

Music Connection

Hollywood
Las Vegas
Hawaii

THE ALTERNATIVE MUSIC TRADE PAPER

GAS CRISIS THREATENS L.A. MUSICIANS: IF DISCO DIDN'T THROW YOU OUT OF WORK, EMPTY CLUBS MIGHT...

Country Singer Don Williams Did It His Way

by Robert Lorenzi

Don Williams' obsession with quality may ironically have hindered his career. It cost him many lucrative gigs while he was an unknown who insisted on doing things his own way.

In the long run, though, his obsession paid off. When he won the Country Music Association's Song Of The Year award last month, he had the satisfaction of knowing it was for his talents, and not for hype and hustling.

"That's why I'm producing my own records," he said. "I know what I want. I know what I can do. I'd rather drive myself than someone else. Some singers think they have to have a producer just to have one. I don't feel that way. I like total involvement with my music; I want to be with it through all the phases of the creation, from songwriting to the technical, engineering end."

If Williams were to single out one phase of his musical activities which he enjoys most, it would be songwriting.

It was songwriting that took Williams back to Nashville after his first attempt as an entertainer fizzled. He was a member of the Pozo Seco Singers, who gained moderate success on the Easy Listening charts in the late 60's.

When the trio broke up in the early 70's, Williams thought his showbusiness career had ended, and took off for his native Texas. But Susan Taylor of the Pozo Seco

(continued on Page 6)

by Rian Malan

As the gas crisis enters its fourth week, Los Angeles area clubowners are experiencing a drastic decline in attendance, raising the spectre of marginally profitable venues being forced out of business and the possibility of booking cutbacks this summer.

Hardest hit by their clientele's sudden and crippling lack of mobility are clubs in outlying areas, and specialized jazz or country venues whose mature clientele is less likely to squander gas on a night out. (continued on Page 5)

Home Cooking With Lowell George and Ray Thompson

by Jeff Janning

Lowell George of Little Feat has turned his back on the major studios and is working in a mobile recording unit in the garden of his L.A. home with live recording specialist Ray Thompson.

George is after the natural, live sound that characterized early rock recordings and more recent successes such as The Band's *Big Pink* and Neil Young's *Harvest*.

Ray Thompson, George's collaborator, has worked on more than 400 live albums during his career. A few of the highlights: Aretha Frank-

lin, The Bee Gees, Joe Cocker, Leon Russell, Barbara Streisand, Traffic, James Taylor, Doobie Brothers, and Weather Report. Jeff Janning interviewed him and George during a break in their recording schedule recently.

MUSIC CONNECTION: What are the advantages to working this way?

GEORGE: As a producer and performer I find that the relaxed circumstances of working at home because things get done faster and

(continued on Page 4)

Patrice Rushen Bursts Out Of The Jazz Bag

by Jim Loving

Patrice "Baby Fingers" Rushen seems to have been around a long time, though she's only 24. She's recorded with Lee Ritenour, Donald Byrd, The Blackbirds, Flora Purim, Sonny Rollins, Jean-Luc Ponty, Stanley Turrentine, Harvey Mason, Alfonso Johnson, Benny Maupin, Eddie Henderson and Hubert Laws.

Patrice recorded *Prelusion*, her first album for Prestige Records, at 19, and got a rave, four-star review in *Downbeat*. After two more albums on Prestige (*Before The Dawn* and *Shout It Out*), she signed with Elektra.

"There are a lot of new things happening for me right now," she said as we discussed her career in Elektra/Asylum's conference center. "I've never had a manager before (Ron Nadel of Tentmakers). I've never been with a record company the size of Elektra, so there are adjustments to make and a lot of learning to do."

Rushen's first LP for Elektra, *Patrice*, accents funky danceable rhythms and vocals which drew negative reviews from music critics. MUSIC CONNECTION: What did you learn from your relationship with Prestige?

RUSHEN: I learned how to record, what the studio is about. I learned a little about the industry and how to handle the pressure the record company can sometimes put on you.

I learned how to deal with the company from an artistic as well as (Continued Page 21)

IN THIS ISSUE

Gig Guide.....	18
Free Classifieds.....	9
Connection Section.....	11
Pro Players.....	15
Spotlight On Clubs.....	21
John Cale: The Art of Survival.....	4
Phil Moore: Vocal Coach of The Stars.....	7
Album Analysis: Willie Nelson and Larry Gatlin.....	22

CHERRYWOOD REHEARSAL STUDIOS

IN THE HEART OF HOLLYWOOD
GAS CRISIS RATES ON ALL DAY BOOKINGS

1644 Cherokee Ave.

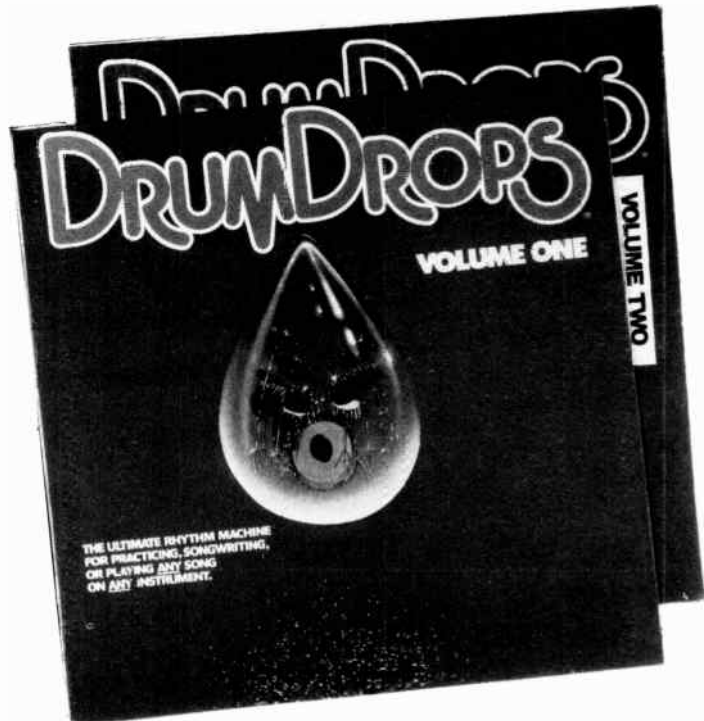
(GOOD THRU MAY 31ST)

464-8155

NOW . . . ONE OF HOLLYWOOD'S TOP SESSION DRUMMERS CAN PLAY AT YOUR PRACTICE AND IMPROVE YOUR DEMOS 100%

**The Ultimate Rhythm Machine
Only \$9.95**

DRUMDROPS™ ARE STEREO ALBUMS OF DRUM TRACKS RECORDED IN ONE OF L.A.'S HOTTEST 24 TRACK RECORDING STUDIOS BY ONE OF THE FINEST SESSION DRUMMERS ON THE WEST COAST. NOW WITH OUR NEW VOL. II THERE ARE 22 COMPLETELY NEW, EXCITING & DIFFERENT STYLES & TEMPOS (NO DUPLICATIONS). STYLES AND RHYTHMS THAT ARE RIDING THE CHARTS RIGHT NOW AND WILL FOR A LONG TIME TO COME. LIKE HARD ROCK, REGGAE, FUSION JAZZ AND PULSE DISCO. ELECTRONIC DRUMS ADD A NEW DIMENSION THAT ENHANCE THE FILLS AND PUTS DRIVING PULSE INTO THE REAL DRUM TRACKS.



VOLUME ONE SELECTIONS

- | | |
|--|--|
| <p>Side 1</p> <ol style="list-style-type: none"> 1. Introduction 2. Fast Disco 3. Slow Disco 4. Jazz 5. Bluegrass Country 6. Country Swing | <p>Side 2</p> <ol style="list-style-type: none"> 1. Funk Rock 2. Straight Rock 3. Medium Rock 4. ¾ Country Rock 5. Hard Rock Shuffle 6. Latin Rock 7. Rock Ballad |
|--|--|

DRUMDROPS VOL. TWO SELECTIONS

- | | |
|---|--|
| <p>Side 1</p> <ol style="list-style-type: none"> 1. Introduction 2. Samba Disco 3. Pulse Disco 4. Medium Rock Ballad 5. Medium Rock Shuffle 6. Reggae | <p>Side 2</p> <ol style="list-style-type: none"> 1. Jazz Fusion 2. Hard Rock 3. Country Rock 4. Sycopated Funk 5. Country Rock Ballad |
|---|--|

DRUMDROPS™ IS A TOTALLY UNIQUE NEW CONCEPT

Because there are no other instruments on the album except for appropriate percussion such as: electronic drums, tambourine, cowbell, congas, shaker and timbales and there are no charts to follow. YOU CAN PLAY ANY SONG, ON ANY INSTRUMENT, IN ANY KEY. You are never locked into any set arrangement. Every eight bars there is a drum pickup or fill for your verse, bridge, or chorus transitions. This basic arrangement allows you to be totally free for playing any lead sheet or for writing your own compositions.

DRUMDROPS makes practicing sound like a performance and a performance more fun than ever.

DRUMDROPS will upgrade you demos 100% with the drop of a needle.

DRUMDROPS • The only album for songwriting, practicing or playing any song on any instrument.

SPECIAL OFFER: Order the Set (Vol. 1&2)

For Only \$17.95 Or Send \$9.95:

MUSIC CONNECTION
6381 HOLLYWOOD BLVD.*323
HOLLYWOOD, CALIF. 90028

MAIL TODAY!

MUSIC CONNECTION
6381 HOLLYWOOD BLVD. #323
HOLLYWOOD, CALIF. 90028

Yes! Send me _____ album(s) _____ cassette(s)
DrumDrops Vol. 2. I'm enclosing \$9.95 plus 75¢ postage
and handling for each album. (Georgia Residents add 4% sales
tax.) Also add \$1.75 for Air Mail Rush!

SPECIAL OFFER

Send me _____ sets (_____ a bum(s) _____ cassette(s))
any combination of albums or cassettes) at \$17.95 for each 2
volume set plus postage and handling charges

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

Make check payable to
MUSIC CONNECTION

Feedback

Dear Mr Dolan:

In response to the editorial in your April 26-May 9 issue, I would like to give you a bit of encouragement. There really are struggling musicians who are serious and dedicated. For example, I am the wife of a very hardworking musician, and I can vouch for the fact that he is indeed a professional who isn't just waiting for his big break to come and find him. Instead, he knocks on doors, knowing that all of his hard work - taking on one, and even two part-time jobs - will payoff because soon, opportunity will answer its door.

So take heart, J. Michael Dolan, because there really are musicians who see themselves in a business that not only can be fun, but is their career, and they love it.

If you'd like to meet one of these individuals - a rock'n'roller that you can respect, not only for his talent, but also for his personality and hard work - then you should meet my husband.

Sincerely,

Mrs. David J Losko

p.s. We subscribe to Music Connection, not just for its two-color format, but because we appreciate its value.

Dear Mr. Dolan:

In your editorial on page 3 of your April 26-May 9 issue you compare a struggling actor to a struggling musician. You describe the struggling musician as being

basically lazy, unable to form a rational business approach, unduly suspicious of agents, producers, and the like, unable to cope with the realities of paying his own tab by working part-time, and as being too cheap to invest in self-promotional tools. I must assume that you know this person(s) better than you really want to.

I am writing to reassure you and any other interested parties that not all musicians roll over and play dead like your example. My partner and I have committed ourselves to do whatever is necessary to be successful in the music industry.

We are neither wealthy nor financed at present; therefore, we both hold part-time jobs to supplement our income between gigs. We rehearse five to six days a week, except when performing. I thus put in a good 14 hours of work several days a week. Tell me, are we lazy?

We have also spent long hours forming a rational business approach. We have aimed for specific commercial and original markets; we spend more than a small sum on music, recordings, etc, to keep pace with this ever-changing industry. We invest every possible penny in our act. In the last six months we have struggled to buy a PA system, upgrade our equipment and perhaps most important, we have completed formation of a quality presentation package including photos, resume and biographical material, and tapes.

To sum up, I can only wonder how professional any musician can be whose behaviour follows that described in your editorial. We are serious about our music, and we do what we can to demonstrate this fact.

Incidentally, my partner is David Rosenblum, and together we are known as "Two For The Show".

Respectfully yours,

Tim S. McTighe

The response to our April 26 Editorial was not surprising. We found that a good percentage of musicians disagreed with our struggling musician/struggling actor comparison. It's refreshing to know that there are singers, writers and players dedicated to the art of making music and enhancing their careers. Like the struggling actor, a struggling musician must investigate every avenue of education pertaining to his/her craft and pursue it with determination, dedication, desire and dignity.

Local Notes

by Jim Loving

ALICE COOPER's tour has been postponed so he could go into his favorite local studio and record his next album for Warner Brothers. The dates will be rescheduled when Cooper's commitments have been fulfilled.

TEDDY PENDERGRASS (Columbia) will embark on a 46-city, 53-show tour on June 1 in support of his soon to be released LP "Teddy". The show, which will be at L.A.'s Greek Theater September 4 through 9, is staged and directed by Joe Gannon, who has done shows for Diana Ross, Neil Diamond and Alice Cooper. Pendergrass will incorporate a medley of Otis Redding hits — he's set to portray Redding in a film biography due to go into production this fall.

THE BEACH BOYS (Columbia), are out to beat the gas crunch. They've hired an oil tanker to follow their equipment trailers on their upcoming tour.



PEACHES AND HERB (Polydor) will commence recording their next album in June at Freddie Perrin's studio in Studio City.

LENNY AND SQUIGGY (Casablanca) have completed a triumphant eastern tour and will be appearing at the Whisky May 24-26. Their album is titled

"Lenny and Squiggy Present The Squigtones". Members of the group are guitarist/actor/comedian Christopher Guest (of Saturday Night Live fame); bassist Steven Bendroth; drummer Don Poncher; keyboardist/actor Murphy Dunn; guitarist Michael McKean (Lenny); and David L. Lander (Squiggy).

REN WOODS, actress and singer, has signed with ARC/Columbia. Woods appeared in the L.A. production of The Wiz, and had a role in the first Roots series. She started her career as a singer in the vocal group Sunday's Child.



RICKIE LEE JONES (Warners) is hot. A year and a half ago, Jones had written but one song, "Easy Money". She admits she was lazy about her writing and started collaborating. She worked at the A La Carte Club as part of a duo for a couple of months in 1977, and then started working with a jazz trio in Venice dives for ten dollars a night. A cassette tape with four songs on it was presented to Warner Brothers execs, who went to see her at the Troubador and signed her. She wrote or co-wrote every song on her debut album, "Rickie Lee Jones", and will be appearing at the Roxy May 25 and 26.

RONNIE BARRON, keyboardist and former member of John Mayall, Paul Butterfield and Dr. John's bands, has a feature role in the movie "My Main Man From Stony Island", which stars Tennyson Stevens. It's about musicians trying to put a band together in Chicago. Saxophonist Gene Barge, who played on the Chuck Willis hit "C.C. Rider", also has a role. The film is scheduled for an end of June release. Barron, by the way, has just finished a single featuring James Gadson (drums), T-Bone Walker (guitar) and Nathan Watts (bass). Dave Blumberg, who co-produced and arranged the cuts, was the man who did the horn and string arrangements on Gloria Gaynor's "I Will Survive".

DEE DEE BRIDGEWATER's new single on Elektra, "Back Of My Mind", from her album "Bad For Me", sounds like a winner. The album was produced by George Duke.

Music Connection

Published Every Other Thursday

J. MICHAEL DOLAN
EDITOR/PUBLISHER

E. ERIC BETTELLI
GENERAL MANAGER

Production: Rian Malan
Production Assistant: Margarita
Distribution: Backstage Distribution Company

Copyright 1979 by J. Michael Dolan
and E. Eric Bettelli
All Rights Reserved
OFFICE LOCATION: 6381 Hollywood Blvd.
Suite 323, Hollywood, CA 90028
PHONE: 462-5772
MAILING ADDRESS: P.O. BOX 27491
Hollywood, California

The Music Connection (USPS 447-830) is published every other Thursday (except the last week in December). Single copy 75 cents. Subscription rates \$15 one year, \$25 two years. Second class postage paid at Los Angeles, California. POSTMASTER: Send address changes to The Music Connection, P.O. Box 27491, Hollywood, 90027.

We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or in part without the written permission of the publisher is prohibited.

The opinions of the contributing writers in this publication do not necessarily reflect the views of The Music Connection.

