

Music CONNECTION

Close-up:
Management \$1

THE ALTERNATIVE MUSIC TRADE PUBLICATION

'Crisis' In Management Blamed On Labor Laws

BY JEFF SILBERMAN

"Management is a terrifying thing to get into," says Toby Mamis, former manager of the Runaways, Joan Jett, and Blondie. "There's absolutely no security."

There is a crisis in management, especially in the L.A. area, since California labor laws and the realities of management on a "street" level are at direct odds with each other. Realistically, a good part of any manager's work can be considered illegal, a point bands can use to break their contractual agreements.

On the other hand, many top managers and agencies have stopped signing new, unsigned talent because of the costs involved in breaking them. They complain of being stymied by wishy-washy A&R people who don't really know what to look for in a band. Because of that, managers find it very unprofitable to groom talent that the labels aren't sure about.

Consequently, many local bands are desperately looking for strong representation. They are

left with inexperienced friends or financial backers with little insight or clout in the business. Many bands don't have a firm idea of what they want in a manager—or if they even need one. It all adds up to stalled careers and ill-conceived working relationships, with no one getting anywhere.

On a national scale, the most visible band manager splits have been Styx' parting with Derek Sutton, and Air Supply's upcoming legal battle with their former

Please turn to page 16



"There was no point in continuing," but "no need to sue," says manager Derek Sutton of his split with Styx, above. It's not always that simple when groups and managers split, and the manager usually loses. See accompanying story.

Credit-Building And Cost-Cutting Keep Independent Labels Afloat, Say Owners

BY DONNA ROSS

"You always build a company on someone else's money," says Greg Shaw, president of Bomp Records. In an age when credit is essential in starting any kind of business, record labels are no exception. In talking to three of L.A.'s most successful independent label owners—Bomp's Shaw,

Frontier Records' Lisa Fancher, and Posh Boy's Robbie Fields—all agree that without credit, they would not be able to stay in business.

"Somebody is always acting as a bank for someone else," Shaw says. "I'm the bank for my groups, and then I turn around and go to other record companies

to get advances on my distribution deals. It's the same thing with pressing plants or anyone else who'll give you a line of credit, because it is the most important part of building a small label. If you have to deal strictly in cash, you'd find yourself sitting for three months and not putting out any records until you get paid for the last one you released. It's very difficult to build a company that way."

Fancher explains how she started her line of credit. "It's impossible to get credit the first time out. I borrowed money from my family and friends to get the money for the Circle Jerks album. Anybody who's doing their first record better have the money in their hand." Fancher says that because nobody had ever dealt with her before, everyone wanted the money up front. "After that, it takes 30 to 60 days to get the money from the sales. Then, you take that and start a line of

Please turn to page 15

Please turn to page 16

Advice Varies On When To Seek Representation

When To Tie The Management Knot

BY RICK ORIENZA

The personal manager is one of the most prevalent members of the music industry. His or her role is also one of the most demanding and perplexing in the industry, so the decision to align with a personal manager can be the most important individual decision an artist can make. A knowledgeable, prudent choice early in a career may head off years of emotional and financial

hardship.

The unfortunate truth, however, is that many artists enter into management agreements without really understanding the legal and moral responsibilities and limitations of a manager.

"The manager interfaces with every facet of an artist's career," says Shelly Heber, who currently manages the Blasters, "from being totally involved in their gigs to working with the record com-

pany to consulting literally on everything. It really breaks down to the needs of the people you are involved with. It can be as ludicrous as waking them up in the morning, or tying their shoes if they need that. It really depends on the individuals."

The stage of maturity of a performer's career and individual need dictate the point at which a manager becomes necessary.



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WELL...



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GAVE ME TIME TO
CATCH UP ON
MY READING...



Feedback

Chart Correction

Dear *Music Connection*,

In your Songwriter issue (Vol. VI, No. 7), my name is erroneously listed as A&R man responsible for unsolicited tapes going to Columbia Records. I have already received some tapes addressed to Columbia and I have forwarded them on.

Please print a correction advising your readers that my A&R responsibilities are to Epic and are limited, as my production duties greatly restrict the time available for listening to new tapes. This would facilitate matters for myself and for your readers.

Sincerely,
Tom Werman
Epic Records

Thank You

Dear *Music Connection*,

Good Morning! Most people write to magazines when they are angry or upset, but this letter is just the opposite. I want to thank you for the marvelous job you are doing in the Los Angeles/Orange County metropolis.

You are providing a very needed service to professional and hobbyist musicians, and the staff of *Keyboard World* would like to wish you continued success.

Your 1" display ads have already saved me much time, grief, and frustration in finding services and products that we need to conduct our own business and be able to recommend to our subscribers as well.

Thanks again,
Bill Worrall

Publisher, *Keyboard World*

Metal Issue

Dear *Music Connection*,

It's about time somebody devoted as much space to heavy metal as you did last issue! Heavy metal music has been overlooked for too long by all the media in L.A., even though I'm

willing to bet it draws more people, sells more records and sticks closer to the spirit of rock 'n' roll than new wave, punk and all the rest of the music we've been getting pushed down our throats for too long—regardless of what that chart on your front page said.

As a long-time fan of heavy metal (I'm on my fifth copy of *Led Zeppelin III*), I found your issue full of good material.

I'd also like to wish the best of luck to all the metal bands in L.A. Go to it!
Mike Arlen
Redondo Beach

Leather Ladies

Dear *Music Connection*,

Your excellent and comprehensive feature on heavy metal (Vol. VI, No. 9) neglected, however, to acknowledge the growing importance of women in the heavy metal scene.

Bands like Bitch, Scarlett and Tantrum have added a new dimension to the male-dominated heavy metal genre with fine musicianship, guts, talent and honest-to-God sexuality—something that most male bands would give their Marshall stacks to have.

Your profile of the average heavy metal fan as a "teenage male with longer than usual hair" is exactly the guy I saw at the Country Club last Saturday night turning on to Betsy, lead Bitch vocalist, who can kick ass with the best of them.

Let's hear it for the Leather Ladies! Perhaps an article on them is being planned by *Music Connection*?

Lois Weiss
North Hollywood

Neil Bogart

As we went to press, we learned of the death of Neil Bogart, founder of Boardwalk Records and former head of Casablanca Records.

Bogart, who helped launch the careers of acts like Donna Summer and Curtis Mayfield,

capitalized on the disco boom of the late '70s with acts like the Village People and Summer. He sold his interest in the label about two years ago, and quickly came back with the Boardwalk label.

A successful movie producer as well, Bogart was involved in films like *The Deep*, *Midnight Express* and *Thank God It's Friday*. Bogart, 39, had been hospitalized since mid-April with cancer. Our condolences to his family and friends.

COMING UP IN THE NEXT MUSIC CONNECTION

Next issue, *Music Connection Magazine* will take a close-up look at the world of musical instrument manufacturers and retailers, with a special emphasis on the upcoming National Association of Music Merchants show in Atlanta.

Stories will focus on the increasing role played by manufacturers in supporting new bands, not only with equipment endorsement deals, but also with actual concert and tour funding; the relationship between manufacturers and retailers, especially what both look for before setting up dealership relationships; the ways new, smaller manufacturers can use the NAMM show to make the biggest promotional splash; and the new musical equipment that will be debuted at the show.

...And, there'll be our usual regular features, including *Song Market*, a list of producers, publishers and labels, both major and minor, looking for material and acts; *Gig Guide*, a list of clubs looking for bands (including technical information about the clubs and what they're looking for); *Free Classifieds*, putting musicians in touch with other musicians, and instrument buyers in touch with instrument sellers; and much, much more....

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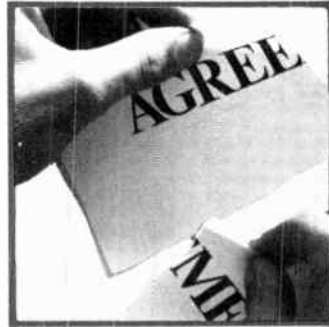
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In This Issue



Country Music Awards, pg. 22



'Crisis In Management,' pg. 10



Night Clubbing, pg. 34

In the music world, there are few people in more precarious situations than managers. After guiding the careers of new artists, often with little financial reward, they can be unceremoniously dumped when the acts hit the top. This issue, we look at the laws affecting managers, and the views of a variety of managers on their profession. We also offer a listing of some L.A. managers looking for acts, and we profile Emmett Chapman's Stick and a new L.A. label—Brick Records.

ARTICLES

- Brick Records Brings Local Acts To Vinyl** by Gary Jackson . . . 9
- 'Crisis In Management' Blamed On California Labor Laws** (continued from cover) by Jeff Silberman . . . 10
- Labels Stress The Role Of Good Management** by Iain Blair . . . 13
- MC Guide To L.A. Management Firms** . . . 14
- So You Think You Need A Manager? What To Consider Before Making The Move** (continued from cover) by Rick Orienza . . . 15
- Dazz Band: Going Strong With Fifth LP** by Gary Jackson . . . 17
- 'Creative Financing' Keeps Indy Labels Afloat** (continued from cover) by Donna Ross . . . 18

REGULAR FEATURES

- 20 Product Profile**
The Chapman Stick
- 21 Songmine** by John Braheny
- 22 On the Air**
The Academy of Country Music Awards
- 23 TV Music Listings**
- 24 Studio Splices** by Jeff Janning
- 25 Video Update** by Jeff Janning
- 27 Concert Reviews**
John Hiatt, Snakefinger, Abdullah Ibrahim, Susan Lynch/Survivor
- 28 MC Reviews**
The Means, Allan Thomas & the Santa Monica Bay Band, Rickey Kelly, The Squares, Che Blammo, Rebel Rockers, Convertibles, Cochise, Abrakadabra, Receiver, Surge
- 32 On Record**
Dietrich, Fear, Wink, The Allies, Giants of the Blues/Funk Tenor Sax, The Dream Syndicate, Chico Freeman, Singles File
- 34 Club Data, Live Action Chart** by Jeff Silberman
- 35 MC Showcase**
The Toasters
- 36 Gig Guide/Song Market**
- 38 Free Classifieds**
- 44 Pro Players**

Local Notes

BERNIE TORME, the guitarist who replaced Randy Rhoads in Ozzy Osbourne's band, says he quit the tour after seven shows because "the emotional pressure on tour was too much." John Sykes of the heavy metal band Tygers of Pan Tang replaced Torme.

ORANGE COUNTY dance band Tux Dentist is set to go into the second pressing of their debut EP on Victoria Ltd. The band will be hitting the club scene soon.

L.A.'S JERRY LEE DOMINO is currently touring Europe, and they'll be ending that tour shortly, in time to play a May 18th gig at SASCH.

THE MEDIA BLITZ accompanying the return to L.A. of Fiddler On The Roof has turned out to be anything but empty hype. The production is excellent, with Herschel Bernardi turning in an extraordinary performance. It's running for another month at the Pantages.

JOEY CARBONE shared the grand prize with artist John O'Banion at the 11th Tokyo Music Festival recently. The winning song, "I Don't Wanna Lose Your Love," was written by Carbone and will be included on O'Banion's upcoming Elektra Records LP this summer. Carbone is producing.



ADDIE, who recently relocated to L.A. from the Bay area, has recruited former Sumner members Robert DiChiro and Larry Treadwell for her new band.

DIRK ETIENNE and his band are rehearsing at Bantam West Studio in Van Nuys in preparation for a recording session at Juniper studios. The recording time was won by Etienne's producer/manager, Robert LeVitus, in the recent *Music Connection* reader poll. Club dates are in the works for early summer.

VOICES OF THE ANGELS [Spoken Word], a compilation of poetry and conversation by a wide variety of L.A. poets, musicians and others, has at last been released on Freeway Records. The two-album set, compiled by Harvey Kubernik, will be available through Greenworld Records distribution.

FORGET ALL THOSE dire reports about the slumping economy hurting record labels—if, that is, you're a label making physical fitness records. In 1976, Gemcom, putting out self-improvement and exercise albums, grossed about \$20,000 in sales. Projected figures for this year are \$11,000,000.

JERRY POWELL of Mobile, Alabama, took first place in the recently completed Great Dr. Demento Novelty Song Contest for his song, "Bodine Brown (She's Fun To Be Around)," as performed by Purvis Pickett and the Punkabillies. He was flown to L.A. by Songwriters Resources and Services, which sponsored the contest, to appear on Demento's radio show. He also won a TASCAM Portastudio, JBL speakers, albums, a rubber chicken, and a spot on the next Dr. Demento album for the song. Runners-up were "Don't Go Down To The Fallout Shelter" by Tom Fenton, "I Get Weird" by John Christensen, "Mediocre Mama" by Doug Robinson and Brian Lawrence, "My Wife Left Home With A Banana," by Carlos Borzini, Jr., "Ugly," by Bob Lind and Neil Norman, and "My Name Is Not Merv Griffin," by Gary Muller.

"ONCE A RECORD IS A B-SIDE," says Greg Kihn, "it's cursed." In keeping with that philosophy, the San Francisco-based singer took the flip side of his new single, "Happy Man," and made use of it by putting on a live version of last year's hit, "The Break-Up Song." Kihn said, "there was no song that the five of us could agree to curse, so we decided to curse one of the old ones." Columbia Records, apparently believing the same thing, is using new singles by Karla Bonoff, Jimmy Hall, and Journey to test-market 45's with no B-sides. The label says it hopes they'll be able to turn a higher profit, even though they're charging less, by saving half the royalty amount.

SAN FERNANDO Rockers Destiny had a nice surprise at the benefit concert they did for the March of Dimes recently when Kevin Cronin of REO Speedwagon [left] came on stage to join them in their version of "Roll With The Changes." The concert followed a 20K walk that ended at Granada hills high.

RED ZONE is putting the finishing touches on their album at Perspective Sound in Sun Valley. Charles Sasso is producing, and William Smith is the engineer. Their single, "Living On Lust"/"Fast As You Can" is already in the stores. They'll be at the Whisky on May 19th.

