656-7790 or 654-5111z

BLIND musician needs your assistance. Richard 413-0687 or 897-1458z

LYRICIST looking for composer to collaborate on Top 40 material. Mary aft 5 pm 747-8725c

ORIGINAL, dynamic, complete rock act, stage ready, hard workers. Seek qualified management & agent. Promo folder & tape available. Harold 661-5635c

VOCALIST availabl who sings oldies but goodies, Coasters, Fats Domino, Chuck Berry. 674-6546c

EXCELLENT singer/songwriter/guitarist doing original rock, Old Stones, Byrds, new wave influences, wants to hear from drummer, keyboardist (organ & piano), bassist & utility plers for possible band situation. Currently working solo. Studio time. John 461-7642c

ORIGINAL working musician looking for other working musicians who have days free to form original band. Must be serious & willing to make a daily commitment. Mark 761-9740c

LOOKING for formed trio to back female rock singer Lee 679-1223z

LOOKING for serious composer to collaborate with. Jeff 475-9967z

MUSIC composer Herbert Burkett, Jr. formerly of Chicago, Ill., has new sound "mello rock". 759-5113z

LYRICIST needed by songwriter for writing ballad & Top 40 material. Mike 998-6708z

WILL trade 1970 MG for Crown DC 300, 2-JBL speakers, 5 mics & mixer board. Charlie Frederic 397-1227z

WANTED: Funky bassist, keyboardist, 3-piece horn group. Forming original funk/rock/soul group. Ken 728-7796z

COMPOSER/collaborator is needed by lyricist for Top 40 material. Also looking for someone interested in making big \$ for your talent. Serious only apply. Ross 467-4794z

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FEMALE singer/songwriter w/highly original tunes seeks professional management. Mindy 654-1133c

WANTED: Female singer & male percussionist that sings lead. Vel 732-2108 or 674-6609c

LYRICIST, have lyrics to 5 Christmas songs. Seeking composer to collaborate for eventual recording before Christmas. Carl 291-2545c

SONGWRITER/performer needs creative, intelligent musicians in Palm Springs to San Bernardino area for unique music w/commercial potential. 714-849-2352c

ELECTRIC violinist or string section wanted for original co-op group now forming. Possibly recording & performing. Michael 469-2549c

COMPUTER programmers needed. Experienced only. Bob 991-3595c

FEMALE, 20, seeking opportunity to assist in multi-track recording situation. Irene Nelson 463-8426c

J.M.B. Management looking for Top 40 & original acts to promote in Los Angeles area for club work & recording. Only serious need apply. Mr. Jordan aft 5 pm 761-3435c

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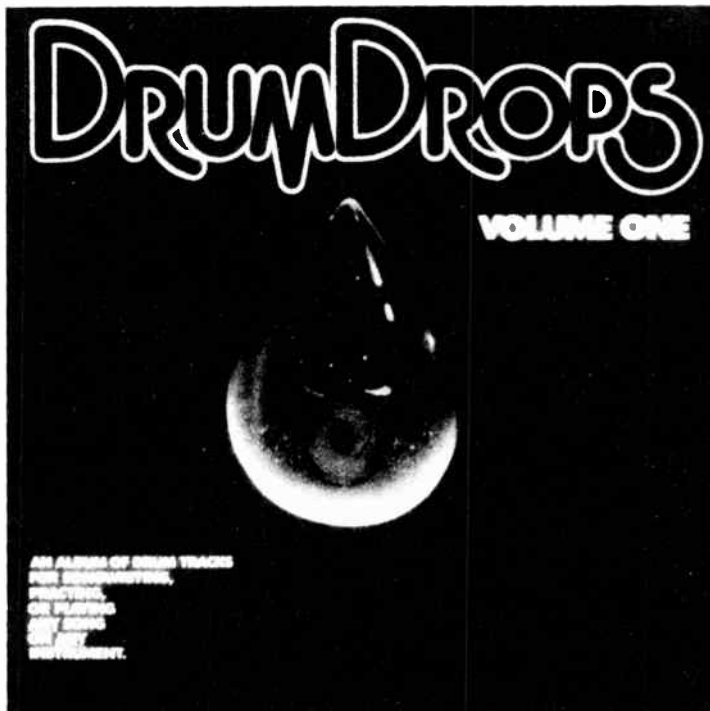
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M.C. REVIEWS

Sanfilip

BRASS KNUCKLES
TROUBADOUR, WEST HOLLYWOOD
MATERIAL: FAIR
PERFORMANCE: UNINSPIRED

Rather than deal with the publicity of "Brass Knuckles", this review shall try to deal only with facts. First, "Brass Knuckles" is a group composed of professionals, no questions. They set out to do a sufficient job of playing music and they do it. But beyond mere rendition, unfortunately there is not much else to consider. With all their manpower, "Brass Knuckles" offers little more than a glittery dish of wedding music, and (sorry to say) somewhat dated material.

