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# Music CONNECTION

THE ALTERNATIVE MUSIC TRADE PUBLICATION

**How Political  
Is Songwriting?**

**Where The  
Royalties Go**

**Independent Vs.  
Staff Writer**  
*Which Is Best For You*

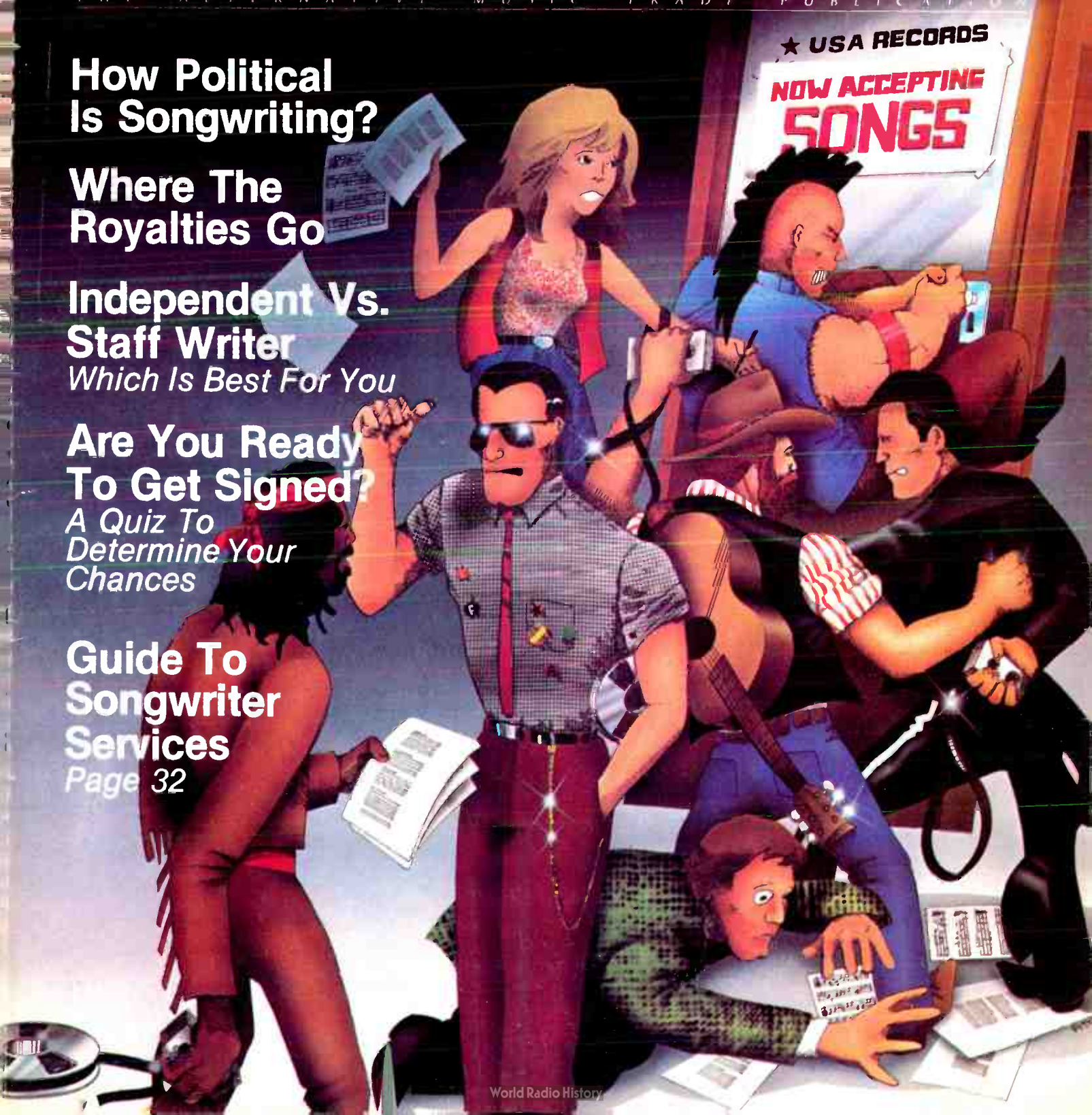
**Are You Ready  
To Get Signed?**

*A Quiz To  
Determine Your  
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**Guide To  
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*Page 32*

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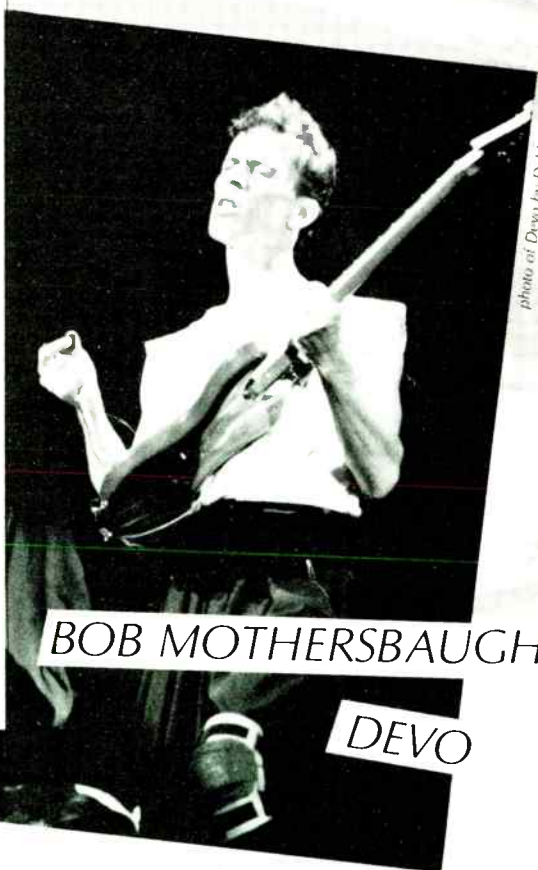
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photo of Devo by Debbie Leavitt

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## COMMENTARY

### It's Still The Song

by Paula Jeffries

There is a two-fold challenge facing both songwriters and publishers in the cost-conscious atmosphere of today's music industry. To develop our craft, we must allow the creative process to grow, while mastering the business of getting cuts in a tightening marketplace. With self-contained artists and their producers writing an increasing amount of the material, collaboration has leverage like never before. After being on both sides of the desk in A&R and publishing, I know a good song is not enough. It has to be great, even outrageous. Today's outside cover has to stand out above steep competition. A good-sounding record doesn't necessarily make a hit, and a great-sounding demo doesn't always get a cover (although it's still important to make a clean demo).

The songwriter of today has to give his or her creations life and meaning without belaboring the meaning of life. Many producers and artists are much more aware of what the words are saying, so the lyrics have to fly out with unique power and honesty. Unlike the dance music of the 1970s, disco, our techno-pop dance songs must have a lot more going for them than the correct beats-per-minute. This new music, as we call it, is opening new doors for inspired writers. Although covers are a challenge, to say the least, I'm notice-

ing that the talented producers are beginning to listen more to a select amount of outside tunes...looking for that hit and finding good collaborators. When you get in those new doors, don't waste *anyone's* time. Do your homework and listen to all the formats on the radio. Be current in your knowledge of artists and the music industry. The crossover is here to stay, and it's an area wide-open for covers.

Of course, there is still the powerful "who you know" game, which goes up and down depending on who's in which musical chair (another challenge the writer and publisher face together). As tradition has it, this business has always been about who you know. *C'est la vie*, folks. The incestuousness of that attitude is reflected in our past record sales and bins of cutouts. What is at our fingertip is the shift from an exclusive policy to an inclusive policy. As the music is changing, so is the business; new attitudes will develop and new doors will be opening, but it will still be about the song.

That song has to be the highest quality material and as clearly presented as possible. One of the powerful aspects of new music is in the arrangement of songs. The gamble we all take is that the person on the other side may not be able to take a good melody and lyric and build the arrangement they say they want. Casting that song is as important as creating it. Depending on the production situation, it also helps take the guessing out of the game when you can get the artist and producer together. It may sound like a dream and it works best for *everyone*. It also eliminates the search for the outside "hit" before the budget is blown.

Visual potential is also important to the song today, as MTV has pushed passed that place where radio was once dictator and given new talent a much-needed break. When performance fees get handled on that one, everybody wins...for a song.

From the beginning seeds of the song to the gold record on the wall, we, as the music makers, influence the world we live in. It's a shame the not-so-great song can get released through the political machine and whoever owns the publishing occasionally becomes more important than the artists' careers or the delivery of the music. This exists in other areas of entertainment besides records. Music for movies and television is a tough race to run from the outside-song standpoint; when it gets down to who owns the rights, as opposed to the quality of the music, then it is no longer a healthy race. This industry faces problems, yet we are also facing an opportunity to rise to a level of integrity that contributes to everyone creatively *and* financially. To take that one step further, we can turn out our art and make a conscious difference on this planet. However subjective the choice of music may be from a creative standpoint, the diminutive profit margins we are now experiencing should be looked at as a reflection of the quality of our product. We can't forget that it's still the song, not the units, percentages, genres, or royalties that will propel music to an exciting new place in the 1980s.

*Paula Jeffries is a publishing executive at Screen Gems/Columbia/EMI. Prior to this position, she worked in the A&R departments of 20th Century, RCA, and Shelter Records.*

## In This Issue

### Are You Ready To Sign?

K.A. Parker has devised a test to determine your potential as a professional songwriter. The results may surprise you. **Page 13**

### Protecting Your Songs

Sally Klein unravels the U.S. Copyright forms and provides some temporary alternatives. **Page 16**

### The Changing Technology Of Songwriting

Synthesizers and drum machines are affecting the way songwriters compose. Iain Blair looks at the digital future. **Page 18**

### How Political Is Songwriting?

Producers, publishers, artists, and songwriters were surveyed to determine what it takes to get a song cut. **Page 20**

### Independent Vs. Staff

Some songwriters like the office environment of a publishing house, while others prefer the solitude of independence. John Braheny checks in with both camps. **Page 22**

*Editorial assistance for this issue was provided by K.A. Parker.*



*Hal and Mack David, page 26*

### Where The Royalties Go

Getting a song cut by a major artist is the dream of most songwriters, but the financial rewards aren't as lucrative as one may imagine. Jeff Silberman totals the profits. **Page 24**

### Hal & Mack David

Songwriting's two most prolific brothers are interviewed by Sally Klein. **Page 26**

### Publisher Vs. Administrator

Administrators may be less costly, but they don't push your songs like publishers. Ted Gerdes examines the differences. **Page 28**

## Songwriter Services Guide

An exclusive listing of services, schools and publishers compiled by CB Brent. **Page 32**

*Cover illustration by James Fitti*

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# Feedback

## San Francisco Connection

Dear *Music Connection*,

Thank you for keeping those of us in the San Francisco area "connected" with the Los Angeles music scene.

I am always pleased to read your (too infrequent) articles and reviews on the music business in San Francisco. I find it refreshing to read about our local groups' performances through the eyes of Los Angeles reviewers, and I'm interested in the local response they receive.

Perhaps an article covering the San Francisco-Los Angeles "connection" could be written in regards to the reception of bands from each area, comparing club circuits, agents and booking connections, playing both scenes, and other subjects. Some examples: Bonnie Hayes and the Wild Combo (San Francisco band on a Los Angeles label, Slash) or emerging metal-mania in San Jose and Hollywood.

Thanks again, and I love the color covers.  
Katharine Chase  
San Francisco, CA

*Editor's note: our San Francisco correspondent, Bonnie MacKinnon, is looking for information on the Bay Area music scene. Interested parties should write to her at 61 8th Street, #5, Oakland, CA 94607.*

## Let's Hear It For Raw Meat

Dear *Music Connection*,

This letter is in regards to the so-called review of W.A.S.P. (Vol. VII, No. 7).

This band deserves more credit than Michael Heller wishes to give them. In his review, it is implied that the material played by W.A.S.P. is simple. Maybe Heller's mind is simple. Did he ever bother listening to the lyrics? They may not be philosophically inclined, but they do have complexity. Along with their lyrics is their unmistakable earth-shaking sound that makes W.A.S.P. what they are: a power-driven heavy metal band with a unique, bizarre twist.

How can anyone overlook Chris Holmes' fabulous guitar playing? Heller did say that W.A.S.P.'s sound is "straight forward with hard rock riffs and melody lines," but there is also the grinding, high-powered style that Holmes cranks out in his wicked leads as he and guitarist Randy Piper battle it out on stage in a wild, savage frenzy.

At least Heller had enough insight to commend their stage show. It is theatrical, enter-

taining, and eye-catching, but it definitely doesn't overshadow the music; rather it enhances the total intensity of the show.

True, what W.A.S.P. does on stage is very crude. For example, as Blackie Lawless barbarically sinks his teeth into a piece of raw meat and hurls it into the audience, the reaction is such that it brings out the basic animal in all of us. So be warned; W.A.S.P. is not for the squeamish.

By the way, the article read that Holmes sings vocals, but it is Tony Richards who deserves the credit for the excellent backing vocals he contributes, as well as his powerhouse drumming.

Heller said that it didn't seem like anyone will ever pay enough attention for them to be respected for their music. However, every time we have attended a W.A.S.P. concert, there have been massive crowds of fans there to see them perform. It is these people, these fans, that really count—not the critics—because we are the fans that will keep supporting W.A.S.P. until one day they have reached the top of the heavy metal pile, right where they belong!

Penny Da Vanzo  
Krissy Kerr  
Jackie Gorman  
Los Angeles, CA

## Home Taping Debate

Dear *Music Connection*,

While J. Michael Dolan may be correct in his assumption that America's music needs saving (Vol. VII, No. 8), he couldn't be further from the truth when he implies that we are responsible.

It's painfully apparent who is to blame for at least a portion of the industry's woes. The record companies themselves! If artists are really concerned about loss of revenue, loss of distribution, and other negative effects of home taping, they need only listen to a "factory" cassette to know where the blame ultimately lies. It's no wonder the industry needs saving. We don't want to spend \$8.00 on a tape with no highs and muddy lows, spun in 4 minutes on a low quality tape.

When compared to home tapes or LPs, the factory tapes are at best a laughable excuse. The drums sound like cardboard boxes and the cymbals are almost non-existent. So no, Mr. Dolan, I won't stop home taping. I won't stop until the record companies offer an acceptable alternative (a state-of-the-art product priced at the same level as an album plus a high quality blank tape; about \$12.00). Until that time, if America's music needs to be saved, it's up to the record companies to do it.

Robert Le Vitus  
West Los Angeles

# Music CONNECTION

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## What Songwriters Across the Country Are Saying.

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"I can truthfully say Demo Masters presented my song in its most beautiful garb...whereas it was only clothed in rags when I sent it in!" *Winola Edmonds, Seneca, South Carolina*

"The Tears of a Woman" was heard by some music industry people in Nashville and got a great response. My contact said everyone was impressed by the quality of the demo. I know I still have a lot to learn, but how can I miss with professionals like you making my demos!" *Norm Hansen, Brighton, Illinois*

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—Steve Kavago, S.D. Union

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# News

## INDUSTRY

### Major Executive Quakes Rock MCA And Elektra: Azoff In, Werman Out

by Jeff Silberman

The dust has yet to settle at several major record companies, as shake-ups at high-level executive positions have brought in new personnel.

Irving Azoff, the powerful chairman of Front Line Management and president of Full Moon Records (Joe Walsh, Chicago) left those duties to accept an offer to be president of MCA Records and vice president of MCA, Inc. Front Line has already regrouped, but Full Moon remains in a transitory stage until decisions are made as to finding a new distributor or whether Full Moon becomes totally absorbed into Warner Brothers.

At Elektra Records, Tom Wer-

man, who spent only four months as senior vice-president of A&R, resigned, although he still has commitments on three label projects. His successor appears to be producer Roy Thomas Baker; an official announcement is forthcoming.

Earlier this year, former RCA division vice president Jack Craig accepted the job of president of Chrysalis Records. But even now, the label's small Los Angeles staff is unsettled. Steve Moir recently left an A&R position there for EMI/America's opening of A&R head.

Werman's departure at Elektra seems to be a repercussion of the upper-echelon shakeup incited by label chief Joe Smith's resignation.

"(New Elektra chairman) Bob Krasnow called me a few weeks ago and said he wanted Roy Thomas Baker to be head of A&R. He wanted me to just produce records," Werman said. "I didn't find out why he wanted that, though it seems like he just wants to start out with a clean slate."



MCA president-elect Irving Azoff (right) meets Musical Youth Michael Grant

"I still had a problem with his suggestion," he continued. "I didn't want to stay just a signer and producer, which is what I was doing at CBS. Also, my contract specifically stated that I was to run the A&R department totally. So, I received an equitable settlement."

Werman seemed quite satisfied with the settlement, and stressed that he plans to fulfill outstanding commitments to Elektra. He will enter the studio soon to produce the second Motley Crue album (their first LP was remixed by Roy Thomas Baker), and he has two other projects to complete in the next 20 months.

"I've made a little production deal," he said. "I'm currently independent, which is great for now. I

will be talking to people in terms of a major executive position, but not right away. I'm going to take a little time off."

Like Werman, Roy Thomas Baker made a big name for himself as a producer for such acts as Queen, the Cars, Foreigner, Cheap Trick, and Devo. A spokesperson for Elektra stated that Baker will refrain from discussing the situation until he is officially confirmed as head of A&R. Chairman Bob Krasnow was on vacation and unavailable for comment.

Though Irving Azoff met with MCA staffers earlier last week, he had to clear up his affiliations with Front Line Management and Full Moon Records. Front Line has

Please turn to page 8

### Large Turnout At Muddy Waters' Chicago Funeral

by Cary Baker

Nearly 1000 mourners flocked to the Metropolitan Funeral Parlor on Chicago's South Side to pay tribute to blues legend Muddy Waters.

The patriarchal singer, whose music influenced the popular sound of three generations, died in his sleep on Saturday, April 30, of a cardiac arrest. He had been ill and away from the touring circuit for more than a year.

Friends like Johnny Winter, George Thorogood, Bobby Blue Bland, John Hammond, Jr., Willie Dixon, James Cotton, and magician David Copperfield joined hundreds at the church services. Hundreds more were forced to wait outside on Martin Luther King Drive until the service's completion, and were then allowed inside to view the remains.

Pop Staple, leader of the Staple Singers, sang "Glory, Glory," the high point of the thirty-minute service. The Reverend C.W. Hopson, pastor of the church, delivered a short eulogy, saying, "Muddy Waters has completed his work here. He's made his contribution."

Rumors of appearances by members of the Rolling Stones were carried on network TV and in Chicago's daily newspapers, drawing a throng of star-watchers seemingly far removed from Waters' legacy. The racially-mixed crowd lingered for hours on the street, but the volume of people didn't seem to bother Waters' long-time manager, Scott Cameron. "Muddy belongs to the people," he said.

Please turn to page 9

## DISTRIBUTORS

### Faulty Products Gone In Aftermath Of Indy Distributor Bankruptcies

by Jeff Silberman

Faulty Products, an independent record company and local distributor, will cease operations within two months due to cash-flow problems incited by the bankruptcies of a number of its distributors.

"Being distributed independent-

ly, we've had six or seven distributors go out of business over the past two months," Faulty spokesperson Mark Cope stated. "All of those distributors owed us a lot of money, and there's not much chance that we'll ever get paid. Because of that, we're naturally hesitant to ship our catalog

to others. It has left a void."

The label and its distribution arm is currently being phased out. For the next 30 to 60 days, Faulty will be accepting returns from accounts across the country, as well as clearing up debts to labels it distributed with either cash or record returns.

Cope called the sudden move "a conscious decision. We're not bankrupt, and we don't want to get to that point. We're trying to do it right and not burn anyone in the process. We don't want to do to SST and Frontier what the bankrupt distributors have done to us."

The repercussions of Faulty's demise have been immediate. Several bands have already contacted other local independent distributors like Jem and Greenworld regarding working their product. Acts signed to Faulty face an even greater challenge, that of getting a label deal as well as a distributor. Faulty's two main draws shouldn't have that much of a problem. At presstime, the Dead Kennedys were leaning towards IRS Records, while the Bangles, whose debut EP sold a healthy 20,000 copies, are as yet uncommitted.



Jello Biafra of the Dead Kennedys: looking for a new label and distributor

# News

## TELEVISION

### We're Dancing Nixed After Two-Week Run: May Return In August

by Iain Blair

Amidst a blaze of publicity that promised a serious rival to MTV and *MV3*, KTLA-TV's (channel 5) new afternoon dance show, *We're Dancing*, suddenly burst onto L.A. television screens recently, only to fade and disappear just as quickly.

According to Joan Marcus, sales manager for All-American TV, the company responsible for putting the show together, the initial airings were only intended to be a test run. "We aired it on KTLA over a two-week period, from March 14 to March 28, as well as testing it on over 70 other stations nationally." Marcus declined to say how the test had gone, stressing that at this stage, it was too early to make any decision regarding the future of the show.

According to the show's co-producer, Mick Kennedy, the two-week trial run was "too short to really tell us much." He too declined to reveal the results of the test. "We do expect a full run of the show in the fall," he said. "We expect to start production in August, and we anticipate going

### Fontenot, Myer Leave Music Machine

by Jeff Silberman

The "Starwood connection," in the persons of Gary Fontenot and Michele Myer, has left the Music Machine in West Los Angeles to pursue other interests.

Fontenot, a 15-year veteran of the local club scene including the notorious Starwood, is about to purchase the Starlight Roller Rink in North Hollywood with partner Hal Glickman. They will apply for liquor, dance and entertainment licenses, which can take up to three months to acquire. Until then, they plan to beef up the skating activities.

Once they get the licenses, plans are to make the Starlight, located across the street from the Palomino at 7727 Lankershim, a multi-purpose facility. On Fridays, it will convert into a dance club, live bands will perform on Saturdays, and ballroom dancing will be featured on Sunday afternoons. A tentative inauguration of the new format is scheduled for July.

At the Music Machine, owner Leon McNabb has found a new partner. Booker Myer subsequently resigned, citing her inability to work with the new situation.

into 70 markets, though we don't know exactly how many there are."

Kennedy, who formerly worked on *MV3*, traded charges with current *MV3* producer Mike Ramsey over the origin of that show. "I created the pilot for *MV3*," Kennedy declared. "Ramsey took over my show and sold it without my permission."

"Mick Kennedy never had anything to do with the conception or execution of *MV3*," Ramsey retorted. "He was fired halfway through the pilot."

## CONCERTS

### Greek Theatre Gets Aggressive To Attract New Music Talent In 1983

by Jeff Silberman

Increased seating capacity and the hiring of Andy Hewitt by the Nederlander Organization has given the Greek Theatre a stronger hand in competing with the Universal Amphitheatre and other sites for available talent during the 1983 summer season.

The theatre, which inaugurates the new season with the Whispers and Phyllis Hyman on May 13, has widened the seating radius and increased its capacity to a little over 6200. Now that its size is almost identical to the Amphitheatre's, potential talent now has two distinct choices to play.

"It (the new seating) has put us in a much more competitive position than in previous years," Alan Bregman of the Nederlander Organization said. "We've had many contemporary acts become interested in playing the Greek with the additional seats."

Bregman added that there are no renovation plans in the works which would make the Greek a year-round facility, like enclosing the theatre under a roof. "We've never entertained that thought," he said. "It would lose its presence and ambience. Acts like to play outdoors in the summertime."

Nederlander, which has booked the Greek for eight years, has hired Andy Hewitt to help recruit the popular new talent. Hewitt formerly worked with Ken Scher at West Coast Concerts.

"It's not solely a matter of going after new contemporary acts," Bregman claimed. "although we do need some help in that area. We are expanding in general, and we need more people. Andy will also help out

## EXECUTIVES

Continued from page 7

already reorganized, as Azoff's place was taken by ELO and Go-Go's attorney Michael Rosenfeld. As of May 4, he became a full partner with Larry Solters and Howard Kaufman.

Solters claimed that it was "business as usual" at the management firm, and no major changes in policy are expected. While Front Line has the reputation of working superstar talent like the Eagles, Styx, Joe Walsh, Christopher Cross, and Stevie Nicks, Solters stressed that they always have been looking for new talent, and will continue to do so. "When we signed the Eagles in 1974, they were a new group," he stated. "We're actively looking for new acts, and I strenuously hope we can find some."

Speculation has been high that once the contracts of Front Line's clients end with their respective labels, they'd naturally lean towards Azoff at MCA. Solters acknow-

ledged that possibility, but stressed that such a move would always be appropos.

"Every contract has a beginning and end," he declared, "but we know a lot of people at a lot of record companies. We have to find the best label suited for each individual act; our only philosophy is to do a good job for our clients."

At Full Moon Records, general manager Danny Rosencrantz is maintaining a wait-and-see posture. "I'm just waiting for Irving to get MCA together and to get his clients comfortable with the new situation," he said. "The acts always come first. I expect things to be resolved soon."

Despite the confusion regarding the future of Full Moon, Rosencrantz claimed that he's still scouting for new talent for the label. "We're always looking for acts," he said. "We just made a singles deal with Dwight White, and we're looking at a few local rock acts as well. Then all this (Irving's departure) came down. We don't know where we'll be, but we're still looking."

with our other venues on the west coast, like the Pantages and Wilshire Theatres in Los Angeles."

The competition for talent between the Greek and the Amphitheatre has already heated up. The Greek has snared two highly-sought new music acts, Dexy's Midnight

Runners and the Culture Club, for its current season. The Amphitheatre hasn't been sitting on its hands either. There are unconfirmed reports that the Amphitheatre has lured Elvis Costello away from the Greek, when he opens his American tour in late summer.



Kevin Rowland of Dexy's Midnight Runners: booked at the Greek this summer



# News

## CLUBS

### Closing Of Cathay de Grande Denied: Dance Club Started Upstairs

by Bruce Duff

Contrary to what was reported elsewhere, Cathay de Grande owner Michael Brennan will *not* be selling the Hollywood night spot. Brennan says the rumor began when Nick Boyiak was hired to turn the Cathay's upstairs into a dance club and the downstairs was shortly thereafter closed.

Boyiak has had past successes in the dance club scene as the manager of both Gino's and Seven Seas dance clubs. Brennan feels that the upstairs dance club will attract a steady, regular crowd, and will bring a regular cash flow to the club. "Before, we had to depend on the bands," said Brennan. "Now we'll be able to hire bands without worrying as much about their individual draws."

Meanwhile, Brennan is busy remodeling the downstairs for future live entertainment. A new paint job and carpet are the main points of improvement. The last show downstairs was Black Flag on Monday, April 25. Brennan stressed that, despite rumor, the club was not closed down because of the Black Flag show, but rather that the show went smoothly and that he

planned to close after that show for the remodeling. "We wanted to end with an internationally famous act, which Black Flag is," said Brennan. He added that the downstairs would be closed for a month at the most.

Brennan also said that upon reopening the downstairs he would probably not be booking punk groups. "I was getting too much heat from the police, especially towards the end," he claimed. However, Brennan said that he and punk music promoters P.U.N.X. would be organizing some punk shows in Hollywood in the near future, at a site as yet undecided. Brennan added that ample parking and no liquor were the guidelines for this new venture.

In closing, he added that he was "tired of being a farm club. Bands like the Untouchables, the Bangles, and Dream Syndicate should be playing here. After they can fill 500-seat clubs, they feel they don't have to play the Cathay anymore."

The fate of Cathay cook Top Jimmy was not disclosed by the management, but it is hoped he will be retained when the club reopens.

photo by Gary Leonard



Wayzata's Funk/Rap Night at the Cathay de Grande in Hollywood.

### KMVR Kicks Off On Cable With Local Bands

by Jeff Silberman

Los Angeles mayor Tom Bradley christened the city's first commercial cable FM station, KMVR in Chatsworth, during a ribbon-cutting ceremony on May 13.

The 50,000-watt station has targeted the 18-39 demographic via an extremely-varied playlist. According to spokesperson Cheri Whitaker, its "Adult Contemporary pop-rock" format will feature "everything from Barry Manilow to Ted Nugent, and Sheena Easton to Pat Benatar." A 50/50 mix of current and old songs will be divided into high, medium, and low rotations.

Whitaker believes that such a for-

mat can compete with both the AOR giants (KLOS, KMET, and KROQ), as well as A/C stations, due to the variety of its programming and the higher-quality reception of a cable system.

KMVR will also tap the pulse of the local community and local music scene. Presently, they are accepting homemade tapes for its community public access program. Also, an hour-long local music show is aired every Thursday night featuring an in-studio interview with local groups like the Curves, Teleport, and Coyote. Not only will their music be played on the air, but the station also books them in for shows at the L.A. Cabaret.

Interested acts should submit a six-song tape, EP, or album with a bio at a Boulevard Music Store in Sherman Oaks or Woodland Hills. A station representative will pick up the submissions, screen them, and call up prospective bands for future local music hours.

## LABELS

### FAT CITY AND FLAME RECORDS SNARES SUBURBAN LAWNS MANAGER EICHELKRAUT

by Sally Klein

Fat City/Flame Records, an independent label out of Minneapolis, recently hired Ike Eichelkraut, former manager of Suburban Lawns, as vice president of artist development for their west coast office.

Currently signed to their roster are the Crash Street Kids and the Flaming O's, both from Minneapolis, and D-Zine from San Francisco. Eichelkraut says they are looking to sign two more acts this year. "We want to make sure we don't take on more than we can handle. Each act should get the proper care on a personal level." He is mainly interested in songs; saying "we're not that particular about the style of music, just if the song has the potential to be a hit."

"I help bands go through re-adjustment steps and teach them how to answer questions, basically giving the same information in a different way. A lot of local musicians just have fun and don't take it seriously. They don't understand all that's involved, like P.R., record stores, interviews,

autographs. They don't realize they're going to have to do all that. They might know a little bit, but when it comes down to reality, it's different."

One of the more recent problems Fat City has had, along with many other independent labels, is distribution. "The Crash Street Kids were getting heavy in-store play throughout the country," relates Eichelkraut, "but since Pickwick folded, the stores had trouble getting the record." He called the stores to see if they'd be interested in dealing directly with the label. Their response was positive, so he is putting together a system of direct distribution by the label, via mail.

Another project involves the Crash Street Kids video called "Mystery Girl." MTV and the label have cooked up a promotional contest to find the girl that can match the silhouette in their video. At present, plans are to kick off the contest in the midwest, in approximately a month. If it's successful, Fat City may expand the contest to regional competitions across the country. The winner will get a

train trip, and will star as the "Mystery Girl" in the re-edited Crash Street Kids video. "All our band videos have been done by Chuck Stalter who also does videos for Devo, the Cars, J. Geils, Elvis Costello and others," says Eichelkraut.

While this new position carries more responsibility and diversity, Eichelkraut admits he misses "the other side, doing it myself. I'm not as involved on the show level as I was with Suburban Lawns. I'll assist to get situations together if I can. For example, I had the Crash Street Kids open for Missing Persons a couple of times in Chicago and Minneapolis as a result of my friendship with the members of Missing Persons and their management. Basically, I was physically at every Suburban Lawns show doing sound and lights. In this new capacity, I'm more an advisor."