MAD HATTER STUDIOS was the recent site for the first joint studio session by members of jazz supergroup "Return To Forever" in five years. Chick Corea, Stanley Clarke, Al DiMeola and Lenny White last recorded together in 1977, and this session was used to cut a track for Corea's upcoming *Touchstone* album.





photo by Nancy Barr

A NUMBER OF entertainment figures were on hand at the L.A. Press Club recently to announce the May 30th Rose Bowl concert to benefit E.R.A. Shown facing the press are, from left, Howard Hesseman of WKRP In Cincinnati, Stephanie Mills, Valerie Harper and Jane Fonda. Also present at the conference were songwriters Barry Mann and Cynthia Weil, actor Charles Haid of Hill St. Blues, and Sandy Mullins, executive director of the Committee To Ratify E.R.A. Proceeds from the concert--which will feature Christine McVie and Lindsey Buckingham, the Motels, Ms. Mills, Helen Reddy, Mick Fleetwood, along with other as-yet unannounced artists--will be used to elect candidates to office who have proven their commitment to the goals and issues of women. The benefit falls 30 days before the deadline for ratification of E.R.A.

DAVID CASSIDY, hoping again to get his musical career going, has enlisted the aid of Randy Meisner and Kenny Loggins in putting together his next album in Nashville.

JIMMY PAGE and Robert Plant recently took time out from some recording sessions to join Foreigner on stage in Munich. The Zep/Foreigner collaboration ran down "Lucille" for the fans.

THERE'S A REWARD being offered, with no questions asked, for the return of, or information leading to the return of, a red Carvin DC 150 stereo electric guitar, serial number 11796. It was stolen near Crescent heights and Sunset Blvd. on April 29th. If you have info, call (213) 654-1648.

WITH THE HOUSE Subcommittee hearings on blank royalties now in Washington, one piece of testimony during the hearings' stay in L.A. bears mention. A&M Records head Jerry Moss pointed to three albums which won the NARM best-seller award. In 1976, Peter Frampton's *Frampton Comes Alive* sold seven million copies to take the award. In 1979, Supertramp's *Breakfast In America* sold four million to win the same award, and this year, the Go-Go's *Beauty And The Beat*, which was at the number one spot on the charts for 13 weeks, as was *Breakfast*, has sold just 1.7 million copies.

THE PLIMSOULS [below] recently held a free parking lot concert and autograph party at the Warehouse in Anaheim, and an estimated 2,500 braved the rain to watch the band perform a brief but effective seven-song set.



BOB GRABEAU [right], a top demo singer for 25 years, is shown at a recent Gold Star Studios listening party for his new LP, 'Paul Francis Webster's Dictionary of hits' on Magnum Records. At foreground is arranger Don Ralke and from left are studio owner/engineer Stan Ross, engineer Eddie Epstein, and co-owner Dave Gold.

PEACE SUNDAY, a musical, spiritual and cultural event focusing on peace with justice and global nuclear disarmament, will be held on Sunday, June 6th at the Rose Bowl, from 1 p.m. until dusk. It will also be aimed at garnering support for the United Nations Special Session on disarmament beginning June 7th. Musicians at the event will include Jackson Browne, Dan Fogelberg, Linda Ronstadt, Graham Nash, Stevie Wonder, Stephen Stills, Tierra, Donovan, Taj Mahal, Jes-

se Colin Young, Timothy B. Schmidt, and Camilo Sesto. Proceeds from the \$12.50 event will go to sponsors and other groups working towards similar goals. For information, call (213) 466-4240.

THE PUBLIC ACCESS Producers Association will hold its monthly meeting on Monday, May 17th at the Santa Monica main library from 6-9 p.m., with the topic "Public Access On A Shoestring." There are additional workshops from 6-7 p.m. The meeting is open to the public, and information is available from Louis Winter at (213) 478-8591.

MODERN MUSIC, TV's first electronic magazine devoted to rock 'n' roll, fine art motion graphics and visual music, will present Soft Cell's "Say Hello Wave Goodbye" and the world debut of Berlin's new video "The Metro."



GIG GUIDE

Where you can find job opportunities of all kinds: Which clubs are hiring bands and what they're looking for, which

SONG MARKET

labels and/or producers are looking for acts and who's looking for hit songs now pg **36**

FREE CLASSIFIEDS

Where you can find top musicians of all kinds looking for work and for other musicians, and find hundreds of bargains on instruments.



pg **38**

PRO PLAYERS

Where the industry looks to find quality musicians for studio and live performance work, and where you can let the industry hear about your skills and background.

pg **44**

MUSICIANS' SUPERMARKET

MC REVIEWS

Only Music Connection reviews more than a dozen L.A. circuit acts every issue, providing a detailed critique along with industry exposure.

pg **27**



The only ranking of bands in L.A. clubs according to how well they

LIVE ACTION CHART

are drawing based on paid admissions.

pg **34**

STUDIO & VIDEO NEWS

The whole story on video and audio studios: new equipment, current recording projects and other valuable news.

pgs

24-25



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LOCAL NOTES

pgs **6-7**



CLUB DATA

Comprehensive coverage of the club scene, with up-to-date news on openings and closings, renovations, policy changes, special events and much more.

pg **34**

Brick Brings Local Jazz To Vinyl

by Gary Jackson

While Faulty, Posh Boy, Bemisbrain, Frontier Records and other small, independent labels have been tapping the underground of new wave and punk, another L.A. independent—Brick Records—is turning its attention to the traditional genres of jazz, country, rock and pop.

Brick is the brainchild of Randy Tobin, owner of Theta Sound Studio and vice-president of the label, and Wally August, the new label's president, and it grew out of Tobin's experiences with the musicians who had come through his studio.

"I listened to all the tapes we had," says Tobin, "and found that we had a lot of good stuff here. These people hadn't gotten a record deal, but I thought that some of this stuff was too good to pass up. I discussed the idea with Wally and suggested that we put out a series of cassettes featuring five new artists or acts doing one or two songs each, but Wally suggested that we just put it out on

disc and come out with a record package."

The result of that suggestion is the first in what is planned as a series featuring local talent. *The New Artist Series—Jazz* contains nine tracks by a mixture of local jazz artists—Larry Cohn & Vision, Jeff Colella and Friends, the Televi/Keister Project, Michael Mallen and Flying Fingers. Though the album breaks no new musical ground, it offers excellent insight into the state of jazz in Los Angeles.

In order to ensure at least a reasonable chance for success, each participating artist agreed to buy a certain amount of records for resale or use as promotional tools.

"We could have released country, pop or any of the other ones first, but we took a look at all of the artists that we had and decided upon the ones that were more prepared to perform live. So we put the jazz album out first to see if it would go," says Tobin.

The whole process of getting the tapes remixed to the mastering stage, then photography, graphics, design and typesetting all had to be learned step-by-step and all was done in-house. "We were fortunate along the way in that everywhere we went we would come across someone who knew someplace where we could get certain things done cheaper

and that was closer to home. The place, for example, that we took the masters to for pressing told us that as soon as they had the album jackets in their hands they could start pressing. It took them four days versus another place that would have taken over three months."

Brick landed early airplay on KKGO, L.A.'s biggest jazz station. "The album was getting heavy airplay on KKGO for six to eight weeks," says Tobin, "and it's still getting sporadic airplay there." August adds, "We didn't succeed in getting the album on KGLH. The people over there are kind of hard to talk to, but right now we've been promoting to the college stations. We should be hearing from them soon.

"It's also been very hard to get distribution," says August. "Right now we're rackjobbing all of the stores in L.A. that have the album. We do have a distributor in Miami that's interested in us, and we're talking to distributors in Japan. Of the major L.A. chains, Tobin relates that Tower Records stopped doing consignments and the Wherehouse simply said no, that the paperwork was too much to be of any worth. Local distributors California and Pickwick similarly decided not to take the album. "We were locked out of a lot of the stores in L.A. that are handled only by distribu-

tors and they wouldn't buy direct from us," says August.

Rainbow Records, Aron's, Rene's All Ears, Rhino and Disc Connection all agreed to take the record on consignment simply because Brick Records handles all of the paperwork that the major chains refused to handle.

A unique promotional gimmick Brick is using is a bright green sticker on the album jacket that states, "Music with a money-back guarantee—only from Brick Records."

The advantages to being a small label are explained by August: "Time is on our side. The big labels put something out and it has to hit fast or else they're gonna drop it. For us, we've had it out for a couple of months and—well, we don't have to drop it and we don't have to be in a big hurry either, because now we're getting the acts into the clubs, and as they start appearing more around town we just keep doing what we're doing. The jazz market is not the same type of situation you have in pop music—here one day and gone the next. We can take our time and continue working on our project, whereas a big label can't. We don't have the budget, and the cash flow is very tight, so we can't hit the whole country at once. If you can stay visible long enough, you'll make it." □

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Managers Burned After Getting 'CRISIS' IN ...While Street Bands Are

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Continued from cover managers.
Even locally, there have

been times when a street manager gets dumped after helping his act secure a label deal.

Using a precedent set in a case involving Jefferson Airplane, California law prohibits managers from "securing employment," which can be interpreted to mean arranging live dates or even securing a label deal. Legally, managers are supposed to hire booking agents for live dates and lawyers to negotiate the record contract. According to manager Bambi Byrens (Carl Stewart, Geza X), though, "almost anything a manager does can be considered procuring employment."

"Personal managers break the state law every day if they're going to work their bands properly," adds Sutton. In the light of that, it's no surprise that

Blasters manager Shelley Heber says management contracts are "totally worthless. Under the spirit of the agreement, you set yourself up so that you intrinsically get your band employed, and you know it."

There are a couple of legal actions one can take for self-protection. Suzy Frank, manager of Billy Burnette, signs all her acts to either production or publishing deals. X manager Jay Jenkins brings up a couple of legal subtleties, but admits that in the real world, it doesn't provide security. "You have to make sure the band has a dependable booking agent, and your role in dealing with labels is basically opening and easing the flow of communication between the band and the label. But the street reality is that no manager worth his salt does less than everything for the band, which goes from getting gigs to getting the band signed. Managers are expected to be powerless. They have to delegate authority while, at the same time, maintain-

ing a supervision over it all."

Even so, there's nothing to stop a band from leaving its manager. It was a matter of business strategy which led to the breakup of Styx and Derek Sutton.

"What the band wanted to do I thought would be detrimental to their career," he said. "It got to the point that if I went along with them, I'd be bitterly miserable and so would they. There was no point in continuing, so the only civilized resolution would be to just end it. There's enough respect for each other on both sides; there was no need to sue."

On a smaller scale, Phil Seymour also took what Saul Davis considered to be "detrimental career decisions. If I just walked out, I'd lose all rights. So we're negotiating a settlement. I can sue and collect, but it'll be pretty rough. The courts can't force a manager/client relationship, but they can enforce a settlement."

"There's no way you can protect yourself," Mamis says. "The best thing you can do is make yourself invaluable. Still, bands can get greedy. They'll leave one manager for another because he'll charge only 15% instead of 20%."

Regardless of the reason, there seems to be no point in continuing a relationship when the artist isn't happy. "If the relationship goes sour," says Bill Gerber, manager of Devo, "you're not protected by the law in California. If you're a manager and you rely on a contract to protect you, forget it."

"Once the relationship doesn't work," adds Heber, "it'll

never work again. There's got to be a trust and commitment from both sides—it has to be mutual."

"You have to expect loyalty; it's a two-way street," Mamis concurred. "Of course, the management is usually more loyal than the acts.

'You're Not Protected By The Law In Ca. If You're A Manager & You Rely On A Contract To Protect You, Forget It.'

Many of the lessons learned by these managers were learned the hard way, and most agreed that trial-and-error experience is the only way to learn. Many, though, also had industry experience at one point or another. Landy was an A&R man for RSO Records; Suzy Frank had five years of label experience while also running a studio and publishing company; Derek Sutton credits Chrysalis Records head Terry Ellis, and Chris Wright, for much of his learning experience, and Toby Mamis worked as a publicist for John and Yoko.

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MANAGEMENT

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in this business," says Frank. "You have to know how a record company works. Sometimes making the deal is the easiest thing; it's getting the record company to work the album that's hard."

In a way, the role of a manager is almost masochistic, and if there's a common trait among them, it's "tenacity," according to Heber. "It's refusing to quit when every door is closed in your face. You have to believe that the people who say 'no' today will say 'yes' tomorrow. It's patience and tenacity; you can't be afraid to call anyone. And, whatever your background, you have to accurately appraise the ways to build their careers."

"It's like a chess game," adds Frank. "It's making the right moves at the right time."

"A manager must assume total responsibility, but not re-

ceive or seek any credit for, every aspect of an artist's professional and personal life, if the personal life is affecting the career. It's not as if you're imposing your will on the artist, but no matter what step the band takes, if things go wrong, the manager takes the blame," says Jenkins.

As if that weren't enough, managers face an often interminable wait before recouping the costs involved in breaking a band.

"From the time you start working with a band to the time the first royalty check comes in is about five years," says Jenkins. "That's a long time, so bands better be able to live off their performing income up to that point." Thanks to booking agent Barbara Reilly, X had been able to take in 75-80% of their total gross income from live gigs up to the time of their Elektra Records deal.

In dealing with new talent,

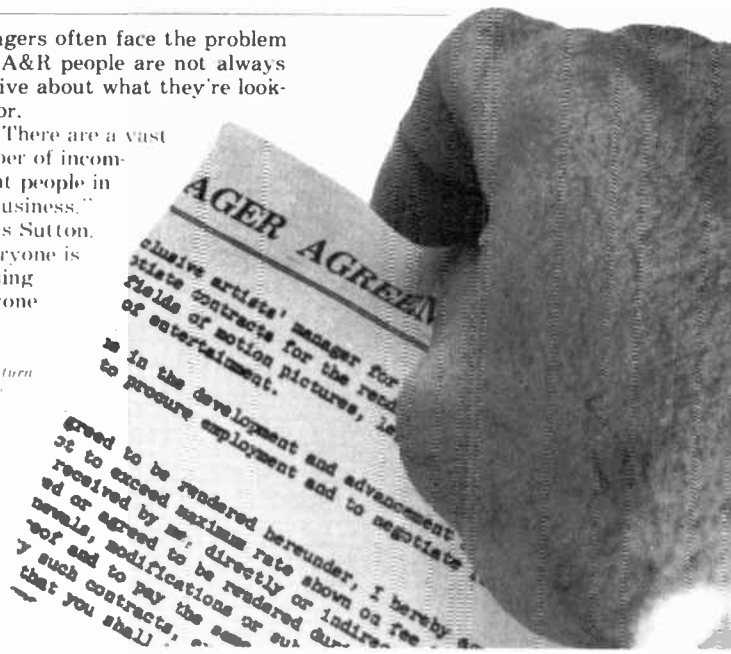
managers often face the problem that A&R people are not always decisive about what they're looking for.