Apparently, "Brass Knuckles" eager reception at the Troubadour was more enthusiastic than the reviewer's reaction. Without malicious feeling toward the group, the experience was boredom. The music was not particularly urgent or tasty. And the much touted brass section was weak as water. Stan Keiser's arrangements were more of a review of mid-60's Johnny Taylor/Arthur Conley hits than something new, bright and sassy.

Part of the problem with "Brass Knuckles" is their lackadaisical stage presence. Between songs there was utter silence. Darell Caraco on guitar seemed to be the only one who injected a little life into the show. "Brass Knuckles" was missing half of their lead vocals which left it in the hands of Carla Bryson. An average singer, she exhibited no magnetism to speak of which generally left an aura of unique blase.

The songs were light middle-of-the-road, "If You Can't Fall in Love," "I've Been a Schoolgirl Too Long," "Miss Hollywood," "O, Little Darling of Mine." The titles speak for themselves. However, their hottest tune of the evening was a song written by Cab Calloway along with "He's A Real Big Man." Both had quite a hefty chunk of solid instrumentals. Perhaps they might stick to this format in the future.

The members of "Brass Knuckles" are Bruce Hubbard on drums, Matt Ponce on trumpet, Gary Olden on sax, Stan Keiser on sax and flute, Art Simon on piano, Carla Bryson on vocals and Darell on guitar.

THE RJ KEEN BAND
THE CANTINA WEST, CALABASIS
MATERIAL: SOLID
PERFORMANCE: ENERGETIC

There are so many cross-currents of sound today one can expect about anything to emerge. Pure country music, for example, is highly predictable, but made unpredictable by adding an element here and there and you have something different. "The RJ Keen Band" fits snugly into this category both in terms of sound and musicianship. Yes, the ear is picking out the two distinct strains of rock and country in their music, balanced well.

"The RJ Keen Band," composed of Buddy Gefell on keyboards, Larry Keen on lead vocals and guitar, R.J. Pollack on guitar, banjo, fiddle and mandolin, Bill Dodge on bass and Michael Mason on drums are a tight group. For what sound they generate they do their best to make it alive, spirited, energetic. Perhaps the greatest challenge for the "RJ Keen Band" will be in how flexibly they want to test their music.

Their material showed ample proof they could work in both a country and rock vein back to back. "American Dream," although average rock fare, was nicely balanced by an old fiddle tune with keyboards adding a pleasant, expansive dimension to that forever happy mood of pure country. They achieve a satisfactory balance of rock and country in songs like "Freewheeling," "Interstate Blues" and "Midnight Flyer." However, their two best songs were "Worth" and "Lizzy Go Round." Both with solid chord progressions, arrangements and vocally within everybody's range.

All the lead vocals fall into the hands of Larry Keen who centralizes the group's forces. He projects humor, involvement, and that most rare of gifts, personality on stage. If there is one factor most essential for a group it is this centerpiece. Larry Keen captures the essence of the band's energy, and still exudes freshness. They must be careful, however. Often the voice disappeared into the fiber of the music, perhaps only a question of the proper technical balance of instrumentation.

"The RJ Keen Band" is young, but they strive for professionalism. At their pace they will surely meet their challenge somewhere in their future, both musically and otherwise.

Silberman

BUDDY & THE RETURNABLES
THE ROCK CORPORATION, VAN NUYS
MATERIAL: MOSTLY "GOLDEN OLDIES"
PERFORMANCE: ENERGETIC AND POLISHED

[Tim Schulfer and Doug Minnick, guitar/vocals; Andy Ferguson, keyboards/vocals; Jeff Miller, bass; Jeanette Smith, vocals; Jim Avakian, drums]

It seems that there will always be an audience for "golden oldies" bands, and there was an appreciative crowd on hand for a pleasantly entertaining spirited performance by Buddy & the Returnables. The band played a solid set of covers at the Rock Corp., drawing an interesting selection of tunes made famous over the past twenty years.