If you wish to submit material to either of the labels, Fat City or Flame Records, call Ike Eichelkraut at (213) 242-7815.

### MUDDY WATERS

Continued from page 7

Born McKinley Morganfield on April 4th, 1915, in Rolling Fork, Mississippi, Muddy Waters migrated to Chicago in the 1930s. One of the first bluesmen signed by Leonard Chess to the Chess label, Waters is best known as the creator of "Rolling Stone," "Hoochie Koochie Man," "Got My Mojo Working," and "Mannish Boy." When Chess restructured in 1970, Muddy moved to the CBS-distributed Blue Sky label, where he was joined frequently by disciple Johnny Winter. He remained in demand as a performer on the college and festival circuit.

Meanwhile, three blocks north, the Checkerboard Lounge was hopping with the third night of its Muddy Waters tribute. Chicago's blues aristocracy was on hand to keep the music cooking until closing with Lefty Dizz, Junior Wells, and Buddy Guy.

# Local Notes

**SRS IS BRINGING** a public forum called "How To Succeed In The Music Business By Really Trying" to Ivar Recording Studios on May 21. Moderated by X producer/Doors keyboardist Ray Manzarek the speakers will include Craig Dudley, Jay Landers, Allen Lenard, Tom Ross, Ken Scott, Dusty Street, Larry Vallon, and Tom Werman. The cost is a reasonable \$15 (\$10 if you belong to SRS). Call (213) 463-7178 for tix.

**YOU KNOW** you've got a hit when John Bettis writes a song for the next Steve Spielberg film, *The Twilight Zone*, to be sung by Grammy/Oscar winner Jennifer Warnes.

**REMEMBER NEW YORK** rock? The Bongos have finally signed with a major label, RCA, and will record a five-cut EP with Richard Gottehrer (Blondie, Go-Go's). The band is threatening to include their cover of Donovan's "Sunshine Superman."

**THE GREG LEON INVASION** will release their debut album on Ready To Rock/Azra Records sometime around July 1.

**THE DREAM SYNDICATE** has lost the services of ace bassist Kendra due to the rigors of touring. She has been replaced by former Tone Tone David Provost. The last bassist to leave the band was Kathy Valentine, now a Go-Go. Despite these defections, the Textones rock on with Joe Reed from Bram Tchaikovsky on bass and none other than powerpopper Phil Seymour on drums. Stan Lynch from Tom Petty's Heartbreakers may also sit in on skins. The band should be seen on MTV with Rockpile doing "Cruel To Be Kind."

**AHH, FAME...X** are the guest stars of the first episode of *The Pop 'N' Rocker Game*, a new quiz show hosted by Jon "Bowser" Bauman from Sha-Na-Na, along with Eddie Money and the Mamas & the Pappas. Billy Zoom, come on down!

**THE 45 GRAVE** Memorial Society (read that fan club) is recruiting members, living and otherwise. For \$6, you too can become an official Gravedigger and receive a Black Cross ring and other goodies. Don Bolles says they will also include a registration form certifying your death, "because we know you don't want to be left out." Send your ingots to 1626 N. Wilcox, Vault 358, Hollywood, CA 90028 (dead flowers optional).

**TINA TURNER** wants David Bowie to produce her next album. Don't we all?

**MUSICAL YOUTH** will be featured at this year's Reggae Sunsplash Festival in Jamaica. The band has been doing selected international dates to prove they can really play their instruments, according to 13-year old keyboardist Michael.

**THE ASIA CORPORATION**, the high-profit rock conglomerate/ band, will return to the charts in July with their second dividend, *The Heat Goes On*.

**HOWARD DEVOTO**, the loveable android who brought us the Buzzcocks and Magazine, has a new LP, *Jerky Visions Of The Dream*, due to a June 14 release on IRS Records. He'll tour the UK soon after, but no U.S. dates yet.

**RUNAWAYS UPDATE:** while Lita Ford has adopted an image somewhere between Wendy O. Williams and the Cramps' Poison Ivy, Vicki Blue is reported to be recording an EP in London with Kelly Johnson of Girlschool. Sandy West continues to gig locally, while Joan Jett should have the follow-up to *I Love Rock And Roll* available soon on Boardwalk Records.

**M.C.'S OWN K.A. PARKER** has signed a publishing deal with Stone Diamond Music, a division of Motown.

**CITY OF GLASS**, formerly the Naughty Sweeties, has signed with Allegiance Records. The band is looking for a synthesizer player with strong backup vocals. Interested players should call (213) 990-2569.

**QUARTERFLASH**, apparently cured of their recent affliction with Bostonitis (the inability to release a second album after the first one goes platinum), will release their sophomore effort, *Take Another Picture*, June 15 on Geffen.

**ELVIRA AND KROQ's** Rodney Binghamer are shown

at right living it up at the premiere of Disney's *Something Wicked This Way Comes*, the cinematic treatment of Ray Bradbury's sci-fi classic.

**Rodney and Elvira**

photo by Rick Blom/J.A.I.



**SPEAKING OF ROONEY**, he has a new single coming out on Martian Records soon. The A-side will feature Rodney singing "Surfin' Safari" backed by the Ramones. The flip will be a reissue of his version of "Little GTO" with Blondie.

**ANNETTE FUNICELLO** is recording a country LP at Gold Star Studios. **THE GUN CLUB** have an EP called *Death Party* out now on Animal Records via Chrysalis.

**THE IRON CITY** Houserockers have lost harmonica whiz Mark Reisman. Their fourth MCA album, produced by Mark Dodson and Kenny Laguna (Joan Jett, Greg Kihn), will be out this summer.

**SLASH** has started a video department, headed up by Marcy Blauslein. Now available to MTV and clones are clips by Rank & File and "Barefoot Rock" from the Blasters second masterpiece.

**NO FUN:** MTV has rejected the Surf Punks' video to "Shark Attack," calling the clip "too gorey and bloody for viewers." Undaunted, Malibu's fave punk snobs are recording a new EP for Enigma, which will include "People's Court" and "Get A Haircut."

**WHILE CLEM BURKE** and Nigel Harrison continue to moonlight with Chequered Past, Blondie Deborah Harry opened and closed on Broadway April 20th when her theatrical debut, *Teaneck Pansy*, did the big nose dive with the N.Y. critics.

**TAKING A CUE** from the Department of Motor Vehicles, BMI's New York, Nashville, and Los Angeles offices will now be open until 8 p.m. on Thursdays.

**STEVE WINWOOD** is making his first solo tour a European exclusive this time around. Look for some U.S. dates after his next LP.



Larry Dean and a very out-of-character James Brown

**TO FURTHER** his country career (?), James Brown stopped by to congratulate Larry Dean and the Shooters on their new single, "Heart Holding On To A Memory." Look for JB in Universal's latest, *Doctor Detroit*, with Dan Aykroyd.

**ENIGMA** Records, Berlin's home before Geffen and the current resting place of 45 Grave and the Fibonaccis, is firming up a deal with EMI/America for distribution. Enigma also operates Greenworld, one of the last independent distributors left on the west coast.

**MALCOLM McLAREN** is unleashing a second single, "Double Dutch," after the unexpected success of "Buffalo Gals." An album called *Duck Rock* on Island is expected June 13.

**CHEAP TRICK** have recorded 16 songs with producer Todd Rundgren for their 8 1/2 LP, 3-D, including a Runt original, "Heaven's Falling." Todd and CT guitarist Rick Nielsen duke it out on the title track. Let's see, that makes six producers for the Tricksters since their 1977 debut, including Jack Douglas, Tom Werman, Roy Thomas Baker, and George Martin.

**ALTHOUGH IT WON'T** be the same thing as a new Black Flag album, Henry Rollins and Chuck Bukowski will appear on Harvey Kubernick's summer release, *English As A Second Language (The Package)*.

**OIO OBSESSION** really change their name to Leather Angel?

**FOUR EYES** from San Diego has been signed by MCA Records.

**YES**, it was Felix Pappalardi, who used to beat bass with Mountain, and not Young Rascal Felix Cavaliere who died last month. We sincerely apologize for the erroneous information printed in our last issue (Vol. VII, No. 9) which stated that "Young Rascal Felix Pappalardi" had passed away.

**FRANK ZAPPA** has backed off on his lawsuit against the producers of *Valley Girls*, the film he claims was based on his 1982 hit, apparently because he doesn't want his good name associated with the grody exploitation flick. Incidentally, the "punk" concert sequence in the movie featuring the Piimsouls was shot at the Central.

**JOHNNY LYON** and the Hitmakers will be playing gigs in New York and other markets before returning to L.A. in early July.

**APHEX SYSTEMS**, the people who brought you the Aural Exciter, are moving to a new plant in North Hollywood.

**SEAN PENN**, Hollywood's latest teen sensation, is working on a secret project with his brother-in-law, Bruce Springsteen. If you recall, he married da Boss's sistuh, Pamela, last year.

**JOSHUA** takes one step closer in their well-publicized effort to seduce a major-label contract by inking a distribution deal for their long-delayed Olympic album, *The Hand Is Quicker Than The Eye*, with Greenworld.

**POSSIBLY INSPIRED** by the unexpected U.S. reception given to King Sunny Ade earlier this year, Warner Brothers has signed Juluka, a South African ensemble, as part of an exclusive licensing agreement with Minc Records.

**IN OUR GUIDE** to demo services in Vol. VII, No. 8, we inadvertently printed the incorrect address for Horrigan Productions. They can be reached at 4985 Highland View Avenue, Los Angeles, CA 90041. Their phone is (213) 256-0215.

# Audio/Video Update

## VIDEO

by Iain Blair

**THE WOLFE COMPANY**, who shot the highly acclaimed video of "Mexican Radio" for Wall of Voodoo, were back in the studio last week filming **The Ramones**. The band flew in from New York for three days to film "Psycho Therapy," a cut from their new album, *Subterranean Jungle*. Set in a mental asylum, the song casts the band in the roles of inmates surrounded by psychotics and other incurables all locked up together in a maximum security cell. The concept, scripted by director Francis Delia, called for an electro-shock scene and a lobotomy operation, all performed with the appropriate amount of black humor. The three-day shoot also called for an assortment of Hollywood's wierdest-looking extras, a live boa constrictor to double as Joey Ramone's mike, and some stunning special effects using latex masks and props made by Mark Shostrom and Anthony Showe. Delia shot on 16mm with an ACL and an NCR, and post-production was done at Electric Sound & Image and edited by Kurt Vandermeulen. For further information about The Wolfe Company, call (213) 464-0534.

**THE GOLDEN BEAR**, Orange County's legendary nightclub, recently formed Golden Bear Video Associates which is offering a total video package to bands for \$1,250, according to owner Rick Babiracki. Using state-of-the-art equipment, including Hitachi FP22 cameras, Panasonic 9600 and 0240 decks, Panasonic A-50 editing equipment and a mobile vehicle, the company is setting out to offer a low-cost/high-quality video service run and operated by broadcast veterans. The \$1,250 package includes shooting on 1/2" tape, but the company is also offering optional equipment packages utilizing 1" tape. Babiracki also announced the appointments of John Sherlock as director, and Jeff Stone as head of marketing and production, promising that "the bands will get tremendous value for their dollar" at Golden Bear Video Associates.

**RED CAR EDITING** in Hollywood has been very busy recently working on several major music video projects. Having finished work on the rock promo for Michael Jackson's latest hit, "Beat It," the company has been working on a series of video promos for Limelight, the London-based music production house that recently opened offices in L.A. The first was a piece for rock/reggae artist Eddy Grant that was shot entirely on location in Barbados. The clip, from *Electric Avenue*, was directed by Steve Barron and produced by Siobhan Barron, and post-production work was completed at Red Car Editing by Larry Bridges and Bill Abbott. Red Car's phone is (213) 466-4467.

photo by Nancy Vollrath



The Ramones go mental on the set for their latest video, "Psycho Therapy"

## AUDIO

by Jeff Janning

**GLENN FEIT**, a producer and engineer whose name graces product by Josie Cotton, Gary Numan, and Motley Crue, is starting a record label with Tabb Rex. The first order of business for Feit is to find unsigned synthesizer bands in Los Angeles for a compilation LP he is assembling. Send tapes to Glenn at USA, 6525 Sunset, Suite G7, Hollywood, CA 90028.

**JUNIPER RECORDING**, Burbank, CA: No, it's not a misprint. Juniper has left its Studio City address for more spacious surroundings in Burbank near Kendun. Studio owner Jeff Levin tells *MC*, "our new studio is designed by Craig Hunter. It's very simple and usable. The control room is 19'x19', while the studio itself is roughly one thousand square feet. We have divided it into four areas: the main room, and overdub room for strings and horns, a piano booth, and a drum booth. We are also taking over more space next door, where we plan to build a synthesizer lab with an 8-track and DBX. Our goal is to be the most affordable mid-sized 24-track in town."

**PREFERRED SOUND**, Woodland Hills, CA: Owner Scott Borden tells *MC*, "we are currently building an additional room into which we will be moving the piano, as it has a very live sound. It could also be used for drums. The walls are not flat, they were designed with all sorts of angles for acoustics. We will still be recording in the other two rooms of the studio while the construction is going on."

**MARS STUDIOS**, Los Angeles, CA: Catch, a Los Angeles-based R&B/disco oriented band, recorded an album for Variety International Records. Their music, which premiered at a playback party at Mars, offered a very modern dance feel. The label is currently seeking distribution.

**GOLD STAR**, Hollywood, CA: Jay Lansford and Robbie Fields are producing an LP for Poshboy act Channel 3. Studio owner Ross is at the boards for the project.

**BLIQU RECORDING**, Hollywood, CA: Howard Steel is in producing the second album project for San Diego's MCA-bound DFX2.

**STUDIO WEST RECORDERS**, San Diego, CA: Dan Milner is in producing and engineering a single for Frank Sinatra, Jr. Milner also engineered and co-produced with Kemp Massengill a demo project for artist Rick Reed.

**HOLLYWOOD CENTRAL STUDIO**, Los Angeles, CA: Mike Pintera is in tracking a single for a major Los Angeles disc jockey. Pintera is also at Music Grinder finishing up a five-sided, self-produced EP for Allied Records.



From left, Shieka Al Fasi, Billy Preston, and Mark Davis at Salty Dog

**SALTY DOG**, Van Nuys, CA: Billy Preston is in working on a new album which he is producing in conjunction with engineer Galen Senogles and arranger Ralph Benatar.

**LION SHARE STUDIOS**, Los Angeles, CA: The Rick Elias Band (from San Diego) is in working on four sides with Terry Williams (formerly of the First Edition), who is handling production and engineering chores.

**DENNIS MACKAY**, an engineer/producer whose credits include Bowie, Mick Ronson, Lenny White, Tommy Bolin, John McLaughlin, Jeff Beck, Return To Forever, Stanley Clarke and Stevie Winwood, took time out to give *MC* a brief interview. We started off with the differences between American and English engineers. Dennis, being English, offered the following insight, "in England we come up through the ranks, from gopher, to tape operator, to engineer to co-producer to producer. It's more of an apprentice to journeyman type of affair than it is in the States. Electronics are more advanced over here. Studios have more equipment, and if they don't have something and you want it, they rent it right away, whereas in England, it takes forever. On the other side of the coin, I loved the old Triad board, as it was such a simple concept. It had less electronics and it came down to good solid mic technique, what you use and where they are placed. I always use a U-87 for toms and a Neumann RE-20 for bass drum. That's my foundation, and I won't tell anymore, as I don't want everyone stealin' me secrets. On the digital versus analog question, I love digital because it's so clean. It's great for writers like Billy Joel and Elton John who record brilliant piano passages. On the other hand, people are so used to tape noise that they feel something is missing. My pet peeve is cassette machines because the artist always wants to take home a copy of the rough mix to listen back, then they get upset because of the tape hiss and lack of punch on this little thin piece

of tape that moves slowly through the tape player. They always want to know where the punch of the studio mix went. They do the same thing on the reference disk where the track is compressed to squeeze everything into a trackable disc. My next project is Glenn Hughes, once I do DiMeola.

**A&M RECORDING**, Los Angeles, CA: Former EMI Australia star Billy Green is in recording a single for the U.S. market.

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# ARE YOU READY TO GET SIGNED?

## Test Your Songwriting Potential



by K.A. Parker

Every year, hundreds of aspiring songwriters pack their portfolios, guitars, and tape decks and migrate to Los Angeles, Nashville, and New York with stars in their eyes and the "perfect" tune for their favorite artist. They expect every publisher in town to immediately recognize their potential and sign them to a multi-year contract. After they place three singles on the next Laura Branigan album, they will put together a band that takes the city by storm. One major-label bidding war later, they're the biggest thing to hit the music industry since overdubbing.

If this scenario sounds like your personal game-plan, it's time to consider a career in computers. In truth, there is no guaranteed method for making a career of songwriting besides hustling incessantly and never missing an opportunity. Of course, some factors will make the task easier. Well-developed skills, an optimistic attitude, common sense, and a basic knowledge of the music industry are all essential components for success. Luck and creative genius never hurt either. Nonetheless, the most important part of your arsenal should be professionalism: the ability to make a good impression both in person and via letters, bios, and demos. Yes, spelling counts.

The following test is designed to judge your potential and weak points as a professional songwriter based on some of the attributes mentioned above. Be sure you answer all the questions as truthfully as possible, since you'll only be cheating yourself. Once you finish the test, total your points and compare your score with the odds on page 30. Pencils sharpened? Go!

### Skills

Points:

- 1. Give yourself 1 point for every year you have been writing complete (words and music) songs, either by yourself or with a co-writer. (10 points max.)
- 2. Give yourself the indicated number of points for each year you have had formal training on an instrument: (10 points max.)
  - a. piano (1 point)
  - b. guitar (1 point)
  - c. voice (1 point)
  - d. drums (½ point)
  - e. all other instruments (¼ point)
- 3. Give yourself 1 point for each year you have been playing any instrument on a daily basis. (15 points max.)
- 4. Give yourself 1 point for every \$1000 you have earned in the last five years playing an instrument or singing. (10 points max.)
- 5. If you are a member of a working band (i.e. you are earning a living at it) that has been together for more than one year performing original material, give yourself 15 points. Give yourself 15 more points if you are now performing within one hour's drive from Los Angeles, Nashville or New York City. (30 possible points)
- 6. You write mostly (Choose *one* category only)
  - a. Country songs (5 points)
  - b. Country/Pop crossover (10 points)
  - c. Pop Ballads (2 points)
  - d. Dance/R&B (1 point)
  - e. Rock & Roll (1 point)
  - f. Other (½ point)
- 7. Give yourself the indicated number of points for the following:
  - a. I was an A student in English (4 points)
  - b. I read something other than the newspaper every day. (1 point)

- c. I write something creative every day. (5 points)
- d. I own a dictionary and a thesaurus and I use them. (3 points)
- e. I can't resist a crossword puzzle. (1 point)
- f. My friends consider me witty. (1 point)
- g. I keep a journal or diary. (2 points)
- h. I keep a notebook and pen beside my bed for writing down all those wonderful ideas I get just before I fall asleep. (5 points)
- i. I carry a notepad and pen with me at all times and jot down all the words, phrases, sayings, ideas and so on that I think of or hear during the day. (5 points)

MY TOTAL POINTS

### Practical Considerations

- 1. If you live within commuting distance of:
  - a. Los Angeles (15 points)
  - b. New York City (10 points)
  - c. Nashville (15 points)
  - d. Atlanta, Austin, Chicago, Houston, Memphis, Muscle Shoals, Philadelphia, San Francisco, Seattle, Vancouver, B.C. (5 points)
- 2. You are (pick *one*)
  - a. Financially independent and *not* employed (this includes housewives and househusbands). (10 points)
  - b. Working in the music industry. (5 points)
  - c. Working in a good job with a flexible schedule, i.e. *not* a nine to five, Monday-Friday job. "Good" for the purpose of this test means a job which you enjoy and which pays you enough money to invest at least \$100 a month in your music and gives you enough time to write. (2 points)
  - d. Working in a "good" (see above) nine-five, Monday-Friday job. (1 point)
  - e. Not employed and not financially independent. (-15 points)
  - f. Working at a job you hate or one which does not give you any free time to write or enough money to devote to your music. (-10 points)
- 3. You listen to \_\_\_\_\_ every day (12 points possible)
  - a. AM pop radio (5 points)
  - b. AM country radio (5 points)
  - c. AOR radio (2 points)

Please turn to page 14

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# Test Your Songwriting Potential



Continued from page 13

- 4. You have: (45 possible points)
  - a. A dependable car (10 points)
  - b. A telephone (10 points)
  - c. A telephone answering machine or service. (3 points)
  - d. A typewriter (2 points)
  - e. An up-to-date file or address book with all your music contacts listed (5 points)
  - f. A cassette player/recorder (5 points)
  - g. A musical instrument which you can play. (5 points)
  - h. A file of all your songs with lyric or lead sheets, tape copies, contracts and miscellaneous information such as who you played your songs for and what their reaction was and so on. (5 points)
- 5. Give yourself two points for each member of your family or close personal friend who works in music publishing, for a record company, or for a personal manager or independent producer. This counts only if the person in question *loves* your material. (10 points max.)
- 6. Give yourself two points for each of the industry trades listed below that you read on a regular basis: (8 points possible)
  - a. Billboard
  - b. Radio & Record
  - c. Dramalogue
  - d. Variety/Hollywood Reporter
- 7. Give yourself two points for each of the tip sheets listed below that you read on a monthly basis: (14 points possible)
  - a. Parade of Stars
  - b. New on the Charts
  - c. Tunemith
  - d. The Song Connection
  - e. Song Placement Guide
  - f. New Music Report
- 8. Give yourself five points if you are a member of SRS, AGAC, or Los Angeles Songwriters Showcase. (10 points max.)
- 9. Give yourself five points if you subscribe to Music Connection Magazine.

- 10. Give yourself five points for each songwriting showcase in which your material has appeared. Give yourself one extra point per showcase if they were in the L.A., N.Y.C., or Nashville area. (50 points maximum)
- 11. Give yourself two points for every songwriting contest you have entered in the last two years. Give yourself five **more points** for every contest in which you won money. (50 points max.)
- 12. Give yourself five points if you are a regular member of the audience at the BMI/Los Angeles Songwriter's Showcase held on Wednesday nights in Los Angeles.
- 13. Give yourself fifteen points for every songwriter's workshop or class you have attended which was run by a professional songwriter, or was sponsored by either a performing rights organization, SRS, L.A.S.S. or AGAC, or Music Connection. (45 points possible)
- 14. Give yourself one point for every \$100 you have spent in the last two years getting your songs demoed. (20 points max.)
- 15. Give yourself two points for every tape you have mailed off to publishers, managers, producers or artists in the past two years. Add one more point for each time your tape has been returned to you with a *personal* note of encouragement. (50 points max.)
- 16. Give yourself one point for every publisher you have visited in the last year and one more point for each one that invited you to return. (50 points max.)
- 17. Give yourself five points for every time a publisher has taken a song to show a producer, and five more points if the producer has played your song for an artist. (50 points max.)
- 18. The following people are personally interested in your material: (30 points possible)
  - a. a personal manager (5 points)
  - b. a working producer (10 points)
  - c. a L.A., N.Y.C. or Nashville club owner (2 points)
  - d. a record company executive (10 points)
  - e. a music publisher (3 points)
  - f. a legitimate recording artist (10 points)
  - g. an executive with BMI, ASCAP, or SESAC (2 points)
- TOTAL POINTS

## Personal

1. On a scale from A to E, rate yourself on the following: (A—always, B—usually, C—sometimes, D—rarely, E—never)

- a. I am persistent \_\_\_\_\_
- b. I am patient \_\_\_\_\_
- c. I am punctual \_\_\_\_\_
- d. I am courteous \_\_\_\_\_
- e. I am lucky \_\_\_\_\_
- f. I am happy \_\_\_\_\_
- g. I am methodical and organized \_\_\_\_\_
- h. I am successful \_\_\_\_\_
- i. I am assertive \_\_\_\_\_
- j. I am attractive \_\_\_\_\_
- k. I am well-liked \_\_\_\_\_
- l. I am co-operative \_\_\_\_\_
- m. I am enthusiastic \_\_\_\_\_
- n. I am optimistic \_\_\_\_\_
- o. I am realistic \_\_\_\_\_
- p. I am business-like \_\_\_\_\_
- q. I am a good judge of character \_\_\_\_\_
- r. I am easy to get along with \_\_\_\_\_
- s. I set goals and meet them \_\_\_\_\_
- t. I trust my intuition \_\_\_\_\_
- u. I believe in myself and my abilities \_\_\_\_\_
- v. I make friends easily \_\_\_\_\_
- w. I take criticism well \_\_\_\_\_
- x. I see the positive side of everything \_\_\_\_\_

To Total Points:

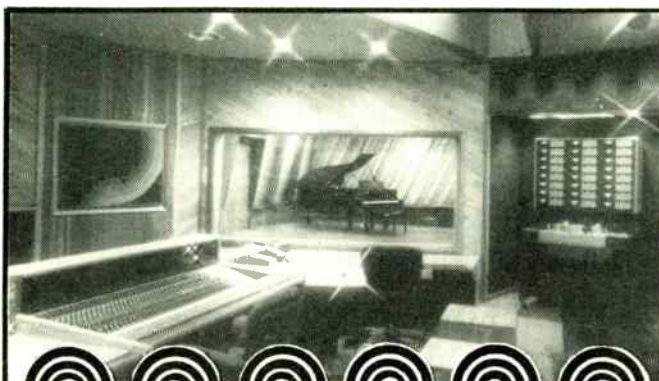
- Give yourself 0 points for each D and E you gave yourself.
- Give yourself 1 point for every C you gave yourself.
- Give yourself 2 points for every B you gave yourself.
- Give yourself 3 points for every A you gave yourself.

**Total Points (72 possible)**

**Grand Total (686 possible)**

When you compare your score with the odds on page 30, you shouldn't be too surprised with the results. While this test isn't the final word on your career, you should be able to pinpoint some weaknesses from your answers and maybe make some improvements.

Please turn to page 30



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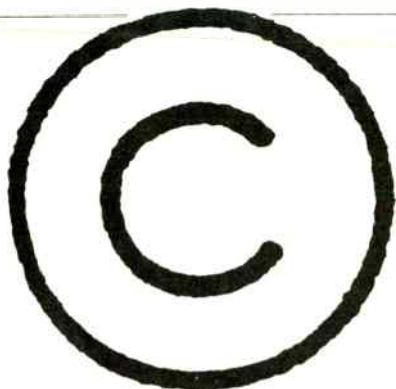
FEATURING

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# PROTECTING YOUR SONGS

## UNRAVELING THE COPYRIGHT FORMS AND SOME TEMPORARY ALTERNATIVES



by Sally Klein

In a manner not unlike death, taxes, and parking tickets, copyrighting original material is an inevitable task for any songwriter with an eye towards a career. Although there are dozens of "foolproof" methods to get around it, one still must register songs with the U.S. Library of Congress for any claim to stand up in court. As could be expected from an administrative branch of the government, the copyright process can be a nightmare for the uninformed or easily intimidated songwriter, but changes in the copyright law effected in 1978 have made the chore a little easier.

Prior to January 1, 1978, unpublished works were not protected by federal copyright until they were registered or published with notice of copyright. Songs composed after that date are now protected immediately upon creation. Registration serves as more of a public record of ownership. Another change included accepting tapes in lieu of written manuscripts, a policy shift necessitated by the increased use of the SR (sound recording)

form, which recognizes the engineering and production of a record as a process subject to copyrighting. Curt Smith, a copyright information specialist in Washington, D.C., said, "the SR form can be used to copyright words and music, but songwriters shouldn't use it just because they have a tape. The PA form should be utilized for registering words and music exclusively, accompanied by either a tape or a lead sheet."

Some of the more common problems encountered by Smith in processing PA forms include "work for hire" provisions and multiple-ownership claims. The PA form defines work for hire as either "a work prepared by an employee within the scope of his or her employment" or "a work specially commissioned for use as a contribution to a collective work" (movies, TV, instructional material, etc.). The difficulty here lies with lyricists who "hire" someone to write the music, according to Smith. "There are so many variations: some fit the categories, but there are many collaborations that cannot be defined within this context."

The "joint works" clause is the other hazard-laden line on the PA copyright form. Smith provided an example: "a band has three writers. Say one song is written by A and B, one is written by A, B, and C, and one is written by B alone. It's less expensive to register the three songs as a group, but naming the owner of the songs then becomes a problem. If they send in the forms claiming three owners, the band is giving C the same rights as B to the collection. Whereas registering as a group looks easier and less expensive, the eventual cost may be astronomical to B if his individual song becomes a hit."

One of the drawbacks to the official copyright system is its notoriously-slow processing speed. Some of this tardiness can be blamed on the sheer number of copyrights registered on an annual basis. In 1974, the Copyright Office received 104,511 musical compositions for copyright. In 1979, that number rose slightly to 108,258. In 1982, the figure leaped to 125,471, a 20% increase. Smith defended the 16-week turnaround time from when a songwriter-mails the completed forms to when he or she receives written notice of registration by explaining that "the effective date of the copyright is the day the correct application, deposit, and fee are received here (at the Copyright Office). Songwriters should send materials via registered mail to ascertain the date we receive them."

Less-patient songwriters have some options to pursue before applying for a copyright from Uncle Sam. Songwriter Resources and Services (SRS) in Los Angeles offers writers a "song bank," a temporary protection service for tunes awaiting official copyrights. For a reasonable fee (\$5 for the first tune, \$1 for each additional tune per registration), SRS will accept the material in any form (including video tapes and piano rolls) and lock it in a bonded vault. Doug Thiele of SRS cautioned that although their system has never been tested in court, similar pre-copyright registration for scripts offered by the Writers Guild has been proven legally sound. SRS' service is effective for ten years, or the date the official copyright forms are received in Washington, D.C.

The American Song Festival offers substantially the same degree of protection for non-registered songs as SRS. The American Protection Service stores tapes at Paramount Studios in Hollywood and in their offices. They charge \$4 for the first song and \$1 for each additional song per registration.

Either of these alternatives is preferable to the "poor man's copyright," when a songwriter mails material to himself in a registered envelope, thus supposedly establishing a copyright date via the postmark. This method is *not* considered valid evidence in court, since it would be far too easy to tamper with the contents of the letter.