Backyard Studio Produces Home Sweet Home Sound cont'd

with more attention to detail. I like to work with Ray because he's straight ahead and gets a great sound without using tons of effects. There's the added advantage of not losing the studio time you blocked out because some big name calls up and wants to use the studio on the same day you've set it up. *Big Pink* and *Harvest* were done like this. When you go into a studio you have to adapt to their room, their time and their pinball machine.

MC: Will this album differ from previous albums?

GEORGE: It will have a live sound similar to *Feats Don't Fail Me Now*. THOMPSON: The natural dynamics will be left in as opposed to the overly processed sound of today's recordings.

GEORGE: There's a tendency to over-compress everything and lose the dynamics. I liked the old recordings, like Ray Charles' *What I Say*, where the dynamics were not electronically modified.

MC: Do you have any additional projects in mind?

GEORGE: As a matter of fact Ray and I are forming a partnership to produce and engineer records that we feel will lend themselves to our approach.

(The conversation turned to Ray Thompson's experience as a live recording engineer.)

MC: How did you get into engineering?

THOMPSON: I started setting mics for Wally Heider in 1968 and watching what went on in the studio. Soon I was handling sessions myself.

MC: Who was the first big artist you recorded live?

THOMPSON: *Aretha Live At The Fillmore*, with Ray Charles and King Curtis playing the date too. In fact, King Curtis opened the show and also released a live album from the taping. Wait a minute, I worked on *Steppenwolf Live* before that. It was gold before it left the studio.

MC: Why did you do so many live albums?

THOMPSON: I like the challenge and energy of a live concert. You only get one take, you can't stop the band and say take two!

MC: I thought live albums were recorded over a period of several nights or concert dates, and the best of the takes were released.

THOMPSON: Well, it's not always the best technical take that makes the album. Many times it's the energy level of the performance

that sets it apart. Add a few overdubs, and you've got the package together.

MC: How are overdubs done on a live tape?

THOMPSON: Often it doesn't take much to clean up a tape. Let's say the bass part is bad in a certain spot. You go back and find an open track, or if one isn't available look for a track where the vocalist or an instrument is laying out, and use that track to punch in the bass.

MC: What are some of the pitfalls of live dates?

THOMPSON: The room, the volume of the group, and isolation. For instance, you can't get the isolation at The Roxy that you can get at the Santa Monica Civic.

MC: How do you get isolation on an open stage?

THOMPSON: It's a matter of mic placement. I look at the band and work around them, because they already know how they're comfortable. I make sure they can hear each other. There might be a little leakage, but you can live with it if the performance is good. I learned that on Dick Clark's *In Concert*, where you had multiple bands going on one after the other, with no rehearsals. The Bee Gees album was like that. It's knowing your mics and equipment. A good P.A. and good people are the name of the game. From there you just hope that the band plays well.

MC: Have you worked on any live TV shows besides *In Concert*?

THOMPSON: I've done the Grammys, Neil Diamond's TV special, several of Presley's specials.

MC: What kind of mic do you use on stage?

THOMPSON: It varies. I don't stick to any tried and true formula. Every situation is different, and you have to adjust to it.

MC: How did you and Lowell come to work on this project?

GEORGE: I was working with the Grateful Dead, and they were using their own facilities to record. It was a very relaxed situation. They could

work at their own pace. I liked that so I contacted Ray and we got talking about doing my next solo album and the next Little Feat album that way. Ray said they could bring a mobile recording truck up to my house. I thought to myself, "bullshit", but here we are with a truck in my front yard.

John Cale: The Art Of Survival

by Jeff Silberman

For every legendary rock act, like the Rolling Stones, there are many less successful bands, such as the Kinks, whose creative impact influences new acts as much as the successful ones.

One such case is John Cale. As former bassist for the Velvet Underground, he and fellow VU Lou Reed have influenced such acts as Dire Straits. Cale's simple yet aggressive arrangements have often been reused by punk/new wave bands. His on-the-edge-of-madness lyrical themes have been similarly expressed by Elvis Costello and Graham Parker. As producer of Patti Smith, he further enhanced his reputation as an underground musical figure.

Unfortunately, such accolades aren't bankable. While the new wave, and to an extent, Lou Reed, have grabbed the headlines, Cale is unsigned, an artist whose music is too savage for mass appeal.

Cale stopped into the Whiskey recently, and his reputation alone was enough to draw a decent crowd. Although he had no new album to push, his sets were made up of mostly new tunes, some of which came off quite well.

Though adept with ballads and experimental music, his forte is medium tempo rock based on short, powerful chord changes that assaulted the crowd. This best suits Cale's rough voice, which he uses like a man possessed. Rarely has madness been so vividly expressed as in such recent material as *Leaving It Up To You* and *Ready To Kill*. His more experimental side, heard on *Even Cowgirls Get The Blues*, depended more on expression than beat, and suffered because of it.

John Cale may not have gained a mass of new converts from his Whiskey gigs, but he certainly satisfied those who knew enough to check him out. The fact that an artist like Cale can still express himself, even to a select few, is a testimonial to his tenacity.

IF YOU ARE LOOKING FOR A CLASS DEAL,
MAKE SURE YOU LOOK LIKE

A CLASSACT

WE DON'T WANT TO MANAGE YOU,
PRODUCE YOU, OR OWN YOU. WE JUST
WANT TO MAKE YOU LOOK AS GOOD AS
YOU KNOW YOU SOUND.

WE'LL SEND YOU OFF WITH 100:

PROFESSIONAL 8 x 10 COSTUME SUGGESTIONS
PUBLICITY SHOTS
SHARP PRESS FOLDERS IMAGE DIRECTION
INTERESTING BIOS AND LOTS OF GOOD WISHES

WE ALSO HAVE A 24 TRACK STUDIO, AND WE
WILL HELP YOU PUT YOUR DEMO TAPE
TOGETHER, AFTER FIVE HOURS OF REHEARSAL
TIME WITH OUR PROFESSIONAL A&R MAN AND
PRODUCER. CALL FOR AN APPOINTMENT, AND
COME IN AND TALK. **THERE IS NO FEE FOR
CONSULTATION.**

CLASSACT — 462-6922
A WHOLLY OWNED SUBSIDIARY OF ARTISTICA

**24 TRACK
STUDIO**

AVAILABLE

1:00am-
8:00am

\$200.00 plus
ENGINEER

464-6558

**SOUNDS
GOOD**

Running On Empty: Gas Crisis Drains Local Music Scene

While Hollywood rock clubs are hurting but keeping their heads above water, nightspots like Donte's in North Hollywood and Rock Corporation in Van Nuys are drawing up to 50 percent fewer customers. The cruelest fate of all has befallen Pasquale's, Pat Senatore's Malibu jazz club. Located a good 60-mile round trip from central Los Angeles and already reeling from the closure of the Pacific Coast Highway, the gas crunch has left Pasquale's totally deserted on a bad night.

Dwindling audiences hold ominous implications for musicians struggling to break into L.A.'s already competitive club circuit. Several clubowners polled by Music Connection are considering dropping live entertainment on slack midweek nights, or at best revising their booking strategy.

"People from Hollywood and the beach areas just aren't coming out," says Rocky Walker, whose Rock Corp. has been hit by a 25 to 50 percent fall-off in business. "Until this thing brightens, we're going to book more local high school bands, try to draw some of the five million kids who live in the Valley. It goes without saying that bands like this come cheaper for us."

Other owners may ban bands from distant suburbs from their stages. "We booked Strand, an Orange County band, a couple of days ago," says Wayne Mayotte, who has seen the door at his Club 88 decline by 20 percent in recent weeks. "Before the gas problem, they could draw a good house. But their last appearance flopped — their fans couldn't make it here. I'm going to have to be selective and book only local bands. It's hard, but my survival depends on bodies coming through the door."

(Mayotte recently had a band from Monrovia cancel its appearance at the last minute for fear of being stranded in Los Angeles — a situation clubowners fear may become commonplace.)

Owners are also becoming wary of giving new, obscure acts a

place on their bills. They've discovered that certain acts will pack their houses regardless of the gas-shortage. Donte's, for instance, had a full house on the night Kenny Burrell appeared. At Gazzarri's on the Strip, Seagull are drawing as strongly as Van Halen did, although attendance is down 25 to 30 percent otherwise. Jan Klemmer even succeeded in filling beleaguered Pasquale's. Owners will in future concentrate on proven draws at the expense of unknowns.

At the Whiskey, Troubadour, Starwood, Madame Wong's and other clubs riding high on the buoyant new wave/youth-oriented rock market, crowds have been perceptibly thinner recently, although attendances are down only 10 percent on average. Although young fans seem determined that nothing will stand between them and their fun, Whisky entertainment director David Forrest, for one, is reportedly worried about the slack midweek period.

As far as major rock concerts are concerned, it seems to be business as usual. Tickets for the forthcoming Bad Co. and Rod Stewart concerts are selling as fast as ever, proving, in the words of one promoter, that fans will "swim from New Jersey" to see a superstar. There are underlying signs of unease, though. Superpromoters are reportedly scrambling to hook up mass transport for ticketholders from distant points, and Renny Roker is "scared to death" that the gas crisis will sabotage his upcoming funk festival.

But it seems the clubs, and the musicians who play in them, are first in the firing line. "There's already no room for all the bands trying to get exposure in L.A.," says Frank Gazzarri. "All the clubs will have to cut down. There's no sense pouring money into a losing operation. Lots of bands will find themselves back in their garages." Gazzarri has already slapped a moratorium on bookings beyond June, and is considering his options.

One bright note in a dismal picture club owners predict the growth of strong neighbourhood music scenes, and L.A.'s music community is banding together to face the threat to its livelihood in a spirit of unity seldom seen in this city. Both Pat Senatore of Pasquales and the owner of Donte's report that established musician friends are rallying around to help them through the crisis.

Doug Thiele Gets Gig Fever

It's getting hard to avoid running into Doug Thiele's name if you're in the L.A. music business. His tune *Almost In Love* was just released on Dolly Parton's album. He's just published articles in *Songwriter Magazine* and *1980 Songwriter's Market*. And most important, Doug writes the Music Connection's *Business Fever* column.

Doug is also finishing the master of a country rock tune titled *Some Nights*, about which you should be hearing more shortly, and he's playing a band set at the Bla Bla Cafe in Studio City on June 12. The material is all original, and the set promises to be hot.



T-SHIRT

INDICATE QUANTITY

- Sm: Yellow.....
- Med: Black, navy blue.....
- Lg: Black, navy blue, orange.....
- XL: Black, navy blue, red.....

\$5.25x.....shirts = \$.....
(includes tax, postage & handling)

Send check or money order to:
Music Connection T-Shirt
Suite 323, 6381 Hollywood
Boulevard
Hollywood, CA 90028

Name.....
Address.....
City.....
State..... Zip.....
allow four weeks for delivery

music

PRO MUSICIANS & VOCALISTS
Are you looking for session work?
SEE PAGE 15

**HARMONIZER
DBX FLANGING
OMNI PRESSER
1176 LIMITING AKG
DIGITAL DELAY
VOCAL STRESSER
JBL NOISE GATES
MANY EFFECTS**
You Can Fix It In
THE MIX DOCTOR
762-3125

WHO CAN:
1) Make mono drums stereo
2) Put punch in the bass
3) Give tired guitar riffs electricity
4) Vivate vocals
5) Remove voodoo, add magic etc., etc., bla, bla, bla

THE MIX DOCTOR
762-3125

24 TRACK OFFER
\$60 PER HOUR
ALL THE LATEST GEAR

Brian Elliot Recording
(213) 761-7320

8 TRACK NO MATTER 8 TRACK
WHERE YOU RECORD

MIX WITH
THE MIX DOCTOR
\$20/hr. 762-3125
NO ADDITIONAL CHARGES

PROGRAM STUDIOS

8 TRACK RECORDING

16 CH ENGLISH CONSOLE
SUPER CLEAN DBH SOUND
PIANO ORGAN SYNTHESIZER
DRUM AND VOCAL BOOTHS
DELAY FLANGE LIMITERS
\$ 15.00 PER HOUR
INCL. ENGINEER SET UP TIME

COMPLETE REHEARSAL

\$ 5 PER HOUR INCL. PA.
MICS. PIANO. HAMMOND.
STAGE. GROUNDLEVEL
CASSETTE COPIES
MADE WITH AGFA 9 TAPE
C-30...\$2.22 (incl. cassette)
QUANTITY DISCOUNT

463-5859

HOLLYWOOD · AIR · LOUNGE · BLOCKBOOKS · AVAIL. 24Hrs

ORDER YOUR COPY TODAY!

"HOW TO MAKE A MILLION DOLLARS IN THE PHONOGRAPH RECORD BUSINESS AND ACHIEVE TOTAL FINANCIAL FREEDOM" WRITTEN BY RAY LAWRENCE, ONE OF THE WORLD'S FOREMOST MARKETING EXPERTS IN RECORDS.

SEND CHECK OR MONEY ORDER FOR \$10.50 PER COPY TO:

RAY LAWRENCE, LTD.
DEPT. MC
P.O. BOX 1987
STUDIO CITY, CALIFORNIA 91604

Don Williams.....Country Music On His Own Terms

(From Page One)

Singers, was cutting an album in Nashville and asked him to return to write some songs for her.

His return to Nashville brought him in touch with Jack Clements, an independent producer and label owner. Williams' earliest hits, *The Shelter Of Your Eyes*, *Come Early One Morning* and *Amanda*, were on Clements' label. Once successful, Williams was forced to seek a larger label capable of ensuring wider distribution.

After five hit records, he began touring. "That's when I started running into quality problems. I didn't want to go the touring bus route, so I decided to go it alone. Well, it didn't work. It wasn't that local pickers weren't good, it was that most of them didn't know my arrangements. Sometimes it got so bad I'd just go out on stage alone with my guitar."

Now Williams travels with three excellent pickers, and he's succumbed to the touring bus — named "Amanda".

His choice of touring pickers had as much to do with their personalities as their musical abilities. "They have to share my philosophy," he explained. "They have to see the song as most important. My singing, the instruments, the sound equipment are all used to showcase the song. We have to be subordinate to the song."

Williams hired Danny Flowers as his lead guitarist. Flowers had played harmonica on some of Williams' recording sessions. "In the beginning he couldn't do all the things he can do now with ease, but his heart was in the right place. I knew I couldn't go wrong with Danny."

Flowers suggested David Williamson as a bass player. "Well," asked Williams, "can he play bass?". "No", said Flowers, "but he can learn."

"I wasn't so sure," said Williams, "but I gave David the audition. He knew my music, went through everything without a mistake, so I knew I had another picker."

Williams picked up the third member of his back-up group in London. Pat McInerney has the soft touch on drums that Williams requires for his music.

"I'm not stubborn about many things, but I am stubborn when it comes to my music," said Williams. This stubbornness has led to some controversy, although Williams insists he tries to avoid confrontations: "Some people see me as a controversial figure, but Lord knows, I try not to be."

Although he has done a TV

special for the BBC and has been invited back to London for a second, Williams rarely appears on American TV. This has caused some resentment.

"The domestic TV people don't seem as interested in quality as the British are," Williams said. "At the BBC, I had a say in what went on the tape. I don't have that control in domestic TV."



Photo by Maria Dince

DON WILLIAMS

Williams' concern for quality has taken him to the heights of the music industry. Not only has he conquered Great Britain, but he's won a loyal following in the US. His major breakthrough came at Carnegie Hall, where he stole the show from more famous country entertainers and drew a standing ovation.

A New York Times critique of this performance observed that Williams was "obviously moved by the audience's response." Williams experienced a similar emotional high point during his debut at London's Wembley Stadium.

"I noticed people moving their lips silently while I was singing *You're My Best Friend*. I told them to join me in the next chorus. I figured a few would sing along, but when I hit the next chorus, the whole place was singing my music. There are no words to describe the feeling I had then. Here I was, in another country, hearing people sing my music. I didn't know how to thank them."

The best way for Don Williams to thank his fans is to keep doing what he's doing, and maintaining the quality of his output. Now, of course, he has no trouble convincing people that his way of doing things is, after all, not such a bad idea.

You can easily have the Music Connection delivered to your home or studio simply by filling out the subscription form on page 17.

THORAX PERFECTIONS



Custom Tee-Shirts

DELIVERY 5-10
CALL TODAY

213-247-1628

*We Have the lowest Prices
And we'll Prove it!*

Phil Moore: Star Vocal Coach Plans Winning Strategies

by David "Cat" Cohen

After more than 30 years as one of the most successful vocal arrangers in town, Phil Moore has become something of an institution in Hollywood. He's worked with recording and film stars from Lena Horne and Marilyn Monroe to Quincy Jones, and made a name for himself as a composer and orchestrator.