Technically, the band is very accomplished. The rhythm section of Miller and Avakian was tight and solid sounding. The lead breaks of guitarist Schulfer and keyboardist Ferguson were stylish and interesting, freshening up the old songs to contemporary standards. Most notably, the harmonies by Schulfer, Minnick, Ferguson and Jeanette Smith were used in an excellent fashion. They overshadowed the lead vocals, which were more than competent. The only exception to that was Schulfer's voice, which didn't carry as well as the others. (Once again, the importance of a proper sound mix.)

The material was played straight, sans the excessive parody of other "oldies" bands. The older tunes came off better, probably due to the fact that memory obscures the specific niceties of the songs. Tom Petty's "Breakdown" didn't sound near as mean as the original, while "Never Fall In Love Again" was as tasty as Dionne Warwick's original. Older tunes like "Dream" and "Hang On Sloopy" received a significantly better audience response.

There were some original tunes. "Have A Party Tonight" had a good British-rocker riff to it, but "Too Much Too Soon," albeit good sound, suffered from hard to hear vocals. In general, the original material was too far and few between to get an accurate feeling about the band's creative force.

Buddy & the Returnables are a good, polished and accomplished act that should garner decent success in the limited covers band field. But if it is to elevate itself from that circuit, it must rely more on its original material. And in that case, the jury is still out.

HEARTACHES RAZZ BAND
TROUBADOUR, WEST L.A.
MATERIAL: CAMP VAUDEVILLE
PERFORMANCE: EFFICIENTLY DAFFY

This certainly isn't your average band. From north of the border, the Heartaches Razz Band performed their souped-up camp version of vaudeville to an appreciative crowd at the Troubadour.

The Razz band, (Golden Throat: vocals/percussion, Mr. Owen: keyboards, Brian Tardin: drums), performed an interesting combination of nostalgic old covers, ("My Blue Heaven," "Dream a Little Dream of Me"), with their own songs that fit their style perfectly. Their own material was laced with zany titles like "The Eggplant that Ate Chicago" and "The Necrophiliac Rag."

The theatrical image was impressively displayed. Staged behind a filler of mannequin musicians, the band was as zany as the humor, yet slickly professional. Tardin's zealous drumming was a driving force backing the bubbling keyboards of Mr. Owen, and the anything-but-modest presence of Golden Throat.

The humor came fast and furious, but to varying success. The cracks at the audience and themselves were initially funny, but with the constant repetition their zany action lost some of its zip halfway through the set. Proper pacing of their material could help increase positive reactions.

What saved it all were the authentic magic tricks, (the phony ones mustered but cheap laughs). The Houdini escape from the locked trunk worked quite well, with their own special twist, as did the hypnotism lying-on-swits bit.

All in all, the Heartaches Razz band put on an entertaining set that received a hearty and vocal reception. You'd have to be a little daffy to "bow-dee-oh-do" these days, and the Heartaches Razz band proved that quite well.

GIG GUIDE

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CLUBS - (L.A.):

THE WAY STATION — Hawthorne. Looking for Top 40 and MOR groups. Call Mr. Mays Mondays and Tuesdays from 10:00 a.m. to 2:00 p.m. or stop by the club for an appointment to audition at: 14239 S. Hawthorne Blvd., Hawthorne, CA 973-9956

JASON'S — Burbank. Looking for Top 40 bands, 3 to 6 pieces, with original music. Show, no dance. Call Mike Koutnik, Monday through Friday, 9-11 a.m. 845-8356

CLUB 88 — West Los Angeles. Looking for all types of music, from country to jazz. Call and ask for Robert or Wayne, Monday through Friday, 11:00 a.m. to 1:00 p.m. 479-6923

STACY FARRELL'S — Long Beach. Looking for country music bands. Call Ghanem, Monday through Saturday, 11:00 a.m. to 1:00 p.m. 531-1747

GOLDEN SAILS INN — Long Beach. Looking for rock groups. Call John Apostle after 5 p.m. 596-1631

THE ANTIQUE MIRROR — Chatsworth. Looking for Top 40/disco/rock bands. For further information call Bill or Candy. 360-3310

SALT PORK FRANNIE'S SALOON — Simi Valley. Looking for Top 40 and disco bands. For more information call Lindsey Webber after 4:00 p.m. (805) 522-9258

THE HIDE-OUT — Sherman Oaks. Looking for singles, comics, variety acts, musical groups and duos. Auditions are held every Friday at 3:00 p.m. Call Skip E. Lowe at 656-6461.