For further information on song registration, you can call the U.S. Copyright Office between 8:30 a.m. and 5:00 p.m. (EST) at (202) 287-8700, or write the U.S. Copyright Office (Washington, D.C. 20559). SRS' office number is (213) 463-7178, while the American Protection Service can be reached at (213) 464-8193. □

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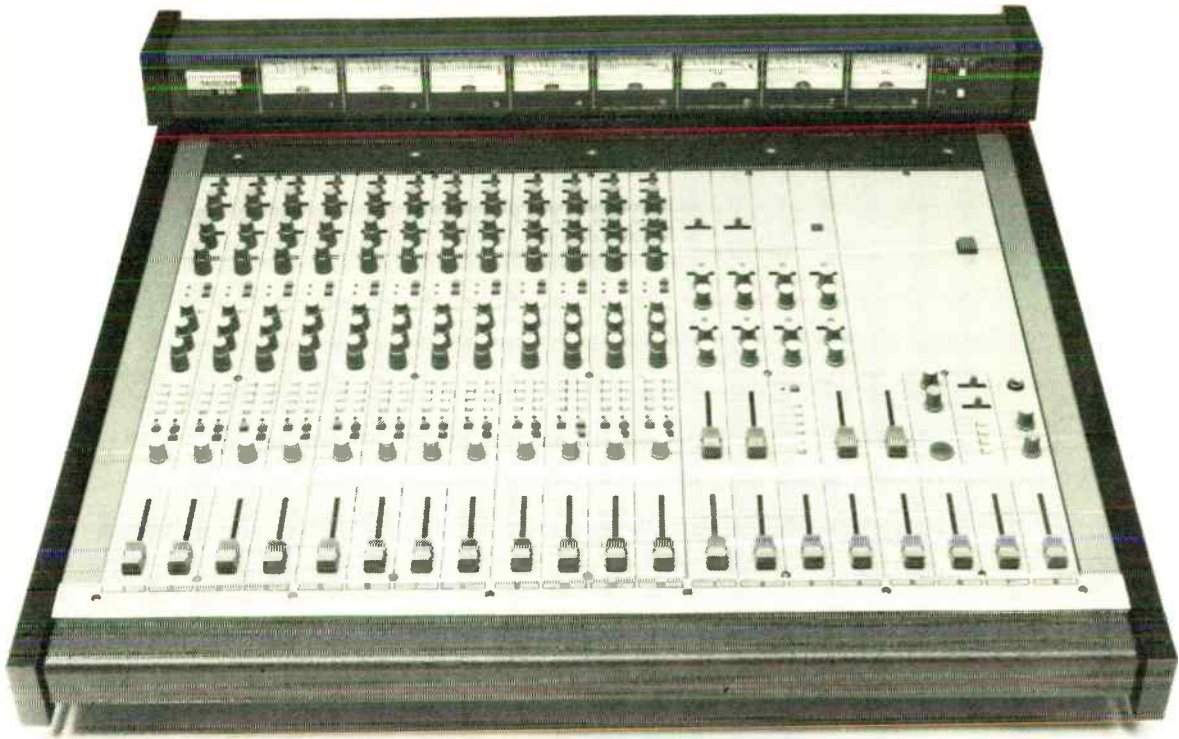
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# THE CHANGING TECHNOLOGY OF SONGWRITING

## DIGITAL SYNTHESIZERS NOW MAKING IT EASIER FOR COMPOSERS TO CREATE

by Iain Blair

### The old Tin Pan Alley

image of a songwriter sweating away over a hot piano, banging out a few chords and singing along to excited cries of "it's a hit!" is gone forever now. Today's songwriters are more likely to be found coolly hunched over glowing LED readouts and liquid crystal displays behind banks of synthesizers and computerized equipment, as they multi-track layers of sounds and patch in sophisticated echo and delay effects. "There's absolutely no doubt at all that the new technology really has revolutionized the way songs are now being written," agreed Trevor Veitch, ace writer and partner with Greg Mathieson for artists like Laura Branigan, Sheena Easton, and Toni Basil, whom they also produce. "There has always been a need for great lyrics, but now the music and the 'sound' is very important," Veitch continued.

All of the songwriters interviewed agreed that the advent of the new technology has changed the role of the writer and placed a greater emphasis than ever on the music. Many drew a parallel between the singer-songwriter of the 1960s and early '70s, and the one-man band/writer/producer/artist of the 1980s. "Obviously the appeal of an artist like Bob Dylan was mainly in his lyrics; no



Composer Richard Kerr, responsible for many hit songs

one listened to him for great musicianship or wonderful vocals," Veitch pointed out. "But anyone could go home, learn the very simple chords on a guitar and sing along. Try that

with an artist of today like Thomas Dolby and his "She Blinded Me With Science"—it's impossible without all the sophisticated equipment to even come close to a similar sound. That's because so much of the new music is being achieved through that equipment. Everything is triggered, gated, and keyed through outboard patching and you need a studio for that. I'll sit at home with a Portastudio to work on lyric ideas, but I'll never use it to demo a song."

Veitch went on to point out that for many of today's writers, demos are almost identical to the finished product. "With all the gear available, you can now play all the integral parts yourself and come up with a fairly completed arrangement including musical hooks, the groove, and layering of sounds. In the old days, you would demo a song on piano or guitar, add the vocal, and then start experimenting with beats and grooves once you got in the studio, and try to recapture your first vision of the song—not always successfully."

While Veitch prefers to work in the studio, many other writers have started investing in the new technology so that they can work at home and still recreate the very latest sounds. Richard Kerr is a good example of a highly successful writer who is adapting to the new trends. Responsible for a lot of top songs, including "Mandy" (Barry Manilow's first number-one hit), "Somewhere In The Night," LTD's "Shine On," and Dionne Warwick's "I'll Never Love This Way Again," Kerr maintains an office at his publishing company, but states that he cannot work there. "I need to be at home with some peace and quiet to work properly. I just invested in the Oberheim OB8 system recently, and it's really opened up a lot of new areas for me." Kerr, who mainly writes music, has previously composed almost exclusively on acoustic piano. "The drawback was that I didn't naturally have the range of rhythmic patterns available on a guitar, but all that's changed now with the new equipment. Using the OB8, I can get a full range of grooves and rhythms that really inspire me in different directions, so I can set up a feel and just work on it from there."

Like Veitch, Kerr is quick to point out the great advantage of being able to arrange a song himself, thus preserving the original intention. "I personally have never been able to just sit down and write or construct a song to order, although I admire those who can. I have to let it come naturally, so it's great to be able to capture the original feeling when you

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first write it. I like the way songwriting is heading at the moment, although it's like any era in that some new music will stand the test of time and some will be seen as gimmicks."

Kerr also made a point about the changing nature of songwriting which was echoed by many other writers: "the music business is always changing and moving. Right now, I'm convinced that it's the age of the record rather than the song." Steve Diamond, who co-wrote Eric Clapton's recent hit, "I've Got A Rock 'N' Roll Heart" and is working on songs with Bob Welch for his next album, agreed. "I think a lot of writers are now writing to the new technology," Diamond asserted. "They can already hear how the record is going to sound, and that's a great advantage. All the synthesized equipment really frees you; you can just program in a groove you like without worrying if you're good enough as a musician to play it. Before, you might have had a great idea floating around in your head, but you were unable to demo it yourself. Then you went through the frustrations of not being able to communicate that idea to the musicians in the studio when you try to record it. The new technology also allows writers to experiment in styles and grooves they're not particularly familiar



Steve Diamond: writing hits for Clapton & Bob Welch

with. For instance, I'm not really an R&B expert, but using the Linn drum machine, I can get into those grooves and write something very different for me."

"Today's songwriters cannot afford to ignore the new technology," Diamond added. "The parameters of a great song are also changing. It can be a groove, a hot sound, or a good lick, like 'Bette Davis Eyes' and that synthesizer line, that makes a hit record. Of course, you still need a great song, but as a writer, you have to combine that with the technology." Alan O'Day, artist and writer of "Undercover Angel" and "Angie Baby" for Helen Reddy and songs for upcoming albums by Pia Zadora and Ray Price, is equally emphatic about the importance of a "sound" in a new song. "People are listening to records differently today. They're getting more of a song's message from the sounds of that record, as opposed to the lyrics, which I feel are taking a bit of a back seat now. I also feel that writers are now approaching songs from a 'sound' and 'feel' standpoint much earlier in the process of writing."

O'Day, who has his own home studio complete with an Oberheim system, Linn drums, and an assortment of synthesizers, pointed out that the writer now has such a variety of colors and abstract sounds available to him or her that the possibilities are endless. "If you listen to a typical Carole King song, with piano, vocals, guitars, and drums, it's like a straight photograph," O'Day explained. "whereas songwriting today on all the new equipment is more akin to creating aural abstract cartoons. I'm actually fairly traditional in my writing approach, but where I'm chang-

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# GETTING A CUT: HOW POLITICAL IS THE ART OF SONGWRITING?

While technology and other advancements may be helping songwriters *write* their songs these days, they may not be any help at all in getting those songs recorded. It seems that "politics" and the right connections are considered more important than factors like the sound of the demo or the timing.

MC asked four groups of professionals (recording artists, producers, professional songwriters and active publishers) to answer the following hypothetical question: "On a scale of 1 to 100, and with only 100 possible points, how important are the following criteria in getting an artist to cut a song?" The categories given were: political connections, timing, lyrical content, the sound of the demo, the voice on the demo, having publishing available, and miscellaneous. The results are illustrated in the accompanying graphs.

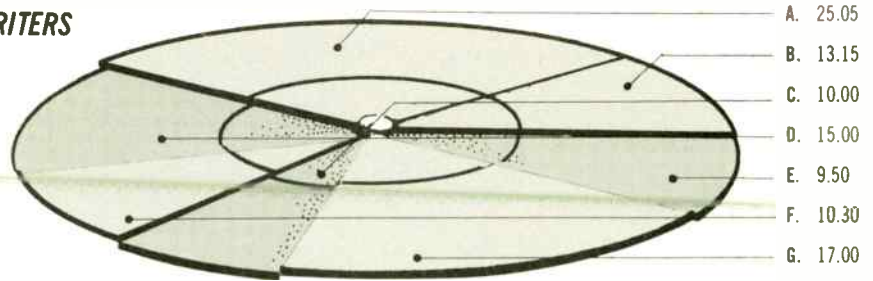
While artists and producers still value artistic concerns like lyrical content and the sound of the demo over connections, politics play a much more important role for the songwriters and publishers actually trying to sell the song. One artist said that developing personal connections was important because the best writers often save their "best" songs for the major stars.

In the miscellaneous category, criteria such as "musical content," "personal belief," and "dumb luck" were cited. Nearly everyone polled insisted that every situation is different, depending (again) on how well one had developed one's connections. The overall results seem to indicate that the producers and artists have to feel they have a "hit" on their hands before they will cut the song, regardless of who wrote the tune and how well-recorded the demo is. The songwriters and publishers, while acknowledging their craft, realize that it takes more than iambic pentameters and this week's hooks to get their songs recorded.

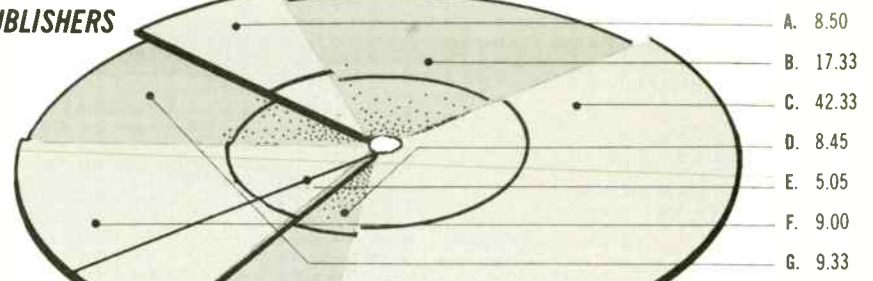
The information illustrated in these graphs was compiled by K.A. Parker.

## What It Takes To Get A Song Recorded, According To Those Who Know

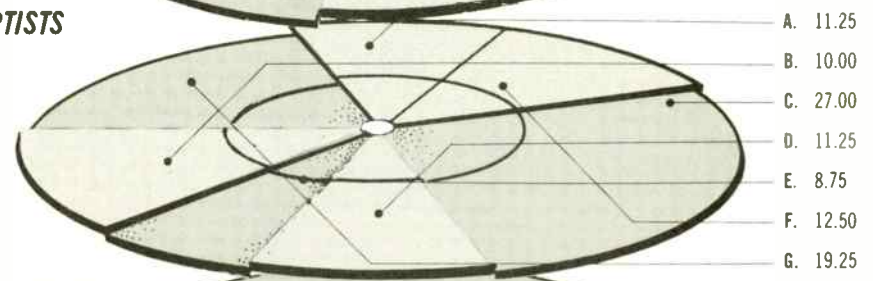
### WRITERS



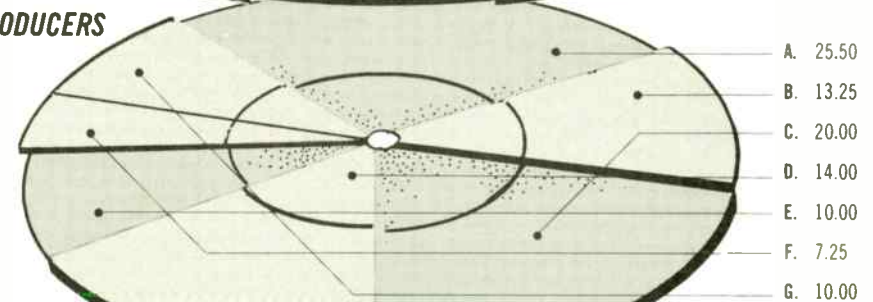
### PUBLISHERS



### ARTISTS



### PRODUCERS



A. Political connections B. Timing C. Lyrical content D. The sound of the demo E. The vocal on the demo F. Having the publishing available to give to the artist, producer, or manager G. Other

Illustration by Todd Pearl

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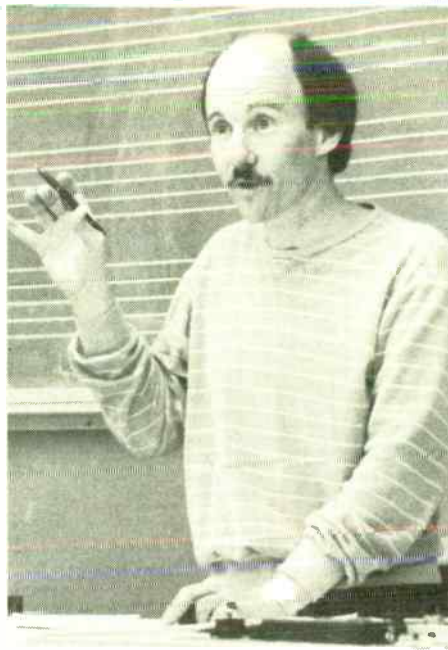
## TECHNOLOGY

Continued from page 19

ing is after that first germ of an idea, I immediately start playing with different rhythms and using all that technology."

Even more enthusiastic about the new technology and its effects is Frank Musker, who with his partner Dominic Bugatti has written such hits as "Every Woman In The World" for Air Supply, as well as songs for Bette Midler, Chaka Khan, the Babys, and Sheena Easton. "It's changing the face of music irrevocably, in a way that people still don't fully comprehend," said Musker. "In fact, the synthesizer is as revolutionary as the electric guitar, and modern pop music is based on the synthesizer sound. All the technology has also made writing more production-oriented now, allowing writers to become their own arrangers."

Musker sees the current trend towards OBX-type systems as "a natural extension of the overdubbing process that revolutionized rock in the 1960s. In fact, that technology hardly changed much over the years, but now there are new keyboards on the market virtually every day, and the advantages of hooking them up to an OBX system are enormous.



Songwriter Alan O'Day at a Pierce College workshop

For a start, it literally gives you a band in a box. It allows you, in the act of writing, to record sections and move them around in any order you like. It also affects the writing process in that you can try a song out in any key, or different keys for different passages, with instant transposition without any change of speed. Because the tempo of the recording is digitally calibrated, you can lock into the perfect tempo."

Musker also finds such a method invaluable for capitalizing on that old writer's "the demo has the best feel" syndrome. "Now you can use that great demo feel by taking your sequencer along to a 24-track studio, hooking it up to the machines, and transferring the digital information back to analog or tape before embellishing it with whatever effects you want. The quantizing option also allows you to play anything manually, and then corrects any human error in timing, so the whole process of writing and recording something is immediately speeded up." Musker went on to point out that the current popularity of the Oberheim systems with writers is probably due to the fact that "they are the Volkswagons of the new technology. They are incredibly functional, like a workhorse. You can patch in any keyboard and interface the whole system with a computer. It's the perfect equipment set-up for writing." Musker also stressed that current advancements in musical equipment are "far faster and more cut-throat than in any other field like cars or cameras. You can buy a stack of keyboards, only to find they're completely obsolete six months later. It's also true that the keyboard has now supplanted the guitar as the main rhythm instrument for both

Please turn to page 29

**'THE OBERHEIM SYNTHESIZERS ARE THE VOLKSWAGONS OF THE NEW TECHNOLOGY. THEY ARE INCREDIBLY FUNCTIONAL.'**



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# INDEPENDENT VS. STAFF



by John Braheny

A struggling songwriter has a tendency to embrace the dream of being a staff songwriter as the best of all possible worlds. The thought of a regular paycheck, a supportive environment, access to recording equipment, and the prestige of working for a major publisher is an enticing fantasy when a songwriter is having trouble paying for groceries.

Although many top songwriters feel that working for a publisher was largely responsible for their success, there are some considerations which can make remaining independent a viable alternative. Some of the restrictions may clash with a writer's creative urges, while contractual stipulations can make a staff position less lucrative than anticipated. Entertainment attorney Neville Johnson has provid-

ed *MC* with some of the basic clauses of a publishing deal. "Most contracts stipulate a one-year term, with four more one-year terms at the publisher's option," he stated. "A writer receives monthly advances of \$800-\$1500 against future royalties. Typically, the publisher gets all the publishing rights, meaning royalties are split 50/50 with the writer. This fee is negotiable if you're an artist or an established songwriter."

Johnson also pointed out that "the publishers will want to call it 'work for hire' so

## WHICH WAY IS BEST FOR YOUR CAREER AND YOUR PERSONAL NEEDS?



Above left, independent songwriter Pam Reswick. Above, Welk staffer Alan Rich.

photos by Janet Van Ham



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that the copyrights don't revert to you after 35 years. Speaking of reversion, there is no reversion clause for not securing a recording as there should be in a single-song contract. The publisher will want all or a choice of everything you've written in the past that isn't controlled by another publisher. Most publishers will allow you to collaborate with some writers affiliated with other publishers and split the copyright ownership. The publisher usually pays for all demos, and some specify song quotas," Johnson concluded.

Alan Rich, a new writer with the Welk Music Group, claims that working for a publisher has boosted his self-esteem. "It's so hard to get a staff deal these days, just being able to say 'I'm a staff writer' makes me feel great. I've tried getting through to producers and artists just using my name, then called back later saying I'm a Welk writer. They definitely respond a lot quicker when I do that." Rich still pitches his own songs after checking to make sure the staff at Welk isn't sending tapes to the same producers. "Even though I know they're working my tunes, I also know they're busy with other projects and writers. No songwriter should completely rely on the publisher." The best aspect of working as a staff writer for Rich is "the opportunity to collaborate with writers, including staffers from other major companies."

Writer/producer Brian Neary was a staff writer at several publishing houses before co-writing and producing "We Were Meant To Be Lovers" and "Fool In Love With You" for Jim Photoglo. He says, "theoretically, if you have a good publisher who has a finger on what's getting cut, you can have a meeting every week and find out who is looking for

## 'THE BEST ASPECT OF WORKING AS A STAFF WRITER IS THE OPPORTUNITY TO COLLABORATE.'

what kind of songs. Then you can direct your writing towards filling those needs, and the publisher will provide you with direction, money, and the facilities for a demo." His best experience was with Mills Music, where he wrote the music for *The Brady Bunch* and *The Flintstones*. "It was a challenge," he recalls, "because I had to write specific songs on deadline, and it was rewarding because I knew the songs would be recorded. It also afforded me the opportunity to learn about production from Jackie Mills."

Former staff writer Alan O'Day ("Angie Baby," "Undercover Angel") considers the criticism one receives at a publishing company both a benefit and a hindrance. "On the one hand, you can grow as a professional because of the regular input into your material. Conversely, a publisher can destroy your self-confidence by over-criticizing. When you're a hammer, everything looks like a nail. When you're a publisher, songs are something to be critiqued. I've brought a song in one week, and they loved it. Next week, they hated it."

Neary echoed the sentiment, saying, "after a critique session, I would slink out of the room and not want to write for a week. If a publisher doesn't make you feel good about your work, don't join that company regardless of the money. Still, you should always value a publisher's opinion."

O'Day adds that a publisher will provide legal backing in the event of an infringement lawsuit. However, he warns that landing a staff position tends to foster a passive attitude about the *business* of music, as well as being less aggressive towards pitching tunes on your own.

Independent songwriter Pam Reswick (who collaborates with Steve Werfel) wouldn't automatically turn down a staff position, although she has established her own publishing company. She values her independence for a variety of reasons. She claims, "we can do our demos without waiting for the money or the approval. By owning our own publishing, besides the obvious royalty difference, we can offer the leverage of a piece of the publishing to producers and artists for cuts, and we still end up with some of the publishing. We also don't have an arbitrary quota imposed on us, which I think is a psychologically-damaging thing, although more deadline oriented writers appreciate quotas."

Reswick, like many independent songwriters, doesn't want to be pigeon holed into writing songs reflecting a publisher's preferred genre. "I have to feel I'm free to explore different directions in music. It's been my experience that every publishing house has its own individual style of music to pitch. If you work for that company, they push you,

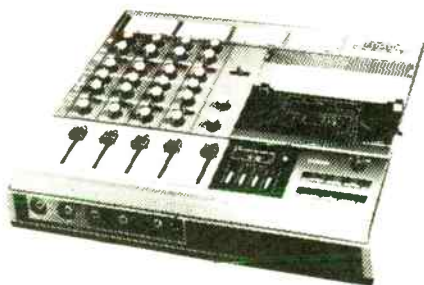
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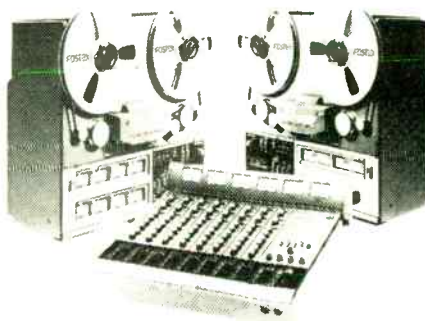
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# GETTING A CUT WON'T PAY RENT

# WHERE THE ROYALTIES GO

by Jeff Silberman

Getting an established artist to record a tune written by an outside songwriter, can be an exceedingly difficult task. Because of that, many independent songwriters think once they accomplish such a feat, hefty royalty checks will soon be flooding their mailboxes.

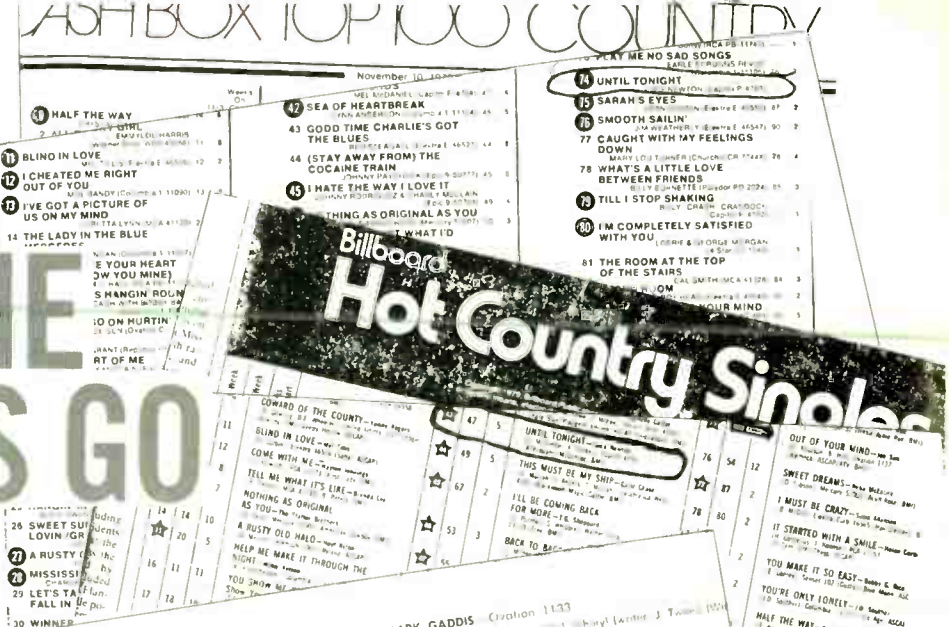
As the song goes, "It ain't necessarily so." Consider the case of K.A. Parker, who wrote the lyrics to "Until Tonight," which was recorded by Juice Newton on her *Take Heart* album. Released in May 1979, "Until Tonight" was eventually released as a single, and peaked at #42 on *Billboard's* country chart. It was a modest success for a singer who later would climb to platinum heights.

Parker discovered that songwriting royalties are not only slow in coming, but four years and 20 royalty checks later, the fruits of her efforts were, to say the least, modest.

## A Song Is Born

September, 1978: K.A. Parker first conceived the lyrics to "Until Tonight" as a response to an emotional relationship. It didn't take her long to write the verse: she figured it took only 20 minutes to pen the entire song. A few weeks later, she met with songwriting partner Steve McClintock, and in the course of an afternoon, he created a melody to fit the verse. Total time expenditure for both lyrics and music: two hours and twenty minutes.

The next morning, she took the song to Steve Stone of ATV Music. He liked the tune, and they decided to cut a demo. It took a month for Stone to get the studio time, but once that was lined up, they spent four hours in the studio to cut the demo.



## Country Single Picks

### COUNTRY SONG OF THE WEEK

**JUICE NEWTON**—Capitol P 4793  
**UNTIL TONIGHT**—(prod. Otha Young) [writers: K.A. Parker, Steve McClintock] (BMI) 3:15

After several quality single releases, Newton seems primed to move to new heights. She puts plenty of controlled power into this heart-wrenching love song with a full production sound locking her up.

**STEVE V FORGET**—(Sept. Warner) (straggl. dose)

**RAP LAY**—(B. d. P.)



photo by Charles Bush

**MARK GADDIS**—Creston 1133  
**IT'S LOVE THAT I FEEL** (prod. ... [writer: J. Taylor]) (BMI) 3:28  
There's some interesting keyboard work as the song builds in. The chorus comes on strong and keeps getting stronger.

**BIG AL DOWNING**—Warner Bros. 8787  
**I AIN'T NO FOOLIFIED**—Tony Bengtson, Lonnie Quinn & Harold [writer: A. Downing] (AT) (Gusto) (Meraphor) (BMI) (2:30)

A fat, Damiano sound prevails on this energetic tune, with a fiddle and a harmonica and killer piano. Sharper fiddle and drums give added accent.

**MIKE LUNSFORD**—Gusto GT4 9024  
**LOST LETTER** (prod. Tommy Hill) [writer: C. Craig] (Gusto) (BMI) 3:15  
Lunsford starts slow but picks it up as the song progresses, telling an interesting story with a touch of intrigue.

**SONNY WRIGHT**—Door Knob 9 113  
[writer: Gene Kennedy] [writer: M. Jackson] (Door Knob) (BMI) 3:15  
The song is offered by this duo, singing solo and keyboards work together for a...

**HIGHWAY** (prod. Hoyet Henry) [writers: S. ...] (Frost) (BMI) (2:42)  
A laid-back tune, laying a recitation on top of a unique treatment of quality material.

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- 7:45 PM **Live Performance**, *Stiville*, R&B, great vocals, high-energy and showmanship.
- 8:15 PM **Interview** with Reggie Andrews and Ndugu Chancler, Grammy nominees for writing "Let It Whip," produced Dazz Band and Kiddo.
- 9:00 PM **Pitch-a-thon**, Andrews and Chancler screening tunes for Kiddo, Dazz Band and Tierra.

### WEDNESDAY MAY 25, 1983

- 7:00 PM **Interview** with Trevor Veitch, co-produced Toni Basil hit "Mickey" and co-wrote Laura Branigan's hit "Gloria."
- 7:45 PM **Cassette Roulette** Publisher song evaluation. To be announced.
- 8:30 PM **Live Performance**, *Privates*, a dynamic Euro-influenced band, featuring lead singer William Loveless.
- 9:00 PM **Pitch-a-thon**. Pitch your songs to industry professionals. To be announced.

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## Getting It On Vinyl

December, 1978: One of the musicians playing on Parker and McClintock's demo of "Until Tonight" was Steve McClintock's business partner, Tim James. James happened to be a friend of Juice Newton, who at the time was a respected, but not extremely popular country singer. He played her the song and she liked it, so she played it for her manager and an A&R rep for Capitol. Their response was unanimously positive, and decision was made to include it on her upcoming album, the fifth in her career.

Newton entered the studio in early March, 1979, and by the end of May, *Take Heart* was in the stores. "Until Tonight" wasn't the first single off the album. In fact, it was the third, but as it turned out, it made the highest impression on the charts. The single, released in November, was a "Recommended Singles Pick" in *Billboard* and the "Country Song of the Year" in *Record World*. It peaked at #42 on *Billboard's* country chart on December 15.

## The Check's In The Mail

At this time, McClintock and Parker began receiving two different kinds of royalty checks. One came from their publishers, ATV and Island Music, that covered sales of the album and single. The other came from BMI, as performance royalties, primarily from radio airplay.

ATV received quarterly sales statements from Capitol Records. For each album and single sold, Capitol would multiply that by .0138 (the statutory rate, at that time, was

2.75%), and send that figure to the publishers. Parker would then receive half of that amount from ATV. The songwriter royalties could be computed and distributed only twice a year.

BMI and ASCAP use a complex method to determine performance royalties. In this case, BMI calculated royalties through what writer representative Michael Siteman called a "stratified random sample."

Radio stations were divided into two groups, depending on their geographical location and urbanity. If a station's blanket performance license was over \$4,000 (usually metropolitan stations) it would pay 6¢ for each performance of a song. If its licensing fee was under \$4,000 (primarily rural stations), the fee would only be 3¢ a song. Stations would be grouped in such a way that by researching the weekly log of one station (75 are polled a week; the same one every 18 months), tabulating the number of times a song is played and multiplying that number by the number of stations in the group, a royalty figure is conceived. The songwriters would be paid on a quarterly basis.

## The Check's In The Mailbox

K.A. Parker received her first performance royalty check from BMI in December '79, seven months after the release of the album, a little over \$200. On January 6, 1980, her first sales royalty arrived, totaling \$50.

Her second performance royalty, reflecting airplay between September and December, 1979, was the highest, almost \$350. However, the income dropped drastically after that. Between June 1980 and December 1981, checks ranged from \$14-42, and last

year's royalty checks averaged only \$7 a quarter.

Royalties from album and singles sales, received twice a year, were even less substantial. Parker's January '82 check was the biggest, over \$125, but the rest of the payments averaged around \$55.