"There are a vast number of incompetent people in the business," claims Sutton.

"Everyone is greasing everyone else.

Kids

Please turn to page 12



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...a treat for those who are now children and for those who ever were. If there was a children's Top 10, this album would surely be number one.
The Noetling family
(San Diego, California)

Crisis

Continued from page 11

with some talent have their hopes raised by A&R men who don't have the guts to say 'no.' They'd rather say, 'Find a decent manager,' and that's bullshit. Nobody wants to hurt anybody's feelings. They want to keep the door open for the next Styx, the next Beatles or the next Go-Go's."

"An A&R man came up to me right after I left Joan Jett and said, 'Why didn't you force me to sign her?'," adds Mamis. "You go to one label, and they tell you they're looking for something else. There's no rhyme or reason to their policies."

A band's expectations concerning what a manager can accomplish can often be a stumbling block. "An enormous number of bands believe the standard fairy-tale stories," says Sutton. "That they'll be automatic stars once they get an Irving Azoff behind them. That might have been true three years ago, but not today."

"A lot of bands look to their manager as a panacea," Heber concurs. "They're not going to do everything; the best manager can't make a bad band work and vice versa."

The problem areas inherent in managing a band may explain why these managers agreed that there is a definite shortage, and why bands are desperate in their search for proper representation. Sutton gets 8-10 calls a week, Frank gets over 50 calls a week, and when Landy expressed interest in a new act to manage in a recent issue of *MC*, he got 125 calls.

"There's an experienced manager drought," says Frank, "because bands don't want to do the hard work needed to break. They all want a free ride. Groups look for managers to back them—someone with money to pay for an S.I.R. showcase. Managers are not bankers."

That view was met with near-unanimous approval.



Toby Mamis



Susan Frank



Cush Landy

photo by Julian Vlasser

"I never invested in bands," says Sutton. "I'd rather play the futures. I know of a promising group in Florida who was heard by a guy from the meat-packing business. He spent \$300,000 over a year's time to support them and start their own label. That band

'A Manager Must Assume Total Responsibility, But Not Receive Any Credit For It.'

will disappear from the scene because, business-wise, he's incompetent. It's a destruction of a promising songwriting team because they were getting good money too early."

"A manager shouldn't take care of a band's personal expenses out of his pocket," Jenkins adds, "but he should make sure that enough income is generated so the band can pay their rent. You have to operate a band as a self-sustaining business entity."

Managers & The Law

"Any California manager who's doing his job for the artist, from a practical standpoint, is probably breaking the law," says L.A. entertainment attorney Richard Schulenberg.

The California Labor Code states that any person who "procures, offers, promises or attempts to procure employment or engagements" must be licensed as an "artist's manager," a term which, in this case, means agent. According to Carol Cole of the state Labor Commissioner's office, a licensed agent can also serve as a manager (i.e., provide career guidance with no extra reimbursement) for the same artist, but a manager cannot procure employment without being a licensed agent.

The solution *seems* simple enough—a manager wanting to act as an agent could simply get an agent's license. The problem is that the American Federation of Musicians limits the amount an agent can make, and the "rule of the road," according to Rex DeLong, business representative for AFM Local 7 in Orange County, is 10 percent, although it can go to 15. Most managers get at least 15 percent, and many get 20-25 percent or more. Most would lose a good deal of money by becoming agents.

The phrase "procuring employment" provides more problems, since "technically, record deals are considered employment," according to Cole. That has been used as a means to fire a manager whose percentage has become burdensome to a successful act.

Though a great number of managers would love to see the law changed to allow managers to procure "incidental" bookings, DeLong says the union supports the existing law, adding the formerly legal agent/manager role "has been abused in the past" in situations where manager-agents would accept gigs that were poor career moves, for example.

Schulenberg, though, agrees with the proposed change, even from the artist's point of view. "Any artist who's starting out knows how hard it is to get an agent. An agent won't touch you unless you've got work, and how do you get work without an agent? It's always the managers that do it."

—Rick Orienza

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Label Reps Stress Role Of Manager

by Iain Blair

The difficulty some bands have in finding good management (see lead story) often leads to situations in which bands approach major labels without any management.

Many come to record companies with attorneys to work out a deal, then work with the companies in selecting a manager.

A number of label representatives contacted by *MC* find that process perfectly acceptable, particularly since the alternative is a manager the label may consider unqualified or unprofessional.

"I'd say there's got to be a manager," says Ron Fair, A&R talent manager for RCA Records, "but no manager is better than a flaky one."

"A manager is important as soon as possible," adds John Stainze, West Coast VP of A&R for Polygram, "but not just for the sake of one, just as we don't sign bands for the hell of it. There's nothing worse than a bad manager, and we'd turn down an act if (the manager) was unprofes-

sional and we couldn't work with him. What would be the point?"

Stainze adds that, "We'd definitely help a band find (a manager), because a lawyer is only O.K. until the deal is signed. After that, you need someone to fight for you."

"If we sign a band without a manager," says Bob Garcia, national director of A&R at A&M Records, "we definitely try and find one that's amenable to everyone concerned. I don't like the word 'assign,' but we'd set up a series of meetings and see who works out. The band is the first consideration, but obviously it's got to be mutual."

Stainze stresses what he feels is a common misconception about labels' attitudes towards management. "It's often thought that labels like to deal with managers they can manipulate. Untrue. We need a strong manager who knows what he is doing. A lot of local bands sign with the local butcher just because he's put some money in. That doesn't automatically qualify him at all. The main thing is to be careful, because if the manager is a jerk, it's difficult to point it out to an unsigned band, and they're the ones who ultimately suffer most. I'd always deal with a band who didn't have a manager, and then try to put them with the right one. At street level, there are

several who've shown both enthusiasm and professionalism, but who haven't got the right act to work with. I think there are good acts and good managers out there, but they aren't necessarily always coming together."

The label reps generally agree that though a lawyer can suffice until the time a deal is signed, a good manager is of the utmost importance thereafter.

"Groups sometimes manage themselves with a lawyer," says Fair, "but it really does help to have recognized representation, and once an album is out, it's essential."

"A lawyer never suffices," adds Garcia. "Yes, he's necessary, but is he going to tour with the band and babysit all their problems? No way...he's far too busy. Very rarely, you get a manager who's also a lawyer, like Alan Sieffert who handles Elkie Brooks, but that really is the exception. Lawyers are too busy to be organizing gigs and worrying about a band's gear arriving on time."

Many bands arrive at labels with "street" managers, and this, too, can create problems.

"In a lot of cases," says RCA's Fair, "an act has a manager who's been with them from the beginning, and who's kept them alive through all the hard times, but who doesn't have

the clout, the finesse and the knowledge necessary to deal with label executives. That's not to belittle the street-level manager; it's just that there's a world of difference between a mentor and a bona fide licensed pro. Many times, managers who've paid all the dues and struggled up with the band are the first to go, because the labels recognize their contribution, but don't recognize *them* as a real force. At RCA, you're competing with 'clout' management handling huge acts like Diana Ross and Rick Springfield, and who are adept at getting the most out of their artists. It's very tough, and I'd just advise bands to be very careful with whom they sign. I'd definitely deal with an act even if they didn't have representation, and we'd definitely help them find the right kind."

Garcia sees label-artist-management relations as dependent on factors other than whether the manager is from the street.

"I can't differentiate," he says. "Like any major manager, Derek Sutton (former manager of Styx) never left the streets. In the '80s, it's not enough to sit behind a desk manning phones; you've

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BACK TO BACK MGMT. 8625 Santa Monica Blvd., L.A. 90048	Personal	Bambi Byrens	Carl Stewart, Geza X, Bill Gazecki	Pop, rock	Send tape, promo package	20%	Also heads Dynasty Records
SAUL DAVIS 8749 Sunset, L.A., Ca. 90069	Personal	Saul Davis	Carla & Textones, Kathy Valentine	Rock, orig. matl. for publ.	Send cassette	Varies	Attorney, has worked with Bee Gees and at Record Plant recently mgd. Phil Seymour
FOREST HAMILTON PERSONAL MGMT. INC. 9022 Norma Pl., L.A., Ca. 90069	Personal	Phil Casey	A Taste Of Honey, Dramatics, Remwoods	R&B, jazz, pop	Send cassette, SASE, then aud.	Varies	
FRONT RUNNER ENTERPRISES & ENT. CORP. P.O. Box 10832, Beverly Hills, Ca. 90217	Both	Don Leyba 506-8087, 506-5699		Pop/rock to n. wave	Send tapes, resumes, etc.	Varies	Also record & concert promotion company
FTM MANAGEMENT 9165 Sunset Blvd., L.A., Ca. 90069 (213) 550-0130	Personal	Toby Mamis		Pop, rock, country	Tape, photo, bio, press clips	20-25%	Looking for charismatic music. hit material
BENNETT GLOTZTER MGMT. , 7720 Sunset Blvd., L.A., Ca. 90046 (213) 851-9115	Personal	Bennett Glotzer	Frank Zappa, Nina Hagen, Hollye Leven	Avant-garde rock	Send material before calling: bio, cassette, pic	Negot.	Former N.Y. lawyer
HARMONY ARTISTS INC. 8831 Sunset Blvd. #200 L.A., Ca. 90069	Both	(213) 659-9644	Ohio Players, Nick Gilder, Auracle	Club bands. T-40, dance	Tape, photo, songlist	10-15%	
HELLER/BAKER MGMT. 6430 Sunset Blvd. #1516, Hollywood, Ca. 90028 (213) 462-1100	Both	Lyle Baker	L.T.D., Rose Royce, Rodney Franklin	R&B	Tape, photo, promo pkg.; will see auditions	10%	
IKE ICHOEL (213) 242-7815	Both	Ike Ichelkraut	The Count, formerly Suburban Lawns	Pop-rock, some new wave	Phone office; prefer tape before attend live performance	20% (negot)	Also counselling at \$20 per hour
JACOBS & ASSOCIATES 9608 Marueen St. #11, Garden Grove, Ca. 92641 (714) 750-5297	Personal	Michael Jacobs	A La Carte, Rusty Anderson, Jon Lyons	Rock	Send tape, bio	Varies	Also publicity firm; principal consultant is Rick Carroll
KHACHADORIAN MGMT. (213) 988-7242	Personal	George Khachadorian	Bootsie Collins, Paul Cacia,	R&B, jazz, pop	Tape, promo pkg. live audition	Varies	Fee depends on group
LLOYD SEGAL MGMT. 1116 N. Cory Ave., L.A., Ca. 90069 (213) 278-5131	Personal	Lloyd Segal	Manfred Mann, Blind Date	Rock	Cassette, bio, photo, audition	Varies 10-15%	Also heads Regency Records
MARKETING AND FINANCIAL MGMT. ENT. 16055 Ventura Blvd., Suite 700, Encino, Ca. 91436	Both	Tony Molina		All, esp. jazz, latin	Write for appt. Send resume; tape, promo pkg.	Varies	Include summary of past year's activities in package
MFC MANAGEMENT 1428 S. Sherbourne Dr. L.A., Ca. 90035 (213) 652-6993	Both	Peregrine Watts-Russell	Fahrenheit, Berlin, Q	Electronic Dance Mus. Only	Send tape, press kit; then call.	15-20%	Has own indy label, MAO Records. Gained expertise in personal mgmt. while in the jungles of Borneo.
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ROBBY RANDALL (213) 855-1010	Personal	Debbie Jones	Dwight Twilley	All kinds	Send cassette	Negot.	
STRAIGHT AHEAD MANAGEMENT 1438 N. Gower St., Box 22, Hwd., Ca. 90028	Personal	Jim Summers (213) 464-3688	Cynthia Manley, Jemini, Steve Donn	Contemporary pop & rock	Send tape, photo, lyric sheet	15-20%	Need only work tape; won't see live show before receiving tape.
VOX TALENT 8895 Appian Way, L.A., Ca. 90046 (213) 221-1212, 652-8314	Both	Ms. P.J. Birosik	Rayonics, Los Dudes, The Penguins	Hard rock/heavy mtl.	Send tape, bio, pics before call or live audition	20-25%	Record co., publ. firm; prefer 4-5 pc. band; fee negot. for other services
RON WALDORF PRODUCTIONS 1206 S. Bedford St., L.A., Ca. 90035	Personal	Ron Waldorf	Mike Campbell (Palo Alto Jazz label)	All types, esp. jazz	Tape, promo kit, photos, auditions	Varies	
WEDGE ENTERTAINMENT 6535 Wilshire #3000, L.A., Ca. 90048 (no deliveries) (213) 658-7135	Both	George Warf, Lou Franzini	Lazer	Straight-ahead rock	Tape, info, SASE	Varies	

This MC Guide to Managers represents a small sampling of managers actively working in the L.A. area. Others can be found through sources like **Songwriters Market**, published by Writer's Digest Books, the American Federation of Musicians, or recommendations from other

bands doing material similar to yours. Always have your material protected. send a self-addressed, stamped envelope if you want your material returned, and if you encounter problems with anyone you contact through **Music Connection**, let us know in writing. No phone calls.

'An Act Should Have A Solid Idea Of What It Wants...'

SO...YOU THINK YOU NEED A MANAGER

Continued from cover

Steve Allen, guitarist for 20/20, decided his band needed management when he discovered they simply did not have the time to do it themselves.

"Everything was going nuts," he says. "There were just too many things to take care of. It was at the point where we couldn't orchestrate it ourselves."

Heber believes that before an act takes on a manager, they should have a solid idea of what they want to say and how they want to present it.