Balding, in his sixties, and smoking an ever-present pipe, Moore's warm, relaxed manner made me feel right at home.

MUSIC CONNECTION: You've had a many-faceted career. Which aspect has been most rewarding?

MOORE: I started playing piano when I was four, and played with the Portland Symphony when I was 12. Then I went into popular music and started playing for tips. I've done very well for an old tip piano player. I've been able to do what I love in music and make a good living at it.

I love my work. In a single day Marilyn McCoo and Billy Davis may come in for some input on their next act. Then one of the kids in my workshop may have a problem with her old man and we have to straighten out her career priorities. Then I might be off to a college to speak to singers and hear new talent.

Seeing many of my clients become recognized, I feel like a gardener watching his fruit bloom. It was great seeing Lena Horne and Dianne Carroll break through. And seeing Marilyn Monroe make it after being fired by several studios; we had them hoodwinked into thinking she could sing. That's just as big a victory as helping a singer who has a block about finishing a song and seeing her finish the entire album.

I used to be NBC's chief arranger, and my life was starting to belong to the corporation. I decided to quit working and grew a beard 20 years ago, before it was fashionable, to remind myself there were more important things than money.

MC: What did you do as an arranger at NBC?

MOORE: I didn't actually do the arrangements; I supervised the other arrangers. You know, the style of arranging, setting the character of the show, making little bands sound big, making big bands sound intimate.

MC: Do you build an arrangement around a singer, or does the singer have to fit into the arrangement?

MOORE: In my arrangements for live presentation, the singer is the focus and the orchestra the background. I want to make sure you can see the singer's face and image

within the routine I set for them.

MC: What do you mean by routine?

MOORE: A routine is a vocal arrangement designed to make the performance of the song pay off. It builds to a climax and ends at the right time so that you get a hand. This is seldom found in sheet music.

MC: Do you feel a singer should have a vocal coach?

MOORE: Not necessarily. If a singer has one, he should understand his talent. I don't think good singers need to be told how to phrase or use their instrument. I don't push my ideas onto a singer.

We have singers come in from the street who can sing their asses off. I wouldn't mess with their voices for anything, but it takes a good coach to know not to do that.

MC: How important do you think it is for a singer to be able to read?

MOORE: I can't think of another instrument where you find such a lack of decent musical training and I'm raising hell about it. You have to have the tools to stand up to the professional pressures. Singers often get their first break when someone is sick or can't do the job, and they're called in at the last moment. They have to be ready to take advantage of an opportunity when it comes their way.

MC: Do you develop a close rapport with your students?

MOORE: Yes. Big actresses go off for a couple of months and do a film. They haven't sung and they have to go on (Johnny) Carson, and they're afraid the voice won't be there. I have to give them confidence. It's like going to a doctor and asking for help.

MC: Do you like to push a singer to the limit of his or her potential?

MOORE: Yes, but if I gave an exposed high note in an arrangement, I always give alternative notes to use if it doesn't work. I'm not there to prove how good an arranger I am. I'm there to make them look good. That's why I don't get much publicity.

MC: Does that bother you?

MOORE: I dig it. I don't want to live in a fish bowl. I don't socialize with my artists. I'm not in their class, going off to the Bahamas, renting a boat, attending an opening in London or Paris.

MC: What do you hope to accomplish professionally?

MOORE: I'd like to go on just as I am. I write film scores now and then. I do a few movies of the week, but I don't like them much because

you see them and then they're gone. I do them more for craft, to keep up with the feel of a 32-piece orchestra. I have fun doing drama backgrounds for PBS, and although I don't get to use a big orchestra, I

★★ **LUCKY DOG STUDIO** ★★

8-TRACK DBX
Free Use Of All Keyboards, Bass & Drums
Block Rates Available
Santa Monica Area

\$15.00 PER HOUR

SONGWRITERS! PRODUCTION SERVICE
AVAILABLE—CALL FOR DETAILS

(213) 821-9674



"State of the first"

24 TRACK
MCI AUTOMATED

\$50 PER HOUR

MENTION THIS AD FOR
AN ADDITIONAL
25% DISCOUNT

OFFER GOOD THRU JUNE 30, 1979

612 MEYER LANE
REDONDO BEACH
Phone Robin at
[213] 652-9498 [213] 376-4766

can be more expressive.

I had my own group, The Phil Moore Four, on RCA about 25 years ago, but I got so bugged playing the same songs over and over that I disbanded the group, gave everyone bonuses, and went back to doing what I loved. I do my own record projects too, like a jazz setting of Gertrude Stein's poetry. I don't like to stay in one bag. I may be accommodating my own indulgence, but it's one of the reasons that I always have fun.

MC: You certainly seem to have a lot of enthusiasm for what you do.

MOORE: I never know what's going to happen when the phone rings. It's a wonderful life.

MUSIC

PRODUCERS

DO YOU NEED A:

- Session Player?
- Session Vocalist?
- Group?

SEE PAGE 15!

M.C. REVIEWS

On Stage.....

PRAIRIE NIGHTS
The Palomino, North Hollywood

Material: Self-styled progressive country. The rock influences intrude but never dominate. Covers ranged from traditionals through Hank Williams to CSN&Y. Stand-out songs: a heartrending reading of Jon Sebastian and Lowell George's *Face Of Appalachia*, and singer John Waggoner's *White Horses*, a rockin' country tune he categorizes as "Indian punk".

Performance: A visually strong, masculine frontline studded with Marlboro cigarette ad types. Stage antics are of course not part of country, but their restrained performance was sincere and convincing. Waggoner, by the way, has the whitest, most dazzling smile in the West.

Musicianship: Competent beyond the demands of the music, and then some. Guitarist Bob Frederickson's tasteful phaser-tinger fills and breaks added a cerebral dimension seldom heard in country. In the set I saw, Waggoner's macho baritone was often passed up in favor of rhythm guitarist Ray Doyle's non-descript singing - I can't think why.

Summary: Already commanders of a strong following on LA's country circuit, Prairie Nights are keeping the bulk of their original material under wraps while producer Jim Ed Norman hunts a label deal. Judging by the potential revealed at this stage, the unveiling should be well worth the wait.

-Rian Malan

THE TOASTERS
Club 88, West L.A.

Material: Well constructed power pop. For the most part, influences nicely mixed, a la *Out To Lunch* - bright combination of Ventures instrumentals and Costello arrangements. Good use of tempos and chord changes in songs like *Big Beat*. However, latter songs in set built too exclusively around one riff; other melodies obviously copped from other sources. *One False Move* rhythm lifted from Bowie's *Panic In Detroit*. *Gonna Rule The World* featured Cars-ish chording.

Musicianship: Good to very good. Bruce Kaplan's counterpoint guitar chording showed good taste and timing. Navez and Silva provided tight rhythm section. At their best doing songs with more changes. Mark Lee's vocals in McCartney/Raspberries mold. Decent range, phrasing, strong voice, expresses

lyrics well. Narez harmonies hesitant.

Performance: Main problem. High energy band seen but not heard. Hard to get enthused about band that stands around. Little effort made to impress audience. Lack of stage energy hurt music's effectiveness, made material drag close to monotony.

Summary: Toasters have the right idea and, more often than not, the right sound. To come off better live, they've got to express their musical ideas more vividly. Lackadaisical or timid performance invariably receives a similar reception. When the Toasters perform with the energy inherent in their music, they'll be significantly more impressive.

-Jeff Silberman

THE ALLEYKATS
Troubadour, West Hollywood

Material: Uncompromising school of '76 punk - harsh, bleak landscapes stripped of most melody and frills. None of their original material struck home on first hearing, save perhaps *Too Much Junk*. Encored with supercharged versions of the Stones' *Under My Thumb* and *Jailhouse Rock*.

Performance: Bassist Dianne Chai steals the show. She's a geisha punkette, an intriguing blend of oriental delicacy and streetwise toughness. The crucial factor in a punk performance is the energy level: The Alleykats were somewhat subdued on this occasion, even seemed intimidated by their fan's fervor.

Musicianship: Guitarist Randy Stodola wields his guitar with skill and conviction, throwing off crisp Ventures-like runs and some blistering solos. His voice is unremarkable, but Chai's has a resonance and timbre reminiscent at times of Patti Smith's. Drummer John McCarthy and Chai form a formidable rhythm section - perhaps the band's strongest feature.

Summary: The band is one of L.A.'s seminal punk outfits, and their dedicated following manifested itself in a writhing snake-pit of pogoers at the stage front. There's something of a resting-on-the-lauzels complacency about their song-writing; three years after the Sex Pistols, breathless tempos and volume are no longer enough in themselves. Their fiery encore versions of 60's hits were just the thing to convince any remaining sceptics that rock'n'roll lives again.

-Nelson Mandela

On Record.....

VIDEO NU—R
You Drive Me Crazy b/w *Gypsy Woman* (Pure Energy Records)

Material: Keyboard-based stylish rock. *Crazy*, an upbeat rocker, *Gypsy* a sultry ballad.

Musicianship: Decent. Tastily arranged and dynamically performed. Well-meshed sound, except for beat which is only average. Relies more on style than energetic substance.

Production (by H.B. Clay): A bit too stylish. Guitar is fuzzed too much for its own good. By highlighting pulsating organ, strong bottom beat is left out. Effective on soaring passages in ballad, ineffective on hard rock passages.

Summary: Good, but could be better. *Crazy's* sassy theme comes out via poses. Rockier material needs a stronger, cleaner guitar and a rougher, wilder beat. Still, their own style is pretty well set.

LARRY WEINER
I Don't Understand Love b/w *30 A.R.* (Parts and Labour Records)

Material: Clean folk-rock a la Dave Mason with America-type vocals. Sprightly beat benefits *Love*, lack of one hurts B side.

Musicianship: Very good. Emphasis on rhythm guitars quite effective. Sensitive vocals give *Love* a pleasant feel, but totally wasted on attempted rocker. Lyrics overly obvious and trite.

Production(by Weiner): Excellent. Necessary clean guitar feel comes across well. On solid ground when dealing with folk-based material.

Summary: Decent attempt at folk-rock, accent on the former. A sides a winner in that genre, but B side fails to provide rock energy. You can't sing R'n'R gingerly; Weiner proves it.

JUST US
Let The Music Take You and *Devil In Her Eyes* (Sherwood Records)

Material: Dated rock. Standard arrangement offers nothing new to the ear. Lyrics too predictable. Competent musicianship, but again, nothing memorable. Singer sounds like a young John Kaye.

Production: Better than average home-grown. Vocals could be up a bit, but a good touch on balance and leads.

Summary: Just Us must be singles freaks from the late 60's. There are touches of Steppenwolf, Paul Revere and The Clovers' *Love Potion No. 9* in their work. Compared to today, the 60's hit single formula sounds fairly stale.

DRED SCOTT
I Believe You All, Honest Boy and two others (Red Spot Records)

Material: Hybrid of punk and early Who and Kinks. Simple, guitar-based with hooks that rock with emotion.

Musicianship: Capable albeit simplistic. Fits their primitive style to a glove, though. Taught lyrics spat out with appropriate grittiness by Greg Burk. Aggressively performed.

Production: Expectedly raw, but a bit too much so. Guitar is too tinny, losing considerable power. Lyrics occasionally unintelligible.

Summary: Despite thin-sounding mix, high-spirited rock with sharp lyrics - winning combination.

TOTAL UNITY
Light Up The Night (Claridge Records)

Material: Riff-based disco highlighted by a sharp bass line. Clean, high harmonies try to overcome weak arrangement.

Musicianship: Varies. Bass line most interesting part of the song. Drumming drags a little, synthetic strings a necessary frill. Lack of rhythm guitar hampers energy, makes sound too lightweight. Excellent harmonies and vocals. Too bad the lyrics are predictable to the point of inanity (*Light My Fire* and *Loving Cup*, for example)

Production: (by Frank Slay and Sly Keegan): Silky smooth, polished to a fault. Sounds sweet, but the disco energy is missing.

Summary: Add an energetic rhythm guitar and replace the clichéd lyrics and you have a possible dance hit here. It's got the slickness and polish, but not the energy it so desperately needs.

-Annette Blythe

ON STAGE is limited to unsigned original groups or solo artists. If you wish to be reviewed, send in a written request and a short bio two weeks prior to any paid engagement.

ON RECORD is limited to unsigned solo artists or groups who have recorded original material on an independent label. Artists should include a short bio and all production credits. Enclose a stamped, self-addressed envelope if you want your material returned, and no tapes, please. Send to: Music Connection Reviews, 6381 Hollywood Blvd., Suite 323, Hollywood, CA 90028.

CLASSIFIED

24 HOUR HOTLINE 462-5773

DEADLINE: THURS. 4:00 PM

24 HOUR HOTLINE 462-5773

DEADLINE: THURS. 4:00 PM

TO PLACE A FREE AD:

CLASSIFIED & CONNECTION SECTION ads are free. To place them, please follow these guidelines:

First call 462-5773 24 hours a day. During business hours a live person will answer. Outside business hours your ad will be recorded. Give your name and phone number. Then give the category number where you want your ad to appear. Make your ad as brief as possible. All buy and sell ads must have a price.

Note: All ads are final. They cannot be changed or cancelled. Descriptive reasons for the sale such as "must sell" or "must 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:
 THURSDAY, MAY 31st, 4PM

PAS & AMPS 2

NORTHWEST Sound System with JBL speakers, Crown amps, cables, rack, four cabinets, tri-amp system. \$3,000. Misc. recording studio supplies from \$50.
 213-828-5164z

VERSATONE bass amp, tubes, excellent cond. \$325.
 213-462-4502

YAMAHA G50 guitar amp, 50 watts RMS, distortion, tremelo and reverb, very loud. Mint cond. \$200
 213-392-2408

FENDER Super Reverb with master volume. \$300. 213-789-3493

ALAMO practice amp, almost new, Excellent cond. \$60.
 213-392-2408

YAMAHA electric jazz guitar, thin line, f hole, superb tone, action and condistio, with plush case. \$325.
 213-392-2408

ALTEC Pro Power Amo, 250 watts maximum, all new tubes. \$275
 213-874-0560

QUALITY PA and mics for rent. Reasonable.
 Jim 213-885-8668

PAIR FENDER MA-6 PA speaker cabinets with h/f horns. Like new, \$695.
 Blair 213-545-4369
GIBSON Falcon amp, excellent condition, \$150 obo.
 392-5251

FENDER PRO amp, old tweed finish. Excellent cond. \$500.00.
 805-495-7231

ACOUSTIC Amp, model 405 and 450, with four 12" speakers. Good condition. !700
 Marty 213-769-1051

1940's MAGNATONE M-199-3 guitar amp, excellent condition and sound. \$125 firm.
 213-392-2408

1940's WEBSTER-CHICAGO guitar amp 166-1. Great sound, mint cond. \$150 firm.
 213-392-2408

MARSHALL bottom, hardly used, excellent condition. \$375.
 213-660-7034

KUSTOM Lead amp with one 12" speaker. \$150.
 Larry 213-660-7034

YAMAHA G100 amp, new, under warranty. \$350 or trade for TEAC 3300.
 213-762-5602

Acoustic 470 two-channel, graphic equalizer, 175 watts RMS, 475 peak. \$400.
 George 714-771-1296

TAPE RECORDERS 3

AMPEX MM1000 with VSO, set up for remote, 16 track, \$11,000 or trade for eight-track plus diff.
 213-828-5164

□ **AMPEX REEL-TO-REEL** \$150. Panasonic eight-track player/recorder, \$50.
 213-660-7034

NEW 8 TRACK STUDIO OPEN!

\$15.00 AN HOUR

Special rates for Demo's using our studio musicians.