To date, for writing a near top 40 country single and being on a mildly successful album, K.A. Parker has garnered about \$800 in performance royalties and a little more than \$400 in sales royalties, for a not-so-grand total of \$1200.

## The Silver Lining

Of course, having a top 10 record on the pop charts, or writing an album cut that receives heavy AOR airplay will raise the big-buck royalties one hears and dreams about. But for every "Always On My Mind" or "Billie Jean," there are dozens of songs like "Until Tonight," and for every small change tune, there are hundreds of songs that never hear the light of airplay.

One might surmise from this example that it would be more logical and profitable to aim your songs at the superstars looking for outside material. Parker thinks otherwise.

"It's easier to get your material to new, recently signed artists," she said. "Juice was respected as a country singer but she was nowhere near as popular as she is now. But, because of "Until Tonight," if I sent her a song tomorrow, she'll be sure to give it a serious listen, so my chances for making her next record are a lot better." □

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# HAL & MACK DAVID



by Sally Klein

The combined accomplishments of Hal and Mack David, two of the most successful songwriters of our time, would fill a small encyclopedia. Besides his collaborations with Burt Bacharach, which produced hits like "Raindrops Keep Falling On My Head" and "I'll Never Fall In Love Again," Hal has served on the Board of Governors of NARAS and the Board of Directors for AGAC and ASCAP. The latter's members elected him president in April 1980, an office he retains today. Mack has collaborated with Duke Ellington, Count Basie, and Elmer Bernstein to create classics like "Candy" and "It Must Be Him." Both brothers have been elected to the Songwriters Hall of Fame, and both have been active members of ASCAP for over four decades. *MC* spoke recently with Hal and Mack in regards to their craft and their outlooks on the future for songwriters.

When asked how he first got started, Hal David said, "I wrote all through school. I knew I would be a writer. I just didn't know what kind. My brother was a successful lyric writer before I was. He was my role model." While in the Army during World War II, Hal worked with young talents like Carl Reiner and future *Password* host Allan Ludden on shows presented to the troops in the Pacific. "When I returned to New York after the war, I went to Mack for advice. He told me, 'most of the writers are in the Brill Building. There are two ways to approach it. You either start on the first floor and work your way to the 11th, or you start at the top and move down, going from publisher to publisher.' It was in the Brill Building where I first met Burt Bacharach. I miss some of the camaraderie today."

Mack got his real start when he met Johnny Green. "At that time, Johnny had already written "Coquette," "Body and

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Soul" and "I'm Yours." He was the boy wonder of New York," recalled Mack. "He heard some of my things and thought I had talent. We wrote "Rain, Rain, Go Away" together. Before that, I had been writing mostly poetry."

Both Hal and Mack consider themselves predominantly lyricists, although Mack has written music for some of his songs. Collaboration is an important element in both brothers' lives, and each deals with it in a different manner. David compares collaboration for the first time with a first date. "You're not 100% comfortable, but you're hoping when the evening is through, you will be. It only takes one or two meetings to know if it will work. Collaboration is a very close state of affairs. You're together constantly—creatively, socially. You must respect each other and have tact in dealing with each other, as you will not always agree."

Mack, on the other hand, prefers to keep collaboration on a business level. "I like working with a leadsheet. I like to get off by myself after I've heard the melody. I don't have the distracting influence of the melody being played or the composer in the room. I prefer to be all by myself with just the music. Somehow, I get more of a message that way."

When asked to elaborate on the differences between songwriting today and when they started in the business, Hal said, "video has become a great factor in the promotion of music. Many of the things one writes are more visual, appealing to the eye as well as the ear. Because I have a film and stage background, I'm used to writing for the eye as well as the ear." Nonetheless, Hal doesn't feel that things have changed too much. "The

song is still more important that the year it was written in. The main difference now is the lyric and the subject matter you can write about, which in 1983 is anything under the sun. Trends come and go, but good songs are like good clothes: they'll be around for years."

Mack agreed with his brother, adding "I think there is as much, if not more talent out there today than there was when we started because I think more people are writing songs. Some of today's tunes are absolutely brilliant. When I started, there was a handful of publishers who had to work your song if you wanted a hit. Now, there are more oppor-

## 'THE DIFFERENCE IN 1983 IS THE LYRICS AND THE SUBJECT MATTER YOU CAN WRITE ABOUT, WHICH IS ANYTHING UNDER THE SUN.'

tunities for songwriters. There was no such thing as country, R&B, contemporary, adult, and all the various classifications back then. A song was a hit across the board. Today you could have a hit in any one of those genres, so there are more markets and thus more hits."

However, Hal felt that while "in proportion today, the amount of songs which will last is the same as ever—a small percentage. The self-contained acts cut down on the number of songs written by outside songwriters. This doesn't affect the kinds of songs being written, but the number of people who record outside songs is steadily diminishing."

Among Hal's favorite songwriters past and present, he numbers Johnny Mercer, Irving Berlin and Oscar Hammerstein, as well as Neil Diamond, Stevie Wonder, and Dan Hill. Mack lists composers Jerome Kern, Sammy Fain, Harry Warren, Bacharach, and Henry Mancini in his private hall of fame. Favorite lyricists include Johnny Mercer, Bob Dylan, and Cole Porter. He also had special praise for Quincy Jones, stating "I think he's the master of them all. Quincy has a feel for putting the song together with the singer and getting the most out of both."

In addition to his duties as president of ASCAP, Hal is working on a Broadway musical with Joe Raposo, which should be unveiled later this year. He wrote a song for First Lady Nancy Reagan's foster grandparent program, entitled "To Love A Child," which Frank Sinatra has recorded. Hal feels that his office limits his creativity, but "it doesn't inhibit it. Overall, it gives me a new perspective."

Mack admitted that "I haven't been doing all that much recently. I co-wrote "Jason" for Sylvia with Rhonda Fleming and Dennis North. Ronnie Milsap recorded some of my material this year. I live in Palm Springs now, and make occasional visits to Los Angeles and Nashville. I manage to keep myself busy."

Both had different advice for aspiring

Please turn to page 30

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# PUBLISHERS VS. ADMINISTRATORS

## SONG PLACEMENT OVER PAPERWORK

by Ted Gerdes

Deciding what kind of publishing deal to make can be frustrating for a songwriter. The choice seems to be either to sell the song outright to a publishing company or to lose the creative marketing ability that the publisher offers. However, in the last few years, alternatives to this situation have developed which may make that decision a bit easier.

Basically, there are two sides to music publishing: the creative and the administrative. A publishing company will handle both of these aspects, owning the copyrights and paying the songwriter a percentage of the royalties, a situation which many writers find restricting. On the other hand, an administrative deal leaves ownership of the song to the writer, while only offering the administrative services a publisher would normally provide, often at a lower cost.

The latter type of agreement is the most popular among songwriters, since it is more flexible than the straight publishing deal and it leaves control of the material in the writer's hands. An administrative deal can be tailored to the writer's individual needs at a fair cost or percentage. These agencies offer the legal, business, and administrative abilities required to secure sub-publishing agreements in foreign countries, to contract with collection organizations, and to negotiate deals with "print" publishers (sheet music and scores).

Bill Geiger, head of the publishing department of Segal, Goldman and Maconow, Inc., explains the advantages of an administrative service: "our company is a business management firm. The majority of our clients are musicians who record their own material." An administrative agreement seems better-suited for already-established artists who do not need the creative and marketing services.

But there are also those who argue against administrative deals, especially with at-

torneys, accountants, and personal managers. Doug Thiele of Songwriter's Resources and Services (SRS) says that these people "take a lot of money for doing little work...they simply fill out paper work. They don't go after covers or that sort of thing." He adds, "you should hire a regular publisher who is already equipped to perform administrative duties and will also be creative with your catalog."

The creative services that full-scale publishers provide include advice on songwriting, judgment of the quality of songs, the ability to match a particular composition with a particular artist, and getting the song to that artist. Thus, the publisher takes an active role in marketing the writer's material.

Billy Meshel of Arista Publishing maintains the view that a publisher does much more for a writer than an administrator can. He says, "we create success and new money for the writer. We develop the songwriter aspects of an artist's career."

Meshel emphasizes the importance of getting covers of the writers' songs, a service that an administrative service doesn't offer. "There are some very good publishers around these days because covers are readily available...a good cover can earn ten to twenty thousand dollars without it being an exceptional song." He also stresses the importance of finding the right publisher and the right deal. "If you can cut a deal that you are happy with and that the publisher is happy with, you are in a much better position."

A newer option for the songwriter is a cross between the publishing company and the administrative agency, appropriately dubbed administrative publishing. This type of deal offers the best of both worlds to the writer. As Dan Bourgeois of Bug Music explains, "they (the writers) get to keep ownership of their copyrights, but they have it administered with all the expertise of a publisher."

The administrative publisher, according to Bourgeois, will administer the writer's catalog and obtain covers, as well as utilizing "a professional staff who are able to do licensing and collection. Collection is a large part of it."

A final option open to the songwriter is to publish independently. With this option, the writer has complete control over the material and receives 100% of the songwriting royalties. This type of deal works best mainly for artists with specialized and non-coverable material, such as movie or TV scores. This material doesn't require the special creative services of a publisher and is easier to administer than more commercial material.

But there are also serious drawbacks to publishing independently, and without the proper administrative facilities, it can be next to impossible. Doug Thiele of SRS, a firm believer in using a publisher, says, "you don't want to have to go to Afghanistan or Uganda to collect your money. You don't want to have to set up sub-publishing agreements throughout the world." Self-publishing is a tricky business, and it takes a lot of time and effort which might be well spent developing as a songwriter.



Doug Thiele of Songwriter Resources & Services

The basic decisions for a songwriter then, are how much the extra services of a publisher are needed, and whether these services are worth the extra cost and loss of control over the material. There may not be an ideal situation for every writer, but there are a wide range of deals from which to choose, depending on the individual's needs and budget. □

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## TECHNOLOGY

Continued from page 21

writing and recording. The last thing anyone wants to hear now is a singer-songwriter strumming away with just a guitar. Producers want to hear arrangements and the 'sounds' of the new technology."

John Bettis, who has co-written such hits as "Heart Of The Night" for Juice Newton, "The Woman In Me" for Donna Summer, "Slowhand" for the Pointer Sisters, and many of the Carpenters' greatest hits, works primarily as a lyricist, and also feels that the new technology is greatly benefitting lyricists. "I've been writing for a long time, and there's no doubt that the process has changed dramatically in recent years. In the old days, songs were centered very much on the instruments they were first conceived on; you could tell that someone like Carole King wrote everything on piano, while Dylan strummed away on guitar. Now, you're no longer confined to a guitar sound if that's all you play. Even more importantly, lyricists are now being given all the colors and shadings on a demo, which means a lot more help and inspiration for me. There's nothing more frustrating than sitting across the piano from the composer and not being able to hear what they hear, whether it's backup vocals, a string line, or just the whole feel. All this new equipment is like suddenly gaining your sight after being blind."

Bettis went on to describe the genesis of "Human Nature," a song he co-wrote for Michael Jackson's *Thriller* album. "Steve Porcaro had written the music with a few basic lyric ideas, and recorded it on his 24-track set-up. I got a call from Quincy Jones, who loved the tune and wanted the



John Bettis: lyrics for Michael Jackson & the Carpenters

**'THERE'S NOTHING MORE FRUSTRATING THAN NOT BEING ABLE TO HEAR WHAT YOUR COMPOSER HEARS.'**

lyrics completed. Now, this project was great because I could hear on the demo every color and sound that the composer had originally conceived, and I could hear his original intention. That's a huge advantage for a lyricist."

Diane Warren, co-writer of the new Laura Branigan single "Solitaire," is another writer who has just invested in the latest technology. "I just bought a synthesizer and a Linn drum machine because it gives you such freedom and because most artists are now looking for more dance-oriented material." Warren also pointed out that video outlets like MTV are influencing writers more. "I definitely write more visually now, and think in terms of what will make a good video." Alan Rich, a staff writer at Welk Music, agreed: "video allows you to take more chances with a lyric. You can get crazier!" Trevor Veitch, on producing Toni Basil, said, "it's becoming more important all the time, especially with an artist like Toni, who's always been very visually-oriented. When we start looking at material for her, we always keep the visuals very much in mind. With the enormous success of MTV, you'd be crazy not to think in those terms."

However, not all writers agree on video. Alan O'Day pointed out that trying to write specifically for a visual idea "can be very misleading if you're not the artist as well. Visuals can obviously help the writing process, but when all is said and done, it's still down to a good song. That's the bottom line, and it never changes. It's the same for all this new technology. There's no doubt that it's really helping writers, but all the new 'sounds' alone aren't enough. You can have a hit with the sound of a record, but I don't think you can have a long-lasting career." □

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## INDEPENDENT VS. STAFF

Continued from page 23

consciously or not, to write that type of material. If Steve and I write a country song, we can find a good country publisher. We can go to someone else with a R&B tune. If we were signed exclusively to one company and they weren't really hot on one of our songs, there would be no other place to go with it."

An independent songwriter may have to work harder initially to secure those first album cuts, but the financial rewards can be greater, as well as the flexibility afforded by working outside of an office. A staff songwriter will receive a living wage in exchange for his or her efforts, as well as a supportive working environment and an increased likelihood of having his or her songs heard. Before a songwriter makes that choice, individual needs must be determined. Like marriage, working for a publisher revolves around the chemistry created between the persons involved. Some songwriters may simply prefer being bachelors. □

## HAL & MACK DAVID

Continued from page 27

songwriters. As Mack put it, "what makes a songwriter is his or her approach. It takes a great deal of energy. It can't be an avocation, it must be a vocation. You must work at it 24 hours a day—sleeping, eating, loving, partying, whatever it is you choose to do."

"Some little part of your mind, body, and soul must be creating, consciously or subconsciously. Getting exposure is as important as writing the songs. You have to meet people. The first major step is getting someone inter-

ested in your material. They may see or hear a spark, regardless of what you've done before, and they will help open the door."

"You've got to hang around songwriters," said Hal. "You've got to hang around the business, around record producers and studios. It's an osmosis process. It has to seep into you before it can seep out, and the more it gets into you and distills, the better it will

**'YOU MUST WORK AT SONGWRITING 24 HOURS A DAY. SOME PART OF YOUR SOUL MUST BE CREATING.'**

come out. You can't isolate yourself. You can't create an ivory tower and write poetry. It doesn't work that way. To be a songwriter, you have to be part and parcel of the tumult of the heartache. Remember, you're going to write many more flops than hits."

Mack continued, "most songwriters come and go. They write a few hits and then they disappear from the scene. The few who make it through the years are the ones who can not only write the great lyric or tune, but also realize that words and music are two shadows that must blend into one. It's a marriage. Sometimes a lyricist will take out his best line, the most poetic, creative line, because it's bigger than the whole, spoiling the effect of the

melody and the lyric together. In the final analysis, you're looking for the entity of the song. Those songwriters who realize that are the ones who last."

On May 27th, the Music Friends of the Los Angeles Public Library will hold a special tribute and reception honoring Hal and Mack David at the downtown branch at 5th and Flower in Los Angeles. From May 9-27, there will be a special exhibit of Hal and Mack David's works, memorabilia, and photos at the library. □

## ARE YOU READY TO GET SIGNED?

Continued from page 14

### THE ODDS

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**200-300**—You're not serious enough. Check over the test to see what you could be doing to improve your score. At this point, the odds are against getting a cut, unless you are very lucky.

**300-550**—You're doing a lot of things right, but you may have a major handicap. Either you're not investing enough money in your material, or you may lack musical training or you live outside a major music market. The odds are favorable, if you are a very, very good writer and can overcome your handicap.

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# Product Profile

## New Products for Songwriters

Here are five new, high-quality products which should be of interest to songwriters of all levels. If you cannot find these products at your local music store, call or write the factory directly.



### Chord Computer

□ New from Banana Musical Products is a hand-held Chord Computer that displays all common chords and scales.

A built-in LCD display shows the user how to play any chord, scale, inversion, augmented, or diminished chord, as well as major and minor chords and scales. The user can also transpose any chord or scale up or down by half-steps. Inversions of all chords can be shown, including 6th, 7th, and 9th chords.

According to a Banana spokesperson, this product is ideal for portable keyboard owners, music students, synthesizer players, home organists, and others. The Chord Computer can rapidly increase musical knowledge and make it easy for a musician to play in unfamiliar keys.

□ For more information, write: Banana Musical Products, P.O. Box 1058, San Juan Capistrano, CA 92693, (714) 493-0801.

### Fender Acoustics

□ Fender Musical Instruments recently announced the addition of a new cutaway-style guitar to their already popular line of acoustic instruments.

The guitar shown (model F-265C) is crafted from hand-selected hardwoods and features rosewood backs, sides, and fretboard, and a mahogany neck. The instrument also provides convenient access to truss-rod adjustment, permanently lubricated keys, and a slim, fast-action neck.

□ For more information, write: Fender Musical Instruments, 1300 East Valencia Drive, Fullerton, CA 92634.

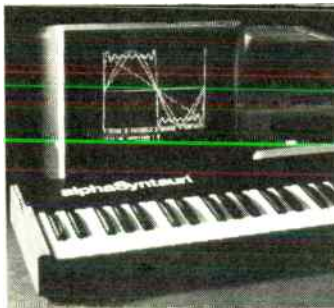
### Acoustic Pickup

□ The new Seymour Duncan acoustic pickup captures a true acoustic sound through its small size (7/8" diameter) and unique aerodynamic shape.

Demonstrating the new pickup, Seymour Duncan explains, "I make my acoustic pickup adjustable so a player can tilt it up or down to emphasize treble or bass."

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□ For more information, write to: Seymour Duncan Pickups, Dept. M/C, 203 Chapala Street, Santa Barbara, CA 93101.



### Synthesizer System

□ As shown above, the complete Alpha Syntauri system features an Apple computer, a Syntauri digital synthesizer, and a disc drive.

Hank Wolinski, composer/arranger and keyboardist for Rufus, Quincy Jones, and George Duke, ex-



plains, "the Alpha Syntauri is an inexpensive and efficient way to organize and keep track of all ideas and problems you might encounter in songwriting."

The system may be ordered to include specialized composers' software, music editing, printing, and 16-track recording capabilities.

□ For more information, write: Syntauri Corporation, Dept. M/C 1, 4962 El Camino Real, #112, Los Altos, CA 94002.

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# EXCLUSIVE GUIDE TO

# SONGWRITER SERVICES

Unlike the band with a circuit of clubs, rehearsal studios, and Oki Dog stands to hang out in, the songwriter is a lonely artist who gets few chances to associate with other composers. The following guide lists most of the songwriter-related service organizations and schools in the Southern California area, as well as a partial list of active publishers.

Always telephone the services listed in this guide before sending material or money. It's the easy way to avoid problems.

This exclusive guide to songwriter services was compiled by CB Brent and Larry Hogue.

## PUBLISHERS

### Slash Music

7381 Beverly Blvd.,  
Los Angeles, CA 90036  
(213) 937-4660

Contact: Mark Trilling.  
Accept Outside Material: Will consider.

### Nashcal Music

3746 Mt. Diablo Blvd., Suite 104,  
Lafayette, CA 94549  
(415) 283-7624

Accept Outside Material: Yes.

### Pasha Music House

5615 Melrose Ave.,  
Hollywood, CA 90038  
(213) 466-3507

Contact: Carole Peters.  
Accept Outside Material: Yes.

### Alfred Publishing Co.

15335 Morrison St.,  
Sherman Oaks, CA 91403  
(213) 995-8811

Contact: Sandy Feldstein.  
Accept Outside Material: Yes.

### Alshire Publishing

1015 Isabel St.,  
Burbank, CA 91510  
(213) 849-4671

Contact: Al Sherman.  
Accept Outside Material: Occasionally.

### Amestoy Music

117 N. Las Palmas Ave.,  
Los Angeles, CA 90004  
(213) 938-5482

Accept Outside Material: No.

### Blue Dot Music

270 No. Canon Dr., Suite 103  
Beverly Hills, CA 90210  
(213) 276-0285

Contact: Phil Efron.  
Accepting Outside Material: Yes—Top 40  
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### Tridex Music Co.

P.O. Box 1646,  
Burbank, CA 91507

Accepting Outside Material: Yes, instrumentals  
for the Ventures.

### Stinson Music

P.O. Box 3415,  
Granada Hills, CA 91344  
(213) 368-1612

Jack Call.  
Accepting Outside Material: Yes.

### Sonlife Music

P.O. Box 552,  
Woodland Hills, CA 91365  
(213) 703-6707

Accepting Outside Material: No.

### Amiron Music

20531 Plummer St.,  
Chatsworth, CA 91311  
(213) 998-0443

Contact: R.G. Sullivan.  
Accept Outside Material: Yes.

### Audio Arts Publishing

5617 Melrose Ave.,  
Los Angeles, CA 90038  
(213) 461-3507

Accept Outside Material: Not at present.

### Auspex Music Corp.

12188 Laurel Terrace Dr.,  
Studio City, CA 91604  
(213) 877-1078

Contact: Jules Chaiken.  
Accept Outside Material: Call first.

### Barton Music Corp.

9220 Sunset Blvd., Suite 212,  
Los Angeles, CA 90069  
(213) 273-3590

Contact: Henry Samicola, Jr.  
Accept Outside Material: Yes.

### Big Heart Music

9454 Wilshire Blvd., Suite 309,  
Los Angeles, CA  
(213) 273-7020

Contact: Randy Bash.  
Accept Outside Material: Yes.

### Bluefield Music

2147 Holly Dr.,  
Los Angeles, CA 90068  
(213) 463-7664

Contact: David Bluefield.  
Accept Outside Material: Yes.

### Marc Gordon Publishing

1244 Ozeta Terrace,  
Los Angeles, CA 90069  
(213) 274-6237

Contact: Marc Gordon.

### Will—DV Music Publishing

833 No Orange Grove Ave.  
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(213) 653-8358

Accepting Outside Material: No.

### Ron Weiser

6918 Peach Ave.,  
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Contact: Ron Weiser.  
Accepting Outside Material: Yes.

### Val-Care

P.O. Box 4234  
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Contact: F.H. Clark.  
Accepting Outside Material: Yes.

### Dale Tedesco Music

17043 Romar St.  
Northridge, CA 91325  
(213) 885-0775

Accepting Outside Material: Yes.

### Island Music

6525 Sunset Blvd., (2nd fl.),  
Hollywood, CA 90028  
(213) 469-1285

Contact: Gary Heaton.  
Accept Outside Material: Limited acceptance,  
call first.

### Garrett Music Enterprises

6255 Sunset Blvd., Suite 1019,  
Hollywood, CA 90028  
(213) 467-2181

Contact: Randy Cate.  
Accept Outside Material: None until  
September.

### Free & Show Publishing

2554 Lincoln Blvd., Suite 398,  
Marina del Rey, CA 90291  
(213) 822-7629

Contact: Ron Patton.  
Accept Outside Material: Yes.

### Crescent Music Group

8833 Sunset Blvd., Suite 301,  
Los Angeles, CA 90069  
(213) 659-8454

Contact: Marcus Terry.  
Accept Outside Material: Yes, only Country,  
Pop & Rockabilly.

### Chappell Music

6255 Sunset Blvd., Suite 1904,  
Hollywood, CA 90028  
(213) 469-5141

Contact: Susan Collins III.  
Accept Outside Material: No.

### Jay Landers

9255 Sunset Blvd., Suite 920  
Los Angeles, CA 90069  
(213) 550-8819

Accepting Outside Material: Yes.

### Screen Gems / Colgems / EMI

6920 Sunset Blvd.,  
Los Angeles, CA 90028  
(213) 469-8371

Contact: Paula Jeffries.  
Accept Outside Material: Limited acceptance,  
call first.

### Carmen Productions

15456 Cabrito Road,  
Van Nuys, CA 91406  
(213) 873-7370

Accept Outside Material: Not at present.



This Issue's Cover!  
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JAMES FITTI (213) 379-8792

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16 TRK \$30/HR	STUDIO
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## 666-3678



**Larry Shayne Ent.**  
6362 Hollywood Blvd.,  
Hollywood, CA 90028  
(213) 462-5466  
Accept Outside Material: Yes.

**Warner Bros. Music**  
9000 Sunset Blvd.,  
Los Angeles, CA 90069  
(213) 273-3323  
Accept Outside Material: No.

**Arista Music, Inc.**  
8370 Wilshire Blvd.,  
Beverly Hills, CA 90211  
(213) 655-9222  
Contact: Linda Blum.  
Accept Outside Material: Limited acceptance,  
call first.

**Bourne Co.**  
1800 No. Highland Ave.,  
Hollywood, CA 90028  
(213) 469-5101  
Contact: Morris Diamond.  
Accept Outside Material: Yes.

**Cascade Mountain Music**  
2154 W. 190th St.,  
Torrance, CA 91501  
(213) 538-5476  
Accept Outside Material: No.

**Japan Central Music**  
6630 Sunset Blvd.,  
Hollywood, CA 90028  
(213) 463-9929  
Accept Outside Material: Yes.

**Criterion Music**  
6124 Selma Ave.,  
Los Angeles, CA 90028  
(213) 469-2296  
Accept Outside Material: No.

**Doheny Music**  
8571 Holloway Dr., Suite 2,  
Los Angeles, CA 90069  
(213) 659-5479  
Contact: J.W. Alexander.  
Accept Outside Material: Yes.

**Fred Bock Music**  
P.O. Box 333,  
Tarzana, CA 91356  
Accepting Outside Material: Completed choral  
literature.

**Cable Dance Publishing**  
1901 Avenue of the Stars,  
Century City, CA  
(213) 552-9494  
Contact: Mel Wells.  
Accepting Outside Material: Yes.

**Almo Music / Irving Music**  
1358 N. La Brea Ave.,  
Los Angeles, CA 90028  
(213) 469-2411  
Accept Outside Material: No.

**Far Out Music**  
7417 Sunset Blvd.,  
Los Angeles, CA 90046  
(213) 874-1300  
Contact: Joe Tarpous.  
Accept Outside Material: Yes.

**Scotti Bros. Music**  
2114 Pico Blvd.,  
Santa Monica, CA 90405  
(213) 450-3193  
Contact: Tad Dowd.  
Accept Outside Material: Yes.

## SERVICES

**Songwriters Resources & Services (SRS)**  
6772 Hollywood Blvd.,  
Hollywood, CA 90028  
(213) 463-7178 or (213) 463-5691  
Contact: Greg Raymond. In business: 10  
yrs. Membership: Yes. Qualification: interest  
to qualify. Cost: \$40 yr. Goals: Education &  
protection of songwriters, expansion of  
social awareness through music.  
Songbank, low cost copyright registration  
service; weekly, monthly and annually  
presented events.

**Los Angeles Songwriters  
Showcase**  
6772 Hollywood Blvd.,  
Hollywood, CA 90028  
(213) 462-1382  
Contact: John Braheny. In business: 12 yrs.  
Membership: Yes. Qualification & Cost:  
General: \$25 until 6/1. professional  
ASCAP BMI or showcase alumni. Goals:  
Sponsored by B.M.I., wklly showcase with  
interviews, song evaluation & pitch to in-  
dustry publishers, information & counselling  
as well as an annual Songwriting Expo  
& Songsearch contest with SRS.

**American Guild of Authors  
& Composers—AGAC**  
6430 Sunset Blvd., Suite 1113,  
Hollywood, CA 90028  
(213) 462-1108  
Contact: Jack Segal. In business: 52 yrs.  
Membership: Yes. Qualification: Working as  
a songwriter. Cost: Assoc. \$30 yr., Estate  
according to earnings. Goals: Copyrighting  
& contract advice, contract used is "in-  
dustry model," renewal service, catalogue  
evaluation & mgmt. seminars & workshops.

**Academy of Country Music**  
6255 Sunset Blvd., Suite 915,  
Hollywood, CA 90028  
(213) 462-2351  
Contact: Fran Boyd, Exec. Sec. In business:  
19 yrs. Membership: Yes. Qualification &  
Cost: Professional-earn money from the  
country music industry—\$25 yr.—Associate  
membership, no qualification needed—\$10  
yr. Goals: Promote country music.

**California Copyright Conference**  
P.O. Box 145,  
North Hollywood, CA 91603  
(213) 980-3357  
Contact: Lauren Gordon. In business: 30  
yrs. Membership: Yes. Qualification: Submis-  
sion of application. Cost: \$25 yr. Goals:  
Monthly dinner meetings for members &  
non-members, 1 topic discussed, guest  
spkrs or panel dealing w/ issues & prob-  
lems covering all aspects of the music in-  
dustry, call for free mailing listings of all  
send outs.

**Musicians Contact Service**  
6605 Sunset Blvd.,  
Hollywood, CA 90028  
(213) 467-2191  
In business: 14 yrs. Membership: Yes.  
Qualification: No qualification. Cost: \$15 yr.  
Goals: Musicians referral service, listing of  
lyricists & composers seeking each other.

**Organization of Women in Music**  
P.O. Box 1943,  
Burbank, CA 91507  
(213) 762-9485  
Contact: P.J. Johnson. In business: 14 yrs.  
Membership: Yes. Qualification: Involvement  
in the music industry. Cost: \$25 yr. Goals:  
Non profit educational organization, open  
to women & men, networking to educate  
& support careers in order to achieve pro-  
per recognition of women for their positive  
contribution to the music industry.

Please turn to page 34



## Professional Songwriters

### Need

## Professional Insurance

CONTACT  
**Joseph H. Straus**  
**MDM Associates**

P.O. BOX 3750  
CULVER CITY, CA 90230  
(213) 670-0172

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# EXCLUSIVE GUIDE TO

# SONGWRITER SERVICES

Continued from page 33

## American Song Festival

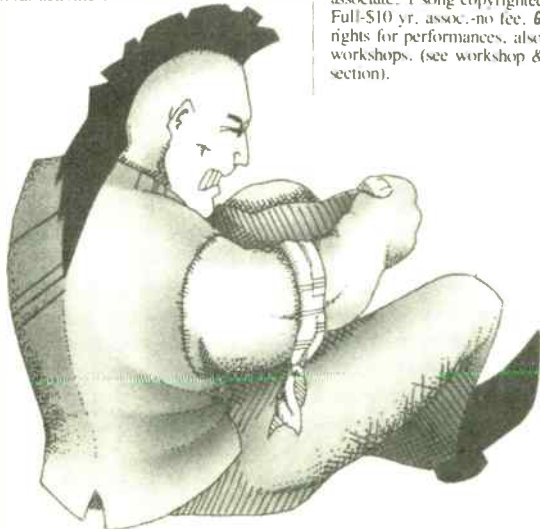
6253 Hollywood Blvd, Suite 319,  
Hollywood, CA 90028  
(213) 464-8193

*In business:* 10 yrs. *Membership:* No.  
*Qualification:* Tape submission by June 10.  
*Cost:* \$15.85. *Goals:* Exposure of  
songwriters & artists to professional & ac-  
tive industry personnel, cash prizes.