CLUBS - (ORANGE COUNTY):

RIO ("an alternative night club") — Encinitas. Looking for bands with original music for concerts. Also comedians, magicians and other variety acts for showcase. Send photos and resumes to: Big Orange Productions (Talent), P.O. Box 75811, Los Angeles, CA 90020.

THE CRESCENDO — Anaheim. Looking for Top 40 disco bands. Send demos and tapes to: 1721 W. Manchester, Anaheim, CA 92802, Attn: Don Oran or call (714) 956-1414

D'AMICO'S ITALIAN RESTAURANT — Orange. Looking for vocalist singing contemporary mellow type music. Also opera and light opera. May possibly hire guitarists. For more information, call Nick D'Amico. (714) 639-4610

WIND AND SEA — Dana Point. Looking for all types of groups, from light jazz to country. Call Tony Mardian. (714) 469-6500

SHOWCASES

MICHELANGELO'S ITALIAN RESTAURANT AND LOUNGE — Beverly Hills. Looking for singers, comics and variety acts. Auditions are held Saturday from 12 noon to 3:00 p.m. Showcase is on Monday nights. For an audition appointment, contact Sammy goldstein 656-3924 or 874-2200

NEW STARS SHOWCASE — Tarzana. Looking for talent for live variety shows every Sunday through Thursday. Comics, singers, musicians, magicians, dancers, etc. Call Harold. 876-600, ext. 811

THE GRAMMY ROOM — Hollywood. Looking for male and female vocalists, comedians, dancers, variety acts, etc. "The Hollywood Extravaganza" showcase is held on Thursday nights, 9:00 p.m. to 2:00 a.m. Some acts may be hired for paid gigs. For audition appointment, call Nyota. 275-5867

PROUD MARY — Dana Point. Looking for singles and duos, acoustic. Call and ask for Joe Rey or Rudy Martin, from 12 noon to 5:00 p.m. (213) 665-7819 or (714) 493-5853

JOHN'S PLACE — Los Angeles. Looking for comic female singer (Ado Annie-type) as permanent member in revue, 4 nights per week, 2 month commitment. Also invite new comics on Thursdays at 8:30 p.m. Pianist available; must have sheet music for him. Call weekends. 662-2865

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THE RAW MUSIC CO.-Van Nuys. Tuesday evening showcase for singers, musicians, comics, impressionists, etc. \$100 cash prize to the best performer. Talent must sign up in advance. For appointment, call 997-9248

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STUDIO 3 CABARET—West Hollywood. Weekend showcase for all talent—singers, comedians, magicians, etc. The club is open Friday through Saturday, from 8 p.m. on. For performance slot, call Bob at 763-7848

MOO CORNER ART CENTER CLUB — Los Angeles. Looking for trios or any concert show groups, original, Top 40, popular. Club is opening in late August, interviews are being held now. Call and ask for Joe Rey or Rudy Martin, from 12 noon to 5:00 p.m. 665-7819

LA MAMA HOLLYWOOD — Hollywood. Looking for singers, comics and all other self-contained acts to audition before a live audience Friday and Saturday nights. Be there at 10:15 on either night. Prepare 5 minutes. Piano available but bring own accompanist. Located at 1276 N. Van Ness. For further information regarding "Hollywood Spotlight," call 463-0703

AGENTS & PRODUCERS

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INTERNATIONAL ARTISTS — Hollywood. Looking for Top 40/disco groups to tour outside California. Must have good transportation. Engagements need to be filled by September 15. Send pictures and resumes to: International Artists, 7060 Hollywood Blvd., Hollywood, CA 90028

UNIVERSAL ARTISTS — Los Angeles. Looking for Top 40 showgroups for hotels and clubs. Immediate work, local and travel. 391-4090

DAVID HARRIS AGENCY — Los Angeles. Looking for disco and lounge groups for bookings in Southern California. Call David Harris. 995-1088

RED-SON CORPORATION — Burbank. Looking for new talent. Needed are performing groups, writers and hit songs of all kinds. Send lead sheets with Reel to Reel or cassette (include SASE) to: Red Lathrop, c/o Red-Son Music Corp., 2609 W. Olive Ave., Burbank, CA 91505

ALL TYPES of acts, singers with solo acts, revues, dancers and self-contained groups, professional grade only, needed for bookings in Europe and the Middle East. Send photo, resume and promotion package to: B. Canon, 256 S. Robertson Blvd., Beverly Hills, CA 90212.