SEASCAPE RECORDS

(213)594-9793 or
 (213)430-2890

MUSIC ACCESSORIES 4

LASER— 5½ milliwatt laser, \$15.
 Glen 213-881-0082

TUNING PEGS full set, from original Cortez guitar. \$5
 Tom 213-465-9487

TWO REALISTIC MICS, brand new, \$25 for both.
 Jay 213-705-2643

GUITARS 5

1963 HOFNER Violin Bass, excellent condition. \$500 obo.
 Rick 213-377-1852

GIBSON L9 Ripper Bass with case, excellent cond. \$300.
 213-392-5251

1958 LES PAUL, good condition, with case, \$550.
 bob 213-796-3780

1962 GIBSON ES 345, original electronics, refinished. Superb tone and action, with hard-shell case. \$625 firm.
 213-392-2408

IBANEZ Artist 2618, BlackBEauty, double cutaway, 24 frets, mint cond., gold hardware, custom pickups, ebony neck. Mint cond. Deluxe hard-shell case. \$425 firm
 213-392-2408

YAMAHA Twin Reverb, distortion, 100 watts RMS, with wheels, xInt cond. \$335 firm.
 213-392-2408

GIBSON LES PAUL Signature, hi-lo impedance pick-ups, gold top, hollow body, \$400. Great cond.
 Bruno Novi 213-760-3870

APPLAUSE Ovation copy with case, nearly new \$100.
 213-763-7521

Gibson Hummingbird, 11 years old, excellent cond. \$325.
 213-935-8855

VIDEO CASSETTES

FOR RENT OR SALE
 HUNDREDS OF FILMS,
 ALL RATINGS

Video Cassette Recorders, Giant Screen TV, Color Cameras, Home Movie Transfers to Video cassettes, Blank Tapes, everything for home entertainment.
 SEND FOR 50 PAGE CATALOGUE
 Hollywood Cassettes Inc.
 8371 Sunset Strip
 Hollywood, Calif. 90069
 Call: (213)654-8588



aesthetic visual design

LASER ETHEREALITIES & EPIPHANIC EFFECTS

also - Design, Sale, Fabrication & Repair of Matter, Energy, Space & Time • • • Theatrical Lighting • Sound Synthesis • Remote 4 Track • Photography • (213) 995 3068

1965 GIBSONeb-2 bass, 335 body, cherry red, Di Marzio pickup, mint cond. New hard-shell case. Collector's item. \$500 firm.
 213-652-6199 eves

SILVERTONE acoustic guitar, new strings, good for beginner. \$25.
 213-462-4502

OLD F-HOLE jazz guitar, xInt cond. and sound. \$125. Conn 12-string, xInt sound, \$80. St. George electric guitar with hard shell case, xInt cond. \$80.
 213-392-2408

MARTIN MANDOLIN, A-style, flat back, mahogany base, ebony fretboard. 1934 model. XInt cond. with ssc. \$400 obo.
 Joanne 213-399-5214

Vintage G. Paul, leather-bound case. \$400.
 213-789-3493

□ **RICKENBACKER 360-12**, 12-string, natural finish, new case, xInt cond. Must sell. \$275.
 714-498-6146

SHOWCASE WEST

L.A.'s COMPLETE SERVICE FOR THE SINGER, DANCER, MUSICIAN

WE PROVIDE PROFESSIONAL:

- 1) Arrangements and Orchestration designed specifically for your act at reasonable prices.
- 2) Accompanists—Conductors
- 3) Choreographer—Class and private sessions.
- 4) Taping—Demo's with studio musicians.
- 5) Coaching and Music lessons
- 6) Promotion package, photos, resume, arrangements, publicity direct casting mailing, agent representation.

(213) 466-1281
 (213) 876-0969

CLASSIFIED

24 HOUR HOTLINE 462-5773

DEADLINE: THURS. 4:00 PM

24 HOUR HOTLINE 462-5773

DEADLINE: THURS. 4:00 PM

Nadine's
GUITARS AMPS KEYBOARDS P.A.'S
FOR MUSICIANS BY MUSICIANS

BEST DEALS

MUSIC MAN, KORG, PEAVEY, MARSHALL, CRUMAR, TAPCO, PHASE LINEAR, MITCHELL, AND ROLAND DEALER.

WE BUY GUITARS

BUY—SELL—TRADE—CONSIGN
BEST SERVICE IN TOWN
(213) 464-7550

1065 VINE • HOLLYWOOD, CA 90038
D'ADDARIO STRINGS
\$1.99 WITH THIS AD

BEECHLER MUSIC CENTER
open nites and Sundays

WE RENT EVERYTHING

PRO SOUND SYSTEMS
top 40 sheet music
18024 Ventura Blvd. Encino
(213)345-0773

\$2 off string set with this ad

KEYBOARD CLOSEOUT SALE

BRAND NAME INSTRUMENTS, ACCESSORIES, SHEET MUSIC, AND MUSIC LESSONS.

BLUE LADY'S WORLD
9911 W. PICO BLVD. LEVEL B
(213)277-0626

3 0% off all strings with this ad

N.Y. GUITARIST 12 years experience studio and live with lead vocal ability, strong falsetto. Have original material, strong player in all bags. Just relocated in L.A., looking for solid working unit, pros only. 213-462-5955
Justin Harpo Charles or 395-5729

HIGH VELOCITY guitarist sought by Tripper. Flash, dynamic, good equipment and vocals a must. Dennis De Crepo 213-663-5026
Rush West

LOOKING FOR lead guitar player with lots of experience. Daniel Emmons 213-255-8043



PRO MUSICIANS & VOCALISTS
Are you looking for session work?
SEE PAGE 15



FUNKY LEAD/RHYTHM GUITAR player, seeks working funk/jazz band. Fourteen years concert and recording experience. Able to travel. Best equipment. No beginners please. Serious working professionals only need inquire. Bob 213-839-8855

Prairie Nights is auditioning for a pedal steel guitarist for work in June. Pro only. 213-474-6825 or 658-8360

Guitarist available for gigs. Michael 213-394-8466

KEYBOARDS 8

WURLITZER electric piano \$350. Dave Lemoine 213-465-9978 or 663-3311 ext 1484

PRO-SOLOIST in good condition, with road case. \$800. Red 213-659-3170

ARP ODYSSEY \$950, with road case. Red 213-659-3170

YAMAHA ORGAN YC 45-D, double keyboard, xInt cond. \$1,500. 213-466-7549 eves

ORCHESTRON with case \$400. 213-663-9733

WINDS 7

CONN alto sax, \$250. Nobilet B-flat clarinet, new pads, \$250. 213-999-6307

EARL WILLIAMS trombone for sale. XInt cond. \$500. Conniebar 213-846-3308

WANTED: OLD MARTIN Committee trumpet, 213-461-2303

Olds trumpet, custom model, mint cond. with special pink/gold finish. Cost \$350, sell \$175. 213-461-2303

Wood clarinet, xInt cond. with case. \$100 obo. 213-461-2303

PERCUSSION 8

PRACTICE PAD drum set, Regal Tip with calato pedal, five-piece, adjustable and postable. \$195. 213-392-2442

MUSSER four-octave Marimba, \$2,000. 213-762-5602

ROGERS chrome snare drum with stand. \$60. 213-763-7521

DEAGAN four-octave marimba, very old rosewood, like new. \$1,950 213-762-5602

SIX SLINGERLAND melodic tomtoms, xInt cond. with stands and cases. \$400. 213-663-9733

GUITARISTS 8

GUITARIST OR HARPIS wanted to collaborate with excellent flautist French influence. For immediate money between jobs. Lee Garner 213-762-4365

LEAD/RHYTHM GUITAR player looking for working disco-Top 40. Know many tunes. Will go on road. Ron 213-892-9492

YOUNG guitar player needed for R&B group. Respond immed. Amcip 213-290-0112

WANTED guitarist for new and upcoming band. Quick response needed. 213-290-0111

PRO GUITARIST seeks working or recording band. Into progressive music. Knows current material, reads well. Rob 213-451-3718

NEW WAVE band needs two guitarists, must play great. Serious only. 213-650-5134

GUITARIST/WRITER seeks musicians to form original group. 18 years experience, with large catalogue rehearsal space. Rock, no disco. Dennis 213-545-3519

SONGWRITER/GUITARIST/singer needs bass, drums, keys for original rock 'n' roll. Rand 213-455-2136 or 986-9067

RHYTHM/LEAD guitarist, G.I.T. grad, doubles on bass, lead and harmony vocals, tenor to soprano range, extensive knowledge of chord voicings. Super ear. Available. 213-652-6199

LEAD GUITARIST seeks work, jazz to rock. Mitch 213-662-6786

GUITARIST/SONGWRITER available. Played with major label recording act. Pop rock style and material. Pro only. 213-465-1871

Media Pro

- 3M 16 AMPEX 2 REVOK A-700
- 1/2 & 1/4 TRK AND NAKAMICHI
- TANGENT 2K16 CONSOLE
- CRUMAR DIGITAL SYNTH
- DIGITAL DELY
- HAMMOND B WITH LESLIE
- RHODES 73
- JBL MONITORS
- NEUMANN, ARG, SONY
- SENNHEISER, SHURE MICS
- MASTER ROOM STUDIO REVERB
- DELAY AND FLANGE UNITS
- FULL PATCH BAY
- 6' KAWAI GRAND PIANO
- FENDER JAZZ BASS

\$25 PER HOUR TO TOUCH 374-1214

RENT A NEW PIANO

KOHLER & CAMPBELL SPINETS, CONSOLES
RHODES PIANO SALES. SERVICE
Fender and Ovation Guitar Amps

COMPLETE KEYBOARD SERVICE

Piano Tuning, Repairs, Rebuilding
Rhodes and Synthesizer Repairs

DELIAN MUSIC
776-4228 24 HRS:
670-6182 670-0740

CONNECTION SECTION

24 HOUR HOTLINE 462-5773

DEADLINE: THURS. 4:00 PM

24 HOUR HOTLINE 462-5773

DEADLINE: THURS. 4:00 PM

DISPLAY ADVERTISERS

WE CAN CREATE A SPACE FOR YOU

CALL 462-5772

BASSISTS 10

BASSIST wanted for pop rock band, must have soulful "black" singing voice.
Gary 213-398-0203

WANTED versatile bass player with strong vocals for Top 40 original group. Recording and local work. long-term commitment. Professional only.
213-392-2442 or 823-5763

EXCITING NEW WAVE band seeks bassist with experience, new wave attitude and appearance. For partnership group with top name assoc. and up-coming gigs.
213-473-8132 or 933-1433

FEMALE NEW WAVE original band needs bassist, must play great. Serious only.
213-650-5134

BASSIST/VOCALIST seeks working situation. Read and fake quickly, instant vocal harmony and some lead.
Carolyn 213-836-3606

Bass Player influenced by Jeff Beck Terry Reid and Free, has vocals and equipment.
Robert 213-851-8195

BASS PLAYER needed immediately by progressive rock and R&B band. Original material. Will be working in three weeks. Must be willing to rehearse.
Roy 213-392-5251

ATTENTION BANDS!

If your group is Self Contained, Professional, and ready to work or Record, See:

PRO PLAYERS Page 15

MUSIC SCHOOL STUDIOS
SUBSIDIARY OF
CHARLIE FREDERICK MUSIC ENTERPRISES

DEMOS... RECORDING... MASTERS...
PUBLISHING... 1" TAPE LEADSHEETS...
LIVE CONCERTS

THE CHEAPEST PRICES IN TOWN
2,4,8,(16,24) TRACK RECORDING
\$15.00 PER HOUR 8 TRACK
4710 Inglewood Blvd. 397-1227 Culver City, CA 90230

Bassist seeks working situation. 15 years experience in clubs, concerts, recordings. All styles. B.A. Degree in Music.
Jeff 213-456-1030

Bass player, 24 years old, 13 years playing experience, world concert experience, plenty of time and transport and good equipment. Seeks heavy metal band in S.F. Valley.
Brian 213-780-0113 (after 5pm)

Bass player needed for original rock group now reforming. 24 track masters of the material are now being shot for a label deal. Needed for live dates and future recording. Must be very experienced.
Richard 213-465-1851

CHAMELEON, all-original commercial rock band needs a bass player for gig and recording. Boston to Beatles, 60's influences, vocals helpful.
Denny 213-881-4912

BASSIST seeks in-town work. Good reader, good time, great stage presence, backing vocals, expert and fluent in most styles and accompaniment.
Marty 213-660-5420

BASS PLAYER wanted for pop-rock band now forming. Top 40 and original.
Herb 213-891-1911

KEYBOARDISTS 11

KEYBOARD PLAYER WANTED with electric piano to work with singer on original material; Elton, Pop-Rock and ballads. Have publishing and management.
Steve Cori 213-782-1419

MULTIKEYBOARDIST with B-3 Clavinet, Rhodes, Polymoog, strings and PA. Also sing lead. Available
Jeff 213-328-5590

R&B*POP*DISCO PLAYER who has the chops and equipment to record.
Eric 213-657-5088

KEYBOARDIST/LEAD SINGER ASCAP WRITER, arranger with current Billboard Disco Chart tunes seeks working situation. No freebies.
213-670-7822

PIANO ACCOMPANIST who lives in Santa Monica wanted for gig. No rehearsal pay.
Joe 213-450-6075

WANTED: male or female funky keyboardist for all-original group. Must have recording and stage experience. Good prospects.
Eddie 213-240-2300 weekdays or 462-6945 ext 205

On Stage LA SAT. at 9PM THETA CH. 3

with host
JAMES JORDAN

MAY 26TH
Pierre Bensusan

KEYBOARD PLAYER available, all keyboards.
Ron 213-654-5399

HIGH VELOCITY keyboardist sought by Tripper. Strong vocals and pro keyboard set-up a must. Double on guitar helpful Concert/recording direction only. If you qualify, call Dennis DeCrepoy, Rush West.
213-663-5026

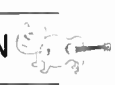
MULTI-TALENTED keyboardist available for jobs, will charge for rehearsal, any style.
Don 213-798-1517

KEYBOARD PLAYER needed for new and upcoming band. Respond quickly.
Kevin 213-290-0111

WANTED: piano accompanist for ballet studio in San Gabriel Valley. Experience as dance accompanist preferable but not essential. Applicants should have classical background and be able to sight read. Ability to improvise an advantage.
213-573-2771
597-1945

SONGWRITERS!

NEED A GUITARIST ON YOUR DEMO?

MIKE PERLOWIN 

LEAD, RHYTHM & SLIDE GUITAR
ELECTRIC - ACOUSTIC
6 OR 12 STRING
FINGER OR PICK STYLE
BASS & MANDOLIN, TOO

MIKE PERLOWIN
665-5460

Songwriters' Special!

WE'RE MAKING TIME FOR "NEW" TALENT.

LIMITED OFFER \$45 Per Hour
Ordinarily \$105 per hour minimum

Price includes:
• 24 TRK DOLBY
• 9 FT. STEINWAY

CALL TO RESERVE TIME (213) 769-5600

CONNECTION SECTION

24 HOUR HOTLINE 462-5773

DEADLINE: THURS. 4:00 PM

24 HOUR HOTLINE 462-5773

DEADLINE: THURS. 4:00 PM



The Tuner Alone Preserves The Tone

PIANO TECHNICIAN
CARL LIEBERMAN

- Concert Tuning
- Expert Repairs
- Pianos, Rhodes, & Electric Grands

(213) 392-2771

VOCAL INSTRUCTION

BEGINNING - PRO

CLASSICAL - POP

Learn To Use
Your Natural Voice
Without Straining

FOR MORE INFO
Call GLORIA • 877-6979

(Free Voice Evaluation)

ATTENTION POP SINGERS:
Howlett Smith, renowned vocal coach, songwriter, arranger, singer and former musical director of the Broadway smash "ME AND BESSIE," is now in Los Angeles and will accept a limited number of students. Howlett Smith's methods help prepare you for a successful career as a pop singer; help you build a nightclub act; helps prepare you for auditions; recording sessions; television and stage concerts; teaches you "How To Get The Most Commercial Sounds In The Shortest Time." For more information, call (213) 295-7277.