"Not to have any statement or any direction, and to try to find management because that's a panacea, I think is a mistake," she says. "When you're at a level that it becomes too cumbersome for a member of the band or an individual to continue to represent themselves, then you try to interface with the people who you feel can best take you in the direction that you want to go in."

Richard Schulenberg, a prominent Los Angeles entertainment attorney, advises that some kind

of counsel should be brought in as soon as possible and as soon as practical.

"Practical is when it appears something's going to happen. It's sometimes worth the investment to make sure that if it happens, it happens right, or you avoid it if it's going to happen wrong," he says.

The degree of influence a manager has over an artist can be broken down to two levels. Legally, a manager can advise and counsel his client on many areas, including selection of material, publicity and advertising, presentation of the artist's talents, selection of accompanying talent, and the selection of an agent. In most cases, a manager also has the right to execute contracts on the artist's behalf, collect and distribute any sums of money, and approve matters relating to advertising and promotion.

In actuality, however, the real power is determined by the relative stature and level of success of the manager and the artist.

"If you have a superstar who has a manager who is a glorified social secretary or something of that sort, the superstar is going to do whatever he or she wants to do," says Schulenberg. "On the other hand, you have managers who are superstars, and the artist, no matter how successful, may virtually work for that person in terms of anything they say, they do. It depends on the personalities of the people."

"Obviously, I try to give some input on what I believe would get us to the next plateau," adds Heber. "If they do something really outlandish—if they would want to put something into a musical form that I feel could be potentially detrimental—it's my job to warn them. But in no way, shape or form (am I) saying they can't do it. I have to give them my years of experience and what I feel is true. They can take that knowledge and use it or not use it."

The exact nature of management agreements can vary, and the reason is simple: there is no California law governing or regulating personal managers. The only legal restriction is that personal service contracts in California are only enforceable up to seven years. Any contract written for a longer period is not illegal, but it's not enforceable in court after the initial seven-year period.

Most management contracts run from one to five years, and may include one-year options which can be picked up at the manager's discretion. These options, though available only to the manager, can be useful to the artist if a clause is included forcing the manager to achieve a certain level of success for the artist before he or she can renew the contract. In this way, the artist or band has a way out if the manager isn't doing the job.

"Too many people, especially when they're new artists, will sign with somebody who may or may not be a functioning manager," notes Schulenberg. "He may be

an out-and-out crook, he may be a saint. You don't know. And the point is, after you get to know them, after you've worked with them for awhile, you may want out."

Management contracts can call for as little as five percent to as much as 50 percent of an artist's gross income, though the vast majority fall in the 15-25 percent range. Some agreements have a sliding scale, in which the manager will receive a greater commission as the artist's income increases. An example would be a manager that receives 15 percent of the act's first \$50,000, 20 percent of the second \$50,000, and 25 percent of anything over \$100,000.

Unless it's explicitly stated otherwise in the contract, the manager can take his or her commission on any income from any area earned by the artist. Managers will argue that because of their efforts to help build an act's prominence and stature, they should rightfully take a percentage from any form of entertainment or sales of auxiliary items such as T-shirts or posters.

A manager always has the obligation to get the best possible deal, or to be perfectly legal, to advise on the best possible deal. This obligation can be undermined by a situation in which talent is sold by the same person or firm. This can happen when a manager operates his or her own promotion, publishing, production or record company. It could be argued that the manager may attempt to secure the best possible arrangement for his other company at the expense of the artist. This line separating shrewd from illegal business practices is a very thin one.

"If you were a manager," cautions Ned Shankman, partner in the Shankman/DeBlasio management firm and former entertainment attorney, "and you signed

Please turn to page 16

**Close-up:
Management**

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Managers

Continued from page 15

your artist to your own production company for the purpose of making records, it would smack of conflict, even though your motives are good and as a manager, you may be financing the production of a record of a client you manage. There are potential problems there."

To avoid this predicament, some managers may simply pass on taking their commission. Another possibility would be for the artist, if he or she wishes to sign someone in more than one capacity, to sign the management agreement last, after the other contracts. Neither alternative, however, guarantees legal immunity.

With exceedingly high creative and financial stakes on the line, the old "ounce of prevention" proverb takes on a new and greater meaning.

"It's cheaper to pay \$50 for a consultation or a telephone call and avoid a problem that's going to cost \$100,000," warns Schulenberg. "If you're active enough, it pays for itself."

I think all artists should have an accountant and a lawyer watching over what they do," asserts Shankman, "because as managers, you can't handle all aspects of their career, but you want all aspects very well covered."

With all the complications and responsibilities involved in management, many believe it takes a special type of person to work with and help an artist.

"A management job is definitely not nine-to-five, so one of the qualities of a manager is that he enjoys what he's doing and sees it pretty much as a 24-hour-a-day commitment," says Shankman. "Those kind of people will tell you they don't want to live three rings from the telephone, but one of the qualities I think is best about a manager is that he is available, that he does have the

time required to spend with clients, and that's early morning, late at night, weekends, out of town, and out of the country."

The relationship between a manager and an act can take many forms. Some ingredients that facilitate this association might be understanding, trust and compatibility. Allen of 20/20 compares the manager/artist bond to that of a marriage.

"Like Ginger (Canzoneri) who manages the Go-Go's," he says, "I mean, that seems just totally right. I'm sure some managers and some groups just totally make sense."

"If there's a quality that you lack," observes Heber, "that you feel is valuable to your band, try to find a person to complement you if you don't have it individually, because everybody brings something else to the table."

The art of finding that special person may take many directions, though the personal approach may turn out to be the most rewarding.

"Talk to other bands that you admire," says Heber, "see what their involvement is and then make an assessment."

"I think the best way of finding a manager is the same way of finding an attorney or a doctor or a bass player for your band...word of mouth," agrees Schulenberg. "Talk to people, find out who they've dealt with and start checking names of people. If certain names pop up enough times as being somebody who's good, chances are they'll be good."

"Take a look at careers you think you would like to fashion your own career after and find out who manages that particular artist," Shankman recommends. "The key to success is hard work, and it's really a team effort. I think it's important to trust. At some point in an artist's career, they are going to have to trust. Everybody should have a sense of caution, and a lot of decisions you're going to have to make from the heart. But understand, it is a team effort." □

The Two-Way Street Of Management

Getting a manager is not as simple as picking up a phone and asking. The band/manager relationship is a two-way street of trust and commitment that combines personal feelings with business instincts.

Many managers note that they are attracted to certain bands by a "feel"; they have to like the music and the personalities behind the sound. "It's an overall feeling, a magnetism," says Cash Landy, current manager of the Kingbees. "I won't get involved with a band on a business level if the personality isn't there. If I'm not compatible with the act, I have to pass. It would be suicide to work with them."

"I have to a) like them personally, b) think they're sincere in what they're doing, c) personally enjoy their music, and d) think I could sell," declares Toby Mamis, former manager of Blondie, Joan Jett and the Runaways. "I won't represent an artist I love but who I think won't sell, and vice versa. I'm in this for fun, and if it's not fun, I won't do it. Sometimes, fun is all you're left with." Mamis is also wary of bands that change their style for the sake of being signed. "When a band changes styles to fit the latest trends, I automatically back off. Any band that does whatever music they think we want to hear is no good; it shows no heart. It's also a sign of desperation and insincerity, which labels can smell a mile away."

Derek Sutton, ex-Styx manager, looks for a commitment of bands not only to their manager, but to themselves. "I won't consider an unsigned act if they haven't been together for three years or if they haven't played outside their home town. Most acts have to spend time on the road to get together. Bands have to realize that their music is harder work than a nine-to-five job. Sure, you can take the easy way out and do real well, but there's nothing to fall back on. I'm not interested in flash-in-the-pan acts. If you have a business, it demands a lot of time. New artists have to accept the reality that they'll have to work longer and harder to make it. If an artist is not prepared to devote one-and-a-half lives to his or her career, then there's no point in getting involved."

L.A. bands face an added problem in that being in a media center, they're often accorded publicity and a street buzz before they're truly ready for a record contract. "How many record companies rejected the Go-Go's because they saw them too soon?" asks Mamis. "They got a lot better, but a lot of A&R's first impressions were formed before they developed."

Sutton won't even take on a New York or L.A. band because of the local press hype. "The press destroys acts before they're ready," he claims. "Robert Hilburn (L.A. Times' pop music critic) has done more for the detriment of the local scene than anyone else, because he jumps on the bands before they're really ready for a label deal."

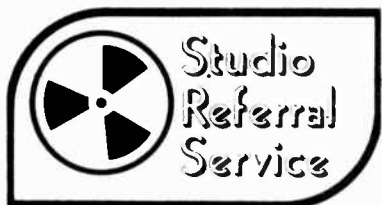
The media buzz, according to many managers, distorts the band's expectations, persuading them to believe they're ready to perform for A&R reps before their act is truly together, and thinking they need a big-name manager when they don't need one at all. "A lot of people here think they should invite A&R men to their gigs and get management before they're really ready," Mamis says. "They think the record deal is the goal instead of the career, so they're seen prematurely and have premature expectations. They need more time to develop."

So what should a new band do about getting a manager? X manager Jay Jenkins believes that you should "choose on plain common-horse sense and honesty. It's not enough just to have good contacts; you need someone with a sense of trust, who's able to accept the responsibilities and all that it requires."

On top of the advice to be patient and build slowly, Sutton adds that you should "Get somebody close to you, a friend or a road manager, someone who wants to work like hell for you. People who are hungry can do a better job. So if the band starts early enough, without the dreams of instant glory, their manager will mature or will become a stepping-stone to professional management. But you shouldn't even think about it for three to five years. After all, there's no right way or wrong way in managing." —Jeff Silberman

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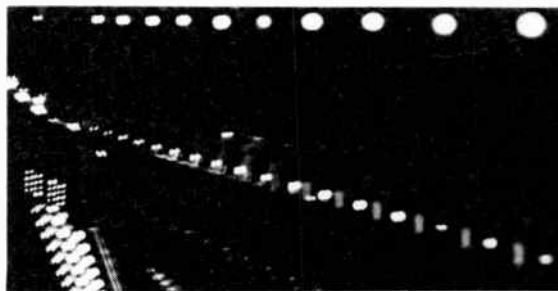


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Dazz Band: 'Sitting On Some Gold'

by Gary Jackson

Ohio has long been known for producing presidents, and it's also gained a reputation for producing strong bands. A quick perusal of the Buckeye State's musical bill of fare reveals Lakeside, Slave, James Ingram, the Ohio Players and Aurra as representative of the strength of the state's music scene.

The Dazz Band, also an Ohio product, consists of Bobby Harris, sax and vocals; Pierre DeMudd, trumpet and vocals; Skip Martin, trumpet and vocals; Eric Fearman, guitar; Kevin Kendrick, keyboards; Kenny Pettus, vocals and percussion; Isaac Wiley, drums; and Michael Wiley, bass.

Dazz is a melding of the two words 'dance' and 'jazz,' taken one step further from the popular refrain 'disco-jazz' by Brick on their late-'70s hit "Dazz." The Dazz Band recently released their fifth album (their third on Motown), called *Keep It Live*. It is by far their strongest release to date,



The Dazz Band. Climbing the R&B charts with its fifth album.

as evidenced by the steady climb up the R&B charts of the album and the single "Let It Whip."

After five albums, why the big noise now? Group leader Harris explains, "It was a thing where it just wasn't our turn to happen (while on 20th Century)."

The Dazz Band, then known as Kinsmen Dazz, was caught up in the great disco backlash following the saturating success of *Saturday Night Fever*. The backlash was so heavy that anything having to do with disco was virtually ignored. Record companies stopped putting any support be-

hind a record unless it had an immediate, undeniable hit.

"No one saw it coming," says Harris. "No one felt it coming. It slapped us in the face so hard it was ridiculous. We dropped from number 32 right off the chart because of something happening at 20th Century."

The trek upward was still a little slow even after the Dazz Band signed with Motown. "But we're happy to be on Motown. I'll guarantee that," says Kendrick. The first two albums "made a noise but didn't make a big bang," says Harris. "People knew

that somebody existed that they liked, but there just wasn't enough impact behind it to sustain ourselves. *Keep It Live* has a very strong base."

The whole band agrees, and is straightforward in assessing their future chances for success. "For all practical purposes we're (the nation) in a state of depression and I think we're (the band) doing excellent with the economy being what it is. Maybe three years ago at this point we may have racked up double the sales, but I believe we're sitting on some gold."

And Harris may be right. The cohesiveness and danceability of *Keep It Live* give the album a flexibility that radio and disc jockeys look for. "Let It Whip" and "Keep It Live" are full-force funk. The powerful bass lines intertwine tightly with the drums while the brass section colors the bottom with bright overtones to keep the tunes from becoming too top-heavy. On the opposite spectrum, "Gamble With My Love" and "Let Me Love You Until" slow the pace.

To insure a consistent flow of fresh ideas, the Dazz Band draws from within. Five of the nine songs on *Keep It Live* were co-written by several of the members. All arranging is done by the band with help from producer Reggie Andrews. □

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'Creative Financing': Key To Indy Survival

Continued from cover

credit. They could see I was continually reordering product and that I knew what I was doing."

"It's all a matter of creative financing," says Fields. "The huge volumes my suppliers put out allows them to act as a bank and extend credit to me."

There are various ways to cut costs without compromising on high-quality sound production. Fancher prefers to cut costs in the studio. "I like to take a whirlwind approach to recording. I work very fast in the studio. In three or four days we're finished, including the mix. But I won't cut corners on the artwork. That's what the public sees, what catches the eye." On the new

his customers through the process step by step, and will advise them on budget limitations or anything else that might come up. All three labels swear by Gibson, and exclusively use his services in this area.

Fields has learned to save money through experience. "When running our 7" board sleeves, I save money by running three sets of sleeves at a time," he says. "That's how the machine is set up, and if you run less than that, you're wasting time and money. We also use the jackets as



photos by Sherry Rayn Barnett

Gladys Messerschmidt of G&M Label Graphics, used by many independent labels for product and consultation.

'It's Impossible To Get Credit The First Time. Anybody Doing A First Record Better Have Money In Hand.'