GRANT CRAVER PRODUCTIONS — Los Angeles. Looking for singers, comedians, and disco groups for a 3-month tour to Australia. Must have photos, bios and tape recordings. Send to Grant Craver Productions, 5849 Sunset Blvd., #215, Los Angeles, CA 90028.

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KEYNOTE PRODUCTIONS — Los Angeles. Looking for Top 40, disco and original groups. 3 and 4 piece bands plus a female vocalist. Must be a together group and have own equipment. Call Bob Roberts. 842-4101

NIGHTWING PRODUCTIONS — Orange County. Looking for serious artists to produce. Call Anderson or Robert Dorman from 12 noon to 6:00 p.m., Monday through Friday, or send tapes to: P.O. Box 2, Brea, CA 92621 (714) 529-9559

CHOICE PRODUCTIONS — Hollywood. Looking for groups with original material. No punk or new wave. Send resume and tape to: Choice Productions, 6823 Leland Way, Hollywood, CA, Attn: Neil, or call 464-9961

CORY PRODUCTIONS — Los Angeles. Looking for commercial talent to help build new production company. 383-8026

J.D. PRODUCTIONS ARTIST MANAGEMENT — Manhattan Beach. Looking for good talent, professionals only. Send resumes & cassettes to: 438 30th St., Manhattan Beach, CA 90266 or call 545-9388

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GOLDEN ROD MUSIC — Hollywood. Professional manager, music publisher looking for hit songs for current, major acts. Phone inquiries only 5—9:00 p.m. Call Rodney at 654-9635.

PILL MUSIC PUBLISHING — Los Angeles. Looking for new song material. Send Reel to Reel or cassette 7½ IPS with SASE to: Music Entertainment, Attn: Charlie Fredrick, P.O. Box 367, Los Angeles, CA 90053.

ELM TREE MUSIC — Hollywood. Music publisher looking for commercial songs that are potential hits (any style). Send cassettes and lead sheets to: Elm Tree Music, 1680 N. Vine St., Suite 918, Hollywood, CA 90028, Attn: Chris. Include SASE.

CONSTITUTION RECORDS — Los Angeles. Looking for artists interested in creating positive change in our society. Send tape or cassette 7½ IPS to: P.O. Box 367, Los Angeles, CA 90053, Attn: Dan Boggs.

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OLD PRO musicians, all instruments, are needed to form a fun band for paid gigs. All musicians must be over 60, but still able to play well. No amateurs, no rehearsal pay. Send resume to: Norman Temple, 1738 N. Whitley, Los Angeles, CA 90028. No phone calls or deliveries.

ACTORS/ACTRESSES/SINGERS needed to do an original, romantic musical. Non-Equity production. Parts needed are: 1 young female, 20's, soprano; male, 50ish, short, fat, baritone; female, early 20's, soprano; male, 50ish, short, fat, baritone; female, early 20's, mezzo or soprano; handsome male in 20's, non-singing role; middle-aged actress, ability to sing; powerfully built man, late 30's-40's, bass or baritone. Please note all characters should look Italian-Renaissance. Call Marla Ross, mornings, for interview. 479-7945

MALE VOCALIST with powerful voice, Paul Rogers-type, needed to complete original hard rock group. Good looks and ability to write lyrics a must. Note: **Professionals only**. Auditions at SIR Studios. Management and financial backing. Call Gene Bennett between 1 and 8:00 p.m. 656-8987

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THEORETICALLY SPEAKING... with David "Cat" Cohen

As a pop music teacher I am constantly being asked what is the best way to learn improvisation. I have written this article to be of special interest to you musicians, singers and songwriters who want to learn how to improvise. There are many schools and textbooks that explain this subject, but they usually base their instruction on a jazz approach utilizing 7-tone and chromatic scales. While jazz technics from the big band, bop, and cool jazz eras are gradually making their way back into the pop music spectrum, most contemporary pop, rock, country, R&B and MOR music styles base their melodic material on 5-tone and 6-tone scales. So let's look at how improvisation can be approached from this pentatonic and hexatonic perspective.