VOCAL LESSONS

POP & ROCK TECHNIQUE
DRAMATIC RESULTS
J. MARTIN STUDIOS
(213) 396-8570 MESSAGES

★ IF YOU ARE A PROFESSIONAL MUSICIAN AND ARE LOOKING FOR SESSION WORK, TURN TO ★
PAGE 15

KEYBOARD PLAYER needed for new and upcoming band. Quick response needed.
Amcip 213-290-0111

PRO KEYBOARDIST/instructor, experienced all styles, available for gigs, sessions etc.
bill 213-469-4440

PIANO ACCOMPANIST and vocal coach available for singers, auditions and showcases. \$10 per hour.
Norman Mann 213-931-9195 or 466-7126

VOCALISTS 12

EXPERIENCED MALE vocalist, versatile, seeks working situation or working band.
James 213-370-0794

STRONG DYNAMIC female lead singer looking to join a working group.
barbi Louise 213-933-7891

NEW WAVE female vocalist wishes to join band.
213-654-1905 or 656-8400

UP AND COMING young vocalist seeks financial aid and stage exposure. Serious only.
Marlene 213-658-7076 (after 6pm)

FRONT MAN needed to complete original rock'n'roll band. Some copies, mainly originals. Will rehearse San Gabriel Valley area.
Mike 213-339-8315

VOCALIST/LYRICIST/drummer with original demo would like to collaborate with composed/pianist. Has small studio in home and some connections.
Otis Lee 213-684-7356

BLACK MALE singer seeks manager for career direction. Disco, jazz or MoR.
Charles 213-389-8595

MALE VOCALIST new to the area with stage experience seeks easy listening or Top 40 group.
Don Royal 213-594-8070

FEMALE JAZZ vocalist seeks working band. Pop and jazz, no funk, punk or rock'n'roll.
213-387-2018

PRO FEMALE vocalist seeks working or recording band. Has demos, charts, PA system. Currently working weekends.
213-982-3065

FEMALE VOCALIST in training seeks financial backing and stage exposure with original big bands, Les Brown, Harry James type. Serious only.
Marlene 213-658-7076

ATTRACTIVE FEMALE vocalist with excellent voice and stage presentation seeks versatile band.
Lauren 213-360-9520

FEMALE VOCAL DUO seeks rhythm section for disco, Top 40 gigs and demos. Serious only need apply
Kathy or Lindy 213-223-0252

WORKING SOLO ENTERTAINER with original material seeks agent or producer.
Blair 213-545-4369

STRONG ALTO vocalist available for jobs, has 45rpm recording, will charge for rehearsals. Any style.
Rose 213-798-1517

LEAD VOCALIST wanted to complete original rock band with simple basic style. new wave influences helpful but not necessary. Will rehearse San Gabriel Valley area.
Tom 213-358-8432

PRO FEMALE vocalist seeks pro country group recording and touring. Interested in niteclub and Vegas work.
Angie 213-341-1911

MALE VOCALIST wanted for high-energy rock'n'roll music. Must be excellent singer. Call after 11am.
Dave 213-397-9560

FEMALE VOCALIST needs 3/4 piece Top 40 back-up band for local and out of town work.
Dick 213-271-0682

FEMALE LEAD and background vocalist seeks work.
Sandra 213-838-7633

LEAD SINGER/rhythm guitarist looking for professional accompaniment, possibly bass and lead guitarist. I have a large repertoire, into Beatles and Billy Joel.
Pros only 213-980-2918

EXPERIENCED VERSATILE female vocalist from Chicago seeks to join working rock group. Willing to travel. Serious only.
213-759-6158

UNIQUE MALE VOCALIST. 15 years experience all styles, seeks working band. Will travel.
James 213-370-0794

PRO FEMALE VOCALIST, 10 years experience all styles, tall, blonde, powerful voice, seeks working situation with estd. group.
Adele 213-936-1304

MALE VOCALIST needed to complete original heavy metal rock group with strong guitars. Soon to be working.
Steve Mercerec 213-887-1821

VERSATILE VOCALIST, female, available for working recording band. Pros only. Beach-Hollywood area.
Jewel 213-393-0331 ext 206

FEMALE TRIO seeks sincere replacement. armony and dancing required. Ages 18-24 with young and mature look.
Toni 213-660-1589

FRUSTRATED BY MUSIC ?

New, revolutionary piano method teaches ANYONE to play. All styles/all levels. Simply call:

PIANO-ENERGETICS
GEORGE KAHN - 626-8982

SUPPLEMENT YOUR INCOME

Musicians/Singers: your ability to sightread music could be earning you up to \$300.00 per day in your home. Put your ability to work. This method has been tested and proven at our facility in L.A. This is not a gimmick or get rich quick scheme, but a proven way for a musician or singer to supplement his/her existing income. Send \$5.00 for information to:

The Foundation for the Singing Voice, Inc.
11135 Sarah Street
North Hollywood, Calif. 91602

24 TRACK
HARRISON AUTOMATED STUDIO

- EMT ECHO
- UREI TIME ALIGN MONITORS
- HARMONIZER
- KE-PLEXES, GAIN BRAINS
- MCI MACHINES

studio
sound recorders
11724 VENTURA BL.
STUDIO CITY
985-9157

CONNECTION SECTION

24 HOUR HOTLINE 462-5773

DEADLINE: THURS. 4:00 PM

24 HOUR HOTLINE 462-5773

DEADLINE: THURS. 4:00 PM

MR. BERNIE WAYNE

VOICE STYLIST

HAVE YOUR VOICE STYLED BY Mr. WAYNE

Former A & R Head of 20th Century Records

Composer of "Blue Velvet" & "There She is Miss America"

Now Accepting Students

For Interview 8 7 4 - 2 6 2 8

DRUMMERS 13

CONGAS BONGOS and Latin, Brazilian percussionist. Worked with Sergio Mendez, Gloria Gaynor and others. 16 years playing and touring. Refs on request. Avail. for work all styles.
J.C. 213-785-4461

PROFESSIONAL DRUMMER top quality calibre, have played in name groups, plenty of concert and record experiencing. Exp all aspects of the business. Looking for work with professionals.
#F-20 213-464-0300

HARD ROCK drummer seeks loud aggressive rock band working or soon to be working.
Vic 213-221-0009

EXCITING NEW BAND seeks drummer with experience. New wave attitude and appearance. For partnership group with top name assoc. and up-coming gigs.
213-473-8132 or 933-1433

DRUMMER with 14 years exper., top equipment, looking for hard-core heavy metal rock'n'roll band. Punk, disco, new wave need not apply.
Bear 213-496-2855

DRUMMER/VOCALIST looking for together band or musicians into forming one. Original material, concert and recording experience.
Chip 213-368-9804

PRO DRUMMER seeks working band. Pros only.
Ken 463-2111 ext 131 (after 5)

HORNS 14

All saxes, flute, clarinet player, available for casuals. Five years experience all styles.
steve 213-995-3548

PROFESSIONAL TRUMPET, fugalhorn and percussion player seeks working band. Top 40, disco, jazz fusion. Willing to travel. 14 years experience on horns.
Jeff Oster 213-469-8070

TENOR/ALTO saxophonist seeks working or semi-pro situation. Into jazz, funk, thoughtful rock. Stage and studio experience, sight reader.
Steve 213-874-6225

SAX PLAYER WANTED for upcoming pop rock band. Must be experienced and dependable. Must sing. Lv message for Jinx at
213-374-8100g

SAX AND FLUTE player also double bass guitarist, sing lead or back-up. 28 years old 12 years experience. Seeks working or soon to be working band. Rick
213-886-9878g

SPECIALTIES 15

Organizing a gay country and western band. Interested talented musicians call Dan Buckingham.
213-935-1792

Established songwriter looking for a very serious and talented lyric writer, interested in commercial pop/ballad music.
Jim 213-479-6459

Good band wanted immediately by two female vocalists, excellent connections, ready for demo. Orange County area.
714-997-4726 after 5pm

Stentor Sound

PROFESSIONAL SOUND REINFORCEMENT

213/538-2123

LYRICISTS seeking keyboardist/songwriter/composer for publishing collaboration. Have rock, pop and love ballad catalogue.
R.L. Cruz 213-545-1544

LYRICIST looking for serious-minded melody writer. Already affiliated with studio. Prefer pianist or organist. Call 2-9pm, ask for room 117.
213-462-9145

Writer/instrumentalist needed for established rock group. Must be progressive in ability and attitude, have feel for high energy modern rock music.
Dan 213-826-4932, 934-1360

SONGWRITER/KEYBOARDIST/ Singer with original material seeks lead guitarist and other musicians.
213-469-0279 (after 6pm)

LOOKING FOR jazz-influenced rock'n'roll band to showcase for record company deal, jazz chords, boogie funk beats and far-reaching lyrics and melodies.
Rob 213-353-1349

FORMING GROUP for recording dates. Need keyboards, bass, lead, drums and percussion.
Ed 339-0419 (after 6pm)

TWO LOVELY female vocalists with sweet silky voices looking for booking agent and/or personal manager to promote us. Must be serious in his work.
213-753-3989

QUALITY FEMALE VOCALIST/ songwriter with own material, associated with top acts, needs financial backer.
Patricia 213-795-2600 eves.

MUSICIANS, ACTORS, ETC.... NOW OPEN TO THE PUBLIC!



CALL (213)993-4778 24 HRS. ALL INSTRUMENTS AVAILABLE EVEN CHAMBERLIN! TIRED OF TALKING TO MANAGERS, AGENTS, AND PRODUCERS WHO WON'T LISTEN TO YOU? **-WE WILL- FOR \$15 an hour** where else can you get MASTER QUALITY at DEMO PRICES? 19431 BUSINESS CENTER DR. #38 NORTHridge, CALIF.

VERSATILE LYRICIST needed for disco rock and pop material. Venice area.
val 213-396-8570

WANTED: musical groups with all-original material for club work. All styles, R'n'R, progressive rock, new wave, jazz, R&B etc.
Howard 213-989-0661

WANT TO SHARE one or more offices in a commercial building for music purposes.
don or Rose 213-798-1517 (2 to 8pm)

WORLDWIDE AUDIO RECORDING STUDIO

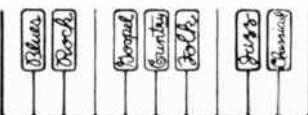
- MCI 428 24 input console
- MCI recorder w/auto locator
- 900 sq. ft. air conditioned
- Expert acoustic design with isolation rooms
- Altec monitors, Auratones
- Neuman, AKG, Sennheiser
- Sony & Shure microphones
- Grand piano

SPECIAL!

FREE STRINGS
UP TO 16 LIVE ACOUSTIC VIOLINS AND VIOLAS PERFORMED AT NO CHARGE!
SUPERB QUALITY UNCONDITIONALLY GUARANTEED!
ARRANGEMENTS AVAILABLE \$45.00 PER HOUR

Centrally located a short 1/2 hour drive from either Hollywood or Orange County, in North Long Beach.
BY APPOINTMENT ONLY
(213) 422-2095

CREATIVE PIANO LESSONS



THEORY NOTATION IMPROVISATION

Easy step-by-step approaches to all of today's styles for today's musician.

DAVID "CAT" COHEN
473-8381

"FOR SINGERS ONLY"

A new series of kits for pop singers created by Phil Moore, noted arranger/coach. Each contains 6 special vocal routines of top standards (Gershwin, Arlen, Mercer, etc.), plus complete rhythm section charts and recorded background music to rehearse, audition, demo, even perform with. Great act repertoire.

For detailed information write

FOR SINGERS ONLY P.O. Box 10, North Hollywood CA 91603



Only \$1995 ea.

CONNECTION SECTION

24 HOUR HOTLINE 462-5773

DEADLINE: THURS. 4:00 PM

24 HOUR HOTLINE 462-5773

DEADLINE: THURS. 4:00 PM

EXCALIBUR STUDIOS

- NEW MCI 24 TRACK
- YAMAHA GRAND, HARMONIZER etc.
- NEUMAN AKG etc.
- CREATIVE ATMOSPHERE
- PATIO
- 8 and 16 TRACK RATES
- QUANTITY CASSETTE DUPE

\$50.00 PER HOUR
761-0759
11324 1/2 VENTURA BLVD. STUDIO CITY

JAMIE FAUNT'S CREATIVE MUSIC COURSES

UNIQUE & EFFECTIVE programs for development of the ability to "play what you hear" for PIANO, BASS, GUITAR, WOODWINDS and other string and wind instruments. THEORY, TECHNIQUE DEVELOPMENT, IMPROVISATION, EAR TRAINING, SIGHT-READING, RHYTHM and GROOVES

876-7579

ARTISTS-WRITERS

- ORIGINAL VOCAL AND INSTRUMENTAL ARRANGEMENTS-MEDLEYS
- RECORDING SESSION GUIDANCE
- CONDUCTING AND ACCOMPANIMENT
- CONSULTATION & PLANNING

IAN KRANITZ 465-7011
Composer-Arranger-Keyboards

ARRANGER/COMPOSER available for any and all working situations.
Marty 213-769-1051

KEYBOARDIST/composer/ arranger — exInt refs. , 12 years experience in all styles. Seeks good position. Contact Chris Page.
213-764-1311

TWO FEMALE vocalists with Southern voices are looking for male backing band, will pay 25 percent of any earnings or record deals. Instruments needed: guitar, bass, drums, tenor sax, piano or keyboards.
213-747-8725 or 778-7325

KEYBOARD TECHNICIAN and experienced roadie seeks road work available June 1.
Rocket 213-652-361

LYRICIST seeking composer for pop music.
Sasha 213-656-1360

LOOKING FOR a sharp lyricist who digs Joni Mitchell, Steely Dan, David Crosby, Tom Waits, Bruce Springsteen, Elvis Costello etc. All or some of them.
Gus 213-467-1926 am only

SECRETARY needed for production. Must type 55wpm. Ask for Mr Ammen.
213-652-9361

CLASSICAL CELLO player wanted by flute player for duo.
213-399-7457

C.L.O.U.T., a talent agency, is looking for associates (sub-agents). Contact Mark Waterman.
213-657-2630 (eves)

Club Owners, Showcases, Agents, Producers, Publishers, A&R, and Record Companies. List FREE In The Gig Guide. Call 462-5772

I NEED funky hard bassist and drummer, with syn drums if possible, creative keyboardist and lead guitarist with Hendrix style. For fashion show May 25. No pay but good exposure.
Regina 213-971-3388

LYRICIST seeking composer/collaborator, all commercial fields.
Joan 714-359-0384

WANTED: reasonably priced music attorney to assist in legal aspects of forming a non-profit organization.
angelo Roman Jr. 213-464-1112
339-3600, 336-6269

PROFESSIONAL PIANIST/arranger. with EMI England and Columbia Records.
MaRK Slavin 213-980-9262

YOUNG TALENTED man interested in work in areas listed: album cover, design, photography, recording, sign painting. Can work at home. Mark
213-413-3214

WANTED: young versatile musicians for international promotion and management. Keyboards and brass especially needed, vocal ability preferred. Stage presence a must.
213-668-1373 eves.

PUBLISHING COMPANY for sale, over 100 songs licensed through ASCAP — \$5,00. Need financial backer for publishing co.
Andy 213-787-1386

RENAISSANCE recorder players needed. Must read.
Jenny 213-467-6589 or 487-3576

BILLY JACK, seven years exp. as disco DJ, seeks working situation as DJ, radio announcer or news anchor man.
213-483-2348

LOOKING FOR keyboardist, drummer, guitarist and stand-up bassist to form group. No drugs. Some travelling. Contemporary music and dsico.
Tony Rome 213-887-6372

WANTED: BOOKING AGENT that can help an amateur singer. Disco rock.
Larry 213-747-8725 (after 5pm)

LOOKING FOR NEW TALENT, no sing-alikes, please. SASE to Constitutoin Records, P.O. Box 367, L.A. 90053.
213-397-1227

I AM OFFERING free eight-track studio time in exchange for your unwanted instruments. Any cond.
213-761-1559

ARRANGER/PIANIST seeking vocalist with live and/or recording projects.
Larry Johnson 213-467-5871

WANTED: CHRISTIAN investor to invest in a new form of commercial religious music.
don or Rose 798-1517

WANTED: energetic manager for the Charlie Frederick Show. Requires experience in bookings, management, contracts etc. Must be totally committed to the solving of adverse social problems.
Dr. CharlieFrederick 213-397-1227

LYRICIST seeks melody writer.
213-464-2161 days. 213-989-3186 ev

QUALITY FEMALE VOCALIST/ songwriter with own material, associated with top acts, needs financial backer.
Patricia 213-795-2600 eves.

Support your Music Connection advertisers!

RENAISSANCE recorder players needed. Must read.
Jenny 213-467-6589 or 487-3576

Say you saw it in the Music Connection.

PRESENT TIME RECORDERS

8 TRACK \$16 PER HR
16 TRACK \$22 PER HR
(BLOCK RATES AVAIL)

25 Grand Board Cassette Copies
Digital-Flanging (Not Hi Spd.) \$2.75 ea
DBX Limiters
Piano-Reverb
JBL S-Auratonex
F.U.-Sennheiser-AKG

Bob Wurster
3134 Vineland
M. Hollywood
762-5474
CASH ONLY

A BETTER CONNECTION

"LIVE" TELEPHONE ANSWERING SERVICES
24-Hour, 7-Day live operator answering and message services. 24-Hour supervision.

CALL DAY OR EVENING FOR RATES AND INFORMATION
(213) 462-2200 • (213) 273-7240 • (213) 985-4011



PRO PLAYERS

SESSION PLAYERS

FRANK BLAKE
 Phone: 213-846-3621, 805-527-2886
 Instrument: String bass, electric bass.
 Styles: All
 Read Music: Yes
 Qualifications: BA in music, club, concert and studio experience.