Christian Death release she used gold ink for an eye-catching effect on the cover, which cost \$1,000 extra. They achieved what they wanted, though, and are very happy with the final results. Herb Gibson, owner of Primary Colors, is responsible for helping to achieve the desired effect on the Christian Death cover, and his firm also handles all the film work for the three labels. Gibson takes



Stan Ross of Gold Star Studios, renowned for its mastering facilities.

posters and save on promotion." Knowing the mechanics of production costs helps. "If someone quotes you a price for 1,000 (copies), they are doing you a disservice, because you'll actually save money by printing 5,000

since the price is so close. A run of 5,000 jackets will cost you 25 cents each; if you run less, they'll cost you 40 cents each." Modern Albums of California produces the sleeves. Posh Boy and Bomp use their services, but Frontier

uses Ivy Hill. "I don't like the cut of Modern's jackets, they look cheap, says Fancher. Although Modern is fine for small runs, Ivy Hill will only handle large orders of 5,000 or over. "They handle all the big labels," she adds.

"It isn't a matter of cutting costs," Shaw explains. "To me, that means sacrificing something, and I won't spare any expense. There is always a cheaper way of doing something; you learn that from experience."

Experience also teaches you to listen to knowledgeable people. The three label owners concede that they couldn't do it without the expert advice from the people they do business with. Max Messerschmidt of G&M Label Graphics Service is one of those people. He believes labels should represent the artist and not just be the white, round paper stuck on the record. "What you want is clear label copy," Messerschmidt

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notes, "You don't want your u's looking like v's." He also stresses that "Independent bands don't know where to go and how to get things done. They're better off

place for egos. You're here to get the job done." Shaw swears by Gold Star as well. "Those people are real pros," he says.

Fancher has been using K-Disc for her mastering, but says, "I'm looking for a place more sympathetic to my kind of music." Fancher likes to go right from tape to LP and delete the acetate to save time and money.

Alco Pressing Plant is the overall favorite in that department. Alco specializes in custom runs—runs from 250 to 5000. Alco owner George Shannon assumes that people don't know what they're doing, so he offers a lot of individual attention. "Alco is great for teaching you the ropes," Fields acknowledges. "They helped us get started in 1978."

As opposed to price breaks on sleeves, pressing plant deals don't make any difference until you hit the 25,000 mark, and there aren't many local bands in that category, so it doesn't affect them. The Waddell Pressing Plant is often used for larger runs and also for overnight product.

Overall, "What's important is building a relationship with the people you're doing business with so when you do have an emergency and you need them, they're there," says Shaw. "Find the people you're happy with and stay with them." □

Label Reps

Continued from page 13

gotta be in touch with the street vibe. If there is any friction between the manager and the label, it's no different whether the guy is 'street-wise' or not, you've got to work together. Nobody happens in this business without a unified front, and everyone shooting for the same goal."

"Because of our company's roots in management," says Roger Watson, national A&R director at Chrysalis, "we're very conscious of the whole problem and an artist's need for the right representation. Founders Chris Wright and Terry Ellis started off managing bands like Ten Years After, Procul Harum and Jethro Tull, and toured with their acts, so they really have experience. In fact, our company is based on a very management-oriented outlook. I'd definitely recommend a manager if a new band was looking for one. I do it all the time. My department often fulfills a managerial function, and we very much like to maintain a strong relationship with our artists. In that sense, I think it's very important for a manager not to become a wedge between the artist and the label. If that does occur, it's a very tricky problem, as it's unethical for us to tell the act that

their manager is no good—any change *has* to come from the artist first."

A number of L.A. bands who have signed with Faulty Products did so without solidified management situations. "In the beginning, says Faulty A&R head John Guarnieri, management doesn't matter that much, and here we've dealt with a lot of bands directly, such as Wall of Voodoo, Oingo Boingo, the Cramps and Suburban Lawns, so it can be done. The main problem is losing direction. Oingo Boingo's singer (Danny Elfman) was taking care of all their business, and it got to be too much. In the end, it's too hard to keep a business and artistic perspective, and lawyers don't really help, as they only see things in black and white. I think it's often easier to deal without them. They are necessary, but can tie a deal up for far too long sometimes when everyone is itching to move. Similarly, it doesn't always help to have some big-shot manager. We formed our own management company called L.A.P.D. (L.A. Personal Direction) because two of our acts, Oingo Boingo and Wall of Voodoo, couldn't find the right people. In the end, Miles Copeland, who also manages the Police, realized he'd have to do it himself. We feel that the artist comes first, and this way he gets the direct attention he needs." □

'There Is Always A Cheaper Way Of Doing Something; You Learn That From Experience.'

going to a person like Robbie Fields."

Another step in the long record production process is mastering. Shaw and Fields rave about Gold Star Studios. "I feel Gold Star represents the best value for quality mastering in the country," Fields claims. "We made the rounds to Heider and Crystal, and we adamantly refuse to cut anywhere else but Gold Star. One thing to remember is to let the expert be in charge. He knows his business; this is not a



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Product Profile

The Chapman Stick

by Bruce Duff

Emmett Chapman has accomplished some things few musicians will achieve. The level of mastery he has of his instrument is impressive, to say the least, but what's equally notable is the fact that "his instrument" is also his invention: The Chapman Stick.

The Stick, a fretted, stringed instrument, is fingered without being plucked. This allows for both hands to be employed in fingering, which makes for left-hand-right hand combinations that are closer to keyboard parts than guitar parts. It was the conceiving of this two-handed fingering technique that gave birth to the instrument. "The instrument is really the technique more than anything else," Chapman says. "The design of the instrument is just to get the basic and essential instrument for that technique, but it's the technique that's the invention."

Chapman seems to pride himself not on the novelty of The Stick but more on the logic and simplicity of its design. The Stick looks like a long, wide guitar neck. It's made of ironwood, which is trussed in the back with two non-adjustable one-inch-thick spring tempered steel truss rods to prevent warpage. There are ten strings, basically five for bass and chords and five for melody and chords. The pickup is stereo, sending two different signals via a stereo chord to two separate amps (lead and bass). Chapman runs his bass strings straight for the most part, while adding phase, fuzz and echo to the melo-

dy. The separation of the instrument into two halves, so to speak, and their stereo capabilities allow the Stick to take on the characteristics (and the fullness) of a complete band. Arpeggio'd chord figures sound very keyboardish, like a clavinet or electric piano, yet the left hand can develop slapping techniques similar to a bassist. The elements of hammering, trilling, pull-offs and vibrato give The Stick a guitar- or cello-like sound.

The bass strings are tuned in fifths (like a cello), only going high to low instead of low to high. The treble strings are tuned in fourths (like a bass), and because of their similarity to guitar tuning and fingering, Chapman claims guitarists actually learn the right-hand fingering technique (the hand that normally picks) faster than the left-hand technique. The tuning allows for all patterns and fingerings to be totally moveable from fret to fret and string to string. "There are transpositional and compositional advantages to playing this instrument," says Chapman.

After conceiving his revolutionary technique, Chapman built the first Stick prototype, which was an eight-string instrument with a spoon-shaped body, in '69. Working on his invention for six years before he began marketing it, by 1975 The Stick had ten strings but no body. In recent years, Chapman has continued to modify and improve The Stick. The newer models have a wider neck, bigger, higher frets and more possible adjustments of the pickup and bridge.

Chapman approached music as a hobby at first. He began playing the guitar while in his 20s, and for ten years he practiced and became absorbed in his "hobby," listening to Barney Kessel and other jazz guitarists. While studying music on his own,



Emmett Chapman hopes to make a mark on the music world with his invention, The Stick.

Chapman was a member of the Air Force, then a journalist, then a personal analyst for the civil service, as well as the father of two girls. These days, the lives of Emmett and his wife Yuta are centered around the manufacturing and promotion of The Stick. "We've given up our whole home for it," says Chapman of his business. "We fall out of bed in the morning, the phone rings, and it's somebody calling from New Jersey who wants to know about The Stick."

Chapman oversees the construction of every Stick. Two other men, Victor Balogh and Ron Parish (Stick players in their own rights) assist Chapman in the manufacturing, which is done in

Chapman's garage. They are made in runs of 25, and to date the total number of Sticks produced is just short of 800. They sell for about \$850, and another \$100 gets you a case, a stereo chord, and an instruction book.

Bands such as Kittyhawk and musicians such as Jeff Beck have taken a fancy to The Stick, but the musician probably most visible with it is Tony Levin, currently with King Crimson. It's The Stick that opens the by now familiar song "Elephant Talk." Chapman stays in touch with almost everyone who buys a Stick (as well as teaching many of them) and Levin, too, remains in touch with Chapman. Chapman says, "Tony Levin called me from London and said that this time around a whole lot of ideas have come from the stick—it's a full third of the group."

It would seem that Chapman's time is pretty filled up; nonetheless, he manages to devote a lot of it to the continuing study of new techniques on The Stick. In the hands of its creator, it's truly amazing the amounts of both emotional color and technical flair Chapman conjures up. For several years Chapman has given concerts featuring himself on his instrument, and recently has been doing local sets with Ray Pizzi and drummer Bruce Gary (of Knack fame, who, as it turns out, is also beginning to play The Stick).

Chapman's next goal is to get a recording of his Stick. No plans are set yet, but Chapman would like to record some live shows. "I'm probably the most enthusiastic person about it (The Stick) as far as playing, and I'm also ambitious. I want to make a mark on the music world."

The mark has indeed already been made, and more and more musicians and listeners are becoming aware of Emmett Chapman and the Chapman Stick.



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Songmine

by John Braheny

Songwriter Contracts VII

NO CROSS COLLATERALIZATION: A royalty advance to a writer may be charged only against the proceeds of that particular song; it should not be deducted from any other songs assigned to the publisher. This song-by-song contract recommendation by SRS is a very important one. Not only publishers, but record companies, managers and other industry people use cross-collateralization in an effort to recoup losses and hedge their bets. In the case of writers and publishers it involves a scenario like this: The publisher signs four of your songs. He gives you an advance on each of them and pays to have them all demoed. Let's say the total cost to the publisher is \$300 apiece. You have an agreement that advances and half the demo costs are recouped from your royalties before you start seeing any money. So let's say the amount of money you owe on each song is \$100 in advance plus half the \$200 demo cost or a total of \$200 on each song. If there is not a clause in your contract to prevent cross-collateralization, the publisher could withhold \$800 from the royalties he receives from the record sales of one song and use it to recoup on the money he spent on the other, unsuccessful songs. It's easy to understand why he'd want to do it that way, but it's certainly a negotiable point that you'll want resolved in your favor.

Each song should have its own list of expenses, and once the expenses in the form of advances to you (including the publisher's advance of your shared demo costs) have been recouped by the publisher, you should start receiving royalties on that song. Remember that this clause is for song-by-song contracts. An exclusive, staff writer situation in which you're receiving weekly advances is different because the publisher is dealing with your whole catalog. Cross-collateralizing is acceptable in that case.

WITHHOLDING ROYALTIES IF FELT IN JEOPARDY: On occasion a publisher will withhold writer's royalties when a claim has been filed against him/her. Royalties should be paid the writer within a month after receipt by the publisher, or writers should be allowed to post a bond to recover royalties withheld. Let's say you have a hit that starts making a lot of money. Frequently, someone's attorney will write to your publisher and initiate a plagiarism lawsuit claiming that his client wrote a song that was submitted to that publisher about the time you wrote it, or that you heard his client's song somewhere and stole it. At that point, even though you've warranted in your contract with the publisher that the song is definitely yours, that publisher is in trouble because he/she is the copyright owner and will be forced to defend that claim. That defense may involve a tremendous legal expense or an out-of-court settlement to prevent an even greater legal expense. Let's say that the publisher continues to pay you royalties and it's proven that you really did steal the song. The publisher then has to pay the claimant the royalties that he's already given to you. The only problem is that you've already spent the money. They have to sue you because you promised in your contract that the song was yours to give them and you've been proven wrong. Then it costs them even more money to sue you. Of course, at that point, it is going to cost you legal fees. To resolve this situation so that the publisher knows the money will be there if the suit is not decided in his favor, the writer can post a bond that guarantees that the publisher can get it. Another solution is to have an escrow account set up so that no one can touch those royalties 'till the case is resolved. Your problem with this approach, though, is that you don't have the money to use. Another important point to remember is that a lawsuit could last several years and an escrow account won't generate interest which would be considerable in the case of a hit. So there should be some provision that when the suit is decided in favor of you and the publisher, you both receive an interest payment in the amount of the prevailing rate if you'd have been able to have your money in an interest earning account.

FAIR DIVISION IN CASE OF RECOVERY IN A LAW SUIT: Writers should receive 50 percent of any monies recovered in a law suit. This is self-explanatory, but should be qualified by saying that we're assuming the contract is a 50/50 writer/publisher split, and we're talking about net after legal expenses, if any.

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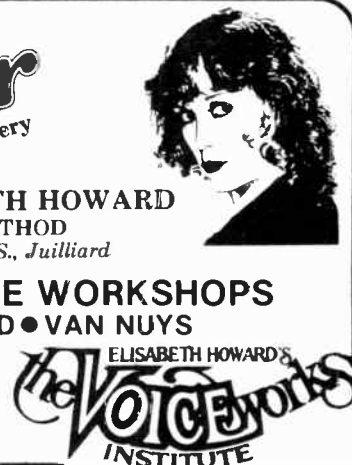
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ACM Awards: A Pictorial Perspective

This year's Academy Of Country Music Awards, televised from Knott's Berry Farm in Anaheim on April 29th, was noteworthy for its mixture of stars and behind-the-scenes heavy-weights. Alabama walked off with three top awards (Entertainer of the Year, Top Vocal Group, and Album of the Year for *Feels So Right*), and other winners not shown here included the Oak Ridge Boys, Merle Haggard and Juice Newton.



Larry Collins, left, co-author of the song of the year, "You're The Reason God Made Oklahoma," with singer-songwriter actor Ed Bruce, "Oklahoma" coproducer/publisher Snuff Garrett, and singer-songwriter Bill Anderson.



Top country publisher Al Gallico, right, with the Jim Reeves Memorial Award. With him is singer-songwriter Roger Miller.