We took a look at pentatonic and hexatonic scales early in the history of this column (see *Music Connection*, Vol. 2, #7). To review, we took the *major scale* and omitted the 4th and 7th tones to get a *major pentatonic scale* and added a $b3$ tone to form a *major hexatonic scale*.

CDEFGABC	CDE-GA-C	CDE ^b E-GA-C
12345671	123-56-1	12 ^b 33 56 1
MAJOR SCALE	MAJOR PENTATONIC	MAJOR HEXATONIC

Similarly, we took the *minor scale* and removed the 2nd and 6th tones to get a *minor pentatonic scale*, adding $b5$ tone to form a *minor hexatonic scale*, commonly known as the *blues scale*.

CDE ^b FGA ^b B ^b C	C-E ^b FG-B ^b C	C-E ^b FG ^b GB ^b C
12 ^b 345 ^b 6 ^b 71	1- ^b 345- ^b 71	1- ^b 34 ^b 56 ^b 71
MINOR SCALE	MINOR PENTATONIC	MINOR HEXATONIC

Now we have scale formulas that are easy to play because we have removed all dissonant tones.

On any instrument or with your voice try playing or singing a series of pentatonic scales runs as follows:

CDE	DEG	EGA	GAC	ACD	CDE	
123	235	356	561	612	123	(up)
EDC	DCA	CAG	AGE	GED	EDC	
321	216	165	653	532	321	(down)

I include the numbers so you can transpose these exercises to any key; a good player will know then in all 12 keys. Incidentally, I've borrowed this system of notation from the teachings of Indian classical music (sitar music), a musical style based on disciplined improvisation. For a minor pentatonic scale play:

CE ^b F	E ^b FG	FGB ^b	GB ^b C	B ^b CE ^b	CE ^b F	
1 ^b 34	^b 345	45 ^b 7	5 ^b 71	^b 71 ^b 3	1 ^b 34	(up)
CB ^b G	B ^b GF	GFE ^b	FE ^b C	E ^b CB ^b	CB ^b G	
1 ^b 75	^b 754	54 ^b 3	4 ^b 31	^b 31 ^b 7	1 ^b 75	(down)

Practice these scale runs until you're familiar with them, all the time being aware of what tone of the scale you are playing. Try longer runs up, down, then change direction in mid-phrase. Once you know your notes, improvisation can be as easy as walking up or down stairs. After you got your scale runs down then you can work on rhythm and phrasing to make your melodic ideas musical. For practice try playing some of the melodies and riffs in the C.C.B. below.

(D.C.C.)

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Here is the "Cat's" Famous Play-By-Numbers System. Unlike the paint-by-numbers method in the "visual arts," playing by numbers is actually the way an accomplished musician thinks. He (or she) is always aware what tone of the scale he is playing and can transpose a musical idea to any key simply by reducing it to numbers.

For the following riffs and melodies play or change the rhythm while staying true to the notes and transpose each passage to many other keys.

①

C Major Pentatonic Scale
3 2 1 6 1 6 5 6 1

②

A Major Pentatonic Scale (add $b7$)
1 6 5 6 1 $b3$ 2 1 2 6 1

③

G Minor Pentatonic Scale (add $b5$)
1 $b5$ $b3$ 4 $b3$ 1 $b7$ 5 4 5 $b3$

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PRODUCT PROFILE:

360 Systems: Slavedriver

by W. RHETT CREAMER

With the advent of keyboard synthesizers and with further development expanding to include guitars, 360 Systems has designed a guitar synthesizer that is both versatile and economically feasible.

The *SLAVEDRIVER** as it is called, is actually not a synthesizer but a solid-state interface that translates guitar output into language that almost any popular synthesizer can understand. It includes a narrow, six-channel pick-up designed to fit between the rear pick-up and bridge on most solid-body guitars. A four-channel pick-up is available for the *SLAVEDRIVER* bass model.