## L.A. Chapter NARAS

4444 Riverside Dr., Rm 203B,  
Burbank, CA 91505  
(213) 843-8253

*Contact:* Marla Hein. *In business:* 25 yrs.  
*Membership:* Yes. *Qualification:*  
(Voting)-work on 6 singles or 1 LP side,  
in 9 classifications (assoc-admin & exec.  
*Cost:* (Voting)-\$45 annual, (assoc)-\$35 yr;  
\$20 initiation fee as of July 1. *Goals:* Gram-  
my awards, social & educational &  
cultural activities.



## Association of Independent Music Publishers—AIMP

P.O. Box 930,  
1626 N. Wilcox,  
Hollywood, CA 90028  
(213) 469-1285

*Contact:* Patricia Shannahan. *In business:* 6  
yrs. *Membership:* Yes. *Qualification:* a)  
publishing company (voting), b) assoc.  
(non-voting). *Cost:* \$40 yr. *Goals:* Forum  
for discussion of issues & problems facing  
ind. pub. educational meetings w/guest  
spkrs & a collective lobbying agency.

## ASCAP

6430 Sunset Blvd. (2nd fl.),  
Hollywood, CA 90028  
(213) 466-7681

*Contact:* Todd Brabec, W. Reg. Dir. *In  
business:* 69 yrs. *Membership:* Yes. *Qualifica-  
tion:* Full, either song recorded or perform-  
ed in film, TV, radio, clubs, etc.;  
associate, 1 song copyrighted. *Cost:*  
Full-\$10 yr, assoc.-no fee. *Goals:* Licensing  
rights for performances, also offers  
workshops. (see workshop & class  
section).

## Musicians Union-Local 47 AFofM

817 N. Vine St.  
Los Angeles, CA 90038  
(213) 462-2161

*Contact:* Bob Manners, Pres. *In business:* 86  
yrs. *Membership:* Yes. *Qualification:* Member  
of another local or audition. *Cost:* \$165 ini-  
tiation, then \$15 per quarter. *Goals:* Pro-  
vide musicians services including health  
plans & benefits, protection of contracts,  
jobs, etc.

## B.M.I.

6255 Sunset, Suite 2201,  
Hollywood, CA 90028  
(213) 465-2111

*Contact:* Contact specific dept. *In business:*  
43 yrs. *Membership:* Affiliates rather than  
members. *Qualification:* (Writer) needs a  
release date, (publisher) needs a record co.  
& a release date. *Cost:* Pub.-\$25 one time  
fee; Writer-no cost. *Goals:* License reper-  
toire of pub. & writers to public users.

## American Society of Music Arrangers

P.O. Box 11,  
Hollywood, CA 90028  
(213) 454-8347

*Contact:* Roy Phillippe. *In business:* 45 yrs.  
*Membership:* Yes. *Qualification & Cost:* Full-  
prof arranger, recommended by 3 members,  
submit scores-\$36 yr.; Assoc., no  
qualification needed-\$18 yr. *Goals:* Sup-  
ports and represents arrgrs in the AFofM,  
educational, workshops, seminars & social  
functions.

## SESAC, Inc.

9000 Sunset Blvd,  
Hollywood, CA 90069  
(213) 274-6814

*Contact:* Kathy Cooney. *In business:* 52 yrs.  
*Membership:* Yes. *Qualification:* Cassette sent  
for review by panel. *Cost:* No fees, no  
dues. *Goals:* Music licensing and perfor-  
mance rights organization.

## San Gabriel Valley Music Assoc.

P.O. Box 3144,  
Covina, CA 91723  
(213) 967-1451

*Contact:* Angelo Roman. *In business:* 3 yrs.  
*Membership:* Yes. *Qualification:* Live or per-  
form in the San Gabriel Valley. *Cost:* \$25  
yr. *Goals:* Presents showcases, seminars &  
educational info, referral service.

## Visual Music Alliance

7237 Candy Ave.,  
Reseda, CA 91335  
(213) 881-3938

*Contact:* Angie Pike. *In business:* 3 yrs.  
*Membership:* Yes. *Qualification & Fees:* a)  
Active-\$50 yr., b) informational-\$15 yr.  
*Goals:* Interface & network members in-  
volved in video, film, lasers, musicians,  
writers, etc.

# SCHOOLS

## Musicians Institute

6757 Hollywood Blvd.,  
Los Angeles, CA 90028  
(213) 462-1384

*Years Teaching:* 8 yrs. *Qualifications:* Staff of  
30 pro qualified teachers. *Class Limit:* 40.  
*Schedule:* 2 hr. classes-25hrs/wk. *Fee:*  
Yearly \$3400, 3 mon. summer session  
\$700. *Class Emphasis:* Vocational music  
school, serious about a career in music as  
a living.

## Voice Works Institute

(213) 501-6533

*Years Teaching:* 19 yrs. *Qualifications:*  
Elizabeth Howard, founder & director;  
graduate of Juilliard, B.S., M.S.,  
songwriter, MCA pub. & quarter finalist  
of American Song Festival. *Class Limit:* 12.  
*Schedule:* 1x per wk. 7-10pm, Tue/  
Wed/Thur. *Fee:* \$85 for 6. *Class Emphasis:*  
Stage presence, personal style & image,  
body language & movement, staging a  
song, mic technique, working on an act &  
public performance showcases every 6-8  
wks, private lessons available.

## L.A. Music Publishers Forum

6255 Sunset Blvd., Suite 615,  
Hollywood, CA 90028  
(213) 467-3197

*Contact:* Gaylon Horton. *In business:* 4 yrs.  
*Membership:* Yes. *Qualification:* Publishers.  
*Cost:* None. *Goals:* Forum to discuss prob-  
lems & issues of local music publishers,  
associated with National Music Pub.  
Assoc.

## Christopher Robin

2297 Holly Dr.,  
Hollywood, CA 90068  
(213) 462-1504

*Years Teaching:* 7 yrs. *Qualifications:* 10 yrs.  
road work w/lounge act. Sang in over 150  
clubs nation-wide. *Class Limit:* Individual.  
*Fee:* \$40. *Class Emphasis:* Develop  
breathing, voice, material & confidence;  
singers showcased every month at Playboy  
Club; Century City & revue on Group W  
Cable TV show; workshops cost \$80 per  
month.

## Phyllis Molinary

4047 Radford Ave.,  
Studio City, CA 91604  
(213) 769-4146

*Years Teaching:* 6 yrs. *Qualifications:* Gold  
records for Jermaine Jackson's "Burnin'  
Hot" & Jon English's "Every Time I  
Sing A Love Song"; films, "Cannonball  
Run" & recorded songs by Glenn  
Cambell, Billie Jo Spears, Jimmie  
Rodgers, John Davidson, Jack Jones &  
others. *Class Limit:* 15. *Class Emphasis:* To  
learn writing lyrics that sell.

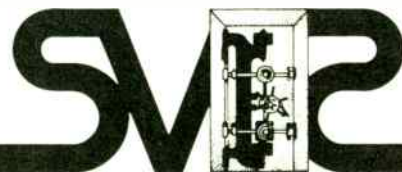
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### Duncan Pain

L.A.C.C.  
(213) 874-8300 / 666-3000

**Years Teaching:** 3 years. **Qualifications:** Atlantic recording artist, former staff writer—CBS's April-Blackwood pub. **Class Limit:** 20 max. **Schedule:** 8 wks-2 hrs/wk, Tues, 8-10pm. **Fee:** \$27 for entire session. **Class Emphasis:** workshop geared to solidify & strengthen songwriting skills.

### Dick Grove School of Music

12754 Ventura Blvd.  
Studio City, CA 91604  
(213) 985-0905 / (800) 423-2283

**Years Teaching:** 2 yrs. **Qualifications:** Doug Thiele, contributing editor Songwriter Mag., Board member SRS, wrote "Almost in Love," Dolly Parton, Mary McGregor, etc.—Jack Smalley, music for "Dynasty," "Charlie's Angels," "Starky & Hutch," etc. **Class Limit:** 25 max. **Schedule:** 1 yr course, 40 wks-20hrs per wk. **Fee:** \$3600 incl. materials. **Class Emphasis:** Songwriting & contemporary styles—mentorship applied to songwriting.

### Succeeding

TBA  
(213) 874-8300

**Years Teaching:** 3 yrs. **Qualifications:** Duncan Pain-former staff writer—CBS's April-Blackwood pub. & Atlantic recording artist. **Class Limit:** 20 max. **Schedule:** 5 days per wk, 6-8am for 4 wks. **Fee:** \$350. **Class Emphasis:** Career oriented one month workshop for currently active songwriters.

### Cat Cohen Studios

6030 Wilshire Blvd  
L.A., CA 90036  
(213) 935-6194

**Years Teaching:** 10 yrs. **Qualifications:** Cuts w/Cheryl Lynn, Freddie Hubbard, Syretta, Jermaine Jackson, Thelma Houston, George Benson, etc. & film scores. **Class Limit:** 5-15. **Schedule:** 2-3 hrs, 1 per wk, 10 wks. **Fee:** \$100-beg., \$150-inter & adv. **Class Emphasis:** Actual prof. standards—current product & marketing.

### Songwriting as a Career: Fundamentals & Strategies

U.C.L.A. Extension  
(213) 825-9064

**Years Teaching:** 8 yrs. **Qualifications:** Buddy Kaye—co-wrote Manilow hit "The Old Song" w/David Pomeranz, main theme for Paramount film "Man Woman & Child" w/David Pomeranz & George Delarue and Universal's "Triumph of a Man Named Horse" w/George Garvarentz. **Class Limit:** 35 max. **Schedule:** Sept. 23rd 7-10pm, Sept. 24th 12-5pm. **Fee:** \$55. **Class Emphasis:** Intensive 2 day seminar whose purpose is to establish a "blueprint" for basic principles of professional songwriting, current music markets, evaluation of student songs.

### Songwriters Workshop

U.C.L.A. Extension  
(213) 825-9064

**Qualifications:** Stephen Max Cohn, indep. writer & composer. **Class Limit:** Limited. **Schedule:** 3 hrs 7-10pm Mon. 9 times. **Fee:** \$150. **Class Emphasis:** Hit songs—melody & lyrics, coming up w/hook, dramatic quality, imagery & emotion, commerciality, guest recording artist, publishers & hit songwriters in for evaluation.

### Gloria Sklerov

U.C.L.A. Extension  
(213) 825-9064

**Years Teaching:** 6 yrs. **Qualifications:** Number 1 Country Song 1979, "I Just Fell In Love Again," Anne Murray, songs on albums of Sinatra, Dionne Warwick, Glen Campbell, Cher, etc. **Class Limit:** 15-20. **Schedule:** 9 wk-3hr, 1x per wk. **Fee:** \$155. **Class Emphasis:** Commerciality, need of a hook, viable product, getting your song presented professionally & mkt info, selling your song.

### Misty Johnstone

P.O. Box 29669  
Hollywood, CA 90029  
(213) 664-4905

**Years Teaching:** 12 yrs. **Class Limit:** 4-8. **Schedule:** 2 or more hrs per wk. **Fee:** \$6 per hr. **Class Emphasis:** The tools you need for writing ease & creative freedom.

### Jamie Faunts Creative Music Courses

P.O. Box 33,  
Hollywood, CA 90028  
(213) 468-8800

**Years Teaching:** 10 yrs. **Class Limit:** Individual. **Schedule:** Schedule on indiv. basis. **Fee:** \$28 hr. **Class Emphasis:** Actual abilities a person needs to be pro & write in any style, increase ability to write better songs & offering a creative understanding of all the elements of songwriting.

### McCabe's Guitar Shops

3101 Pico Blvd.  
Santa Monica, CA 90405  
(213) 828-4497

**Years Teaching:** 2½ yrs. **Qualifications:** Joyce Honsberger & Kristine Olson. **Class Limit:** 14 max. **Schedule:** 8-10pm Thur. **Fee:** 8 wks—\$80. **Class Emphasis:** Bring in song per wk, guest lecturers, specific topic covered.

### L.A. Valley College

5800 Fulton Avenue,  
Van Nuys, CA 91401  
(213) 781-1200 (ext. 350)

**Years Teaching:** 12 yrs. **Class Limit:** 20. **Schedule:** Full semester-4½ mo, 4hrs 3x per wk. **Fee:** Free. **Class Emphasis:** Commercial music technique. Classes include songwriting for film &/or instruments.

### Janie Bradford's

**Songwriters Workshop**  
10707 Camarillo St., Suite 201  
Toluca Lake, CA 91602  
(213) 874-4480

**Years Teaching:** 5 yrs. **Qualifications:** 22 yr. music industry veteran, publishing, PR & record co, consulting: gold & platinum writer "I Am Me," Diana Ross, "Money," Beatles, "Contract on Love," Stevie Wonder, "Too Busy Thinking About My Baby," Marvin Gaye, etc. **Class Limit:** 12 max. **Schedule:** 8 wks—2hrs wk. **Fee:** \$10 per class. **Class Emphasis:** Specialization in lyric structure.

### AGAC/Songwriters Guild

6430 Sunset Blvd., Suite 1113,  
Hollywood, CA 90028  
(213) 462-1108

**Years Teaching:** 4 yrs. **Qualifications:** Jack Segal, wrote "Scarlett Ribbons," "When Sonny Gets Blue," "When Joanna Loved Me," etc. over 60 million in sales. ASCAP teacher Cal St. Northridge & W. Coast Reg. Dir. of AGAC. **Class Limit:** 15. **Schedule:** Thur. 6-8pm or 8:30-10:30pm, 9 times. **Fee:** \$85 non-members. **Class Emphasis:** Help pre-professionals & pros write better songs, where & how to market songs, how to present demos to producers & publishers, celebrity guests at various classes.

### Golden West College

15744 Golden West Street,  
Huntington Beach, CA 92647  
(714) 892-7711

**Years Teaching:** 12 yrs. **Class Limit:** 35 max. **Schedule:** 1-4pm Tues 1x per wk, 9/12/83 1/31/84. **Fee:** None. **Class Emphasis:** Commercial songwriting, evaluation of pop composers & songs, composing, lyrics, some songs performed & recorded by school's recording & distribution division.

### K.A. Parker

(213) 462-6119  
(714) 521-8947

**Years Teaching:** 1 yr. **Qualifications:** BA & Cal State teaching exp. Top award winner ASF 1982 & 1983, Motown staff writer, 6 yrs. exp in pub. admin. **Class Limit:** 10-15. **Schedule:** 6 sessions, 3½ hr ea. **Fee:** \$60 (discount to SRS & LASS members). **Class Emphasis:** Classical approach to creative writing w/emphasis on personal expression, organization & practical advice on getting your tunes heard—Teaches lyric writing only—This is *not* a workshop.

### ASCAP

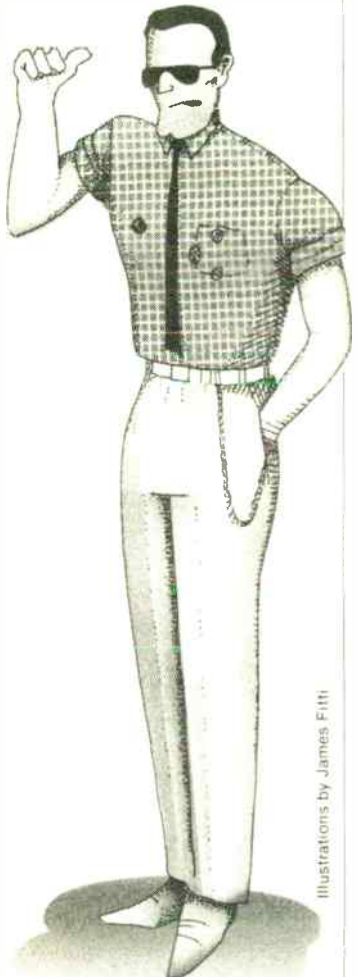
6430 Sunset Blvd. (2nd Fl.)  
Hollywood, CA 90028  
466-7681

**Years Teaching:** 6 yrs. **Class Limit:** 20-40. **Schedule:** 3 hrs, 1 night for 8 wks. **Fee:** No cost. **Class Emphasis:** Educational symposium or panel.

### Songwriters Resources & Services (SRS)

6712 Hollywood Blvd.  
Hollywood, CA 90028  
(213) 463-7178 / 463-5691

**Years Teaching:** 9 yrs. **Schedule & Fee:** Harmony & Theory, June 7, 10 wks Tues, 6:30-8:30pm—\$70; Lyric Writing, June 8, 8 wks Wed, 2-5pm—\$60; Music Business, June 6, 4 wks Mon, 3-5pm—\$40; Psychology of Creativity, June 7, 5 wks Tues, 6:30-9:30pm—\$45; Advanced Songwriting, July 11, 6 wks Mon, 3-5pm—\$50; Beginning Voice, June 9, 10 wks Thur, 7-8:30pm—\$70; Performance, July 11, 4 wks Sat, 12-2pm—\$45.



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# Songmine

By John Braheny

## Simplicity For Sales' Sake

In a recent interview with hit producer John Ryan, I asked him what he felt were the common denominators of successful songs. It was a question I had asked many others, and the reply is almost always the same. He said, "simplicity in saying something that everyone experiences in his or her life, but doesn't know quite how to say. You're taking a song out of your head and giving it to an artist or performing it yourself. Then you have to try to get someone else to receive your communication. You're not doing it *just* for yourself. You want someone else to feel what you feel about life, maybe challenge them."

Hit songwriter/producer/publisher Jack Keller of Famous Music was critiquing songs one night, and he remarked to songwriters several times that "you've got too many ideas here. Focus on *one* idea, and build your song around it." Again, a comment on simplicity as the vehicle for communication was expounded. We've all read how-to manuals that say things like "insert the strand in the elliptical aperture," when they could say "put the thread through the hole in the needle" or "thread the needle." Legal documents are a private language and only recently has there been an effort made to translate contracts into a language anyone can understand. There is a tendency to develop personal codes, or jargons within small subcultures, that may simplify communication within that group, but need to be translated for universal understanding. Sometimes the codes add colorful new words to the language, but they also can prevent communication with a mass audience.

The personal code occasionally employed by songwriters can result in very abstract language in which lines and thoughts don't seem to tie together in easily-understood patterns. A songwriter once played me five songs, none of which made any sense. She wanted to know why the tunes didn't work for me. I read her back a few lines and asked what the words meant. Some of the stories she then related were worth whole songs in themselves, but nowhere in what she had written could I make the connection until she told me the background. She had a song called "Geraldine" that made no sense until she told me that Geraldine was the name of a truck. I told her I thought it was some kind of bizarre lesbian love song, since nowhere in the lyric was there any indication that Geraldine was a truck. The writer was an intelligent lady whose music and words were very good, but she was playing an intellectual game with her lyrics called "how obtuse and clever and abstract can I make this so it's challenging to listen to?" The songs were so challenging, they weren't worth bothering to figure out.

I picked out the most accessible lyric of the five songs. She said it was her first song, it was "too simple" for her, and she didn't like it much anymore. I said that those abstract lyrics might work as poetry, as we could look at the words for as long as we needed to decipher the message. When we also have music to focus on and the song is presented on a dance floor, a jukebox or a car radio, tricky lyrics only make us feel stupid because we fee we should understand them, but we don't. She asked, "what about art? Do you think I should write commercial crap?" I said, "please don't; we have enough, thank you. Try to see the art of songwriting as the ability to create a unique, interesting, enjoyable way to communicate an idea or a feeling. If it doesn't attempt to communicate, you're operating in a vacuum, which is fine if you just want to write for yourself. You can derive some benefits from keeping a personal diary, but if you want to make a living writing songs, they have to communicate their messages easily to others." It's hard to defend the notion that you have to write crap to be successful and commercial after hearing "Up Where We Belong" or "Always On My Mind." She didn't try.

# Reviews

## CONCERTS

### Quiet Riot

At the Roxy, Hollywood

Quiet Riot has managed to claw its way out of the swirling pit of the hundreds of other L.A. heavy metal bands, and who now stand, record contract in hand, ready to finally show the world how good they are. Despite a semi-hit single and imminent success, it still remains a mystery to me why this band is so successful. Quiet Riot's show at the Roxy was quite unimpressive, and even bordered on the stupid.

The set opened up with an intro tape of a news announcer describing a riot, with four local musicians being more or less responsible, accompanied by flashing police lights. It made for big promises of what was to come, and those promises just weren't delivered. All the material was delivered in a sped-up cacophony of noise, which delighted the crowd no end, but made it hard to differentiate the tunes. All attempts at vocal harmonies were horribly off, but this was fairly in keeping with the musicianship of the rest of the band. And Kevin DuBrow's vocals were nothing more than screaming as he strutted around, authoritatively demanding to see everyone's hands every two minutes. The screaming may be OK, for many of us like AC/DC's Brian Johnson, but DuBrow came off like Mr. Ego Incarnate.

There is a very fine line between what makes a heavy metal band perfunctory or wildly popular. If Quiet Riot is any indication, there's no telling what that line is or how it's determined. They have my best for achieving success; how they got there seems to be quite a hat trick in itself.

—Michael Heller

### McCoy Tyner and Elvin Jones

At Concerts By The Sea, Redondo Beach

When McCoy Tyner and Elvin Jones, former sidemen of the late John Coltrane, have a reunion, musical sparks fly. At this fund raising event for Howard Rumsey's Concerts By The Sea, the Tyner-Jones aggregation, Love & Peace, brought listeners new and exotic sounds. The only overt tribute to Coltrane on this night was the inclusion of Pat La Barbera's soprano sax. Along with Tyner's majestic piano playing and Jones' powerful drums, the quartet featured strong work from La Barbera doubling on tenor and soprano saxes, and the thoroughly professional Richard "The Ironman" Davis with his rock steady bass.

A Tyner composition, "Inner Glimpse," similar in format to that



photo by Nancy Ciendaniel

Lene Lovich: "her visual image is restricting both her range and her talent"

### Lene Lovich

#### Simple Minds

At the Beverly Theatre, Beverly Hills

Lene Lovich certainly casts a unique presence. Dressed like a gypsy Raggedy Ann doll with a strong, yet quirky voice, she's famous for vocal flights of fancy that land somewhere in upper octave netherland.

Yet there are brains beneath the braids. Lovich and partner Les Chappell have crafted a light, brisk, yet potent rock format that accentuates her personality. On their best tunes, particularly "New Toy" and "Say When," the aural frenzy created can be quite infectious.

Sometimes, Lovich's antics become too animated, turning her into a live cartoon. She sings everything with a flourish, each smile exposes every molar, and her eyes are continuously agape. Thus, when attempting the ballad, "Too Tender to Touch," she lacks a vulnerability needed to make her emotions convincing.

As long as she's not taken seriously, Lene Lovich puts on a zesty, festive performance. But it's becoming readily apparent that her visual image is restricting both the range of her material and her talent.

On the other hand, it's imperative to take the Simple Minds seriously. Their synthesizer-laden rock carries a certain grandeur, as the instrumentation and Jim Kerr's voice often swell dynamically.

Some of their songs really stand out. "The American" and "Colours Fly and Catherine Wheel" meld a taught rhythm section with undeniable hooks. Kerr is an evocative singer, literally slithering about the stage.

More often than not, though, the synthesized melodies become indistinguishable from each other, and when placed in such a serious context, the music becomes more oppressive than uplifting.

This was sorely illustrated by the way the musicians stood apart from each other without a trace of camaraderie. Simple Minds have plenty of potential; all they have to do is relate to one another on stage and loosen up a bit.

—Jeff Silberman

### Murray Perahia

At the Music Center, L.A.

It must have been disheartening for an artist of Murray Perahia's stature to be faced with a half-empty auditorium, but if he felt it, the virtuoso pianist certainly didn't show it. He turned in a characteristically brilliant performance with a recital of highly-demanding works, both technically and emotionally.

A pianist of prodigious gifts, Perahia is a flashy showman of a player, and his choice of material was particularly apt, as it amply demonstrated his dazzling technique. He warmed up with Beethoven's *Sonata No. 7 in D, Op. 10, No. 3*, an expressive and powerful work in four movements that breaks out of traditional forms of the period. But it was in the two Mendelssohn pieces that Perahia really caught fire.

The first, the *Variations series in D minor, Op. 54*, is brilliant series of variations on a theme that explores

### Prince

At the Ampitheatre, Hollywood

After a short and disappointing set by Vanity 6, whose third-rate burlesque act didn't make up for drowned out vocals, Prince took the stage and showed the ecstatic full house what it's really all about. Appearing slowly through the mist at the back of a stage decked out in high-tech blinds and ramps, he suddenly swung playfully down a pipe, skittishly zig-zagged to the front, and for the next hour, proceeded to destroy any lingering doubts that he is one of the most visually exciting and aurally alluring performers of the last few years.

You can keep your Springsteens and Pettys; those guys are like wooden dummies compared with Prince. He jumped, climbed, and crawled over the top of the monitors; he even did the splits, and where another great mover like James Brown exudes animal magnetism and sweat, Prince also exudes grace and humor. He pleaded, strutted, kicked, begged, collapsed and rose again. Of course the audience, a happy cross-section of male and female, black and white, just lapped it all up.

Prince isn't just the consummate showman, teasing and releasing his fans like a puppeteer; he's also an accomplished musician with a voice that ranges from the lowest, earthy growls to the highest, most angelic falsetto with every shade in between. The sound was ear-blasting, yet you could hear every word he sang against the backdrop of his band, appropriately composed of a mixture of sexes and colors. Like the lighting and the rest of the production, the playing was punchy and note-perfect. His command of the stage is total, whether playing alone at the piano or hidden through mist. By the time he closed with "1999," the audience was ready to join him partying for the rest of the century.

—Iain Blair

every intricacy possible, and allowed the pianist to alternately float over the keys like a feather and capture the full fury of the coda. The second, the *Rondo Capriccioso in E, Op. 14*, is an even more demanding piece, with a series of arpeggios that require both incredible power and precision, and Perahia was more than equal to the task, demonstrating the breathtaking dynamic range and technical accomplishment which has made him an ideal performer for such a composition.

The second half of the recital consisted of two more formidable pieces, Chopin's "Barcarolle" in *F sharp, Op. 60*, and Schubert's *Fantasia in C, Op. 15* ("The Wanderer"). Once again, Perahia plunged boldly into these challenging works with confidence and strength. Graceful where necessary, as in the elegant thrills of the Chopin, and suitably fierce as in the violent climax to the Schubert piece, Perahia proved himself to be a pianist of the very highest calibre.

—Iain Blair



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**Reviews**

**CLUB ACTS**

**Voyeur**

*At All The Way Live,  
Santa Monica*

**The Players:** Gilbert Gram, vocals; Joe Aloisa, lead guitar; Garth Henderson, keyboards and saxophone; Steve Colter, bass; Alvin Fejarang, drums.

**Material:** If you like the Doors, you'll like Voyeur. For a sound permeated by mid-1960s rock with all the necessary updating, lead vocalist Gram exhibits an appropriate style and voice characteristic of Jim Morrison. The songs, composed by Gram and Aloisa, are fast and furious with an excellent, frenzied beat contributed by Fejarang. Lots of repetitious hooks strung together create a very moveable, hypnotic sound.

**Musicianship:** Aloisa is an excellent lead guitar player, wrenching out a brilliant Hendrix-like solo on "Nasty And Beautiful." Henderson also showed that he has a mixed bag of surprising musical tricks at his disposal when, in addition to his improvisational keyboard sounds, he



*Voyeur: "Lots of repetitious hooks strung together for a hypnotic sound."*

drew out a saxophone and began some jazzy solos.

**Performance:** It took a couple of numbers for Voyeur to warm up, but when they did, the audience made no pretense of trying to sit still. There was great participation between crowd and band, especially when Gram, being true to the band's name, displayed a distinct sensuality in tight leather

pants and sexy jiggling.

**Summary:** In addition to the charisma evident in this group, Voyeur provide a very commercial, although somewhat borrowed, sound. Nevertheless, their lyrics were very original and good. A spirited, rambunctious group, they showed that they were having as good a time as was their approving audience. —Theresa Nixon

**The Party Boys**

*At Madame Wong's,  
Chinatown*

**The Players:** Gillean McLeod, drums; James Duck, lead guitar, vocals; Marnie Weber, bass, vocals; Donald Dunham, lead vocals, harmonica; Fred Arbegast, congas & vocals.

**Material:** Chanting and shouting vocals over a relentless wall of throbbing, tribally-influenced percussion, the Party Boys at times bring to mind Savage Republic and an extremely angry and more tropical Bow Wow Wow. Their obvious music makes for interesting and arresting (as opposed to easy) listening. They are a very aggressive band indeed, making no attempt to cross over into the more commercially-accessible jungle-funk territory.

**Musicianship:** Intriguing and rather good. McLeod and Arbegast kept up a non-stop barrage of percussion, which propelled the band along their noisy road. Amidst the continuous drumming assault, harmonica and flute sometimes appeared un-

expectedly. Dunham's harp work on the wailing "Victory" was refreshing. The band's style and noisy playing was sometimes filled with a sense of urgent passion. Although really substantial melodies were hard to find, their forceful sound was enough compensation.

**Performance:** Active, mostly due to Dunham's penchant for very jerky, erratic moves and Marnie Weber's contrasting bouncy presence. Dunham often looked like a rag-doll gone berserk, bellowing and screaming out his lyrics while doing tortured aerobic dance routines.

**Summary:** Party Boys appear to be on a constant war path to "afro-noiseville," which probably won't lead to any immediate major label-financed interest. Yet, they exhibit a strong, if not yet fully realized, potential for better things to come. As it is, they are brave "originalists" within the local music scene.

—Richard Crowley



*The Party Boys: "bring to mind Savage Republic and an extremely angry and more tropical Bow Wow Wow"*

# Reviews

## CLUB ACTS

### The Krush

At the Kono Hawaii,  
Santa Ana

**The Players:** Edwin Ramones, Macky Galbisco, Butchie Canenia, Bobby Gonzales, Jesse Gamiao, Wade Kuroiwa, Philip Galavra, Darrell Alvaric. All sing and are multi-instrumentalists.

**The Material:** Las Vegas show material. There is a broad cross section of styles, from a "hooked on classics" medley to selections from Glen Miller, as well as some traditional Hawaiian folk songs. They also perform some originals, mostly in the typical "laid back" island style.

**Musicanship:** The nine members all play more than one instrument and play them well. Their versatility is very impressive, and it would be inequitable to single out any one of them. Perhaps the musical highlight comes with the Glen Miller selections, which are performed with great energy by all. The vocals are shared quite liberally, and the varied vocal styles



The Krush: "successors to the Osmonds on the big-time lounge circuit"

help to pace the show effectively.