Top left, top female vocalist Barbara Mandrell; above, most promising male vocalist Ricky Skaggs with Barbi Benton and Doug Kershaw; below, John Schneider with the man whose guitar is all over country music—Leo Fender, winner of this year's Pioneer Award.



Above, Rex Allen, Jr. and Sr., who took part in a Singing Cowboys Tribute. Allen, Jr. sang over vintage singing cowboy movie clips, and Allen, Sr. joined him for the finale.

TV Listings

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

THURSDAY, MAY 13

■ **6:00 P.M., CH. 28: OVER EASY:** Jazz trumpeter **Pete Candoli**, whose life was almost drastically shortened by heart disease, is joined by his wife **Edie Adams** to talk about his experience with the illness.

■ **8:00 P.M., COMMUNICOM, L.A., CH. 33: THE JAMES LOVING SHOW:** **Willie Bobo** will guest.

FRIDAY, MAY 14

■ **7:30 P.M., LONG BEACH TM CABLEVISION (CH. 12): THE JAMES LOVING SHOW:** **George Duke Special**, featuring **Stanley Clarke** and **Lynn Davis**. (Also airs 5/18, 7:00 p.m., Sammons Cable, Ch. U; and 5/27, 8:00 p.m., Communicom L.A., Ch. 33.)

■ **8:00 P.M., CH. 4: NEW YORK, NEW YORK:** **Robert DeNiro** and **Liza Minnelli** star in this musical evocation of the end of the big band era.

SUNDAY, MAY 16

■ **MIDNIGHT, CH. 13: HEE HAW:** Guests will include **Joe Stampley**, **Terri Gibbs**, **Boxcar Willie** and the **Million Dollar Band**.

MONDAY, MAY 17

■ **6:00 P.M., CH. 28: OVER EASY:** Singer **Melissa Manchester** and her father, classical bassoonist **David Manchester**, will perform together.

■ **7:30 P.M., CH. 2: 2 ON THE TOWN:** A preview of **Elvis Presley's** legendary Memphis home, **Graceland**, scheduled to open to the public in June; a look at the **Grand Ole Opry** in Nashville; a visit to **Opryland**, the musical theme park; and a tour of the **Country Music Hall of Fame**. Also, a chat with country music legend **Eddy Arnold** at his Nashville estate.

TUESDAY, MAY 18

■ **6:00 P.M., CH. 28: OVER EASY:** Jazz pianist/composer **Dave Brubeck** and his son, bass player **Chris**, perform with the other members of the **Dave Brubeck Quartet**.

THURSDAY, MAY 20

■ **8:00 P.M., COMMUNICOM, L.A., CH. 33: THE JAMES LOVING SHOW:** **Martha Davis** of the **Motels** will appear. (Also airs 5/21, 8:00 p.m., Cablevision, Ch. 12; and 5/25, 7:00 p.m., Sammons Cable, Ch. U.)

■ **11:00 P.M., CH. 5: SATURDAY NIGHT:** Host **Steve Martin** welcomes **Paul & Linda McCartney**.



Willie Bobo will appear on The James Loving Show on May 13.

SATURDAY, MAY 22

■ **7:00 A.M., CH. 2: KIDSWORLD:** Country musician **Rosanne Cash** will be interviewed.

SUNDAY, MAY 23

■ **5:00 P.M., CH. 13: SOLID GOLD:** Guests will include **Olivia Newton-John**, **Neil Sedaka**, **The Four Tops**, the **Allman Brothers**, **Dr. Hook**, **Chuck Berry**, and footage of the late **Harry Chapin**.

■ **6:00 P.M., CH. 9: AROUND THE WORLD IN '82:** A musical tour of the **Worlds Fair** in Knoxville hosted by the **Oakridge Boys** with guests **Jerry Lee Lewis**, **Victor Borge** and **Nell Carter**.

MONDAY, MAY 24

■ **6:00 P.M., CH. 28: OVER EASY:** Jazz artist **Dizzy Gillespie** will perform.



The following MTV listings air [at 9:00 p.m., Pacific Time Zone.

SATURDAY, MAY 15

■ **TRIUMPH:** Concert from the **Towson Center** in Maryland in February, 1982. (Approx. 60 minutes.)

SUNDAY, MAY 16

■ **MOODY BLUES:** Profile of **Justin Hayward** with performances including "Nights In White Satin" and "Gemini Dream." (Approx. 30 minutes.)

SATURDAY, MAY 22

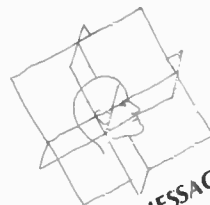
■ **FRANK ZAPPA:** Zappa performs from the **Palladium** in New York City on October 31 (Approx. 60 minutes.)

SUNDAY, MAY 23

■ **YESSONGS:** Yes at the **Rainbow Theatre** in London. Songs performed span the group's career, including "Roundabout," "I've Seen All Good People," and "Close To The Edge." (Approx. 70 minutes.)



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Studio Splices

by Jeff Janning

DIRK DALTON RECORDERS, Santa Monica, Ca.: Ed Green recorded the music for the CBS television special *People's Choice Awards*, produced by Allen Baumrucker for Pierre Cossette Productions. Groundstar, a hard rock group, is remixing a second LP for Stellar Records. Dirk Dalton is handling production with David Epstein at the boards.

BRITANNIA STUDIOS, L.A.: Producer Steve Dorff is in recording tracks for Warner Brothers artist Con Hunley, with engineer Greg Venable, assisted by Russ Bracher. Producer Gordon Mills is in laying tracks for a new Tom Jones album, with Venable and Bracher engineering. Snuff Garrett is producing artist David Frizzell's solo album.

FAITHFUL SOUND STUDIOS, Champaign, Ill: President Peter Penner has announced the addition of Kirk Little to the staff as studio director.

HYDE STREET STUDIOS, San Francisco: Producer Steve Savage is in with the Punts, completing a new album for Slash Records with engineer Gary Creiman recording, and Brian Risner doing the final mixes. Doug Clifford (ex-Creedence Clearwater drummer) is in mixing his self-produced tapes backed up by the Hoyt Axton Band, with engineer Richard Van Dorn at the board. Dorn is also tracking sessions for self-produced jazz artist Shawkie Roth, backed up by a group called Loading Zone. Country artists Jimmy Thorsen and Papa Walt are in recording an album produced by Thorsen and studio owner Dan Alexander, who is also engineering the project. John Cuniberti and Chris Solberg (former Santana guitarist) are in producing Sorceress for Spontaneous Productions. Alexander spoke to *MC* about the recording studio scene in San Francisco. "The current recession has created a real price-cutting war among studios in San Francisco. It's really much worse here than in L.A., where there is some sort of trickle-down effect taking place due to the abundance of artists and the major record companies. The L.A. studios may be charging less, but at least they are booked with the quality studios actually being busy. In San Francisco, there are new budget 16- and 24-track studios springing up out of nowhere, but few people are spending money." The depressed economy, though, has not stopped Hyde Street from going ahead with plans to install a new 16-track API console.

HOWARD W. LINDSAY, who developed one of the first practical audio recorders in the United States, died on April 1 in his Los Altos home in California. Lindsay worked for Ampex Corporation for some 31 years before retiring in May of 1977. During his tenure with Ampex, he was project engineer and chief designer of the magnetic tape recorder produced in America and many other succeeding generations of audio recorders. He also set up the quality control and industrial design departments at Ampex and developed the design of the VR-1000 videotape recorder. He is survived by his wife Margery and three children.



The late Howard W. Lindsay



Rosanne Cash, Ricky Scaggs and Rodney Crowell (standing).

BULLET RECORDING, Nashville: Producer Bill Schnee is in recording vocals with the Imperials for their soon-to-be-released Word Records album. Columbia recording artist Rosanne Cash is in with Producer Rodney Crowell working on her new album.



Quincy Jones and Geoffrey McWilliams, LA's M.D. poster child.

GROUP IV RECORDING INC., Hollywood, Ca.: Artist Sarah Vaughan recently produced her own album for Pablo Records. It was her debut as a producer and the album introduces Angela Coleman, a nine-year-old gospel singer who sings a duet with Sarah on the song "The Greatest Gift of All."



CITY RECORDERS, L.A., Ca.: Thunderflash is in tracking their new album. *Taken-em by Storm*, for Jam Power Productions. Stevie Wonder is laying down harmonica solos. Lonny Kelem is engineering and Armondo Quinones is assisting.

QUINCY JONES has added a 3M Scotty Award to the lengthening list of honors (including five Grammys) for his album *The Dude*. 3M presents six Scotty awards a year to qualifying super achievers in any category of music. For every Scotty award given, 3M provides \$1,000 in the artist's name to the Muscular Dystrophy Association.

CONWAY RECORDING, L.A.: Dusty Springfield is mixing her latest LP for 20th Century Records with her producer Andre Fisher, with Howard Steele at the boards. Peter Criss, former drummer of Kiss, is completing his third LP for Polygram Records. Vini Poncia produced the album and Bob Schaper engineered the project with second Sparky Moore. Malinda Schaper tells *MC*, "Although Peter does not sell very well in the states, he is a very big artist in Europe." Conway's previous clients include Tierra, Harvy Mason, Patrice Rushen, Brenda Russel, Tina Marie, Lani Hall and Sylvester.

RICK SPRINGFIELD garnered an Ampex Golden Reel Award for his RCA album *Working Class Dog*. The \$1,000 charity donation went to the Koala House Campaign of the Greater Los Angeles Zoo Association (GLAZA). The donation will go toward construction of a climatically controlled habitat for six southern Koalas, which are the only ones of their kind in the U.S.

ELDORADO RECORDING STUDIO, L.A.: Producer Dick Rudolph is in with CBS/Epic artist Carl Anderson working on the final vocals for an upcoming album. Scott Singer is engineering with assistance from Sarco. Warner Brothers artist Verlaine is in producing his own album with engineer Dave Jerden. Dave also engineered producer Michael Stewart's final mixes for artist Cynthia Manley.

SKIP SAYLOR RECORDING, L.A.: Wayne Henderson of the Crusaders is in producing artist Johnny Reason for Henderson Productions, with Gene Meros at the board. Engineer/producer Robert Apperre is mixing the new Charlie Harwood single. Billionaire Records artist Jonny Chingas is producing his own album with Jon Gass engineering. Jon was also at the console for Wink, who produced their latest EP.

Video Update

by Jeff Janning

FLEETWOOD MAC has retained the services of English video director Russell Mulcahy to create a series of promotional videos in conjunction with the group's new album, *Mirage*. Warner Brothers Records' current release date is June 9th. The group's plans also include a Fall tour, scheduled to start in August, which will be filmed as a concert video to be distributed through cable and home video outlets. David Puttnam, who won an Academy Award for his production work in *Chariots of Fire*, will produce the video.

JAMES LLOYD of the James Lloyd Group (a national executive search firm) tells *MC*, "We have started a new cable show to be called *MusiCable* on Theta's commercial pay channel. It will be a musical merchandising tool for songwriters and publishers. For a fee of \$300, writers will present one song per show, starting June 6th on Theta. This is a service show rather than an entertainment show, and it will be narrow-cast to a select audience. The songs will be studio demos, and during the course of the song we will show a computer print of the music. It will be like taking an ad in a magazine. There will be a discount for people who repeat on our show and we will be selling commercial advertising to recording studios and other music-related businesses."

MOVIELAB INC., New York's largest theatrical and commercial film laboratory, has formed Movielab Video Inc., and now offers post-production service to the video industry. The facilities will include several on-line editing suites and film-to-tape transfer rooms. Chairman and president of the firm, Saul Jeffee says, "Faced with the changing conditions in the industry, we have made a decision to utilize our expertise in the film area to benefit our clients who use video tape. Our new facility is scheduled to open in May with Dominick D'Agostino in charge of operations and Bruce Oyen heading up marketing. As film and tape complement each other, we can offer service for both under one roof."

PETER DOYLE tells *MC*, "I've recently become curator for the Museum of Rock Art's video department, which is in the process of setting up a video library. Part of my job will be getting ahold of old footage and doing studies of current producers. We also plan to spotlight the work of specific directors."

AIMP Spotlight

AIMP (The Association of Independent Music Publishers) is currently spotlighting executives from major record companies at its monthly meetings (at Gio's restaurant in Hollywood). The first segment featured David Cohen, director of administration, West Coast operations for CBS Records; Mark Levinson, vice-president of business affairs for EMI; and Robert Young, vice-president of business affairs for Capitol Records.

The panel addressed questions aimed at the current state of the record industry, the effect of video clips, the legal questions concerning use in television shows, mechanical royalties and the tightening market. Those seeking serious answers didn't get them from the panelists, as they avoided, dodged, and laughed their way out of all but a few questions, while generally strewing confusion upon the publishers in attendance. The CBS rep made mention of older albums in his company's catalog, which were mid-line priced (\$5.98) to stimulate business, and said there were no longer three-album deals to develop new artists. Levinson of EMI blamed poor sales on piracy, Pac-man and an anorectic society, and made mention of his company's video software program to induce record sales. Capitol's Young stated that there must be more ways of collecting from sources which use music without paying, like the airlines.

When queried about promotional videos, and who covers clearance fees and the like (because some shows pay while others do not), there was a lot of hedging about the question, but no answers until AIMP President Martin Cohen said, "Video clips are in fact a promotional device, and if the show will not cover the fees, then the record company must." He went on to say, "It is only fair if the show has made back the costs, then they reimburse the cost of the video to the record company." In another area, Cohen of CBS offered this bit of hope to new artists: "CBS will sign any act that will guarantee to go platinum after the second album, regardless of how they sound or how they act."

In this reporter's opinion, it would seem that the current plight of the record industry comes as much from the inside of the companies, where administrators use the creativity which comes through their doors as little more than stepping stones for their own careers. Like the rest of this country's industrial and political machine, the side deal for personal gain has left little room for people of integrity, who are often ostracized. J.J.