360 Systems was not the first company to develop a guitar synthesizer. Walter Sear of New York has been involved with synthesizer design for many years. His Synthesar was first demonstrated publicly three years ago. It incorporated a transparent, solid-body Dan Armstrong guitar fitted with a six-segment pick-up that allowed each string to connect to its own individual synthesizer. With the E string simulating a piccolo, the B string a violin, etc., the Synthesar demonstrated the guitar's unique advantage over a keyboard as a ready-made polyphonic controller. Strumming a chord would produce an orchestral effect, and more importantly, a synthesized lead line would bend, slide or vibrato right along with each string. With all its innovations, the Synthesar had one drawback — its \$34,000 price tag. Other synthesizers later developed had similar drawbacks. The *SLAVEDRIVER* is the first such synthesizer to be within grasp of the average rock and roller.

The *SLAVEDRIVER*'s closest competition price-wise (\$400 more) is Ampeg's Patch 2000. The Patch 2000

is an adaptation of the keyboard synthesizer's technique. It involves a wired fretboard. Every fret on the guitar fingerboard is connected to a separate wire. When contact is made between string and fret, a circuit is completed, sending an impulse to the synthesizer where a corresponding pitch is generated. The unfortunate result is a keyboard sound. But the wired fretboard is incapable of electronically following the bends, slides and other techniques which give the guitar its unique characteristic — fluidity. The Patch 2000 has several other drawbacks, the most important being the required purchase of a new instrument or at least extensive modification of the old one. But the *SLAVEDRIVER* combines all the attributes of the other models at a quite reasonable price. It lists for \$800. Some features of the *SLAVEDRIVER* include regular guitar sounds processed to create effects, such as phase-shifting, flanging, wah-wahs and slow attacks, plus orchestral sounds, such as string sections, brass sections, woodwinds, etc., over a 5-octave range. Also included is Hex-Fuzz for fat chordal effects and an infinite sustain footswitch. The infinite sustain can provide background accompaniment such as strings or bass, which can be soloed over or chorded over. A filter pedal jack provides foot-controlled filter sweeps and a programmer jack provides one-plug hookup to digital memory that recalls sounds for live performance use.

The *SLAVEDRIVER* includes a heavy-duty road case with front facing controls plus plenty of literature to make life easy for the inexperienced synthesist.

BUSINESS NEVER

By Doug Thiele

In my role as question answerer for songwriters and writer/artists, I've heard what must be the whole range of questions from profound to obvious; many questions are common to all songwriters like "Where does my money come from?" or "How do I start my own publishing company," and many others are bizarre questions about specific situations. And every so often, an artist or writer will ask a series of questions which shows some foresight and planning...questions which lay a foundation for doing good business.

In reality, you will be put through an extended series of problem solving situations as a writer or artist. And to find out the correct answers, you must ask the right questions. The questions about the nuts-and-bolts operation of the Industry are important and necessary, but asking the right questions of the right people can save you time and heartache.

I suppose it is logical then for your first set of questions to be to the most important person in your career. So here are a few questions you should ask yourself. Remember to answer as fairly and objectively as you can.

WHAT AM I DOING IN THIS BUSINESS?

You should take this question seriously. The business might be kind to you, but for most, it is very hard work. The dropout rate is unbelievably high, and if you are not 100% dedicated to your art, you might want to think about alternative work.

WHAT AM I GOOD (AND BAD) AT?

You might look for help with the answer to this question, but start with yourself: what are your strong points? Exactly what is it that you plan to offer the Music Business? Obviously, you should promote your strongest attributes, and also work on your weak points. Many artists have found stardom a lot harder to live with than a nice \$1500 per week studio musician gig. Secretaries have become hit songwriters, and you might find you are overlooking a golden opportunity through your talents.

HOW FAR AM I GOING?

This is a tough question. As you start out, you may see unlimited horizons for your career and just go until you reach that ultimate horizon. Still, you should have some goals along the way which are a little easier to attain. This question is designed to help you monitor your career as you struggle ahead. And though most people do not want to talk about it, they have time limits on these goals, at the end of which you should re-evaluate your position. With all of this in mind, your answer should still be that you are going as far as your music will carry you.

WHERE CAN I TURN WHEN I RUN OUT OF QUESTIONS?

In addition to your lawyer, publisher, personal manager, friends, etc., don't forget the *Music Connection*.

ZAPPA PEELS STUDIO TAN

Frank Zappa has completed over twenty albums, and by the looks of things, he's nowhere near finished creating his unique music. *Studio Tan* is due out this September. Also in the works for '79 are two separate releases, one possibly entitled *Hot Rats III*. The fate over *Lather*, (pronounced "leather," or is it the other way around), recently embroiled in legal hassles, is still in doubt. The tapes of it were heard on KROQ months ago.