**Performance:** This is what the group is all about. As with any revue, the performance is the focal point of the band's energies. With many costume changes, constant high energy, and a busy stage, it is very difficult to become bored with their act, even if the music is not conducive to your personal tastes. They are all polished performers with clearly-defined personalities: all are at ease in front of the

audience. They drift towards the border of obsequiousness at times, but that again is indigenous of this form of entertainment.

**Summary:** The Krush should have a very solid future with this act. The obvious parallel is the Osmonds, and there is no reason that these Hawaiians shouldn't be their successors on the big time lounge circuit.

—Martin Brown

### Tina Leisner

At the Cafe Orleans,  
Reseda

**The Players:** Tina Leisner, guitar, vocals; Ray de la Paz, vocals, percussion; David Abravenel, guitar; Wilks Butler, bass; Gregory Brown, drums; Anthony Sanchez, percussion.

**Material:** A potpourri of jazz, standards, and blues, of which all but one are covers. Leisner picks strong songs that suit her style, for the most part concentrating on upbeat salsas and quirky ballads. She is a good translator of this material, but the blues numbers fall flat, as she can't capture a feel for it.

**Musicanship:** Leisner is a very good singer with a clear, strong and expressive voice. She also plays a



Tina Leisner: "the raw talent is there; now comes the fine tuning."

mean cat-gut guitar. Butler has a sure hand and a feel for a groove that's enviable. Brown is a musical drummer, evoking many different sounds, but he gets busy in spots. Rhythms are the strong suit for Abravenel, whose solos lack melody and structure. Percussion is handled tastefully by Sanchez; Ray de la Paz doesn't have much to do as the background singer.

**Performance:** Leisner makes good eye contact with the audience, talking about the songs and telling jokes that go over well. After that, there isn't much of a performance—just people up there doing their jobs.

**Summary:** There is a good act in the making here. With more seasoning in rehearsal and on stage, she could make a name for herself. The raw talent is there. Now comes some fine tuning.

—Donna Ross

### Dogma Probe

At Madame Wong's,  
Chinatown

**The Players:** Vicki Silbert, guitar, lead vocals; Miguel Diemmo, bass keyboard; Dean Myerson, keyboards; Rena, drums.

**Material:** The band plays an innovative mix of progressive rock and new music styles from the pen of guitarist Silbert. The music is very contemporary, but not extremely danceable; instead, the band dazzles the ears with clever arrangements, second melodies, odd meters and mood changes. Instead of being "in the pocket," the grooves are rather hectic and nerve-racking. "Lightning" features a Frippiish guitar intro; King Crimson is probably a strong in-

fluence. "Sweet Disease" uses an eerie melody that builds after each verse and showcases Silbert's unusual lyrics and strong, warm alto voice. Their best song is "Thirteen," an ode to the magical number which features some creepy unison vocals from Silbert and Rena, as well as an unlikely 13/8 groove on the verse.

**Musicanship:** All four players admirably meet the challenge of the heady music. Diemmo goes beyond just playing bass lines to coloring with effects and doing unison lines with Myerson. Myerson plays the usual background comping-style keyboards, but also can whip out some fast leads on his synth. Rena is great with syncopations and odd meters; she'd have to be to master these tunes. Silbert plays few solos, instead opting for well-thought orchestrated parts while

utilizing her arsenal of pedals to maximum effect. She also has the rare ability to play complex lines while simultaneously singing something completely different.

**Performance:** The band moves subtly and unpretentiously, but they rock just the same. Diemmo and Silbert command most of the attention with Silbert communicating straight to the crowd and Diemmo bopping back and forth over his small keyboard.

**Summary:** They are a great band on all counts, but their music is definitely too uncommercial for the majors. However, they are certainly ready to be picked up by an indy label and given a push. They are polished and professional enough to please an alternative music audience.

—Bruce Duff

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## Reviews CLUB ACTS

### Tantrum

At the Country Club,  
Reseda

□**The Players:** Laurie Bell, lead vocals, drums; Lisa Scott, rhythm guitar, vocals; Tahni Handal, lead guitar; Marleigh Davidson, bass; Kari, drums.

□**Material:** A moderate heavy metal assault complete with Marshall stacks and whiskey-voiced singing. Figuring prominently into the sound were booming bass and drums; the accomplished (at times simultaneous) drumming of Laurie Bell and Kari was riveting. Particularly pleasant were the group's renditions of "(I'm Not Your) Steppin' Stone" and "Brown Sugar." Their originals were somewhat less compelling. They maintained vivacity and urgency, but, aside from "A Way With The Boys," they weren't especially memorable.

□**Musicianship:** If you think drum solos are usually the weakest aspect of live shows, this group proved otherwise. Kari and Laurie Bell's concurrent drum solo had such beautifully placed varying of speed and accents that it was more than the sum of its parts. Rhythm guitarist Lisa Scott made no mistakes, while bassist Marleigh Davidson stuck to simple, bare-bones work. The guitar lead of Tahni Handal was most impressive on "Brown Sugar," where her efforts



Tantrum: "the accomplished drumming of Bell and Kari was riveting"

resulted in spry and keen phrasing.

□**Performance:** Laurie Bell, who fronted the band, displays confidence and more than an ample amount of sexiness. Vocally, she's a belter, a rough and raw-voiced singer with a mighty good stage presence. Lisa Scott, who took over lead vocal reigns for a few songs, had more subtlety in her voice, but looked uncomfortable and resorted to histrionics to get her point across. Aside from the charming

Miss Bell and the overacting Scott, little personality was delivered on stage.

□**Summary:** The band seems to have a good understanding of their audience's need for variety, in terms of where to place solos and so forth. They need to do a little more work to be fulfilling as an act. Right now, Laurie Bell seems to be the only visible creature on stage. Tantrum has a lot of potential and is well worth keeping an eye on.

—Randal A. Case

### Scarlet

At the Troubadour,  
West Hollywood

□**The Players:** Sally Mikals, lead vocals; Jeff Morrison, guitar, vocals; Margaret Kinney, keyboards, vocals; Pat Wilkins, bass, vocals; Jeff Nasse, drums.

□**Material:** Hard-edged pop that mainly emphasizes the lead vocals and guitar. Morrison is up to the task, weaving fluent lines around Mikals' vocals, which stay in middle-to-upper registers. The keyboards are used to give a somewhat modern edge in a fashion similar to Missing Persons. "Piece Of Your Action" (not the Motley Crue song) was a highlight of the set, with Mikals seeming very confident in her vocals and performance. "Gonna Get You" also went over well, featuring a guitar-vocal tradeoff similar to the old Led Zep routine, and then went into "Gloria."

□**Musicianship:** Morrison is really an outstanding guitarist, and although it seems to be Mikals' show, it's pretty easy for Morrison to steal your attention with his confident playing and excellent (but tasteful) use of effects. The other players are for support purposes only, and seem to do their jobs decently. Vocally, Mikals is good, although her voice can become annoying in the upper registers, which she uses a lot.

□**Performance:** Mikals takes center stage and seems to relate well with the audience, while Morrison works as her foil. The rhythm section is a little weak in this department, neither looking nor acting the part of a rock and roll backbeat machine.

□**Summary:** Scarlet is on the right track. A few more killer tunes of the calibre of those mentioned, a little more commitment from the rhythm section, a little more stage flash, and this could prove to be a very popular band.

—Bruce Duff



Scarlet: "Mikals takes center stage and relates well with the audience"

### Appollonicon

At the Lighthouse,  
Hermosa Beach

□**The Players:** Jon Rothe, keyboards, guitar, vocals; Tony Sandell, drums, drum computer; Steve Biondo, marimba, steel drums, vocals; Harold Van Lommel, vibes, congas, vocals; Hirsch Tempkings, bass,

vocals; Bill Donato, reeds and Stick; Booker Hall, lead vocals.

□**Material:** Mostly originals composed by leader Jon Rothe, including some instrumentals with reggae and rock vocals. The group's identity becomes a bit confused with its introduction to vocalist Booker Hall on the forgettable Tommy James tune, "I Think We're Alone Now." The reggae tinged "He No Cry Uncle" fares better; while Hall's bop-scatting ("In

Lieu of Flowers") and pop/rock vocals on many of the numbers come off strained and unnatural. Many tunes could easily stand alone as imaginative instrumentals. The vocals conceivably could be alternated with instrumentals, followed by vocal tunes.

□**Musicianship:** Jon Rothe is extremely talented, and he easily adapts himself from keyboards to guitar, even in mid-number. Steve Biondo's marimba work and steel drumming



# Reviews

## CLUB ACTS

are also impressive, and when played in unison with Harold Von Lommel's vibes, the effect is very exciting.

### The Seirens

*At My Place, Santa Monica*

□**The Players:** Shannon K. Irvin, Erin Kenney, Heather Totten—lead vocals; Billy Joseph, guitar; Paul Olguin, bass; Mark Coffin, keyboards; Scott Frankfurt, drums.

□**Material:** An as-yet unsettled rock potpourri. There were sparks of hard-hitting action, but overall, both the band and the singers felt more comfortable in a MOR groove. The main problem with their repertoire is that it's too cluttered by arrangements with ill-fitting passages. "Never Fall In Love" exemplified the flaw; beginning with the loud intro, it lurched into a soft verse only to roar back to a loud

chorus, with a faster-tempoed bridge and two lead guitar breaks thrown in for good measure. Such detailed arrangements rob the music of spontaneity. They were far more successful on the simple, yet emotional ballad, "She's Waiting," and in "Madness" which started soft but developed into a strong climax via nice counterpoint harmonies.

□**Performance:** Give these guys a little more time to decide which direction they want to go and they may surprise everyone. Although Booker Hall knows how to reggae, Appollonicon might consider the inclusion of a female vocalist for the instrumentals

□**Musicianship:** Decent. All three singers have nice, pretty, but somewhat fragile voices. Singing individually they were better suited for the softer, more vulnerable material, as they were occasionally drowned out in the loud passages. The band was competent, to be sure. While Joseph's lead breaks were usually tasteful, there seemed little need to give him a break in every song. The singers could only stand and watch while he

soload, giving the mistaken impression that it was the Billy Joseph band.

□**Performance:** Irvin, Kenney, and Totten are all attractive, endearing singers who worked the stage with ease. Yet the material restricted their potential. Often, they would trade off verses in the same song, which may be good for equality, but it didn't reveal the individual personalities of the trio. They'd be far more compelling if each would front specific songs that reveal a more detailed picture of each personality.

□**Summary:** The Seirens are a likeable, talented trio, who put in a pleasing show. However, it's apparent that they could be more distinctive than just likeable if they better tailored the material to their personalities, and they became more aggressive in exhibiting them.

—Jeff Silberman

### Chequered Past

*At the Music Machine, West Los Angeles*

□**The Players:** Michael Des Barres, lead vocals; Steve Jones, lead guitar and vocals; Tony Sales, guitar and vocals; Nigel Harrison, bass; Clem Burke, drums.

□**Material:** Loud, aggressive rock & roll, shot from the hip. Comprised of ex-members of the Sex Pistols, Detective, Blondie and Utopia, the influences within their material abound in exactly that order. "You're Killing Me with Kindness," "Double Standards," and "Underworld" highlight their ability to revamp fundamental punk with finesse, while "Our Love," a catchy rock ballad, lends itself to a more radio-oriented sound.

□**Musicianship:** Excellent. Steve Jones still knows his barre chords and hasn't re-set a single tone control in six years. Tony Sales left the bass behind in favor of his new, soulful approach to rhythm guitar, dappling the sound with atonal runs up and down the neck. Des Barres has kept his pipes intact with a voice well suited for heavy metal, show numbers, or boisterous punk.

□**Performance:** Vocalist Des Barres' skillful knack of theatrics dates back to the glitter era. This time around, he relied solely on his talent and menacing stare, both of which he unleashed on the audience to rave results. The sweat flew in every direction as he volleyed back and forth on stage like a madman with energy to burn. Sales proves that less can be more, with gloomy good looks and radiating a dark intensity. Jones also makes a compelling front man, dipping and bobbing around the crowded stage as he generates a power plant of high energy. Bassist Nigel Harrison shows all the on stage charisma of Bill Wyman, and along with Burke, does an admir-



*Chequered Past's Michael Des Barres plays piggyback with Steve Jones*

able job of holding things together.

□**Summary:** As far as updating vintage 1977 punk is concerned, these guys prove that nobody does it better. As with any new mix of fine talent, regardless of calibre, they'll need time out of the bottle to "breathe" before truly reaching perfection. Presently

they're cutting their teeth on a more distinctive sound, the cover versions playing an increasingly lesser role. If the band keeps writing hits like "What You Don't Know" and "The Biggest and the Best," it will be much to our advantage.

—Paul Van Name



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# Reviews

## RECORDS

### LA's HOTTEST unsigned ROCK BANDS

ROUGH CUT  
TARSHA  
Kid Rocker  
LITTLE TOKYO  
RAG DOLL  
Pictures

### L.A.'s Hottest Unsigned Rock Bands

Backhouse Records  
Various producers

A more accurate title for this record might be "Tuesday at the Troubadour," since booker Michael Glick is the driving force behind this compilation. Six metal-pop plagiarizers are given one or two cuts to show off their common influences and old wave attributes, making for an extremely homogenous compilation.

Picks to click on this disc are Tarsha's "For A Fool," a multi-guitar glitter raveup that recalls Sweet without the pompous excesses, and Little Tokyo's "Judy," featuring Randy Jones' best Ray Davies imitation and good guitar from Brian Incamen. Rough Cut (produced by Ronnie Dio) opt for a proficient Rainbow-like sound on "Used and Abused" and "A Little Kindness," utilizing Claude Pepper's piano technique and Jake William's missed-shift guitar to frame decent melodies amidst the roar.

The other groups (Rag Doll, Kid Rocker, Pictures) provide non-irritating homages to Journey, Van Halen, and Styx respectively, proving once again that progress in metal circles means buying a second pair of leather pants. If this album was recorded by one band, it would be an exceptional debut for a local act. As it stands, *L.A.'s Hottest Unsigned Rock Bands* will need to assert some personality before inking a major-label contract. After all, one Dennis De Young per millenium is plenty.

—Chris Clark

### L.A. Mantra

Trance Port Tapes  
Compiled and produced  
by A Produce

Clever, handsome packaging and more "trance" bands than you can shake an oscillator at make this sampler a natural choice for the zombies in your neighborhood. This little delight is available only as a cassette; the producers believe that "vinyl has become too limited a medium for the 1980s." Names on the tape that you may already know are Afterimage and

Savage Republic, who both turn in the most conventional tunes, which should tell you something about the rest of the bands.

There are a lot of drum machines, synthesizers and generally dark sounds, but there's also pseudo-Schoenberg silliness from Fat & Fucked Up, electro-Beat poetry from Rand Kennedy, and synth-noise punk from the "immortal" Debt of Nature, passionately performing an unfortunately timid recording of their anti-anthem, "L.A. Weekly is God."

As with many compilations, a lot of these performers are connected with each other, but nothing seems to have been included purely for nepotism. Recommended while driving through the desert from Lancaster to Ridgecrest—definitely at night.

—Bruce D. Rhodewalt



### Kamikazi Klonex

Kamikazi Klonex  
Mob Records  
Produced by Jeffrey Woods  
and the Kamikaze Klonex

Out of the twelve songs by this five-piece rock outfit from Evergreen, Colorado, maybe three are worthy of repeated listening.

"Kamikaze Man" shows the band playing with some force, and vocalist Jimmy Murphy sings like he means it, which is rare on this disc. The song has more than one texture and goes through a few tempo and mood changes, proving that a little arranging can go a long way. "Broken Record" neatly utilizes a jerky 7/4 time signature to give a broken record effect. It too is well arranged and conceived. "Suburban Zombie" is a pretty fair song musically, but the lyric is an old idea that has been done better by everybody from the Monkees ("Pleasant Valley Sunday") to Frank Zappa ("Brown Shoes Don't Make It").

Vocalist Murphy has the unpleasant misfortune of possessing a voice that sounds like Warren Zevon, and if that wasn't bad enough, they mix his voice way up front.

The band also does, of all things, an accelerated power-pop version of Dylan's "Mr. Tambourine Man," proving even a brilliant lyric can be destroyed with such rushed and clumsy phrasing. If the Klonex had issued a three-song EP, they would have fared better, but this overly-long adventure into tedium and mediocrity will do little to benefit the band. Back to the chains, gang.

—Bruce Duff



### Music For Big Band And Symphony Orchestra

Milcho Leviev  
Discovery Records  
Produced by Milcho Leviev

Milcho Leviev, the arranger and pianist, has turned in a first-rate album with *Music For Big Band*. He starts off this effort with a four-part composition performed by the Bulgarian Radio Big Band and Symphony Orchestra. The orchestra begins this piece with a 4/4 tune, "Riff Passacaglia," starting off with a slow walking bass line and then exploding like a Kenton original.

Original music like this is not something you're likely to find in your normal, run-of-the-mill jazz programming. Side one closes with a soft and subtle "Waltz For Maurice," with Leviev on piano aided by Ray Brown on bass and Peter Erskine on drums. On the flip side, after the rather Wagnerian density of "Isaac's Touchstone," the delightful "Bulgarian Boogie" picks things up. Based on a folk tune, Leviev jazzes this into a full-dress stomper that's happy and uplifting.

Leviev is a talented musician whose tastes and sensibilities embrace an array of influences. Check this one out for some high-flying musical adventures.

—David Keller

### A Sweet Kiss From Mommy

The Penetrators  
Produced by the Penetrators

A punky band not afraid of acoustic guitars, an angst-ridden singer who gladly shares leads with a soulful female on two cuts, a psychedelic feast suddenly invaded by poppy, surf-ish overtones—the Penetrators' album has the kind of range and novelty most bands would kill for. The rude cover, featuring thirty bare butts, doesn't indicate the depth of the product inside, and it's a shame it might turn off those who might enjoy a trip that includes detours into the land of Verlaine, Dick Dale, and Gary U.S. Bonds.

The San Diego five-piece has come up with eleven tunes, from the grimy "Standing In Line" to the rockabilly-influenced "All Somebody" to the optimistic, Lou Reed-ish "There Is A Light." I hope it's not insulting to cite the references, from the

Springsteen-rap of "Nothing Town" to the hint of Petty/Devo in "Steal Her Away," because the band gets around a derivative nature by writing and arranging extremely well. The production is first-rate and the band handles saxophone, keyboard, guitar and bass parts especially nicely. There's real commercial power here, and it deserves more than the limited exposure it will no doubt get.

—Mark Leviton



### Powder Blues

Powder Blues  
Liberty Records  
Produced by Tom Lavin

This Vancouver-based septet's new disc encompasses cuts from their previous three LPs, leading one to believe this record must be strong product. Not true.

Guitarist/producer/writer/arranger Tom Lavin stars, and has inevitably bitten off more than he can chew. He deserves the credit for putting together the tight and interesting horn arrangements and producing a full, clean sound. He also must take the blame for delivering some of the weakest moments on this record by way of filler material.

A case in point is "Swami Swing," an all-too-conventional jam with a jazz feel. As a guitarist, Lavin shows only adequate chops. His playing exhibits clean jazz roots and surf guitar echo, but the guitar breaks usually drag down the tunes. The listener is brought to the edge and then left waiting for that searing guitar magic that never comes.

A bit of raunch and bite is needed to offset the overly clean production values on this disc. Strong moments take form when semi-gutsy vocals and a full horn section create an integrated playpen that houses an array of stylistic nuances. Those moments, however, are few and far between. Missing also is that raw energy early Chicago blues were known for. A lot of talent on this record is unfortunately wasted.

—Greg Philippi

### L.A. Rockabilly Rhino Records Various producers

The universal problem with compilation albums is an inconsistency in the material, yet rock and roll impresario Art Fein has compiled a surprisingly consistent album of Southern California rockabilly artists that, for the most part, exceeds the stylistic limitations of the genre.

# Reviews

## RECORDS

The stellar moments of the disc, found primarily on side one, are highlighted by a distinctiveness either in the music or the performance. In James Intveld's case, "My Heart Is Achin' For You" hits home with a strong melodic hook that makes it hard not to sing along. Emy Lee puts out a terrific vocal performance on "Tearin' My Hair Out" for the Red Devils, while Johnny Meck takes the male vocal honors for his wry rendition of "Say Mama." Blaster Dave Alvin starts slowly on "Rockin' Lafayette," but eventually roars out the tune.

There are other decent cuts. Los Lobos acquits themselves well, but their song doesn't truly capture their direction. Spyder Mittleman does a credible Little Richard imitation on "She's Got It."

The rest have the right sound, but lack a distinctive quality that will interest non-rockabilly fans. Still, as a whole, *L.A. Rockabilly* exhibits the thriving vitality of a healthy scene.

—Jeff Silberman



## EP FILE

**THE CHUMS (Friendly):** For whatever reason, some bands love to make their music as complex as possible, but snazzy little riffs and changes that are supposed to impress the listener can also detract from the basic strengths of the music. Such is the case with the Chums. A fairly basic rock sound is encumbered by breaks that do little for dynamics or momentum. They're just there, forcing the singers to awkwardly squeeze the lyrics into the arrangements. Compounding the problem is a weak sound; thin guitar lines and diluted keyboard/synth frills do nothing to enhance forgettable melodies of "Rum and Cola" and "In the '80s." **THE JETS (no label):** If music was solely judged by ability and tunefulness, the Jets would be top-notch. However, great writers aren't judged by their penmanship. What truly counts, in both fields, is originality, which is completely lacking in the Jets' material. There isn't one riff or powerchord you haven't heard done *exactly* before by countless boogie rockers, and lyrical themes like good ol' American rock and roll ("USA") and "Born To Run" and "Living In A Party" are depicted so predictably that there's nothing unique to passionately care about. The production is excellent, but that alone is far from enough.

**COOL IT REBA—Money Fall Out The Sky (Hannibal):** This New York band plays it simple and direct, and succeeds admirably. The music is an inviting clash of counterpoint guitar riffs and chords, that accentuate the melodic hooks and a very danceable beat. The playing is succinct, similar in effect

to early Talking Heads. David Hansen's vocals also remind one of David Byrne, but he cuts his own persona via clever, distinctive lyrics. The best words are in the title cut, which harpoons the indulgent and often decadent dreams of getting rich quick. A couple of cuts drag on a bit too long, but that's not enough of a problem to make Cool It Reba's disc less than a pleasant surprise.

**DIVINE—Jungle Jezebel ("O"):** Producer Bobby Orlando is rapidly becoming the Toyota of dance club discs. With assembly-line precision, he has crafted dance boogies around minimal vocal talent—first the Flirts, and now *Pink Flamingos* star Divine. The rhythm machines purr and the synthesizer melodies ooze out like Tastee Freeze ice cream. Orlando even provides pseudo-clever lyrics that fit the singer's image. The title cut sums up Divine: "You wimp, you wimp/Say who you calling a blimp/A ain't your Aunt Jemima/and honey you ain't my pimp." It's rather unsettling to think he could franchise this "talent" and make millions, leaving your reviewer to ponder one thought: why me?



## SINGLES FILE

...The Source bats .500 with their new 45. The hit is "Keypunch Operator," an aggressive rocker whose slicing guitar and percussive salvos outweigh the overused lyrical theme. "Constantly" (WASP) is a medium rocker that misses due to a sluggish rhythm section and XTC-like vocals...Beex goes for the punk thrash sound in "Butch" (Zero Degree), and while the guitars do their part, the vocals are too tame. "Empty House" fares even worse due to stale riffs and weak production...MOR rock is represented by **Malachi & the Masaratis** "Someone Like You" (MU). The melody works, but the song is bogged down by a timid rhythm section and a guitar that only surfaces for two chords and a lead break. "Jump Me," on the other hand, is a total lemon of a boogie rocker without a strong beat...**Electric Peace** goes for the trashy garage rock sound in "Kill For Your Love" (Big K), but the melodic hook in the chorus betrays its vulgar intentions. Not raw enough...**Doctorstein** is a brainchild of producer/songwriter Ed Gibson, but he's more of the latter and less of the former. His thin, but slick production works for the cute pop ditty "Daddy's Car" (TNT), but it lacks the grit needed to make the rockers stand out...**Norman Allen's** new disc reaffirms his talent as a powerpop tunesmith. "B4U" (World) is a clever, breezy pop ditty with pleasant frills like a ska segue and chimes and sleigh bells. The flip, however, lacks those charms...**Kevin Cazbo's** "Party On Ship XB23 (Lyrical Purpose) is a totally trivial pop tune trying desperately to be naughty. But that and the flip, "Love To Love That Uh-Uh," don't even raise an eyebrow...The black-and-white artwork of **Solidarity's** single symbolizes their lyrical thrust. "Disarm" and "Destiny" (Solid) tackles politically popular issues in a black-and-white manner, when the real conflict is in the overlapping gray area. The music is also too simplistic, as a couple of riffs masquerade for a melody...**Tom Bolena** is a one-man band, **The Butchers**, and while there are admirable qualities in the "All Choked Up" disc (Notown), he also shows that he can't do it all himself. "Heroin" has a nice raw Velvets feel, but his drumming is far too weak to carry the tunes. Stick to the guitar, Tom...Lastly, **John Trubee's** "A Blind Man's Penis" (Space & Time) does to country music what "Monty Python's The Meaning of Life" does to table etiquette. It is disgusting, crudely produced, horribly stupid, and not only an insult to one's intelligence, but an insult to one's ignorance. In other words, it's a must for any true avid record collector. *Jeff Silberman*

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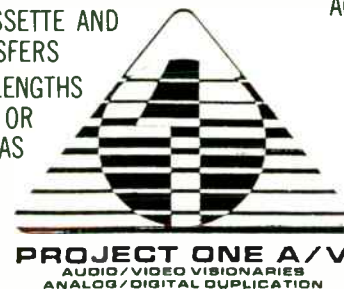
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# Club Data

by Ron Gales

## Marshalls Not Needed To Play Troubadour

The Cathay de Grande and the Music Machine aren't the only venues making springtime changes (see this issue's News section for details). Heavy metal haven the Troubadour, under the direction of new club manager Ed Carrion, has not only reinstated Hoot Nites every Monday evening, but are planning future mod and rockabilly nights. Booker Michael Glick, in an effort to expand the club's musical boundaries, is also looking for (gasp!) jazz

**HOP SINGH'S**, Marina del Rey: Owner Rudy Onderswyzer has taken over booking duties from Matt Kramer, who did those chores for this Marina venue as well as for Santa Monica's At My Place and the Valley's Cafe Orleans. Underweiser intends to strengthen the club's jazz presentation roster, as well as bring in larger rock and country acts.

**DONTE'S**, North Hollywood: This jazz spot is being used to film scenes from the upcoming Blake Edward's film *The Man Who Loved Women*, starring Burt Reynolds and Marilu Henner.

**BRADLEY'S**, New York, NY: L.A.-based jazz pianist Bill Mays will play a series of dates in mid-June to push his new album, appropriately entitled *Goodbye California*.

**GOLDEN BEAR**, Huntington Beach: Coming attractions include a special reunion engagement of Honk, a popular R&B/surf band who did the soundtrack to *5 Summer Stories*.



photo by Suzy Bear

From left, Cesar Rosas from Los Lobos, Blaster Dave Alvin and a very beatnik John Doe play at the Zero One benefit at Club 88 last month.

and country acts. The Troub is even undergoing physical changes, with the bar being redone and new roofing installed. Could this be the end of an era or the start of something big?

**ORPHANAGE**, North Hollywood: Mod nights in the Valley? The rage continues with mod nights scheduled every two weeks. J.G. Crawford's Sunday Jam Nights, which have seen the likes of Phil Seymour, Dwight Twilley, Carlos Guitarios, and members of the Plugz bounding up on stage, will also be appearing bi-weekly rather than every Sunday, so Mr. Crawford can devote time to his own band. Hot show coming up will be May 26 with the Minutemen.

**MCCABE'S**, Santa Monica: May 14th finds Kenny Rankin performing solo, with an opening set by Leah Kunkel.

**MADAME WONG'S WEST**, Santa Monica: Filming was completed recently of a Madame Wong's ad spot that will run on MTV. The ad will feature such local rockers as the Motels, Felony, the Three O'Clock, and Robbie Krieger. Club associates are still recovering from booker Jan Ballard's Cinco de Mayo fest, though some are doomed with terminal tequila fever.

**COUNTRY CLUB**, Reseda: After nine months of intensive rehearsal at S.I.R. Studios in San Francisco, guitar whiz Ronnie Montrose and synth partner Mitchell Froom will bring five tons of self-designed computer equipment onstage to perform what should be a revolutionary synthesizer-guitar show on May 19th. Also coming to the Country Club is the month's best double bill: Jah Wobble and Bebe Buell May 28.

**ROSIE'S**, El Monte: This country-oriented venue is now serving up R&B on Wednesdays after successful shows with A Band Called Sam. Upcoming bands include Mick Manz and the Cocktails and Preston Smith.

**THE ROXY**, Hollywood, CA: This venerable venue's talent lineup will be temporarily interrupted starting May 22, when *Women Behind Bars*, a play currently encamped at the Cast Theatre, moves in for a five-week run.

**THE PLANT**, North Hollywood: Good news for nightcrawlers who spend their rent money on cover charges. This Valley club lets the first 20 people in free every night, and there's no admission charged after 1 a.m. on Fridays and Saturdays (when the club is open until 4).

## Music Connection Exclusive

APR. 20—MAY 3

# LIVE ACTION CHART

This Week			Last Week			On Chart			Artist Name		
<b>Rock/Pop</b>											
1	7	4				11	—	6	Duke Davis & Buckshot		
2	—	1				12	—	1	Johnny Rodriguez		
3	4	4				13	—	1	Steve Goodman & Riders in the Sky		
4	5	3				14	—	1	Elvin Bishop		
5	—	6				15	—	1	Katie Phillips		
6	—	1				16	—	1	Bill Durham		
7	—	1				17	—	1	John Harford		
8	—	1				18	—	1	Blueprint		
9	10	7				19	—	1	Old Mother Logo		
10	—	3				20	—	1	Foxfire		
11	—	1								<b>Jazz/Blues</b>	
12	14	3				1	—	1	Elvin Jones/McCoy Tyner		
13	—	1				2	1	7	Don Randi & Quest		
14	—	2				3	—	2	Willie Bobo		
15	—	1				4	—	1	Al Vizzuti		
16	—	3				5	—	1	Michael Petrucciani		
17	—	2				6	9	6	Embra Samba		
18	—	2				7	—	1	Phil Woods		
19	—	1				8	—	1	Jimmy Smith		
20	—	3				9	16	6	Appollonicon		
						10	—	1	Michel Leview/Alex Zubov		
1	1	8				11	—	1	John Lee Hooker		
2	—	4				12	—	1	Tolu		
3	8	6				13	—	1	Poppa John Creach		
4	3	2				14	12	3	Wayne Johnson/Dwayne Smith		
5	—	1				15	14	3	Koinonia		
6	—	4				16	—	2	Ernie Andrews		
7	—	1				17	19	5	Baya		
8	9	6				18	18	5	Fents		
9	—	4				19	—	1	Abacadabra		
10	—	2				20	—	1	Moacir Santos		
										<b>Country/Folk</b>	
1	1	8				11	—	1	John Lee Hooker		
2	—	4				12	—	1	Tolu		
3	8	6				13	—	1	Poppa John Creach		
4	3	2				14	12	3	Wayne Johnson/Dwayne Smith		
5	—	1				15	14	3	Koinonia		
6	—	4				16	—	2	Ernie Andrews		
7	—	1				17	19	5	Baya		
8	9	6				18	18	5	Fents		
9	—	4				19	—	1	Abacadabra		
10	—	2				20	—	1	Moacir Santos		

The Live Action Chart lists the top drawing acts in Los Angeles and Orange County. Club-owners and bookers list the top three draws over a two-week period, excluding comps and guest lists. The size of the venue, sell-out performances, and the number of times an act is listed are also taken into consideration. Clubowners and bookers interested in participating in the Live Action Chart and Club Data are encouraged to call (213) 462-5772.