DUCK'S DUET, a group primarily based on two members, Rory O'Brien and Steve Richardson, is currently working toward a video piece based on two songs, "Gone Gone" and "Don't Blame Me." Keyboardist/songwriter O'Brien (who you may remember from the television series *The Farmer's Daughter*), tells *MC*, "Steve and I met through a mutual friend. We were supposed to work on a project together, but the whole thing fell through. Steve and I hit it off, though, and we went on to work together. I got into music when my acting career slowed down; it gets tough between the ages of 14 and 18. They (the studios) don't want you due to the child labor laws, so they get someone 18 or older, who looks young, to play the part. The video Steve and I are working on is currently in the storyboard and scripting phase. We intend to do a very conceptual piece that will view like a mini-film, combining both video and film techniques. My personal favorite in the video business is David Mulcahy. His pieces for Spandau Ballet and the

tastic Day," a video disc for Hot Gossip, and a live performance of Tina Turner. Russell Mulcahy directed Duran Duran's "Hungry Like The Wolf," "Save The Player" and "Lonely In The Night"; Dollar's "Give Me Back My Heart"; Fashion's "Street Player"; and Spandau Ballet's "Instinction." Brian Grant directed XTC's "Senses Working Overtime." Talk Talk's "Talk Talk," Quick's "Rhythm Of The Jungle," and Squeeze's "Black Coffee In Bed." Kevin Godley and Lou Creme directed an 11-minute piece for Ringo Starr entitled *Cooler*, and two pieces for Asia—*Heat of the Moment* and *Only Time Will Tell*.

TIM REID, who plays D.J. Venus Fly Trap on the television sitcom *WKRP*, is hosting a new black music show called *Sultans of Soul*. Craig Martin is producing, Robert Lombard is the associate producer. Denis de Vallance is directing and Kenny Ortega is handling choreography. The show is in production at Television Center Studios in Hollywood.

ROBERT LOMBARD is producing two videos for Solar Records artist Carrie Lucas, with director Denis de Vallance. The material from Lucas' current album is "Show Me Where You're Comin' From," which will be given a Broadway musical treatment in the shoot, and "It's A Dream," which will utilize Chroma Key video effects.



Steve Richardson (left) and Rory O'Brien of Duck's Duet

Australian band Ice House were great." The songs were recorded at Skylight Exchange.

MILLANEY GRANT PRODUCTIONS, who have offices in both L.A. and London, turn out a good portion of the video clips we see on our television screens. Last month's activity for the company included the following shoots: David Mallett directed Iron Maiden's "Number Of The Beast," Brian Ferry's "More Than This," Hair Cut 100's "Fan-

THE JAMES LOVING SHOW is picking up more cable stations according to producer/host James Loving. "We are currently carried by Communico in L.A., and Times Mirror in Long Beach. Now the show will also run in the Glendale/Burbank/La Cresenta area over the Sammons Cable on Ch. U." Willie Bobo and Earl Klugh have been on previous shows, and Martha Davis of the Motels and a George Duke special will also air.

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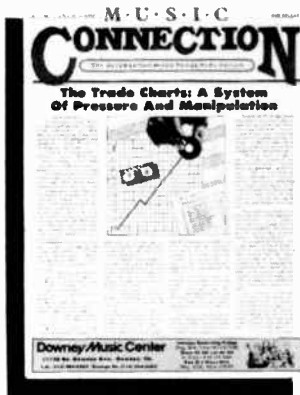
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REVIEWS

Concert Reviews, MC

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JOHN HIATT

At Madame Wong's

American pop music fact of life #1: In a democratic, capitalist society like the one we have here in these United States, mass appeal rules. For pop music (or any entertainment form, for that matter), the practitioners whose style is predictably simple, sweetly melodic and to the point will garner the most public acclaim.

Fortunately, there are a few artists who challenge the pop form by painting sophisticated, very personalized scenarios in music that, despite a simple format, keep you on your toes with unpredictably constructed arrangements. Instead of placating the ear with soothing melodies, they force you to concentrate on their work to enjoy the fruits of their efforts. More often than not, these daring few languish in the valley of American pop music fact of life #2: the critics' bard.

John Hiatt has been sentenced to such a fate. The man creates some of the classiest pop/rock around. He deftly adds a Motown sparkle to "I Look For Love," and a reggae tinge to "Having Some Fun." His straightforward rock in "Doll House" perfectly illustrates the strength of the genre's roots. There's always ear-catching changes that keep things from getting too predictable, as in "Slug Line." His entire set was almost too consistently strong in that there weren't any dynamic peaks and valleys, and you can't tell how high the peaks are if there are no valleys.

The band was also consistently strong, which figures. Hiatt has a charismatic presence with a strong voice. About the only drawback to the show (and one has to be really picky to find it) is that his music sounds almost exactly like Elvis Costello's, which extends to lyrical attitude and vocal phrasing—but lacks somewhat in personal intensity. If you're going to cop from someone, though, it might as well be a heretofore unacknowledged master like Costello. But he, too, will suffer Costello's fate. He's far too cunning to connect with an audience that wants its melody and message on a silver platter. The only question is if it's worth it to get dumb to succeed.

—Jeff Silberman

SNAKEFINGER

At Al's Bar

SSnakefinger's second L.A. appearance was a low-key but very satisfying venture. Fronting a new and impressive band, the English guitarist/singer/composer was in good spirits as he led the group through the majority of his third



photo by Dianne Esvelin

John Hiatt: 'Challenges the pop form.'

Ralph Records LP, *Manual of Errors*, which lacks the rocking drive Snakefinger delivers live. In concert he cuts loose, especially on his trademark slide guitar solos.

The arrangements are consistently good, with the bass and drums setting up a solid groove, whatever the style. On top, guitarist Miguel Bertel plays rhythm or does a harmony to Snakefinger's part while keyboardist Eric Drew Feldman (L.A. homeboy and ex-Beefheart member) adds still another harmony, or rhythmic noise. The harmonies got pretty dense at times, making for good dramatic effect.

Snakefinger's band is still basically rock 'n' roll, for no matter how close to the edge they get, they never go off the deep end. This is due in large part to the driving rhythm section and Snakefinger's instincts. He may seem strange at first, but he is surely the most accessible of all the Ralph artists. His roots are planted in rock and his music and show were wildly entertaining.

—Bruce Duff

ABDULLAH IBRAHIM

At Hop Singh's

The South African pianist Abdullah Ibrahim, also known as Dollar Brand, made a rare Southern California appearance and affirmed his status as a forceful and unique pianist. In the course of a recital, Ibrahim nearly redefined the concept of "solo piano" by approaching the instrument as an orchestra.

His first set was an uninterrupted vast canvas, made up of separate pieces that were all joined by effortless transitions. Ibrahim began Ellington's "Perfume Forest" with jewel-like upper register chords invested with a dreamy ambience. He navigated through this melancholic ballad in character, then singled out one of the motives and built on it. Playing two-handed tremolos in triple meter, he worked over a very simple progression that adroitly captured the spirit of the black rural church.

In a single phrase, Ibrahim can turn a funeral lament into a celebration. Using a pumping *montuno*, he builds up densities and overlays them with carnival rhythms of slight variations in the right hand patterns. There's a marvelous discovery to Ibrahim's playing, and the spontaneity and exuberance that he attains are what Keith Jarrett often reaches for but seldom grasps. Occasionally his obstinates can wear out their welcome, but Ibrahim usually changes lanes before atrophy sets in.

Ibrahim's second set mixed tributes to Ellington, Coltrane, Monk and others with South African songs of struggle. Since these are all primary influences on him, Ibrahim pulled it off quite well. A skillfully woven medley juxtaposed "Lush Life," "Monk's Mood" and "Memories Of You" with reverence yet free interpretation.

—Kirk Silsbee

SURVIVOR/ SUSAN LYNCH

At Perkins Palace

Survivor is a fairly new mainstream rock band from Chicago who received heavy FM airplay with its debut album, *Premonition*. Survivor's main strength is the songwriting of keyboard/guitar player Jim Peterick and guitarist Frankie Sullivan. While all the players are fine musicians, their restraint from going over the edge rubbed off on the audience, which applauded each song loudly, but never got up on its feet to stomp.

Vocalist David Backle sings with authority, but he doesn't fill the role of a dynamic frontman with nearly as much presence. While guitarist Sullivan, bassist Stephan Ellis and drummer Mark Droubay (who nearly stole the show with a powerful solo) all excel in their musical roles, no one possesses enough charisma to get the audience really involved. This is left to Peterick, whose exuberance can only do so much from his background role.

Survivor certainly has some strong material, ranging from the upbeat opener "Chevy Nights" to the melodic ballad "Heart's A Lonely Hunter," although most of the tunes are like the mid-tempo single, "Poor Man's Son."

Susan Lynch opened the show, and while she has the looks, the material and the band to make a favorable impression, she seems trapped in the enormous shadow cast by Pat Benatar. Both Lynch and Survivor have chosen to aim straight for the heart of commercial rock, but no matter how good, they'll have to work hard to distinguish themselves from the rest if they want to do more than just survive.

—Stu Simone

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REVIEWS REVIEWS

MC Reviews Local Acts In Los Angeles MC Reviews Local Acts In Los Angeles Local Clubs

Convertibles, Club 88 West L.A.

The Players: Michael Wilson, lead vocals; Bill Manov, lead guitar; Craig Dingman, rhythm guitar; Pat Wilkins, bass; Michael Cizmar, keyboards; Sam O'Neal, drums.
Material: Solid, catchy, mostly original pop tunes. Their best songs, such as "Cowboy Labor" and "Judy," are attractively quirky. "Hang On," with its wind-down ending, makes a strong, compelling encore. One of the highlights of the evening was their well-performed rendition of the Stones' "Tell Her No," with Wilson belting out the chorus like a true pop idol.

Musicianship: No single performer shines in this band, though there is a glimmer of underexposed talent in the performances of O'Neal and Wilkins. Manov is a tad conservative with his axe, and could stand to brave a higher register during the guitar breaks. Most of the restraint exhibited in the band's performance was probably due to a



The Convertibles: "An infectious exuberance that is difficult to ignore."

faulty PA, which muddled the sound throughout the evening. Wilson had a dependable pop voice and good stage presence. He shares lead vocals with Cizmar, who has an interesting edge to his voice, and with Wilkins, who displays a strong, rich voice and a knack for phrasing on "Cowboy Labor."

Performance: The Convertibles feature an interesting menage of players. This is by no means your average all-vanilla, made-to-order pop band. O'Neal is the picture of cool self-containment, placidly working his chewing gum, and Dingman's beard and glasses

make him look every inch the Jesuit priest he purportedly almost became. Then there is Wilson, who boogies incessantly and provides a much-needed center for the band.

Summary: This band needs more rehearsal time before it can live up to its full potential. There is still quite a gap between "Tell Her No" and "Hang On," which they race through effortlessly, and the rest of the material. Nonetheless, The Convertibles show promise, and the more lively half of the band produces an infectious exuberance that is difficult to ignore.

—Margaret Coleman

Cochise at the Ice House, Pasadena

The Players: Jimmy Hefner, lead guitar, lead vocals; Tres Hefner, bass, backup vocals; Larry Jones, drums, percussion.

Material: High energy rock, at times reminiscent of the power trios of the late '60s—Blue Cheer, The Experience, etc. All but one song are self-penned, and a certain lack

of diversity is evident.

Musicianship: These performers have been around for a long time and their skills reflect this. Jimmy Hefner demonstrates his talents frequently with wild solos, particularly on "Nice." Brother Tres' bass seems a little slow at times, but is basically sound, and really shines on "Flight Over Rio." On drums, Jones is excellent and seems to lead the band with his powerful playing. Lead vocals are adequate without being outstanding; backup vocals are weak.

Performance: Jones seems to

be the focal point, due more to hard work than flamboyance. The band held the audience's attention throughout the set without resorting to forced behavior.

Summary: Hard-driving, intense rock music requires more than technical ability. The songs have to contain a lot more variety in order to become noticed. Cochise has the first requirement and should concentrate on the second in order to be a force in the marketplace.

—Martin Brown

Abrakadabra, Lighthouse Cafe, H.B.

The Players: Jonathan Coleman, guitar, marimba; John Pickell, congas, percussion; Tony Dellomes, keyboards, flute, voice; Nedra Wheeler, acoustic bass; Frank Pickell, percussion.

Material: Mostly original material is performed by this

quintet in an acoustic, Latin-influenced, easy-listening jazz vein. A healthy dose of bossa nova music is presented along with a considerable offering of light Latin rock grooves. There are occasional cover tunes such as Barroso's "Brazil" and a bluesy "New York State Of Mind."

Musicianship: These are all good players with a real concern for the group sound. They all seem unselfish and supportive. There are no dazzling soloists, although

Coleman and Pickell do take a couple of Marimba features. As a whole, the improvisations are neither extended nor ambitious. That, however, does not seem to be what this group's about. Abrakadabra's overall sound emphasizes pleasant rhythms, melodies and textures as opposed to improvisation.

Performance: The group is well-rehearsed and the arrangements are thoughtful. They all seem to be enjoying themselves, but no one ever

REVIEWS REVIEWS

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

really catches afire. The pieces that utilize the marimba or have more of an edge seem to come off best. Coleman's sound on his modified Takamine classical guitar is unique enough to sustain attention through a couple of sets without any problem. The brothers Pickell and bassist Wheeler anchor the group with

rhythms that are none too heavy-handed. Dollome's short flute solos are always a breath of fresh air. Ex-Heaters guitarist, Carlos De La Paz, sat in for one tune, adding a bit of a bite that seemed to kick the other players along a bit more aggressively.

Summary: Abrakadabra will

be better off if they are more adventurous harmonically, rhythmically and improvisationally. But again, that does not seem to be their goal. Be that as it may, they are good at what they attempt to do, providing nice, Latin-flavored music in a very accessible way.

—Lee Townsend

Receiver at the Troubadour, W. Hollywood

The Players: Barry Leech, lead vocals, saxophone; Vincent Bitetti, guitar, guitar synthesizer; Vince Penny, vox organ, effects; Gayle Hart, bass, bass guitar synthesizer; Craig Bell, drums.