STEVEN ANDREW MARCUS
 Instrument: Drums, congas, bongos, timbales.
 Styles: Latin-flavoured disco and funk
 Read Music: Yes.
 Qualifications: Years of road burn and studio experience at Muscle Shoals Sound.
 Phone: 213-325-6287

CAROLYN BISSELL
 Phone: 213-836-3606
 Instrument: Fender bass
 Styles: Pop, disco, swing
 Read Music: Yes
 Qualifications: Excellent ear, much demo experience.

MYSTRA BRADLEY
 Phone: 213-242-2589
 Instrument: Guitar
 Styles: Jazz, rock (not hard), country, blues, folk
 Read Music: Yes
 Qualifications: Three years Berklee School of Music, 14 years pro experience, clubs, casuals, concerts

MINDY MACHAT
 Phone: 213-654-1133
 Instrument: Piano, keyboards
 Styles: Disco, R&B, blues, pop, jazz.
 Read Music: Yes
 Qualifications: Five years club and studio experience. Strong songwriter

CHARLIE LATORRE
 Phone: 213-547-4357
 Instrument: Guitars
 Styles: All styles, specializing in jazz rock, funk, R&B, and acoustic. Also special effects.
 Read Music: Yes
 Qualifications: Berklee grad, extensive tour, recording experience. can also arrange. Excellent ear.

PETE FAUSONE
 Phone: 213-842-2825
 Instrument: Drums
 Styles: All
 Read Music: Yes
 Qualifications: Studio work on jingles, publishing demos, and record dates. Studied with top studio percussionist...call for specifics on my experience!

JUSTIN HARPO CHARLES
 Phone: 213-462-5955 or 395-5729
 Instrument: All guitars
 Styles: Disco, rock, R&B, country rock, funk etc.
 Read Music: Yes
 Qualifications: 12 years experience in studio and live performance in N.Y. with major label artists and producers. References on request.

GEORGE MURRAY
 Phone: 213-388-9185
 Instrument: bass
 Styles: rock, funk, disco
 Read music: yes
 Qualifications: bass with David Bowie 4 years, studio and club experience in New York since 1968

JEFFERY URBAND
 Phone: 213-876-0969
 Instrument: piano, organ, and synthesizer
 Styles: all
 Read Music: yes
 Qualifications: conductor for process cruises, master degree in music, studio experience and composing.

MIKE PERLOWIN
 Phone: 213-665-5460
 Instrument: Guitar, mandolin.
 Styles: Rock, folk, country, bluegrass.
 Read Music: Yes
 Qualifications: Twelve years performing experience, some session

SUPPORT MUSIC CONNECTION ADVERTISERS!

SESSION VOCALISTS

BOBBY HAYDEN JR.
 Phone: 213-764-4439
 Sightread: Yes
 Vocal Range: Clean tenor, strong falsetto, prefer ballads.
 Qualifications: Solos on national TV shows, piano, guitar and vocal training, 15 years studio and tour experience. Tapes on request.

DIANA DITRI
 Phone: 714-494-2539
 Vocal Range: Alto, three and a half octaves.
 Styles: Funk, disco, jazz and most others.
 Sightread: No
 Qualifications: Two years experience. Fantastic ear. Some studio

WARREN PAYNE
 Phone: 213-665-1882, or 747-0651 weekdays.
 Vocal Range: High tenor
 Styles: All
 Sightread: Yes
 Qualifications: BA in music, eight years as pro in clubs and recording, also write and arrange. excellent ear for harmony.

IRIS BENJAMIN
 Phone: 213-455-3113
 Vocal Range: strong alto
 Styles: jazz, rock, R&B
 Sight read: yes
 Qualifications: 10 years experience, worked with members of Starland

Vocal Band, backup and lead singer on radio commercials, worked for Vanguard Records

JUSTIN HARPO CHARLES
 Phone: 213-462-5955 or 395-5729
 Vocal Range: Tenor, alto, strong falsetto.
 Styles: All
 Sight Read: Yes
 Qualifications: Studio and live experience in New York. 12 years TV and jingles also. References on request.

MINDY MACHAT
 Phone: 213-654-1133
 Vocal Range: Strong alto to falsetto.
 Styles: Blues, jazz, pop. R&B, disco.
 Sightread: Yes
 Qualifications: Rich, soulful voice, four years nightclub and session experience as lead vocalist. Great ear for harmony, back-up and overdub.

GROUPS

MAD BAGGINS
 Individual artists and instruments: Four piece: keyboards (organ and synthesizer), guitar, bass, drums (two vocals). Together one and a half years. Type of music: Progressive rock, Top 40 rock.
 Available for: Clubs, concerts, parties, dances etc.
 Contact: 213-467-2193 or 213-461-9975. Call for free tickets to our next performance.

SESSION PLAYERS

Name Phone

Instrument

Styles

Read Music? yes no

Qualifications

SESSION VOCALIST

Name Phone

Vocal Range

Styles

Sight read? yes no

Qualifications

GROUPS

Name of group

Individual artists and instruments

.....

Type of music

Available for

Contact

PRO PLAYERS

Only \$5.00 for Session Players and Vocalists
 \$7.50 for groups per issue

COMPLETE COUPON AT RIGHT AND MAIL TO:
 MUSIC CONNECTION
 6381 HOLLYWOOD BLVD
 SUITE 323
 HOLLYWOOD, CA 90028

* SESSION AND FILL-IN WORK REQUIRES A HIGH CALIBRE OF PROFESSIONAL AND TECHNICAL PROFICIENCY. PLEASE USE THIS LISTING ONLY IF YOU ARE QUALIFIED.

ODDS N' ENDS

PURCHASE THIS AD FOR

\$10

1 col. x 1"

MUSIC CONNECTION
ADS WORK!

\$15

1 col. x 1 1/2"

THOUSANDS
OF INDUSTRY PEOPLE WILL
READ THIS AD!

\$20

1 col. x 2"

TO PLACE YOUR AD:

- PRINT YOUR AD CLEARLY ON A SEPARATE SHEET OF PAPER AND INDICATE THE SIZE AD YOU WANT
- 1" AD - 20 WORD MAXIMUM
1 1/2" AD - 30 WORD MAXIMUM
2" AD - 40 WORD MAXIMUM
- WHITE ON BLACK ADS - \$5 EXTRA
- ADDITIONAL \$5 SET UP CHARGE IF YOUR AD RUNS ONE TIME ONLY. NO SET UP CHARGE FOR TWO OR MORE RUNS

ALL ADS PAYABLE IN ADVANCE

Economical Quality DEMO COPYING
SMALL DBX 4-TRACK STUDIO.
TREMENDOUS SAVINGS!
FIVE 3-MINUTE SONGS,
SPliced, REEL & BOX,
Reg \$22, MY PRICE \$11
-UNSPliced-
Reg \$15, MY PRICE \$8
DOLBY CASSETTE, TOO!
BLANE RECORDING
CULVER CITY
[213] 837-9203 [days]

GUITAR LESSONS

ALL LEVELS
Folk-Pop-Jazz-Fingerstyle
Ragtime-Blues-Rock
REASONABLE RATES
DENIS ALVINO
661-0681

MAIL TO:

MUSIC CONNECTION
6381 HOLLYWOOD BLVD.
SUITE 323
HOLLYWOOD CA 90028

ENTERTAINERS--ARTISTS--WRITERS SINGERS--GROUPS

CONTRACT PROBLEMS?

ARTHUR JESS POLLOCK

ATTORNEY

CALL (213) 552-9181

All Matters Strictly Confidential • Initial Consultation Free

PRECISION KEYBOARD

PROFESSIONAL QUALITY
RHODES SERVICE
SYNTHESIZER TUNING
KEYBOARD RENTALS
(213) 670-0740

MARS Rehearsal Studios

The finest in sound and service
665 N. Berendo
Hollywood, Calif.
Call Now 660-6334

FINALLY

MUSICIANS CAN REHEARSE
AT A VERY REASONABLE RATE
FREE SPIRIT SOUND
MUSICIANS HALL
(213) 464-4307

HOLLYWOOD ELECTRIC COSTUME CO.

A new way to light up your act!
Flashing light costumes designed
for rock groups, dancers, or skaters.
CONTACT: FRED NACHBAUR
(213) 483-6384

IF YOU WANT YOUR BUSINESS

TO GO NATIONAL...
GET A TOLL FREE
TELEPHONE LINE...

ONLY \$75.00 per month
For details, call DON
556-3000 EXT. B29 or 778-4940

MISSED

ANOTHER CALL?
NO PHONE? DEPEND ON US!

* STARLINE *
ANSWERING SERVICE
CATERING TO THE MUSIC &
ENTERTAINMENT INDUSTRY
\$6.00 MONTH FLAT RATE
7 DAYS-NO MESSAGE LIMIT

467-4365

Violin Teaching

RUSSIAN VIOLIN SCHOOL
Have studied with professor
Michael Fichtengoltz at
MOSCOW CONSERVATORY
Experienced conservatory teacher
speaks Russian and English
GRIGORY VAINSTOK 656-6914

QUALITY

LEADSHEETS

A STEAL AT \$13.00
QUANTITY DISCOUNTS
CALL 466-6668

SINGERS-SONGWRITERS

Success comes from uniqueness.
There is a REVOLUTIONARY
new method that GUARANTEES
your voice TREMENDOUS power,
projection, range, and control.
INQUIRE 762-9662

VOCAL COACHING And Piano Teaching

by an EXPERT
All styles from pop to classical
ALL AGES
MICHAEL GALLOWAY 464-8382

PIANOS TUNED, LOVINGLY
Michael Hunter

469-5508 874-2200

FLUTE AND RECORDER LESSONS

BERLIN ACADEMY TRAINED
CLASSICAL AND JAZZ
CHILDREN WELCOME
MICHAEL PESTEL 382-9376

BLUE STAR MUSIC

We have "TOP ACTS" ready
to work-
DUOS-TRIOS-BANDS
Dining & Dancing-Clubs-Hotels
Please Phone (805) 466-1157



songwriters resources and
services for the protection and
education of songwriters

(213) 463-7178

EXCELLENT RECORDING STUDIO

SPECIAL SONGWRITER RATES

(213)365-3234

MUSICIANS AND SONGWRITERS!

Earn possible \$300 to \$1000
weekly. Part-Time salespeople.
Job one of a kind.
35%-45% comm. 5 hour day.
Job eases hard times.
1. Possible Leased Car
2. Racquetball Club Facilities
3. Health Insurance
MON-FRI 9AM-2PM
981-2720

Expert Audio Repair

REPAIR OF
AMPS • ORGANS
ELECTRONIC PIANOS • LESLIE
CLARINET • SAX • FLUTES

[213] 838-9356

NO HASSLE WITH DRIVING & PARKING

Private individual attention through a combination of telephone and cassettes.

Instruction in practical Solfeggio, Theory, Transposition, Scales, and Modes, Jazz Harmony, and Ear Training.

FOR MORE INFO: RON WEBB 628-5025

REHEARSAL RENTAL



LOW RATES BLOCK TIME

5634 SANTA MONICA BLVD. HOLLYWOOD, CALIF. 90038

[213] 464-9055

The Tone Zone

8 TRACK *SPECIAL*

ONE THIRD OFF ON BLOCKS OF 10 HOURS

CALL ALAN OR TOD 462-9089

ROCK FUNK BLUES DISCO PIANO LESSONS

Learn at home at your own pace with booklet and cassette without reading music. Course designed by studio musician and is suitable for BEGINNERS.

SEND \$15.00 TO:
John Capek
315 N. Foothill Rd.
Beverly Hills, Cal. 90210

\$Hi Earnings\$

WORK ONLY 20 HOURS WHILE EARNING \$150 TO \$250 PER WK.

IF YOU ARE AGGRESSIVE AND CAN TALK ON THE TELEPHONE, CALL

BOB RICHARDSON (213) 937-7375

SUPPORT



ADVERTISERS

DRESS REVUE SOUND STUDIOS
5530 Hollywood Bl.
(213) 462-0343

- \$10/hr. includes P.A., Mics, and Lights
- Block time/off hour discount rates
- Includes storage
- P.R. and Bookings
- Roadie service available
- Open 24 hrs. 7 days

WERNER'S STUDIO

LOWEST RATES IN TOWN

- *DIRECT TO DISC REC.
- *DISC MASTERING
- *4 TRACK DEMO REC.
- *TAPE DUPLICATION
- *REHEARSAL FACILITIES

[213] 836-4232

OPEN YOUR ACT at F. SCOTT'S A celebrated CABARET

for info or AUDITIONS 396-7444 or 479-6750

MUSIC ATTORNEYS

EXPERIENCED IN ALL ASPECTS OF INDUSTRY REASONABLE RATES

(213) 277-8337 (213) 277-5951
2029 CENTURY PARK EAST L.A. CALIF. 90067

PROFESSIONAL PRIVATE INSTRUCTION

By A Musician On Staff At: Dick Grove Music Workshops

Guitar, Piano, Flute, Theory, And Rhythmic Sightreading.

BEGINNERS WELCOME

LESLYN 467-6722 or 985-0905

EXCELLENT RECORDING STUDIO

SPECIAL SONGWRITER RATES (213)365-3234

NEED SONGWRITERS!

QCA RECORDS P.O. BOX 1127 BURBANK, CALIF. 91507 (213) 769-6582

QUALITY CASSETTE COPIES

\$1.00 PER CASSETTE (213) 666-9000

SINGERS

Guess what! with a better approach to learning, you can be sight singing and accompanying yourself in a fairly short time.

MISTY JOHNSTONE 664-4905

C.L.O.U.T.

A talent agency, is looking for associates (sub agents)

PLEASE CONTACT MARK WATERMAN 657-2630 [eves]

TAPE & CASSETTE COPIES

LARGE & SMALL ORDERS FREE PICK UP & DELIVERY ON ORDERS OVER \$100.00 IN OUR AREA

We Accept Visa & Mastercharge

SIERRA COPY 11739 VENTURA BLVD. 769-3344

SPEAKER REPAIR OF CALIFORNIA

SPEAKER RECONING FOR THE MUSICIAN

QUALITY WORK SINCE 1946

[213] 666-4161



CONNECT With The CONNECTION

- () ONE YEAR \$15.00 SAVE \$4.50 OFF NEWSSTAND PRICE (26 ISSUES)
- () TWO YEARS \$25.00 SAVE \$14.00 OFF NEWSSTAND PRICE (52 ISSUES)

NAME _____

ADDRESS _____

CITY _____ ZIP _____

Please enclose check or money order

6381 HOLLYWOOD BLVD SUITE 323 HOLLYWOOD, CALIF 90028

GIG GUIDE

**Club Owners, Showcases, Agents,
Producers, Publishers, A&R,
and Record Companies. List
FREE In The Gig Guide.
Call 462-5772**

● INDICATES PAYING GIG

CLUBS & SHOWCASES

● **BLUE LAGUNE SALOON** - Marina Del Rey. Looking for original R&B and Rock 'n' Roll acts. Send tape and promo kit to: Blue Lagune Saloon, 4080 Lincoln Blvd., Marina Del Rey 90291, ATTN: Michael or Don, or call Michael or Don at 213-822-9121

● **ORYAN'S ROUNDUP** books country acts five nights a week, Wednesday through Sunday. For more information call Jim Stevens or Bill Gibson. 213-341-0166

● **OROCK CORPORATION** in Van Nuys is seeking high school bands with strong local following. All styles of music. Call Howard for details. 213-989-0661

● **ROXY THEATER** in San Diego is the site of the San Diego Songwriters' and Musicians' Alliance showcase, featuring original music only. First and third Monday of every month. 714-488-6218

● **BLA BLA CAFE** in Studio City is looking for new wave bands to appear in it's Sunday showcase, 3pm to 6pm. Bands are booked for paid gigs from the showcase. Call Skip Nelson for details. 213-760-9856, Sat. noon to 6pm

● **ODEERING INN** in Chatsworth is looking for Top 40, rock or country bands, bookings six nights a week. Contact Denny to set up an audition. 213-998-6178

● **CAPTAIN JACK'S** at Sunset Beach is looking for pop and country groups, live entertainment four nights a week. For information call Andy. 213-592-2514

● **JOSEPHINA'S** in Sherman Oaks seeks lounge music acts (Top 40 or soft rock) two or three nights a week. Contact Richard Statler for details. 213-990-0411

● **OPLANK HOUSE**, located in Northridge, books duos and trios seven nights a week. Contact John for audition. 213-363-3115

● **OREFLECTIONS** of La Canada is looking for Top 40 trios and duos five nights a week. No dance bands. Contact John. 213-790-5355

● **RANDY PASCALE'S SHOT OF GOLD** is looking for high-energy Top groups. Call to set up an audition. 213-881-7323 or 894-9890

● **LANDMARK** - Glendale. Looking to put together a band. Must be able to read and play all styles. Contact: Judy Lammers 213-247-5719

● **ROSE CAFE AND CABARET** - Hollywood. Looking for singers and musicians to showcase Tuesday thru Sunday. Call Tues. - Sun. Debra rose aft. 8pm 213-663-7132 or lv message at 213-466-7126

● **LONDONER** - Santa Monica presents showcases every Tues. at 8:30. Musicians, comedians and mimes welcome. Call and leave number. 213-395-4336

AGENTS

● **C.L.O.U.T. HOLLYWOOD** is looking for new Top 40 acts or individual artists. Please send tape to 7985 Santa Monica Blvd., #220, Hollywood, CA. 90046 or call Mark Waterman for more information. 213-657-2630 (eves)

● **SHOWCASE WEST**, an Alcid production organization, will be auditioning for LA Rush and LA Thymes, a multimedia musical ensemble. Needed are male-female duos who sing and dance well. For immediate production in clubs, concerts and recording. Send pic and resume to: Showcase West, Suite 315, 6381 Hollywood Blvd., Hollywood, CA. 90028. 213-466-1281

● **COUNTRY AND WESTERN** bands wanted to audition for six-night engagements. Call Dave for further information. 213-650-0836

● **TOP 40** lounge groups, three or four piece with female member, needed for local or out-of-town work. Call Dick for details. 213-271-0682

● **JOY HEALEY PRODUCTIONS** of Hollywood is seeking six to eight-piece Top 40 horn bands for club work. Ask for Saul. 213-654-3901

● **SON TALENT AGENCY** in South Bay area seeks Top 40 bands or singles to seven piece. Send pictures, song list and tape to: Son Talent, P.O. Box 985, San Pedro, California 90731. 213-547-1739

JOY HEALEY PRODUCTIONS is looking for horn bands, five to seven pieces, and good show groups. Call Sal for information.