# Showcase

by Linda R. Reitman

## The Pope Gets Dizzy With Benard Ighner

To some, Benard Ighner's entry into the music industry has been slow in coming. Nearly ten years have passed since he sang his classic composition, "Everything Must Change," on Quincy Jones' first gold LP, *Body Heat*. A few years have also gone by since Ighner's only solo album, *Little Dreamer*, hit the airwaves (on the now defunct Japanese label, Alfa Records). Ighner himself, however, feels little impatience about the pace of his career. As far as he's concerned, things are occurring "just as they're supposed to be happening."

"It's not as if I have been making an attempt to *break* into the industry," Ighner emphasizes. "I have been active for a long time, and I have evolved to where I am now through my past work. I have not been pursuing 'stardom,' and I'm not in any rush to get where I'm going." Ighner admits his name is "not exactly a household word," but he underlines that this has little to do with how he has elevated his musical consciousness. He feels that he's now ready to "offer more when I'm projected into every home."

Indeed, Ighner is fast approaching the very pinnacle of his achievements to date. He has just returned from San Remo's music festival. The Charles Veal Orchestra will be presenting Ighner's ballet with Jeffrey Holder next month. He will be returning to Italy later this year to record works by Pope Karol Wojtyla with Sarah Vaughan for a European record label. As if that weren't enough, Ighner will also be sharing the stage with Vaughn and Luciano Pavarotti, performing the Pope's works as part of his World Peace Mission in Italy.

Ighner was born in Houston and is musically self-educated. Not only is he a remarkable songwriter/composer and vocalist, but he is a multi-instrumentalist as well, playing acoustic and electric keyboards, guitar, flugelhorn, soprano and alto saxophone, violin, cello, harmonica, and various percussion instruments. His initiation into the world of

music began at age eight, when he remembers "tinkering around" with his grandmother's piano. He says he never really had an opportunity to do much playing at the time, because as soon as he began, his grandmother would have a "terrible headache." "There's a long history of music in my family; everyone is self-educated and quite gifted. There was never any encouragement needed on my part," he insisted, "because I was in love with music from day one. It was just a matter of having the time, patience, and some instruments to let it all out."

Ighner's professional musical career took shape a few years after his move to San Diego and subsequent graduation from high school. His older sister arranged a meeting with visiting trumpet great Dizzy Gillespie for Benard. Incredibly, Ighner took a giant step out of Convair Aircraft, where he was working as a stock clerk, into a sit-in gig with Dizzy at a neighborhood club. Within a short passage of time, he recorded two singles with Dizzy's group, which included reed-man James Moody. When Moody later became ill, Ighner subsequently toured for six months as the group's fifth member.



Benard Ighner: recording with the Pope

In 1967, he relocated to Los Angeles, where he was soon employed as a staff writer for A&M Records' Almo Publishing. It was during this apprenticeship that Ighner penned "Everything Must Change." "It was a tune that was there, and it just came right out," he recalls. "I 'demoed it' and played it for a few



Ighner (second from left) at *Concerts By The Sea* with Dizzy Gillespie (far left) and others.

people, and the response was just amazing." When Quincy Jones heard the tune, he was immediately moved. "Quincy called me and told me how much he enjoyed the song, that it was beautiful, and he would be recording it. Later, he called me back to ask me to sing it, and the rest is history."

Ighner's production credits include Marlena Shaw (*Who Is This Bitch Anyway?*), a collaboration with Lalo Schifrin, vocal work on the soundtrack for Clint Eastwood's *Dirty Harry*, arrangements on some of the vocal tracks for Webster Lewis' *Let Me Be The One* LP, where he is heard playing keyboards and singing his own composition "Love Won't Harm No One," and many other projects.

As Benard Ighner's breakthrough within the music industry is so obviously imminent, some questions arise regarding his progression. There are rumors in the industry that some record company executives find him difficult to get along with. "Occasionally I get some feedback," Ighner acknowledged, "but by and large, I believe I have a good reputation as a human being. Some people are intimidated by strength, which is exhibited by knowing what one wants to achieve and accomplish. I don't choose to do an extreme amount of compromising," he admitted. "I've stood firm on issues which involve contractual clauses determining the rights of the artist. There is a posture too, which some people assume as they learn certain laws in life, and apparently I don't fit the picture for some of them. I'm really not concerned with rumor or judgment, because very few people are aware of what the sum total of my essence really is."

"I'm just as interested in music now as I was the day I bought my first instrument. I'm in love with the power of dreams, knowing how to dream, and realizing how to experience your dreams in the now." □

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CITY \_\_\_\_\_ ZIP \_\_\_\_\_

Please enclose check or money order  
6640 Sunset Blvd., Suite 201, Hollywood, Ca. 90028

Clubs, Showcases  
Organizations  
Seeking  
Entertainers, TV  
Opportunities and  
Miscellaneous Gigs

**GIG GUIDE  
LISTINGS ARE  
FREE**

Call (213) 462-5772

## LOS ANGELES

### THE VEX

2580 Soto St.,  
E. Los Angeles, CA 90032  
Contact: Joe or Mike  
(213) 222-5600.

Type of Music: Any original new music.  
Club Capacity: 200 and up.  
Stage Capacity: 7.  
PA: Yes, w/operator.  
Lighting System: Yes, w/operator.  
Piano: No.  
Audition: Send tape & promo pak.  
Pay: Negotiable.

### THE FAT CAT

1516 N. Western,  
Hollywood, CA  
Contact: Cathleen Robinson.  
(213) 652-8159.

Type of Music: All but hardcore punk,  
originals OK.  
Club Capacity: 100.  
Stage Capacity: 3-7.  
PA: No.  
Lighting System: Yes.  
Piano: No.  
Audition: Send tape & promo pak to:  
442 No. La Cienega, Suite 210,  
Hollywood, CA 90048. Atten: Cathleen.  
Pay: 100% of door.

### THE STAGE

10540 Magnolia Blvd.  
N. Hollywood, CA 91601  
Contact: Pat. Noon-8pm.  
(213) 985-9937

Type of Music: rock, originals OK.  
Club Capacity: 150.  
Stage Capacity: 4-6.  
PA: No.  
Lighting System: Yes.  
Piano: No.  
Audition: Send pix, tape to above  
address.  
Pay: Negotiable

### LIGHTHOUSE CAFE

30 Pier Avenue,  
Hermosa Beach, CA  
Contact: Chris Wilson  
Helena Marette  
(213) 372-6911

Type of Music: jazz, R&B, blues, reggae.  
Club Capacity: 150.  
Stage Capacity: 6.  
PA: Yes.  
Lighting System: Yes.  
Piano: Yes.  
Audition: Tape.  
Pay: Negotiable.

### THE STOP

12446 Moorpark, Studio City  
Contact: Herb  
(213) 761-8686  
Type of Music: T40 and originals  
Club Capacity: 90  
Stage Capacity: 6  
PA: Yes  
Lighting System: Minimal  
Piano: No  
Audition: Call for live audition  
Pay: Negotiable

### ANNABELLE'S NIGHT CLUB

1700 Pacific Coast Hwy, Redondo  
Contact: anyone  
(213) 316-1434  
Type of Music: Serious & wacko  
variety, originals OK  
Club Capacity: 600  
Stage Capacity: 6  
PA: Yes, with operator  
Lighting System: Yes, with operator  
Piano: Yes  
Audition: Call & leave name, type of  
act, phone number  
Pay: Showcase with prize money,  
"Gong Show" type

### THE ORPHANAGE

6411 Lankershim Blvd.,  
N. Hollywood, CA  
Contact: Joe (213) 506-0382  
Type of Music: Rock, reggae, funk, new  
wave, R&B, originals OK.  
Club Capacity: 200.  
Stage Capacity: 9.  
PA: Yes.  
Lighting System: Yes.  
Piano: No.  
Audition: Tape.  
Pay: Percentage of door.

### CATHAY DE GRANDE

1600 N. Argyle, Hollywood  
Contact: Michael  
(213) 461-4076  
Type of Music: funk/rap only  
Club Capacity: 200  
Stage Capacity: 8  
PA: Yes  
Lighting System: Yes  
Piano: No  
Audition: Send tapes  
Pay: Negotiable

### HEAVEN ON EARTH CLUB RESTAURANT

1447 2nd St.,  
Santa Monica, CA  
Contact: Q.  
(213) 395-2122.  
Type of Music: Anything but punk or  
metal, originals OK.  
Club Capacity: 150.  
Stage Capacity: 4-5.  
PA: Yes.  
Lighting System: Yes.  
Piano: Yes.  
Audition: Call for more information.  
Pay: Showcase. May lead to paid work.

### DONTE'S

4269 Lankershim, N. Hollywood  
Contact: Cory  
(213) 877-8347  
Type of Music: jazz, fusion  
Club Capacity: 125  
Stage Capacity: 15  
PA: Yes  
Lighting System: Yes  
Piano: Yes  
Audition: live or tape  
Pay: Scale or negotiable

### 321

321 Santa Monica, Santa Monica.  
Contact: Howard Paar.  
(213) 451-5003 (mornings).  
Type of Music: New dance music,  
originals OK.  
Club Capacity: 1200.  
Stage Capacity: Unlimited.  
PA: Yes, with operator.  
Lighting System: Yes, with operator.  
Piano: No.  
Auditions: Send tape or record with  
promo pack—no returns.  
Pay: Negotiable.

### RUMBLESEAT

4700 Pacific Hwy, Long Beach  
Contact: April York  
(213) 438-7498  
Type of Music: Top 40, new wave  
Club Capacity: 400-500  
Stage Capacity: 30'  
PA: Yes  
Lighting System: Yes  
Piano: No  
Audition: Tape, vinyl, audition,  
schedule of past and future gigs  
Pay: Negotiable

### CARMELO'S

4449 Van Nuys, Sherman Oaks  
Contact: Chuck or Denise  
(213) 784-3268  
Type of Music: Jazz  
Club Capacity: 150  
Stage Capacity: 6  
PA: Yes  
Lighting System: Yes  
Piano: Yes  
Audition: Send promo with SASE  
Pay: Union scale

### CLUB 22

9428 Brighton Way, Beverly Hills  
Contact: Michael after 10:30 am.  
(213) 274-7766  
Type of Music: Jazz, T40, Combo,  
originals.  
Club Capacity: 120.  
Stage Capacity: 2.  
PA: No.  
Lighting System: Yes.  
Piano: Yes.  
Audition: Call for audition info.  
Pay: Negotiable.

### THE ICE HOUSE

24 N. Mentor, Pasadena  
Contact: Jim Robinson  
(213) 681-1923  
Type of Music: Pop, rock, R&B, variety,  
originals OK  
Club Capacity: 110  
Stage Capacity: 8  
PA: Yes, with operator  
Lighting System: Yes, w/operator  
Piano: Yes  
Audition: Tapes and live  
Pay: Percentage of door

### PAPACITOS

12740 Culver, Marina del Rey  
Contact: Alfie Martin  
(213) 823-0075  
Type of Music: All but hard rock,  
soloist to 6-piece bands, orig OK  
Club Capacity: 85  
Stage Capacity: 6  
PA: Yes  
Lighting System: Yes  
Piano: No  
Audition: Call for appointment  
Pay: Percentage of bar

### HOT LICKS

P.O. Box 10061  
Torrance, CA 90505  
Contact: George  
Type of Music: Rock, originals.  
Club Capacity: 1200.  
Stage Capacity: 10.  
PA: Yes.  
Lighting System: Yes.  
Piano: No.  
Audition: Tape.  
Pay: Negotiable.

### TRANCAS

30765 Pacific Coast Hwy, Malibu  
Type of Music: Open, originals OK  
Club Capacity: 600  
Stage Capacity: 20  
PA: Yes, with operator  
Lighting System: Yes, with operator  
Audition: Send tape, bio, pix, SASE.  
No phone calls, please!  
Pay: Negotiable

### CHEERS!

10700 Vanowen, N. Hollywood 91605  
Contact: Vivian  
(213) 506-9709  
Type of Music: contemporary music,  
including jazz. No punk or heavy  
metal, originals OK  
Club Capacity: 125  
Stage Capacity: 6  
PA: Yes  
Lighting System: Yes  
Piano: Yes  
Audition: Call or send promo, SASE  
for return  
Pay: Negotiable

### COMEBACK INN

1633 W. Washington, Venice 90291  
Contact: Will Raabe or Jim Hovey  
(213) 396-6469  
Type of Music: Original acoustic  
jazz, synthesizer soloists, reggae or  
musical comedy  
Club Capacity: 100  
Stage Capacity: 6  
PA: Yes  
Lighting System: Yes  
Piano: Yes  
Audition: Send cassette, LP or 1/2  
inch video to above address  
Pay: Negotiable

### THE SILVER SADDLE

801 N. Beach, La Habra  
Contact: Bud  
(213) 694-8404  
Type of Music: Country, originals OK  
Club Capacity: 210  
Stage Capacity: 7  
PA: Yes  
Lighting System: Yes  
Piano: No  
Audition: Live  
Pay: Flat rate

### BANJO CAFE

2906 Lincoln Blvd.  
Santa Monica, CA  
Contact: Raoul, (213) 392-5716  
Type of Music: Bluegrass, jazz, Dix-  
ieland, swing, originals OK  
Club Capacity: 100  
Stage Capacity: 6  
PA: Yes  
Lighting: Yes  
Piano: No  
Audition: Monday talent night, \$50  
prize, anthing acoustic  
Pay: Negotiable

**SHAMUS O'BRIAN'S**

2001 N. Taylor, S. El Monte  
**Contact:** Ben  
 (213) 443-3124  
**Type of Music:** New wave, ska, rock-  
 abilly, originals OK  
**Club Capacity:** 300 plus  
**Stage Capacity:** 10  
**PA:** Yes, w/operator  
**Lighting System:** Yes, w/operator  
**Piano:** No  
**Audition:** Pix, bio, tapes  
**Pay:** Negotiable

**ALL THE WAY LIVE**

(formerly Bullwinkles)  
 814 Broadway, Santa Monica.  
**Contact:** Lauren 3-5 Mon-Thur  
 (213) 451-3241  
**Type of Music:** All types of new music,  
 originals OK.  
**Club Capacity:** 200.  
**Stage Capacity:** 10.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Tape or live.  
**Pay:** Negotiable.

**THE STAGE WEST**

17044 Chatsworth,  
 Grandad Hills, CA  
**Contact:** Marsha or Laurence between  
 noon-8pm.  
 (213) 360-3310.  
**Type of Music:** Rock, originals OK.  
**Club Capacity:** 350.  
**Stage Capacity:** 10.  
**PA:** Yes.  
**Lighting System:** Yes, w/operator.  
**Piano:** No.  
**Audition:** Contact Marsha for more info.  
**Pay:** Negotiable.

**PINATYS LA CREPE**

11744 Ventura Blvd.,  
 Studio City, CA  
**Contact:** Ben.  
 (213) 760-3544  
**Type of Music:** Piano/vocal duo.  
 Originals OK.  
**Club Capacity:** 70.  
**Stage Capacity:** 3.  
**PA:** Yes.  
**Lighting System:** yes.  
**Piano:** Yes.  
**Audition:** Call for apt.  
**Pay:** Showcase Tues—Weds, leading  
 to paid work.

## ORANGE COUNTY SAN DIEGO

**THE RED COAT INN**

4891 Pacific Hwy, San Diego 92110  
**Contact:** Sal Paradise  
 (619) 291-9191  
**Type of Music:** Any new music. orig  
 OK  
**Club Capacity:** 450  
**Stage Capacity:** 6  
**PA:** Yes  
**Lighting System:** Yes  
**Piano:** No  
**Audition:** Send tape, bio, records to  
 above address for Sunday and Mon-  
 day night showcases.  
**Pay:** Negotiable

**THE WOUNDED KNEE**

815 S. Brookhurst,  
 Anaheim, CA 92804  
**Contact:** John Ewell  
 (714) 635-8040  
**Type of Music:** Upbeat country & oldies.  
 originals OK.  
**Club Capacity:** 225.  
**Stage Capacity:** 6.  
**PA:** No.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Call for audition.  
**Pay:** Negotiable.

**RADIO CITY**

945 S. Knott, Anaheim  
**Contact:** Jerry Roach, M-F, 1-5 pm  
 (714) 826-7001, 826-7000  
**Type of Music:** Straight ahead rock,  
 new wave, rockabilly, ska, originals  
 OK  
**Club Capacity:** 400  
**Stage Capacity:** 8-10  
**PA:** Yes  
**Lighting system:** Yes, with operator  
**Piano:** No  
**Audition:** Tape or live  
**Pay:** Negotiable

**THE CATTLEMEN'S WHARF**

1339 Hacienda Blvd.,  
 Hacienda Heights, CA  
**Contact:** Patrick  
 (213) 339-8681  
**Type of Music:** Danceable, new music,  
 originals OK.  
**Club Capacity:** 200.  
**Stage Capacity:** 8.  
**PA:** Yes, with operator.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Call for information.  
**Pay:** % of door plus \$1-per guest.

**BILL COVIELLOS' DISTILLERY EAST**

Box 2691, Escondido 92055  
 (619) 741-9394  
**Type of Music:** New wave, rock,  
 covers & originals with emphasis on  
 national acts  
**Club Capacity:** 600  
**Stage Capacity:** 12  
**PA:** Yes, with operator  
**Lighting System:** Yes, with operator  
**Piano:** No  
**Audition:** Live (Wed.)—send pix, pro-  
 mo, cassette for audition  
**Pay:** Flat vs. percentage

**DANCE CITY**

68 El Cajon Blvd.,  
 San Diego, CA 92115  
**Contact:** Kurt Krueger  
 (619) 697-1811  
**Type of Music:** new wave, national acts.  
 ska, originals OK.  
**Club Capacity:** 750.  
**Stage Capacity:** 8.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Send tape and pics for aud-  
 ition.  
**Pay:** Negotiable/possible %.

**SPIRIT CLUB**

1130 Buenos, San Diego  
**Contact:** Madalene Herrera  
 (714) 276-3993  
**Type of Music:** Rock, powerpop, pop,  
 national acts, originals OK

**Club Capacity:** 350.

**Stage Capacity:** 10.

**PA:** Yes.

**Lighting System:** Yes.

**Piano:** No.

**Audition:** Tape & bio.

**Pay:** Percentage/negotiable.

## SONG MARKET

**R&R PRODUCTIONS** is looking for com-  
 mercial pop/rock & R&B material for  
 future recording & showcases. Send  
 cassette, lyrics, SASE to R&R Prod.,  
 11693 San Vicente Blvd., Suite 170,  
 Los Angeles, CA 90049. (213) 826-0107  
 ext. 170.

**SONGWRITERS:** production company  
 with contacts in Japan, Europe & U.S.  
 looking for commercial pop material.  
 Send cassette with lyric sheet to:  
 Brainstorm Music, Inc., 8855 Sunset  
 Blvd., Los Angeles, CA 90069.

**A LA CARTE** Music Group. Represent-  
 ing original artists for record deals and  
 publishing deals. Offices in London  
 and Los Angeles. For appt., call Skip  
 Nelson, M-F, 9am-12am. 874-2819.

**FLIGHT FOUR** Productions is looking  
 for R&B/pop crossover material for one  
 of its acts. The group has a unique  
 blend of harmonies; please keep this in  
 mind when choosing selection. Think  
 old Motown w/'80s sound. Mail  
 cassette (4 song max to): Flight Four  
 Productions, 7130 Hollywood Blvd.,  
 Suite 31, Los Angeles, CA 90046.

**MAJOR TV** network is seeking sound-  
 track and theme music (all types &  
 styles) in the form of mastered in-  
 strumentals, love ballads, high energy  
 and novelty songs for use in new TV  
 and film productions. Mail to: London  
 Star Production/Film Dept., 7131  
 Owensmouth Ave., Suite C116, Canoga  
 Park, CA 91303. No calls, please!

**NEW PUBLISHING** company looking for  
 material: pop, R&B, country. Send hits  
 only w/SASE to: Blue Feather Music,  
 801 N. Harper, Los Angeles, CA 90046.

**ATTENTION SONGWRITERS:** high en-  
 ergy, danceable rock songs needed  
 for single. Exclusive rights not man-  
 datory. R.J. Marshall (213) 460-6016.

**PUBLISHER LOOKING** for new Top 40,  
 country crossover and R&B/pop  
 songs to place. Danceable helps.  
 Cassette only, SASE for return. Blue  
 Dot Music, 270 N. Canon Dr., Suite  
 103, Beverly Hills, CA 90210.

**COUNTRY SONGWRITER:** female  
 vocalist needs good country, country/  
 rock songs for upcoming album pro-  
 ject. Send tapes, lyrics & SASE to:  
 Winetree Recording Studio, 224 N. In-  
 dian Hill Blvd., Claremont, CA 91711.

**FEMALE VOCALIST** w/record deal  
 pending on major label needs pop/  
 R&B songs. Mail cassettes & lyric  
 sheets to Noguera, 11138 Aquavista,  
 No. 32, Studio City, CA 91602.

**WANTED: ALL** types/styles of original  
 hit material for publishing. Mail  
 cassette to: London Star Promotions/  
 Publishing Dept., 7131 Owensmouth  
 Ave., Suite C116, Canoga Park, CA  
 91303. No calls, please!

## MISCELLANY

**DISTRIBUTION/PROMOTIONAL** assis-  
 tance sought for completed independ-  
 ent album project. I have complete pro-  
 mo pack w/top notch cover art. In the  
 style of It's A Beautiful Day's first  
 album. Very listenable. Jim (213)  
 733-7267.

**2,000 EXTRAS** needed for feature  
 length film directed by Academy  
 Award winning director. Paid work. We  
 need all types. To register, come to  
 7420 Franklin Ave., Hollywood from  
 11:30-1:30 weekdays with a current  
 photo.

**PRODUCER/PRODUCTION** company, in-  
 dustry established, currently reviewing  
 new artists that are unique & self-  
 contained. Financial backing provided.  
 Polished pros only w/Billboard 100  
 potential. Send cassette w/bio to:  
 Spector Productions, 7000-340 Rolling  
 Hills Estates, Palos Verdes, CA 90274.  
 Sorry, no returns.

**MALE OR FEMALE** vocalist, all styles,  
 for jingles. Call (213) 871-8054, ext R11.  
 Leave message & will be called back.

**PAID POSITION:** Girl Friday needed for  
 recording studio. Light typing, xint  
 phone skills needed. Must be attrac-  
 tive. Full time. Contact: Brad at (213)  
 506-4487.

**MADAME X** Records is accepting  
 avant-garde progressive rock & heavy  
 metal submissions for release in Sept.  
 All submissions invited, but finished  
 masters will receive special considera-  
 tion. Mail cassette & promo kit to:  
 3032 E. 4th ST., Long Beach, CA 90814.  
**FLIGHT FOUR** Productions is once  
 again accepting tapes of bands & solo  
 artists for management and/or produc-  
 tion signings. Send tapes & promo  
 package to: Flight Four Productions,  
 7130 Hollywood Blvd., Suite 31, Los  
 Angeles, CA 90046 or call Bennett  
 Kaufman (213) 871-8054.

**INDEPENDENT RECORD** company look-  
 ing to promote attractive & talented  
 female vocalist (songwriting ability a  
 plus). Material available. Chance of a  
 lifetime! Send tape, pix, resume to:  
 MRM Enterprises, 21115 Devonshire  
 St., Suite 250, Chatsworth, CA 91311.  
 No returns.

**SOUND/LIGHTMAN** w/D.J. experience  
 needed for live music/disco club.  
 Salary. Must have the knowledge to  
 operate & maintain sound & video  
 equipment. George (213) 985-9937  
 anytime.

### MUSICIANS & SONGWRITERS

Music Connection's Gig Guide  
 listings are intended as leads for  
 musicians seeking work and are  
 not to be construed as endorse-  
 ments of clubs or agencies. Be  
 sure your music is protected and  
 always enclose a stamped, self-  
 addressed envelope when mailing  
 promotional material you want re-  
 turned. If you encounter any dif-  
 ficulty with an individual or com-  
 pany 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 situa-  
 tion. No phone calls, please.

# CLASSIFIEDS

24-HOUR HOTLINE (213) 462-3749 • DEADLINE THURS. 12:00 NOON • 24-HOUR HOTLINE (213) 462-3749 • DEADLINE THUR. 12:00 NOON • 24-HOUR HOTLINE

**TO PLACE FREE AD CLASSIFIED AND CONNECTION 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. Give the category number. Make your ad as brief as possible. All buy and sell ads must have a price. At the end, give your name and phone number (include area code).

Note: all ads are final. They cannot be changed or cancelled. Descriptive reasons for the sale, such as "must sell" and "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., MAY 19, 12:00 NOON**

## 2 PA'S AND AMPS

- Teac 2 audio mixer, 6 in, 4 out, \$200 obo 213-599-2708r
- Fender Twin, mstr vol, casters, xint cond \$350 213-765-0344r
- Complete PA w/Altec Voice of Theatre cabs, 2 M15 horns, 6-ch board, xover, rvr, eq \$900 obo 213-899-8079r
- 400w PA stereo power amp, Peavey C5 400, xint cond \$325 obo. Marshall stack w/100 w head & 2 bottoms w/light cases. \$1400 obo. will separate 213-899-8079r
- 16 ch, 100 ft snake \$100. Biamp, 2 way crossover, \$125. 2 Hotspots, \$50 ea 213-899-8079r
- Pignose amp \$50 213-599-2708r
- Yamaha B-100 bass amp \$200 213-399-3078r
- Sun Alpha 112 PR amp, 50w, \$250 obo 213-397-3920r
- Malatchi 6 ch stereo board w/eq, 400w power amp & spkrs. \$2000 obo. Mark Steel. 213-202-6687r
- Fender Bassman \$250 firm 213-785-1476r
- Shure 720 PA, 8 ch, 200w, eq, 2 Elec/Vo spkrs. \$1000 obo. Aft16. 213-399-5248r
- Yamaha G 100 210 amp \$210 213-876-9415r
- Peavey 400w amp, eq, effects, xint cond, \$200 213-956-1092r
- Musicman 112 amp, Mesa tubes, E/V spkrs, \$400 or trade for Marshall cab. 213-851-4676r
- Need mixer in trade for 800w amp or 2 FHI enclosures. Eves. Dave 213-368-9013r
- BGW 2-ton amp, \$400 obo 213-360-8325r
- Eventide harmonizer H910, Xint cond, \$1000 obo 213-360-8325r
- Roland GA120 \$499 213-360-8325r
- Marshall 412" slant cab \$375. Call days Albert 213-655-9577r
- EVM 15B Series II bass spkr, inv. cab. like new \$110. Ridgway 213-747-4654r
- Yamaha EM 100 II mixer/amp, SO-110 T spkrs. Anvil case, AKG stands, \$750, used 3/4 times 213-936-6656r
- Musicman 110 RD 50w amp, 10" spkr, ftswh, cover. Xint cond \$295 obo 213-342-7516r
- Crown power amp DC300A \$525 213-631-6151r
- Musicman 412" spkr cab. Like new \$200. Empty Altec 15" cab \$50. Call eve. Dennis 213-766-6297r
- Peavey bass combo Mark III, Black Widow equip w/15" spkr, 150w, 2 ext. spkrs, EQ, output, casters & cover. \$350. Alan 213-460-2990r
- Wanted: bass amp sep. head & cab, 200w min. Have \$350 plus trade bass & rebuilt Slivertone. Alan 213-460-2990r
- Risson 120w tube amp. Mint Motley tone. \$500 Call 5:7:30 pm Sean 213-203-8563r
- Realistic 35w mono PA amp, MPA 35, xint cond \$30. Livmess. 213-650-0904r
- Acoustic 122 bass amp, 15" spkr, 125w, 5-band eq \$500 714-886-8638r
- Fender Twin, w/master & casters, Xint cond \$395 213-852-1535r
- Boss 802 spkr cab, gd cond, 300w, \$225 obo Scott 213-891-1365r
- Cerwin Vega B 118 bass cab, xint cond, 18" woofer \$175 213-893-7925r
- Acoustic 450 bass & lead top w/5 band eq & distort. 4x10" JBL bottom. Both \$500 Bob 213-882-4415r
- Yamaha EM-300 mixing board. 12 ch w/stereo, 9 band eq, 300w, xint shape. \$1000 obo 213-993-4778r

- Teac A2340 SX 4 trk, simulsync, xint cond, \$500 214-886-8638r
- Teac reel deck, 2 trck, A2300s \$400 obo 213-208-2120r
- 10 empty 1" Ampex reels \$15 ea 213-906-1614r
- Bony TO 888 9 hd stereo deck w/80000 oh sound \$150 213-599-2708r
- Revox B-77 half track w/USO \$950. Teac A 3340 s 4 trk w/remote cont plus Teac 2A mixer w/meter bridge MB20 \$450 213-426-4185r

## 4 MUSIC ACCES.

- 1971 Strat maple neck, xint cond, \$175 obo. Bob 805-529-3058r
- Thompson vocal eliminator, used once \$125 Steve 213-463-3528r
- MXR Dynacomp \$40. MXR distort \$40 obo 213-397-3920r
- Active Strat power pot, tone and vol boost. In box, \$45. Dan 213-224-8323r
- Ibanez analog delay multi-eff. rack both in Anvil case \$500. Tony 213-876-9415r
- Used 2" stereo mastering tapes, Scotch 250 \$50-70. Used videotape, one 3M 2" \$175. One highband color 2" \$175 213-478-4094r
- Quadraflex turntable, 610 T \$85. Toshiba tape deck PCX10 \$65. Beam box, FM10 \$40 213-478-4094r
- MXR distort box \$70 or trade for 10-band eq Mr. Nathan 213-851-4676r
- Looking for Strat case 213-874-2631r
- Guild Accuphlic tuner \$55 213-462-4502r
- Used Ampex 456 & 406 1/2" recording tape. \$17-20 a reel 213-466-1632r
- Ultra Acoustic 3 way monitors, 120w, brand new, \$250 obo. Kevin 213-352-3408r
- Shure SM58 \$55. Beyer M69 \$75 w/cables Jerry 213-874-4820r