CHEROKEE TRACKS STEWART

Ol' Rod the Mod's back in the studio, cutting his newest due out sometime next month. Music and back-up tracks were cut at Cherokee Studios just a while ago. Supposedly, legal hassles prevent him from recording the lead vocals in the U.S. (I find this hard to believe).

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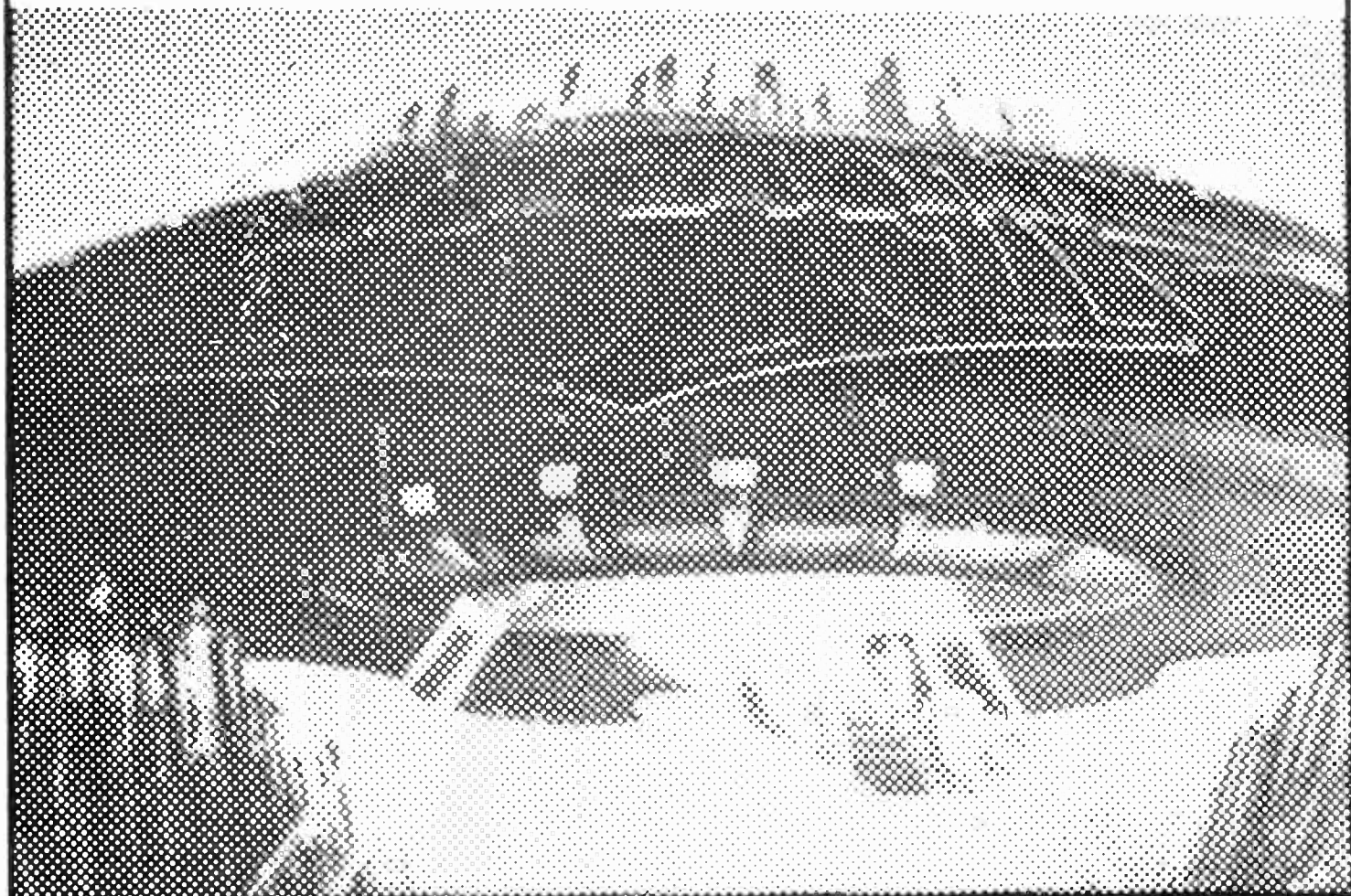
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