213-654-3901

PRODUCERS

MAJOR RECORD PRODUCTION CO. needs commercial rock'n'roll band with original material, similar to Doobies, Boston, Foreigner. Submit pictures and cassette only.

213-760-9299

GRAND MASTER PRODUCER is seeking new acts with original material for recording contract. Contact Howard for more information.

213-836-4232

EXPERIENCED PRODUCER seeking hit material for album production and new talent to produce. Call Dave for details.

213-766-2852

MAJOR RECORD PRODUCTION CO. needs singer/songwriter. Cassettes pictures only. Male or female.
Caron

213-760-9299

TWO RECORD PRODUCERS, starting young, with independent production company and experience with artists such as Streisand, Rod Stewart, Billy Preston, Donna Summers and many others, looking for finished masters. All inquiries to: P.O. Box 6150, Beverly Hills, CA. 90212

FREE SPIRIT SOUND of Hollywood is in search of new talent in rock'n'roll field. Need groups that are serious about recording. Send or bring demo to Free Spirit Sound, Inc., 6753 Hollywood Blvd., Mezz. Level, Hollywood, CA. 90028.

213-464-4307

RECORD COMPANIES & PUBLISHERS

KAPRI RECORDS of Sun Valley is looking for creative songwriters and strong soulful female lead vocalist like Cheryl Lynn, Vickie Sue Robinson and Sister Sledge. Send voice tape or demo to Kapri, 7419 Clybourn, Sun Valley, California 91352.

213-464-1112

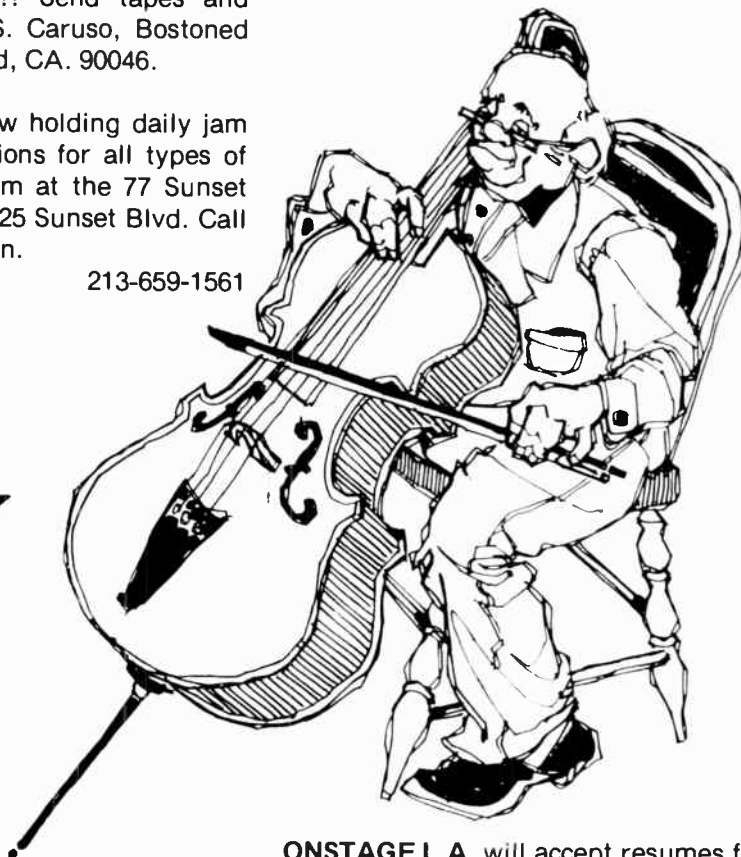
BOSTONED RECORDS of Boston in Hollywood is seeking tight professional and unknown bands for promo help and studio expertise. Specialists in rock and disco originals. Associated with the most modern recording facility in L.A. Financial help and studio time always available for the right sound. We need your product now!! Send tapes and inquiries to Paul S. Caruso, Bostoned Records, Hollywood, CA. 90046.

RLC RECORDS now holding daily jam sessions and auditions for all types of groups. 2pm to 7pm at the 77 Sunset Strip Building at 8925 Sunset Blvd. Call for more information.

213-659-1561

WANTED: TOP SALES PERSON who wants to branch into radio broadcasting, programming and promotion. Will train dedicated person. Commission only.

213-462-9355 before 7.30pm



MISCELLANEA

PRO CHOREOGRAPHERS and dancers wanted to work with female trio. Group will provide dance rehearsal space. Good credit and exposure. Dedicated only. Call for more information.

213-462-9355 before 7.30pm

WANTED: entertainers, singer-songwriters, musical groups and comedians for the first talent showcase in the San Gabriel Valley area.

The purpose of the showcase is to allow amateur and professional entertainers an opportunity to perform their material in a nightclub atmosphere and gain exposure and recognition. For auditions and further information call Angelo Roman.

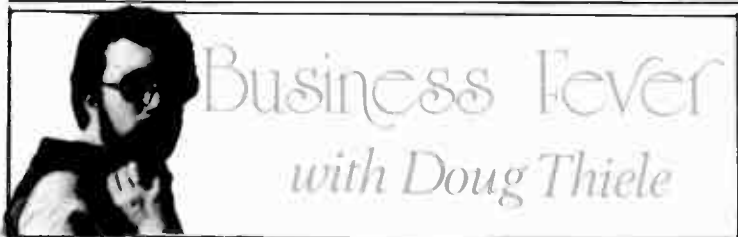
ONSTAGE L.A. will accept resumes for entertainment correspondents, i.e. music, theatrical, movie, disco etc. Send photo and outline to P.O. Box 675, Van Nuys, CA. 91408.

SESSION GUITARIST and session bassist needed for June, July and August. Recording and live work, some travel. Salary plus bonus. Call Martin to set up audition.

213-430-2890

INTERVIEW INCORPORATED looking for musicians and entertainers for talent showcase to produce TV special. Fred Jackson 213-391-9510, 397-1227

MUSICIANS AND SONGWRITERS: Be sure you mail your photos in and always send a self-addressed stamped envelope when mailing any professional information or tapes that you wish to receive. Also, if you encounter any difficulty with our Gig Guide Listings or if you are contacted by a dishonest or "shaky" operation, drop us a note informing us of the details so that we can investigate the situation.



Here are some questions posed recently by readers:

Please explain finder's fees to me. I understand that some people will take my songs around for a fee. Is this true?

Pitching your material is admittedly tough at times. It's hard to get a good publisher's attention, and even if you do place the song, the publisher's odds of getting a record on the tune are about one in ten. Personal managers and producers can offer you better odds, but they're hard to get to. Even if you're willing to be aggressive if you work or are otherwise busy it's hard to find the time to conduct your business.

A few people in town happen to be in a good position to get tapes into the hands of artists' producers or managers or players, and some will do that for writers on occasion. If you know someone in this position, you might suggest the possibility. When these people charge for their services, payment is often contingent on getting the

song recorded. In some cases, the fee is a flat sum of \$50 to \$100 (more in some cases), paid once the tune is recorded. The finder's fee can also be a percentage of your net proceeds from the record. In this case, the standard is 10 percent of the writer's share of the net proceeds. (Don't offer the publisher's share since you may not keep the publishing, and even if you do, a share in the publishing may be thought by some to mean a share in the ownership of the material and copyright.)

Finding someone in this position may be easy, but you should concentrate on placing the songs yourself. Remember that each step you take which removes control of your songs from your hands is one more chance to lose royalties or make the business contacts you need to develop. If you do use another person to pitch your song, make certain that the agreement you have with him/her is clear, and preferably on paper.

As an artist, I'd like to figure out

how much money I can make from the sale of records. How do they figure it out?

I assume you're a new artist. There are lots of different deals in town, from the small production company operating almost totally on spec to the major deals, which I assume you want to know about.

An artist's contract is an employment contract. The standard deal is that you sign exclusively to the company, and they agree to pay you a scale for your recording work. The scale agreement will go through AFTRA for vocalists or the AFM for instrumentalists: the artist is responsible for reimbursing the record company for all recording costs out of any royalties which may go to the artist from the sale of the records. But since most records lose money, and since recording costs are so high, there's a good chance that the only money a new artist will see is the front money (also recoupable through the artist's royalties) and the session pay.

If you're lucky enough to generate good sales with your first record, you'll probably be paid three to five percent of the retail price of the record after all your front money and recording costs are deducted. And it's not three to five

percent of the actual retail price. First, the record company deducts ten percent. The reason they used to give to justify this was to compensate for breakage, but since new materials are used to manufacture records, the excuse is not really valid. Now most companies call this an "administrative expense". In addition, most companies deduct ten percent for packaging expenses.

So, if the record sells at \$6, 60 cents are deducted for packaging (unless you're a great negotiator or an established artist), bringing the figure down to around \$5.40. You'll receive your percentage of 90 percent of that after the record company deducts all those expenses you ran up recording the song. *I noticed that if I sign to a publishing company, they can change the song. How much can they change, and do I have a say?*

When you assign a song to a publisher, you give up all rights to the material, which means they can do anything with the song, including throw out the lyric or music or add new sections. Realistically, they shouldn't do too much since there had to be something they liked about the original song, and you can get their guarantee that they'll check with you before a rewrite.

Frank Carillo: Singing The \$40,000 Oklahoma Blues

Atlantic recording act Carillo, currently on a massive cross-country tour with Bad Company, were the victims of a major rip-off when their equipment truck was stolen in Norman, Oklahoma, Monday May 7. The estimated value of the stolen gear, which includes several rare guitars, is more than \$40,000.

Among the missing instruments are a 1964 Gibson Les Paul Custom with pearl inlay designed by Frank Carillo, a 1956 Fender

Precision Bass, a 1961 Fender stratocaster, A B.C. Rich hand-made mahogany guitar, \$10,000 worth of keyboards, drums and other equipment and Carillo's stage clothes.

The stolen truck was found by police, but it had been emptied of all equipment.

The touring personnel of Carillo is Frank Carillo (guitars, vocals), Jan Mullaney (keyboards), Buffalo (bass) and Nelson Williams (drums).

SERVING

**HOLLYWOOD
WILSHIRE AREA**

**A-1
ANSWERING SERVICE**

466-8411

651-5100

**DAYTIME
OR 24 HOURS**

**ALSO
SERVING
THESE AREAS:**

NORTH HOLLYWOOD	769-7172
WEST HOLLYWOOD	653-7222
STUDIO CITY	769-7172
W. L. A.	479-7776
L. A.	937-1911

WIDE AREA
POCKET PAGER
"BEEPERS"
ALSO AVAILABLE

If you can't find the Music Connection in your area, give us a call at 213-462-5772 OR see page 23.

IN THE STUDIO - ON LOCATION

BrotherStudio[®] is...

productions



- 1 to 8 Track Mastering
- 45 & LP Productions
- Radio Commercial Productions
- Environmentally Safe

BrotherStudio Productions
Redondo Beach

2 0 / h r .

by appointment
3 7 2 - 5 1 4 2

*the industry's best
recording value!*

Spotlight on Clubs



CLUB 88

Without the benefit of a hopping neighborhood scene, owner Wayne Mayotte has built a former strip joint into a recognized live venue. It was a remarkable effort, and Club 88 started operating in the black only this year.

Wayne wasn't concerned solely with making money. As a former musician, he wanted to be part of the local music scene. He sponsored the Club 88 awards, which honor the best acts to grace his stage. His involvement is seldom seen elsewhere. Though the club is far from being an illustrious showcase, it has a personality of its own, and has recently been remodeled.

Specs:

Lighting: Improving. Four separate ceiling light hangers, one spot. Work the lights yourself.

Capacity: About 100 at the cluster of tables and bar seats, and standing room for 100 more.

Billing: Two or three bands a night. If former, usually two sets apiece. If latter, one set each.

Rates: It's the band's responsibility to mind the door, and they split whatever comes in.

P.A.: Small P.A. is inadequate if you play loud. Best to bring your own. Acoustics generally good.

Stage: Recently expanded and elevated. Low ceiling — watch out when jumping around.

Dressing Room: One small room.

Club 88 is located at 11784 West Pico. To get booked, send Mac Neely a tape, or call to set up an audition.

THE TROUBADOUR

Doug Weston's intimate club has seen legend from Jim Morrison to Bruce Springsteen tread its stage. The real advantage of playing here is that record execs and rock stars drop in occasionally.

Your first gig at The Troubadour is crucial if you want to play there again. You can accomplish this in two ways; either Weston

likes you, or you draw a sizable crowd. Weston's policy is to concentrate more obscure acts early in the week. Bands booked these nights are given several thousand free tickets to distribute, and they split 60 percent of whatever is taken at the door after the club has covered its costs. Stronger draws are booked towards the weekend. They're usually given half-price tickets to hand out, and the musicians split 50 percent of the door. No freebies are issued for acts which have proven themselves strong draws.

If you're playing a week night, give freebies to anyone remotely interested in coming. To make it at The Troubadour, you need a lot of friends, and if a throng turns out to see you, you may be awarded a \$50 bonus.

Specs:

Capacity: Fits 300 comfortably, but twice that number have crammed in to see hot acts.

Billing: Usually three bands a night with top bill playing second. Crowd tends to thin out after second set weekdays. If you don't come out firing when playing last, you'll finish up playing to the waitresses.

Lighting: Excellent.

P.A.: Club's system is good. They don't like to mike amps due to potentially deafening volume in small room. Everything should come across fine. If not, you're probably too loud.

Stage: Closeness to audience great for stage action. Nice size, unless band is large.

Dressing Room: Two bare rooms upstairs.

To get booked, send Doug Weston a cassette, some bio material and a list of local club dates you've played. Word of mouth is important; Weston will book a band on the recommendation of those close to him. The Troubadour is located at 9081 Santa Monica Blvd., Tel. 276-6168.

Patrice Rushen....continued

commercial standpoint. I learned about myself, how to function under the circumstances. How to put an album together. How to save time and money because we worked with very, very slim budgets.

MC: Were you discouraged from singing? Do people want you to remain a jazz artist?

RUSHEN: I think I was pegged as a jazz artist because my first albums were in that direction, but each album got more contemporary. I was seen in a jazz context, and signed because of that. That's what they wanted Patrice Rushen to be. On the first album, I concentrated more on Patrice Rushen the player because it was important for me to project myself as an artist who was both a good player and a good musician. I wanted to do my own compositions and express myself as a pianist.

On the next album, *Shout It Out* I did the same thing, but incorporated more vocals. The rhythm section sounded more contemporary, and I used horns. I sang a little and had more songs. Still, they promoted it as a jazz album.