## 3 TAPE RECORDERS

- Tascam DX8 noise red component for 80-8. \$700. Teac 2A mixing brd, 6x4, eq \$275 Jim 213-277-4128r
- Fostex 8 ch multi-trk recorder & Teac Tascam model 3 mixer. \$1750 213-766-6917r
- NCA 24 trk w/full spares kit \$18,000. 18 in input console \$10,000. EMT 140s plate reverb \$4,500. Bob 213-901-8153r
- Ampex AG440 1" 8trk. Xint cond, low hours. Bob 213-901-8153r
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 Guitarist/voc. w/exp seeks wrking R&R band, will travel. Pros only 213-957-7122r  
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 Guitarist, 21, sks T40 bnd. Attending GIT. Read & arrange. Bob 805-529-3058r  
 Heavy metal guitarist sks band 213-851-6737  
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New wave guitarist wntd for elec band. Infl Duran Duran, Roxy, Berlin 213-342-8910r  
 Ld guitarist wntd by Virgin Steel, M/F, new to heavy to prog music, orig, covers, Voc. equip, trans, pro a must 213-798-0014r  
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 Orig hard rock band sks pro bassist w/voc. Have mgt. Albert days 213-655-9577r  
 Sardonyx sks pro bassist 18-22 into rock. Pro equip, no leather. SFV. Ralph 213-907-7675  
 Bassist wntd w/exp & \$\$, vers, reliable. East Coast quit into modern music 213-344-6360r  
 Bassist wntd w/long hair. Have mgt & prod deal. Must be loud & agg. 213-248-6950r  
 Bassist wntd for newer than new wave band w/LP. Cool image req. 213-855-0203r  
 Bassist into Def Lep wntd w/vocs. PJ 213-652-8314r  
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 Keyboardist, 22, OBX & Yamaha sks comm. rock band ala Asia. Alt 5. 714-759-1345r  
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 Keys/synth wanted for T40 new wave band. Vocs pref. Jeff 213-463-8030r  
 Keys/synth wntd for prog. reggae, new wave band Planet 10. Vocs, trans 213-464-4214r  
 Synthesist w/strong vocs wanted for signed band. Scott 213-990-2569r  
 All-orig prog band sks synthesist. Ne metal new wave, or disco. Showcasing. Your ideas welcome. Kim 714-535-6345  
 Marty 213-437-7746r  
 Simple modern synthesist w/image wntd by techno-rock unit The Strain 213-848-6102r  
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 Fern voc./keys or guitar. for scifi pop wave proj. Alan 213-786-4607 or 738-7050r  
 Southern blues rock jazz funk band, orig. sks keyboardist. Stewart 213-701-0847r  
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 Keyboardist wntd by the Groove. New wave, gd. stage presence. Alt 5 714-963-6346r  
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 Multi-keys wntd by serious orig group. Have rehearsal & 8-trk. Mark 213-691-2088  
 Matt 714-631-4238r  
 Keys w/prog. synth needed for modern dance band w/label int. creds 213-461-7485r

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Male voc. 20, sks pop rock R&B band for wrking sit. Niles 213-652-1047r  
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 Attr. fem voc/songwrtr w/gd stage pres sks estab band or plyrs for Latin jazz fusion band. Should read, write, Melinda alt 6 213-994-4538  
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Fem voc wntd to form hot new group 213-762-0361r  
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 Ld voc/wrtr/guit needed to complete band. Orig material, hi McCartney vocs 213-957-0158r  
 Pianist sks pro voc for duo 213-874-4820r  
 Male voc needed by orig prog rock band. Ideas welcome. Marty 213-437-7746  
 Tim 714-535-6345r  
 Ld voc wntd for talented, yng, serious, orig R&R band. Todd 213-287-8733r  
 Southern blues, rock, jazz, funk band sks gutsy male voc. Larry 213-994-2498r

Drummer w/stg, studio & road exp sks T40 band. Alan 213-431-5213r  
 Drums/vocs/wrtr sks group. 10 pc kit, rock image, day job. Stan 213-880-4523r  
 Starving groove monger drummer/voc sks orig band ala NRBQ, X, Plugz. No pop, metal, or thrash. Abe 213p876-2862r  
 Pro drummer sks orig rock/new wave band. Bob 714-892-2318r  
 Serious drummer sks wrking band. New wave. T40. Have Mgt. 213-841-7328r  
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 Sax player wanted 213-664-8142r

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 Drummer wntd for Crescent 213-530-6477r  
 Percussionist wntd for comm, in the pocket orig project 213-664-8142r  
 Drummer wntd to complete 4 pc band. Prophet, Casio, guit, Small label 213-820-7600r  
 Drummer wntd, pop rock band 213-506-8153r  
 Drummer wntd for orig Euro style HM band. Rec. for Metal Massacre III 213-997-0950r  
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 Fem drummer wntd to frm pop/rock/wave band. Covers, orig w/fem voc. 213-906-8576r  
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 Fem ld voc & drummer sks guit/sngwrtr & bass/sngwrtr for orig rock band. We have dem, agent, rehrl & label int. Victor 213-982-0872/Karen 933-0926r

**12 VOCALISTS WANTED**

Fem voc wntd by new wave comm rock band. Bruce 213-997-0250r  
 Ld guitarists/composer/prod sks M/F voc for orig band. Hi-ener R&R. Send tape to Box 9623, N. Hollywood, CA 91609r  
 Concert band w/MTV proj nds ld singer. Must be pro & xint. Paul 213-823-2261r  
 Singer wntd for pro hard rock band. Origs. Serious only. Tony 805-499-7417r  
 2 killer backup vocs. wntd for orig pop band. Pitch, blend, image 213-470-4087r  
 Classical HM band sks pro voc. Must be dedicated, gd image Rick 213-929-3811r  
 Frontman wntd for hottest boogie woogie band. Dave 213-654-9259r  
 Male ld voc wntd for orig, comm hard rock band. Maj label deal pdng. 213-967-6915r  
 Male rock singer in early 20s needed for gd. 213-782-3449r  
 Male voc. wntd for live & ses. work. Must have hi range, read 213-767-6070r  
 Wrking band hard rock & T40. sks male voc. Have orig, mgt, prod 213-651-1884r  
 M/F vocs. all styles for jingles. Lv mess. 213-871-8054 xR-11r  
 North By Northwest sks fem voc for out of town. T40, country, Scnd tape, bio rd NDNW. 5005 Gaviotta, Encino, CA 91436r

**13 DRUMMERS AVAILABLE**

Exp drummer avail. Studied w/Appice, Bozno. 20 yrs exp, 3 kits, all styles 213-383-1551r  
 Exp fusion drummer/voc sks band. SFV, pros only. Louis 213-994-9403r  
 Drummer prof/exp sks T40 band 213-431-5213r  
 Drummer w/studio & chart exp, all styles, avail immd. Roland 213-371-8369r  
 Fem drummer sks T40 rck bnd 213-248-8540r  
 Drummer 12 yrs exp, sks wrking bnd 213-380-5127r  
 R&B/jazz drummer sks band 213-634-4055r  
 Conga plyr toys & vocs, all styles, many yrs exp, sks wrking band. 213-893-9431r  
 Drummer avail, 14 yrs stage/studio exp, sks fusion, jazz or prog rock band 213-342-1415r  
 Creative & exp drummer w/xint equip sks modern rock band. Paul 213-506-6495r  
 Drummer/voc, 10 yrs exp, sks wrking T40 band. Chuck 213-897-4255r  
 Drummer sks band w/modern style, synths & organs 213-876-9822r  
 Hot drummer/voc/sngwrtr w/wild act. equip, stage, rec. exp sks band. Can relocate. Sam Man 415-366-4189 or 368-4090r  
 Studio/concert drummer sks wrking group w/potential to succeed 213-442-4125r

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# CLASSIFIEDS

24-HOUR HOTLINE (213) 462-3749 • DEADLINE THURS. 12:00 NOON • 24-HOUR HOTLINE (213) 462-3749 • DEADLINE THURS. 12:00 NOON • 24-HOUR HOTLINE

Wrking LA T40 band sks keys & drummer. Lead vocs, pro equip 213-664-1292r  
 Orig hard rock grp sks male ld voc, R&R keys & bassist. Wrking, pro equip & vocs. Rec. & video. No drugs 213-553-4581, 859-8755r  
 Orig rock band sks drummer & male voc. High range pref. 714-545-2934r  
 Guitarist/sngwrtr into Pop/rock sks bassist, drummer & voc to frm orig band 213-399-7123  
 Band skng band to help lease studio. Share expenses. Rec. equip soon 213-733-9377r  
 New type of group sks fem voc, polysynth. Classical, rock training, travel 213-623-3805r  
 Bassist/writer sks roommate, pref. fem voc/lyricist for R&B/pop/funk proj 213-321-3791r  
 Female rec. artist from Chicago goes solo, sks pop/rock/funk band. Investors waiting to see my act. Serious only. Days 213-660-8268r  
 Ramses II sks pro bassist & synthesist for college tours. Tom 213-399-2051r  
 T40 drummer & keys wntd 213-352-6581r  
 New comm. rock band nds promotion. Sale-able orig. clean image. Eves 213-368-9013r

Modern melodic rock band sks multi-keys & ld voc. Have rehearsal, PA. 213-332-5869r  
 Black male plyrs. 17-21 wntd 213-298-4550r  
 Former T40 act w/laeb int sks prod co, or backing for showcases 213-891-4319r  
 All-orig modern funk band sks ld guitarist, trombone, trumpet or sax plyrs. 213-227-8573r  
 LA Jazz Choir/workshop. Thurs. 6-9 pm. Audition, must read, no fee 213-704-8657r  
 Elec violinist multi-instrum, composer sks fusion or Latin/jazz band. Jim 213-733-7267r  
 Looking for performance artist for theatre. Experimental msuic. Leo 213-463-3376r  
 Keyboardist sks fusion bassist & drums. Funk & swing. Leo 213-463-3376r  
 Bassist & ld guit w/vocs for Brit Invasion orig band. Dave 213-541-6613r  
 Elec mandolin sks wrking band 213-836-9529r  
 Booking agents w/conn to Japan, UK, Canada wntd by orig funk band 415-221-6666x180r  
 Voc/sngwrtr sks plyrs & collaborators for gigs. Covers & orig. Pref Key/key bas, drums, vocs. Have connections 213-508-7994r  
 Singer/sngwrtr, BMI, AGAC, sks mgt, backing for demos. MOR/pop. Rick 213-785-5816r  
 Theatre troupe sks keys & percussionists. Skits, social satire. 213-399-2497r

Bass & drums wntd, rock/pop and fusion group. Chris 213-394-4497r  
 Funk-rock bassist & multi-keys wntd for 80s group. Chops & equip req. 213-851-9512r  
 The Sneaks sks engineers w/equip to record low-cost demos. 213-574-8100r  
 Attractive fem voc, percuss/voc, sax & bass wntd for comm rock proj 213-343-9521r  
 Managers, agents, prods & backers wntd by solo voc/sngwrtr. John 213-876-7108r  
 Dennis Ross & the Axberg Bros, 3 bands in one (C&W, R&R, R&B) w/vinyl, video, promo, lights, bus sks LA agent w/Vegas conn. Lv mess. 213-857-8042r  
 Producer/drummer sks sax & keys for LP. T. Turner 213-391-1672r  
 Drummer & bassist for Sex Pistols tribute. Gd attitude a must 213-993-1299r  
 Black fem voc, sks rhy. sec. for showcas-ing. Label int. Lv mess. 213-672-4015r  
 New wave band w/fem voc & guit sks drums & bass ages 17-24. SFV area 213-762-0449r  
 Lyricist & pro mgt wntd by maj label artist. Exp req. Dave 213-786-1683r  
 Ld vokeyboardist w/label int sks fem, band: 2 keys, bass, drums, guit 213-919-2487  
 Comm, orig powerpop band sks male ld voc & guitarist. 213-659-6968r  
 Precious Metal sks competent promoter. Have orig, clean image. Eves. 213-368-9013r  
 Group to share rehearsal room wntd. \$250-300 a month. 213-343-9521r  
 Percussionist/vocalist & sax wntd for orig mainstream proj. 213-664-8-42r  
 Exp semi-retired prod/manager wntd to prod. country/pop performer. Lv mess for Kathy w/service 213-857-8414r  
 The Bubblebops sks mgt/agent 213-667-0694  
 Perfect Stranger, appearing w/N. Gilder in May, sks pro mgt & video 213-650-0060x6072w

Drummer & fem voc, guitarist for OC T40 band. Daryl 714-739-1673r  
 Musicians wanted for music soundtrack. Suma 213-876-4883q  
 Producer wanted-with computer-generated space vision for 10,000 hz video. Mitch 213-469-7973q

## 16 SONGWRITERS

Ambitious producer w/wrkshp & col studio prod creds sks collaboration w/producer for soul, pop, reggae, rock proj. Desire creative input w/other plyrs. Lee 213-382-4006r  
 White boy blessed w/love of R&B, funk, No T40 213-656-7268r  
 Lyricist wntd by composer widemo facilities. Chris 213-394-4497r  
 Vocal group sks writers for MOR, black sound. Dwight 213-851-6286r  
 Singer/sngwrtr sks male singer/sngwrtr for orig pop/rock act 213-782-8779r  
 Lyricist, rock/pop/R&B sks wrking bands, collaboration w/published wrts &/or staff deal. For sample, leave address at (213) 855-1172 or send tape to Box 5566, Santa Monica, CA 90405. Will return w/lyric ideas.  
 Master composer/lyricist of 40s/50s pop, sentimental love ballads, movie themes, religious & Cocker/Warner music sks investor or publisher. 714-645-5553r  
 Pro vocl/lyricist/performer sks composer w/dance oriented rock. Must have studio or share demo costs. Label int. 213-454-8569r  
 Singer/wrtr/actress sks visionary producer. Sophisticated R&B/rock/black/country/boogie. Marcia 213-508-7994r  
 Singer/wrtr wanted to collaborate w/lyricist. Electro-pop. Larry 213-876-3680r

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**MUSICIANS—GROUPS, PUT IT OUT THERE!**  
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 to work finding studio & club work (see Pro Players section on page 53.)  
**MAIL THIS COUPON WITH \$15 TO MUSIC CONNECTION,**  
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 Note: Please use this listing only if you are qualified.  
 NAME \_\_\_\_\_ PHONE \_\_\_\_\_  
 NAME OF GROUP \_\_\_\_\_  
 INSTRUMENT(S) \_\_\_\_\_  
 TECHNICAL SKILL \_\_\_\_\_  
 STYLES \_\_\_\_\_  
 AVAILABLE FOR \_\_\_\_\_  
 VOCAL RANGE \_\_\_\_\_  
 QUALIFICATIONS \_\_\_\_\_  
 READ MUSIC: YES NO (check one)

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**NEXT PRO PLAYERS DEADLINE THURS., MAY 19, 12:00 Noon PRO PLAYERS COUPON IS LOCATED ON PAGE 52**

**SESSION PLAYERS**

**MATT VERNON**  
 Phone: (213) 848-1729  
 Instruments: All Guitars.  
 Styles: Rock, pop, fusion, funk and blues.  
 Qualifications: 7 yrs studio and stage experience. I'm quick at finding creative parts and tasteful in using effects and guitars to find the right "sound." Solid rhythm and exciting soloist. Have a great ear and read well. Very dependable. Tape and resume on request.  
 Available For: Sessions, demos and lessons.

**MIKE HALPERN**  
 Phone: (213) 840-8276  
 Instruments: Drums.  
 Styles: All.  
 Read Music: Yes.  
 Qualifications: 14 yrs clubs & casuals, good equipment, very reliable.  
 Available For: Group situations, 5 nighters, sessions, recording, casuals, traveling.

**DOUG RAYFIELD**  
 Phone: (213) 556-8451  
 Instruments: Drums  
 Style: All but Country.  
 Read Music: No.  
 Qualifications: 11 years pro experience; clubs, sessions and concerts. Good equipment.  
 Available For: Demos, sessions, clubs casuals.

**GEORGE EDWARD**  
 Phone: (213) 383-4551  
 Instrument: Drums.  
 Styles: Anything from bebop, funk, Top 40, to original Rock 'n' Roll.  
 Read Music: Yes.  
 Qualifications: 20 yrs experience, studied with Carmine Appice & Terry Bozzio. For rock—am loudest, most powerful drummer in the world; also can be soft & tasty—great dynamic control. Good time, good groove, great soloist as well, a virtuoso.  
 Available For: Touring sessions, casuals, club work.

**OSCAR DOMINQUEZ**  
 Phone: (213) 933-6830.  
 Instrument: Piano, electric piano, organ, light synth.  
 Styles: All styles of rock & pop.  
 Read Music: Yes.  
 Qualifications: 15 yrs. stage, studio & road work. Pro image & cheerful attitude.  
 Available For: paid sessions & gigs.

**YVES OTTINO**  
 Phone: (213) 478-1634  
 Instruments: Piano, synthesizer, synth bass, drum programmer, OBX poly synth, DMX digital drums, 4-track, grand, Rhodes.  
 Styles: All.  
 Read Music: Yes.  
 Qualifications: Excellent technique and feel. Can enhance any music. Extensive experience as a session player in Europe. Classical background. Trained in France. Strong in theory & harmony. Strong synthesist with great ear. Can program unique sounds and play hot leads. Please call to hear demo!  
 Available For: Paid sessions/demos.

**ROZ TROTTER**  
 Phone: (213) 934-3392 or 985-0010  
 Style: All.  
 Read Music: Yes.  
 Qualifications: 14 yrs professional experience. Master's in Flute performance, previous college instructor, reliable, Local 47. Played sessions, shows, casuals, orchestras.  
 Available For: All professional situations, session work, casuals, teaching.

**GUY BABYLON**  
 Phone: (213) 664-7284  
 Instruments: Synclavier II, Mini Moog, Arp Odyssey, Roland VKI, Rhodes, Vox Jaguar.  
 Styles: Rock, Pop, Fusion, Electronic.  
 Read Music: Yes.  
 Qualifications: B.A. Music Composition, album credits, film, and dance scores, conscientious, creative and tasteful.  
 Available For: Sessions, demos, film and modern dance scores.

**JOHN GILSTON**  
 Phone: (213) 395-5046  
 Instruments: Drums, Simmons electronic drums, electronic percussion.  
 Styles: All.  
 Read Music: Yes.  
 Qualifications: Concert tours in U.S., Europe, UK, extensive album & studio credits including Donna Summers, Jetfrey Osborne, George Duke. Arrangements and production assistance available.  
 Available For: Recording.

**PAUL HILTON**  
 Phone: (213) 994-5368  
 Instruments: Electric & acoustic guitar, electric bass.  
 Technical Skill: demo production, recording engineer, live sounds & lights.  
 Styles: Rock, new wave, pop & country.  
 Read Music: Yes.  
 Qualifications: I have worked for many name acts. Tape & resume available.  
 Available For: All pro recording & playing gigs, whether you are a band or a singer/songwriter. I can help you produce a better sounding product. I can also get deals on studio time & players.

**JIM PLATTES**  
 Phone: (213) 733-7267  
 Instruments: Electric & acoustic violin, fiddle, mandolin, violectra, background vocals, harmonica.  
 Styles: Pop, country, jazz, fusion, legit, latin  
 Read Music: Yes.  
 Qualifications: A veteran of innumerable session, concert and club dates, credits range from violin work with Olivia Newton-John to David Byrne of the Talking Heads. Technical skills honed by years of orchestral playing and 3 years private study with Richard Adams of the Minnesota Orchestra. At home in a multiplicity of different styles. Tape furnished on request.  
 Available For: Recording sessions, shows, casuals, fill-ins, gigs.

**ANDY RUBIN**  
 Phone: (213) 396-1550  
 Instruments: Guitar, pedal steel guitar, background vocals.  
 Styles: Most.  
 Read Music: Yes.  
 Qualifications: Berklee graduate, extensive session and club work in Dallas area.  
 Available For: Full time session work, gigs, etc.

**CHUCK BUCHANAN**  
 Phone: (213) 784-1830  
 Instrument: Electric Bass, B.C. Rich, 200w cab., Ashley 15" EVB.  
 Styles: Rock & roll, country & western crossover, swing, Showtunes, written parts or chord charts.  
 Read Music: Yes.  
 Qualifications: Excellent reader and player, good feel. Excellent swing feel. Studied under Herb Mickman (Guitar Player Forum) also Valda Hammick, Graduate of Dick Groucs P.I.P in 1981. Showcased Hollywood scene, toured Canada, played casuals and shows. Age 29.  
 Available For: Pro situations. Free for long term travel.

**BOB SCHUSTER**  
 Phone: (213) 876-4872  
 Instruments: Piano, Oberheim polyphonic synthesizer, Arp 2600 synthesizer, Rhodes.  
 Vocal Range: 3 octaves, tenor, strong falsetto.  
 Styles: Pop, jazz, R&B, soul, rock.  
 Read Music: Yes.  
 Qualifications: Music education major at Ball State University, 12 yrs professional experience including concert work w/Ramsey Lewis, 4 Tops. Composer, arranger, lead vocalist.  
 Available For: Sessions, demos, club work, all professional situations.

**STEVE DAILY**  
 Phone: (213) 876-4872  
 Instruments: Electric and acoustic guitars, vocals, specializing in Roland guitar synthesizer.  
 Vocal Range: 3 octaves.  
 Styles: Rock, R&B, pop, new wave, jazz.  
 Read Music: Yes.  
 Qualifications: 12 yrs performing and recording experience; Intelligent, creative, and versatile.  
 Available For: Sessions, demo work, all professional situations.

**HEAD RHYTHM SECTION**  
 Phone: (213) 550-6869  
 Instrument: Drums, bass, multi-keyboards including Gleeam Pentaphonic w/sequencer, Clavitar, OBX-8, ARP Odyssey, Fender Rhodes, vocals.  
 Styles: All except Jazz.  
 Read Music: Yes.  
 Qualifications: Resumes & tapes on request. Have played w/Etta James, Roger McQuinn, Zepher, Tommy Bolin, Ray Manzarek, Steve Kipner, Peter Becket, Don Felder, & many more.  
 Available For: Concerts, recording & video work.

**LEE CRONBACH**  
 Phone: (213) 463-4247  
 Instrument: Piano electric piano (Yamaha CP-30), and experience on other models.  
 Styles: Rock, R&B, Country, Pop, Latin  
 Read Music: Yes.  
 Qualifications: Instructor in pop music at Cal State-Northridge & East L.A.C.C. Copyist for Cream Publishing Group. 14 yrs performing, session, and teaching experience. My specialties are accompanying singers, arranging demo sessions.  
 Available For: Local club work, rehearsal pianist, sessions, charts.

**STEVE SCHUFFMAN**  
 Phone: (213) 708-1868  
 Instrument: Guitar, bass, songwriting, arranger.  
 Styles: Rock & Roll, Jazz, Blues, Reggae, all styles.  
 Read Music: Yes.  
 Qualifications: Guitarist 16 yrs. Performed with Danny & the Juniors. Former student of Joe Pass. Guitar teacher 5 yrs. Demo tape available.  
 Available For: Recording sessions, club and casual work. Promising original projects.

**JEFF ST. PAUL**  
 Phone: (213) 764-6556  
 Instrument: Guitars (vintage selection).  
 Styles: Modern.  
 Read Music: Yes.  
 Qualifications: 10,000 studio hours.  
 Available For: Recording projects & rehearsal.

**WILLIAM CAPONE**  
 Phone: (213) 649-4179  
 Instrument: Drums, congas, timbales, bongos, hand percussions, some mallets and keyboards.  
 Styles: Rock, country, pop & jazz.  
 Read Music: Yes.  
 Qualifications: Schooled at Berklee School of Music and New England Conservatory. Extensive studio and live performance-solid time-percussion and rhythm section arranging and scoring experience. Excellent visual image for any video project  
 Available For: Good quality recording, live club, or touring musical situation. Film or video project. Situation must be professional and paying.

**GRAFFITI**  
 Phone: (213) 684-6104  
 Instruments: Guitar, keys, bass, drums, female vocals.  
 Technical Skill: Musicianship, production & some engineering.  
 Styles: All.  
 Read Music: Yes.  
 Qualifications: We have all been involved in the live music scene in L.A. for several years w/major stars & producers. We do a wide variety of music & can get it quickly to save on time & expense. We also have good vocal qualities.  
 Available For: Sessions, casuals, back-up & club concerts.

**VOCALISTS**

**SCOTTIE HASKELL**  
 Phone: (213) 893-4428 or 652-0257  
 Vocal Range: Alto to soprano.  
 Styles: You Bet!  
 Sight Read: Of course.  
 Qualifications: Extensive experience in the studio on lead and inner part vocals, (Group singing, and as a soloist) for TV, film, jingles, record background, and sound-alikes. Major credits include record background for Melissa on "Nice Girls" and group background for "St. Elsewhere." Clear, contemporary, pop vocal sound.  
 Available For: Sessions.

**DOMINIQUE MANCINELLI**  
 Phone: (213) 995-7093  
 Vocal Range: Alto to Soprano.  
 Styles: You name it.  
 Sight Read: Yes.  
 Qualifications: Extensive studio experience as lead and harmony background vocalist for TV jingles records and vocal effects. Major credits include background harmony vocals for Don Henly on the French and Spanish versions of "Johnny Can't Read," which I also translated. Fluent (no accent) in English, French, Spanish and Italian for foreign jingles, TV and recordings. Latest foreign credit: Camilo Sesto.  
 Available For: Sessions.

**DEBBIE FRIEDL**  
 Phone: (213) 465-5202  
 Vocal Range: Second soprano, alto.  
 Styles: Any kind.  
 Sight Read: No, but I pick up fast.  
 Qualifications: 8 yrs experience in T40, original rock & avant-garde bands, performance & studio work, lyricist & songwriter with a good ear.  
 Available For: Free demo work (I need the experience).

**MARK ANTHONY**  
 Phone: (714) 642-1403  
 Vocal Range: Near 4-octaves (F to concert C)  
 Styles: Pop, hard-edge MOR.  
 Sight Read: Yes.  
 Qualifications: Young, ambitious, professional studio vocalist Live & recording experience. Clean, powerful, versatile voice with lots of feeling. Great at arranging harmonies & melody lines. Call for tape & resume.  
 Available For: Sessions & video.

**JOHN BATDORF**  
 Phone: (213) 896-3206  
 Vocal Range: 3 octaves.  
 Styles: MOR to hard edge rock.  
 Read Music: Yes.  
 Qualifications: 13 yrs experience singing leads & backgrounds on several albums as well as extensive touring. Also very experienced in producing and arranging vocal parts. I am currently singing on many session dates as well as doing several jingles.  
 Available For: sessions & contracting.

**JIM MANDELL**  
 Phone: (213) 667-1234  
 Vocal Range: Baritone to tenor.  
 Styles: Pop, rock, MOR, R&B.  
 Sight Read: Yes.  
 Qualifications: 15 yrs live and studio experience, w/major credits as a solo recording artist, group, and jingle vocalist. Big, contemporary sound, from sensitive melodic stylings to hard edged drive. Reliable and imaginative, skilled in arranging and production, and committed to the success of each project. Tape on request.  
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 Technical Skill: Arranging and producing.  
 Qualifications: Arranger/producer for Don McLean, Carly Simon, Gregg Allman, Lalo Schifrin, Randy Crawford, Roy Buchanan, Tim Hardin, Juice Newton. Grammy and Oscar nominations. Rhythm section, string, horn and full orchestral arrangements.  
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# ASCAP Meet & Greet



**ASCAP NEIL DIAMOND**—ASCAP President Hal David (right) congratulates member Neil Diamond backstage following one of Diamond's concerts at the Brendan Byrne Arena at the Meadowlands in New Jersey.



**ASCAP PAT BENATAR**—ASCAP member Pat Benatar (left) and ASCAP Membership Representative Loretta Munoz (right) get nervous backstage at the Los Angeles Sports Arena. "Get Nervous" is the title of Benatar's latest Chrysalis release.



**ASCAP KENNY ROGERS**—ASCAP member Kenny Rogers was welcomed to the New York area by ASCAP executives, during a backstage visit at New Jersey's Byrne Arena. Pictured from left are: ASCAP Associate Director of Nashville Operations Merlin Littlefield, Rogers, ASCAP Managing Director Gloria Messinger, ASCAP Southern Regional Executive Director Connie Bradley, and ASCAP Director of Public Relations Karen Sherry.



**ASCAP DEXY'S**—PRS member and leader of Dexy's Midnight Runners Kevin Rowlands, who licenses his music in the U.S. through ASCAP, is welcomed to New York by ASCAP East Coast Director of Repertory Lisa Schmidt, backstage at the Savoy Theater.



**ASCAP LIONEL RICHIE**—ASCAP Director of Membership Paul S. Adler (left) and ASCAP Director of Public Relations Karen Sherry present ASCAP member Lionel Richie with special awards for "Lady" during Richie's visit to New York. Richie received two plaques as the writer and publisher of the song, which was among ASCAP's most performed country songs in 1981.



**ASCAP GO-GO'S**—ASCAP saluted America's musical sweethearts, the Go-Go's, last Valentine's Day. ASCAP presented the group with an unusual gift; individually hand painted shirts featuring platinum hearts. Shown (l to r): Charlotte Caffey of the Go-Go's; ASCAP membership representative Mary Jo Mennella; Go-Go Kathy Valentine (seated); ASCAP's Western Regional Executive Director, Todd Brabec; Belinda Carlisle of the Go-Go's; and Ginger Canzoneri, who manages the group with Irving Azoff.



**ASCAP STYX**—ASCAP member Dennis de Young of the group Styx is pictured above with ASCAP Membership Representatives Loretta Munoz (left) and Mary Jo Mennella (center) backstage at Los Angeles' Pantages Theater.



**ASCAP MARVIN GAYE**—ASCAP chose a recent Columbia Records reception in Los Angeles for its member Marvin Gaye in order to present a special neon sign to the singer writer which proclaimed that "ASCAP LOVES MARVIN". Pictured are (l to r): Todd Brabec, ASCAP West Coast Regional Director; Marvin Gaye; and ASCAP Board member, Michael Stewart, President of CBS Songs.

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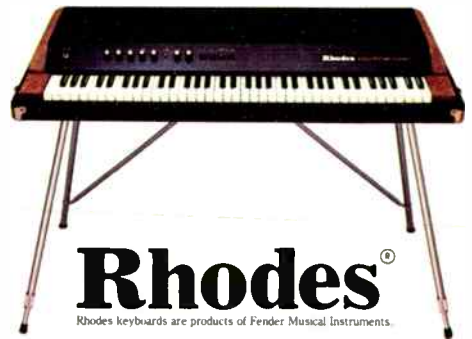
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