Jazz critics were beginning to say, "well, wait a minute now, this is getting a little bit too commercial for us. It's not jazz any-

more, it's beginning to sound like plastic junk." Well, that's their opinion, but if it's not jazz, why are jazz critics reviewing it? Why don't they leave it to pop reviewers? Nevertheless, my records were still shoved in the jazz bins.

Contemporary music has always been part of my life, so the change wasn't so strange or different. But I've been pegged a jazz person, so boom, I'm in the jazz bag.

MC: What lies down the road for Patrice Rushen?

RUSHEN: My main goal is to be able to move from one area of music to another without the restrictions of, 'oh, you're this' or 'you're that'. I want Patrice Rushen's musical personality to be synonymous with quality. Hopefully, in doing that I will draw ten-year-olds who know me from the disco thing into music that's more sophisticated, because they trust me and identify with me. I want to relate to everybody, young and old, with no boxes, no limitations.

Do record company executives and music critics really know music? They may have a command of language or business acumen, but the majority can't play an instrument or sing.

IF YOU HAVE RECENTLY CUT A RECORD ON AN INDEPENDENT LABEL SEE PAGE 8

The NO B.S.

24-Hour, 7-Day Live Operator Full Service Answering Service

- *Only \$8.88. Our 6th Year.
 - *24-hr live message taking and pick up
 - *24-hr paging/cross connecting
 - *24-hr wake-up/reminder calls
 - *24-hr "If" messages
 - *24-hr toll free check-in
 - *24-hr supervision: The No Bullshit communications center you can depend on!
- W. LA. Santa Monica, Van Nuys
(213) 276-2351
Los Angeles
(213) 467-6666

For Immediate Service Call Right Now

★ ★ ★ ★ ★

★ Gary Crawford Associates ★
★ Proudly presents ★

DYNAMITE ROCK ACTION
TUESDAY

thru SATURDAY
Newest Rock Sensation

SHOUT!

OPENING MAY 29TH
RETURNING BY POPULAR DEMAND

NIGHTFLIGHT

Every Wednesday
SKIMPY T-SHIRT CONTEST
Cash-Prizes-Fun

Watch for SHOUT'S
FAREWELL PARTY
SAT. MAY 26TH
Thurs.-1/2 Priced Drinks
At Randy Pascale's

SHOT OF GOLD

★ ★ ★ ★ ★

16683 Roscoe Bl.
Sepulveda 994-9890

Music Lab

EVENTIDE HARMONIZER • MARSHALL TIME MOD.

24, 16 & 8 TRK RECORDING

ROOM SIZE 40'X30'X14'

NEW MCI 24 TRACK: \$38.

Rehearsal Studio \$4⁵⁰

Includes PA, Mics, Piano

- MIXING
- EDITING
- BALDWIN GRAND
- SYNTHESIZER CENTER
- BLOCK RATES

EASY PARKING

666-9000

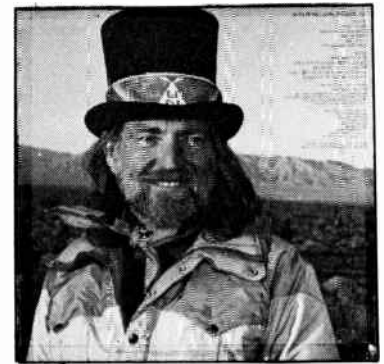
OPEN 24 HOURS





THEORETICALLY SPEAKING...

with David "Cat" Cohen



ALBUM: Larry Gatlin's Greatest Hits
ARTIST: Larry Gatlin
LABEL: Monument MG 7623
PRODUCERS: Larry Gatlin and Fred Foster
WRITER: Larry Gatlin
PUBLISHER: First Generation (BMI)

Larry Gatlin is one of the new breed of Nashville-based singer-songwriters, although his brothers Rudy and Steve do most of his songwriting for him. Not as well known outside the country field, the Gatlin brothers offer some of the tastiest country, country-rock, and country pop sounds around.

INSTRUMENTATION. Guitars (acoustic, electric, and pedal steel), bass, drums, keyboards (electric and acoustic), organ, mandolin, real strings, lead vocals, and tight three-part bluegrass harmony (three-part female gospel harmony on *Delta Dirt*)

RHYTHM. Each song is different, but most cuts are based on the eighth-note country-rock rhythms. Also used are shuffles and overlaid sixteenths. There are two songs in three-four time, something increasingly rare in today's music.

MELODY. Gatlin writes rangy melodies which fit perfectly with his brothers' powerful and versatile voices. Almost all the songs use the full seven-tone major scale except *Delta Dirt*, which is written in the ragtime scale.

HARMONY. Gatlin uses standard country triads and sevenths as well as chord/bass patterns. What is unusual is his use of deceptive cadences, unexpected harmonic resolutions. He is especially fond of modal harmonies, and this gives his music more of a folk and rock character than most Nashville-based music.

FORM. In the formula vs. surprise stakes, Gatlin leans towards surprise. His forms are long and deceptive as one section tends to overlap onto another.

INFLUENCES. Based on stone-country Nashville music, but Gatlin weaves in a variety of other influences. The vocals sometimes have a Tex-Mex feeling, like Johnny Rodriguez, sometimes they sound like the bluegrass style of Bill Monroe. The instrumentals incorporate the full spectrum of country styles from bluegrass mandolin to the Linda Ronstadt-Jackson Browne blend of country-pop.

COMPREHENSIVE ANALYSIS. Excellent songwriting, meticulous arrangements, and state-of-the-art recording and production techniques put the Gatlins near the top of my list in the country field. Their ability to fuse contemporary rock and pop elements into the Nashville tradition lend their music a distinctively young sound. Perhaps their only limitation is a tendency to dwell on sad lyrics, but this is nothing new to country music. This album is a must for country-rock and bluegrass fans, and an interesting change of pace for the general listener.

ALBUM: Stardust
ARTIST: Willie Nelson
LABEL: Columbia 35305
PRODUCER: Booker T. Jones
ENGINEERS: Bradley Hartman and Donivan Cowart
WRITERS:

Nelson has established himself within the "outlaw" group of country-rock performers along with people like Waylon Jennings, who is often his singing partner. In this album Willie goes it alone, and the concept here is definitely "retro" (a contemporary term for the recycling of nostalgic items). *Stardust* is a collection of old Tin Pan Alley tunes, mostly ballads from the 30's and 40's. At first this seems to be the polar opposite of Willie's outlaw image, but with the help of producer Booker T. Jones he reveals the sentimental side of his musical personality effectively.

INSTRUMENTATION. Acoustic guitar, piano, organ, electric guitar, bass, drums, strings, horns.

RHYTHM. Booker T has given each song a contemporary rhythmic feel and the grooves vary from eighths to shuffles to triplets to sixteenths, each one distinct. Especially tasteful is the way the bass and drums are mixed away in the background behind the vocals, giving the album a laid-back quality.

MELODY. The melodies from this period are invariably in seven-tone scales, mostly major, the lone exception being *Georgia On My Mind*, which is based on the ragtime scale. Another characteristic of these melodies is the incorporation of chromatic passages between phrases. Willie's guitar solos echo the older popular style of simply playing a personal phrasing of the melody line rather than playing the improvised lines of the country-rock styles.

HARMONY. The songs are written with a mixture of triads, sevenths, ninths, and occasional chromatic forms.

FORM. The most common form of this period is A B A, and several songs here fit into this format. However, *Stardust* and *All Of Me* are more thorough-composed (one long section which repeats after the song is through) *Unchained Melody* has a three-part structure, A A B C.

COMPREHENSIVE ANALYSIS. This is definitely a unique album, a refreshing change of pace for Willie, and a departure from the repetitive formula trend of today's recordings. Booker T has combined the old and the new in his subtle tasteful arrangements, giving Willie the freedom of expression usually reserved for jazz singers. Yet, this is by no means a jazz album, since Willie's country-style vocals and Booker T.'s Memphis-based soul sounds give these overdone songs a fresh feel and interpretation. However, this unique pairing of songs and styles has its drawbacks — perhaps alienating some of his younger fans. I personally find the album pleasant to listen to for a few cuts at a time. It fails to sustain my interest for the whole two sides, but then again it has a specialized appeal. When you're in the mood for music with laid-back sentimentality, this may be the perfect choice.

Songmine

by John Braheny

[This is the third part of the writer's account of his work on the soundtrack of the movie "The Birdman"]

OK dear readers, I left you as we were getting the run-down on Chinese music and instruments from Dr. Lui at UCLA's Anthropology Department. I played my cassette tape of the session over and over in the car and in my house during the next few days. Then I called Curt Berg, who already had The Birdman's theme written and I went over to his place to hear it. I thought it was beautiful and we discussed how it could best be arranged. Since Curt is an arranger, he was accustomed to thinking in terms of several instruments, musical textures, and so on. Despite all that, we decided the most effective way to express the feeling was a single wood flute played loose and free.

Curt was swamped with work, so I volunteered to put the rest of the score together. By this time the producer/writer/editor was close to a final edit, and I could get more accurate counts to tell me how many seconds of music I needed. Many compromises are made on a low-budget film like this. He and his backer were already over budget, an almost standard predicament for filmmakers because something invariably goes wrong and scenes must be reshot or re-recorded. I mention this to explain that getting by as cheaply as possible without sacrificing quality is the major concern of small, independent filmmakers, and consequently, those who compose and produce the music for them. I took the job knowing I wouldn't make much money or have a big budget to work with. I did it because Bernard does quality films. I enjoy working with him it's a challenge, and when he gets a shot at a major feature film I'll be there.

The challenge this time was that, in order for me to come out with any money at all to show for two weeks of my time, we had to forego professional recording studios and record on the TEAC equipment at my office. This offer-

ed advantages other than the obvious financial ones. I could take my time, do lots of takes and experiment without being clock (and budget) conscious during the creative process. I should also mention the negative aspects. I had to be extra conscious of quality because I don't have a noise reduction gear and while mixing several tracks together I had to be concerned about noise buildup. Thankfully the score doesn't have to be as noise free as records because the playback systems used with 16mm films are themselves noisy, and there are other sounds on the film (waterfalls etc) that will mask some noise.

These considerations, however, do not justify carelessness. The following things can be done to minimize noise:

- Don't use noisy instruments. I had to can a popular brand of contact pickup because the pre-amp was too noisy.

- Use a graphic equalizer, if possible, to de-emphasize noisy frequencies as much as possible without affecting the sound quality of the instrument. For example, if you're recording a bass instrument, you'll be able to reduce the noise in the upper frequencies without affecting the sound. It's more difficult with mid-range instruments as the character or timbre of the instrument (or voice) is often dependent on overtones that occur within the "noisy" frequencies, so it's all compromise at that point.

- Record at as high a volume level as possible without distortion. This is called recording "hot". The idea is that when you finally mix it to the film, you may only need half that volume and the noise will be reduced along with the music.

- When mixing your music at home, before transferring it to "mag stripe" (the sprocketed audio tape that's used to mix the sound to the film) mix it mono onto a full track if possible. Half track will do, and quarter track is the least desirable. The more signal on the tape the better. Make sure you mix as "hot" as possible without distortion and that all the levels of the individual pieces of music you take to transfer to "mag stripe" are uniform so that during the transfer you don't have to mess with volume for each one.

(To be continued)

WHERE IT'S AT...

HERE ARE JUST A FEW OF THE LOCATIONS WHERE YOU CAN FIND THE MUSIC CONNECTION ON SALE!!!

Hollywood
World Book and News — 1652 N. Cahuenga
Mayfair Market — Franklin and Bronson
 7-11 — 7600 Sunset
 7-11 — Willoughby and Vine
La Vida Liquors — 6007 Sunset

West Hollywood
Tower Records — 8801 Sunset
Mayfair Market — 8330 Santa Monica
 7-11 — 1100 La Cienega
 7-11 — 7950 Santa Monica
Silverlake District
 7-11 — 1645 Silverlake
Rainbow Records — 2548 Glendale Blvd.

7-11 — 2900 Hyperion
East Hollywood
Platterpus Records — 4661 Hollywood Blvd.
 7-11 — 5763 Hollywood Blvd.
El Adobe Market — 5203 Hollywood Blvd.

Wilshire-Fairfax District
 7-11 — 6077 Third St.
Al's News — Fairfax and Oakwood
Hollywood Music — 734 N. Fairfax
Leo's News — Wilshire & Cochran
Westwood
Tower Records — 1028 Westwood Blvd.

7-11 — 1400 Westwood Blvd.
West L.A.

Pico Robertson News — Pico and Robertson
Papa Bach's News — 11317 Santa Monica
 7-11 — 2541 Barrington
 7-11 — 11075 Olympic

Santa Monica
McCabe's Music — 3101 Pico Blvd.
Lincoln Pico News — 1900 Lincoln
 7-11 — 1602 Santa Monica
 7-11 — 630 Wilshire

Venice
Ocean Market — 1301 Ocean Front Walk
 7-11 — 1516 Lincoln

Manhattan Beach
Mac's Liquor — 2201 Highland
Hermosa Beach
Either Or Books — 124 Pier Ave.
My Father's Music — 217 Pacific Coast Highway

Gardena
Farmer's Liquor — 1353 Rosecrans
Gardena Valley Music — 1150 Redondo Beach Blvd.

Inglewood
Inglewood Liquor — 1435 No. La Brea
A&F Liquors — 935 No La Brea

Canoga Park
Norm's Guitars — 6753 Tampa
South L.A.
F&J Liquors — 5360 Crenshaw
R&J Liquors — 1955 Manchester
B&W Liquors — 11417 Western
Mike's Liquors — 92nd and Central
Downtown L.A.
Page's Books — Fifth and Hill
Globe News — Sixth and Hill

Anaheim
All Guitar Center — 335 South Magnolia
Hanshaw's Liquor — 10422 Knott
Randy's liquor — 10630 Magnolia Fullerton

Nick's Liquor — 1015 West Orange-thorpe
Huntington Beach
Howard's Guitar Center — 1120 Pacific Coast Highway
Hanshaw's Liquor — 8031 Warner Blvd.

Garden Grove
Stonebridge Music — 10133 Westminster
Hanshaw's Liquor — 13631 Magnolia

Costa Mesa
Express Sound — 1833 Newport

Laguna Beach
Bojangles Music — 933 S. Pacific Coast Highway
Fahrenheit 541 — 509 S. Pacific Coast Highway

Glendale
Dick Charles Music — 417 No. Glendale
Larry Larson Music — 1607 W Glenoaks
 7-11 — 800 S. Glendale

Burbank
ABC Music — 4114 Burbank Blvd.
 7-11 — 1610 Olive
 7-11 — 265 Olive

North Hollywood
Paperback Shack — 5305 Lanker-shim
 7-11 — 11340 Magnolia

Studio City
Studio City News — 12133 Ventura
 7-11 — 11401 Ventura
 7-11 — 11007 Ventura

Sherman Oaks
Sherman Oaks News — 14500 Ventura Blvd.
Finn's Music — 13831 Ventura Blvd.

Van Nuys
 7-11 — 5204 Van Nuys Blvd.
Victory and Van Nuys News — Victory and Van Nuys Blvd.
Le Donne's Music — 6205 Van Nuys Blvd.

San Fernando
Cassels Music — 1115 San Fernando Road
 7-11 — 146 Hubbard

Encino
B. Dalton Books — 16350 Ventura Blvd.
 7-11 — 6756 Havenhurst
Beechler Music — 18024 Ventura Blvd.

Tarzana
Corbin Liquor — 19661 Ventura Blvd.
Jake's Jug — 18024 Ventura Blvd.

Woodland Hills
Woodland Hills Paperback — 22702 Ventura Blvd.
 reseda
Springfield Music — 8963 Reseda Blvd.

Alternative Chorus Songwriters Showcase at the Variety Arts Center

940 S. Figueroa, Every Wednesday at 9PM

May 30: We interview **Dude Mclean**, Director of Writer/Artist Development at MCA Music (publisher) Writers Showcased will be **Larry Rigler**, **Larry Jonas**, **Peter Bayless**, and **Rock Band Uranus**.

June 6: We interview **Michel Colombier**, French Composer/Arranger of Scores for film and T.V. Writers Showcased will be **Marc Cohn**, **Chris Emerson**, **D.S. Howell**, and the **Jay Kessler Band**.

P.A. Systems

Positive Attitude Systems

...it's the only thing we do. Engineered for people who make their living with great sound, by people whose living depends on great sound and has for years. You can buy a sound system from anyone but you can get a P.A. System only from us.

L.A. Sound Co.

professional sound systems and equipment

7517 Sunset Blvd., Hollywood, CA 90046 (213) 874-2100