Material: Heavy metal and good rockers with a little boogie here and a little blues there. The intelligent and sometimes sensitive lyrics ("Meanstreak" and, especially, "Gambling Fever") were a welcome surprise. Most of the tunes started off weakly, with tentative leads and little focus, but then they'd end up strong, such as "He Likes To Play Rough" and "Toy Sol-

diers." The mediocre stuff was lumped together in the middle of the set, and they saved the worst for last with "The Night Won't Stop," which was positively flaccid. Yet their best stuff would stand up to anybody's. Particularly outstanding were "Wise Up" and "Bad News Travels Fast."

Musicianship: Bell kicks and lashes his drum kit impressively, and shows himself the master of many forms. Hart is always there on bass, underscoring and highlighting. Penny shows stylistic and musical versatility on guitar and, to a lesser extent, organ. Receiver has a fine lead man in Bitetti, though he doesn't break out often enough. When he does though, he *commands* attention with power and taste. Leech has a good voice with a limited range, which is okay when you have his talent for

phrasing. He would do well, though, to warm up before a set.

Performance: These guys make a helluva racket. Their set, however, was marked by uneven quality. Admittedly, the peaks were thrilling, but the buzz was not sustained. It would help if someone would just step out, take command and hold focus for more than 20 seconds. The democracy these guys have must be great for internal politics, but it cheats the audience of each musician's individual skills.

Summary: The audience is the best barometer. Receiver is hard to tune in to, and the audience applauded for an encore without much enthusiasm. The band's promise and nondelivery left them indebted to the crowd, and it's hard to demand payment from someone you like.

—Kong

Sarge at the Whisky, West Hollywood

The Players: Steven St. James, vocals; Chris Hager, guitar, vocals; Bob Marks, drums; Matt Thorne, bass, vocals.

Material: Hard-hitting power-chord rock. The songs are kept short and there are no indulgent solos, but Sarge needs to vary the pace more—most are the same (middle) tempo. The faster songs ("I Want You Tonight") and kinkier lyrics ("I Want To Take You Down") work best. The most effective number, "All Aboard," has both, with a machine-gun attack and lyrics that give new meaning to "military offensive."

Musicianship: Solid all the way around, but no real stand-out. Hager's use of the tremolo bar is probably the most distinctive element of the band's sound, and a few more dive bombs like the intro to "Prowler" would enhance the



Sarge: "They have a good start with their perverted army brat image."

army image.

Performance: St. James is one of those rare performers who is an obvious natural, and his uninhibited demeanor and energetic moves are Sarge's biggest asset. As the rest of the band keeps fairly still, the spotlight stays where it should—on St. James.

Summary: With a plethora of groups trodding the same

hard-rock turf, Sarge will have to work hard to stand out from the rest, and they already have a good start with their "perverted army brat" image. If the band can widen its musical range and solidify its image (it should use "Line Of Duty" as the theme song and go from there), Sarge could conquer an army of fans.

—Stu Simone

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The Means, Troubadour, W. Hollywood

The Players: Thom Tiegh, lead guitar, vocals; John Craig Larson, keyboards, rhythm guitar, vocals; Rick Hollander, bass; Scott Morse, drums vocals.

Material: A mean mixture of current pop styles influenced by the Police and the Cars, but venturing out of Top 40 land with "Russian Roulette," an ode to the Free Clinic backed with music from Circus Vargas, and "A Theme In Search Of A Major Motion

Picture," a cross between "Secret Agent Man," "Wipe Out," and "Batman."

Musicianship: The Means are well-rehearsed musicians. "Roommate" sounds like a 33 1/4 rpm sound played at 78 in perfect sync. Bassist Hollander has a strong, vibrant tone and exerts all his energy into every note. His upbeat, flashy bass lines complement drummer Morse's "Neal Smith" sound. Larson plays an array of unusual tones on his keyboards that are intriguing but sometimes overpowering. Tiegh's guitar work is precise and crystal clear, with every solo enjoyed by the audience.

Performance: High energy

and good choreography is a big selling point. Someone must have wound up Tiegh and let him go. He stumbles with an irresistible Elvis Costello style. His vocals are controlled and he has a good range. Hollander displays some fancy footwork, and Morse, though confined to his drum set, still performs some great arm moves and really knocks himself out during the set.

Summary: A band that has everything going for it musically and performance-wise, but still is not successful, is probably victimized by a lack of promotion. That seems to be all that's in The Means' way. —Ev Kvamme

Allan Thomas & The S.M. Bay Band

The Players: Allan Thomas, rhythm guitar, lead vocals; Armando Compean, bass; Ron Aston, drums; David Anderson, lead guitar; Pete Wazner, piano; Jim Coile, sax.

Material: A mainstream pop base with strong jazz and soul influences. Most of Thomas' songs are of a similar medium tempo, the highlights being the variations in style, such as the seductive "I Need Your Love" and the modern jazzy "Unlock The Heart," reminiscent of Steely Dan. Thomas and his band coast from soft

ballad to spirited jazz, demonstrating good range.

Musicianship: The band works well as a unit. Founded on vigorous percussion and a strong bass, the overall sound is smooth and gliding. Wazner effortlessly dispatches cascading piano fills, while saxman Coile's contributions are like soft brush strokes. Anderson displays both promise and restraint in his guitar leads, as he seems ready to bust loose at any moment. The group's focus, however, is on Thomas' warm, velvety vocals.

Performance: The entire band appears to enjoy what it does, especially Thomas and Anderson. Thomas is a relaxed, affable performer, immediately likeable due to his honesty

and accessibility. The audience at At My Place was made to feel as if they were all friends of the band, rather than customers, and they responded affectionately.

Summary: Thomas' strength is his soulful, Stephen Bishop-like vocals. The music supplementing those vocals is one composed of touches—a breezy piano here, a sly sax there—built on snappy drums and a steady bass. Songs such as "Intimate Strangers" exhibit Thomas' potential for dynamic songwriting. If he investigates his jazz and soul influences more thoroughly and increases his variety in tempo, Allan Thomas might turn his highly enjoyable band into a show-stopper. —Ron Gales

Rickey Kelly, Museum of Sci. & Tech.

The Players: Rickey Kelly, vibes; Tony Dumas, acoustic bass; John Wood or Eric Tillman, piano; Transcending Sonship Theus (aka Woodrow Theus), drums, grotales, balaphons.

Material: Kelly's bright, upbeat songs are familiar to most area jazz fans. For this two-hour set sponsored by KKGQ and the Musicians Union, his act consisted of songs from his current album, *My Kind of Music*, along with stretch-out covers of Herbie Hancock's "Dolphin Dance," Mile's "All Blues," and Charles Lloyd's "Forest

Flower." Kelly is most comfortable with his own songs and was greeted by a spontaneous burst of applause at the beginning of his composition "Belize."

Musicianship: Playing his vibes with two mallets per hand a la Gary Burton, Kelly is a rhythmic, swinging musician. On tunes like a slow 4/4 "The Ark" and the more up-tempo "Belize," his feather-light touch and clusters of notes are impressive. He is also a leader who knows how to share the spotlight. Backed by a different pianist during his sets, Kelly seems more at ease with the lighter, more expressive piano work of Wood, whereas Tillman's heavier-handed Tyner-like chords were at times out of sync with the music. Dumas' bass work is workmanlike, if rather unin-

spired, while Sonship turns in an enthusiastic set, delivering on ride cymbals, balaphons (an African mirimba), and grotales (heavy thick brass discs with incredible bell tones).

Performance: Kelly seemed to give the crowd just about everything it wanted, and was at his best on hotter material like "Forest Flower" and "Dolphin Dance." His slower tunes, while pretty, lacked feeling and could have used more soul.

Summary: Aply backed (and occasionally upstaged) by this quartet, Kelly blended commercial sounds with more adventurous tunes to the crowd's enjoyment. Given time, his music should help him secure a place in the jazz/commercial music fields. —David Keller

REVIEWS PREVIEW

MC Reviews Local Acts In Los Angeles News Local Acts In Clubs

The Squares at the Central, W. Hollywood

The Players: Web Faktor, guitar, vocals; Babo, guitar, vocals; Jett Jones, bass, vocals; Bear Lee, drums, vocals.

Material: While some intros are intricate in terms of pleasing melody and harmony, all tunes soon degenerate into that loud, punkish smash and grind. The discernable lyrics betray a potent anger, as in the song "Demands"—"I got my mother in the cellar/'Cause she won't do what I tell her."

Two covers were done—the Monkees' "Steppin' Stone" and the Dead Boys' "I Want You To Know."

Musicianship: Not the best, but musical virtuosity doesn't seem to be a goal here anyway. Babo's guitar work is interesting if for no other reason



The Squares: 'Rather harmless fun.'

than he can't quite ever hit a clear note. Faktor, sharing guitar chores, is of co-equal expertise, but plays far less lead. The drumming is hard and fast, and the bass playing fair.

Performance: The songs aren't sung as much as they are tunelessly shouted. (And this gets to be a bit much by the end of a 16-song set.) While the music seems angry, the mood on stage is more energetic than brutal. No audience is going to be incited to

violence by this group.

Summary: At best, the Squares could be considered rather harmless fun. Showing little originality or style, they further detract from their performance with fairly forgettable material. Some of their intros really sparkle, though. They've shown they're capable of constructing nicely melodic fragments, now all they have to do is write songs which are solid from beginning to end.

—Randal A. Case

Che Blammo at Madame Wong's West

The Players: Mary Reid, vocals, guitar; Gurf Morlix, guitar, vocals; Paul Reid, keyboards; Terry Wilson, bass, vocals; David Hunt, drums.

Material: Hard to categorize, but in one sense it is quite close to being a mesh of country/western and new wave. This odd combination is quite intriguing and definitely thought-provoking when experienced, but at the same time the material lacks a cohesive quality that could place it in a particular genre, and this

turns out to be rather distracting at times.

Musicianship: There was some impressive bass playing put in by Wilson, and Morlix showed that he could pull an amazing number of good and differing sounds off of his simple guitar setup. The overall musicianship of the band was quite good, but their talents were not displayed up front and were kept to a fairly low key.

Performance: Reid, as lead singer and figurehead of the band, comes from the Linda Ronstadt school of stationary performers. Throughout the set her expression remained fairly deadpan, and it was a shame, for at those two moments when she smiled, the

stage seemed to light up and fill with a sense of feeling that was generally lacking. The songs were performed so seriously that it was almost scary. The rest of the band seemed to just follow her cues, resulting in a kind of stiffness that proved to be quite detrimental.

Summary: Some work on developing the material is needed, but that's true of every band and will come with time. What is also true of many bands, and is certainly the case here, is that the group needs to loosen up onstage and relax. Che Blammo is not a bad band, but their merit and popularity will increase tenfold as soon as they begin to have fun. —Michael Heller

Rebel Rockers, Lingerie, Hollywood

The Players: Redlocks, bass; Princess, lead vocals, percussion; Teo, drums; G.T. Clinton, keyboards, vocals; Joel Shankar, guitar, vocals; Greg Coon, guitar, steel drums, vocals; Larry "the Wiz" Fulcher, guitar, vocals; Rock Deadrick, percussion, vocals.

Material: While the Rebel Rockers' sound can be categorized as a form of reggae in the

loosest possible sense, it is really an amalgamation of "Rockers" (an upbeat melody with brisk rhythms), calypso and disco. All of the material is quite danceable, exemplified by the disco beat in the chorus of "Rockers Vision." But like all dance music, many songs go on too long.

Musicianship: Good. Redlocks and Teo provide a strong, danceable foundation for guitarists Shankar and Coon to create a rhythmic melody. Princess' vocals are on-key and full of a jubilant expression. The guitar breaks are tasty, but they go on too long.

Performance: Good. They opened with their strongest tune, "Chant Down Babylon," and never let the momentum drag. There was even some choreographed dancing by some musicians, which seemed a bit out of place. Princess is an engaging front person.

Summary: Reggae groups have a history of not breaking in America, and the Rebel Rockers are out to change that. They're not real reggae, but to the mainstream ears, they are. Even so, this is an excellent dance band, regardless of classification.

—Jeff Silberman

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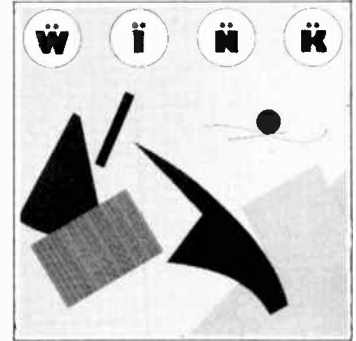
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On Record



Dietrich *Dietrich*

Rainbow Records
Produced by Bill Metoyer & Dietrich; Published by Dietrich Music & Olson Music

Dietrich's sound fits into a tradition of "heroic white boy" music originating with Wishbone Ash and developing through Queen, UK, Journey and now, Asia. While the obvious common element in these bands is unabashed pretentiousness, of which Dietrich has its share, there are good qualities as well. Among them are technical ability and a tendency to occasionally rise above the mundane.

Vocalist Kirk Olson is the culprit as far as pretense goes. Listening to his heroic ballad, "Just Weren't Meant For Me," one can easily picture him in the spotlight, gazing meaningfully into the heavens, hand clutching his heart. When he sings "Evil," he accents the last syllable: "money...the root of all eve-ill!" It's bad enough that the line got past the cliché police; an authentic Shakespearean pronunciation is unnecessary. Likewise, the spoken introduction to "City Of Night" would embarrass even a Moody Blues fan.

Fortunately, the band's other writer, Brad Dietrich, provides the necessary foil/complement to Olson's grandeur. His guitar work rocks hard in the manner of Brian May's early work with pre-operative Queen, and his playing with bassman Mark Capestany and drummer Bob Dion is well-integrated.

Ultimately, this four-song debut works well enough in spite of its drawbacks. With experience and more consistent lyrics, Dietrich might make a bid for the Journey market. If they'd just lay off

the heroics (there's a strong singer beneath the affectations), they'd be far more palatable. —Bill Forman

The Record *Fear*

Slash Records
Produced by Gary Lubow; Published by Toxic Tunes

Radio programmers have been known to awake in the dead of night screaming in utter terror of records like this one. For some not-so-mysterious reason, P.D.s would rather promote "Let's Get Physical" than Fear's "Let's Have A War." It's probably because that track—the opener on their debut LP—sounds like it *could* ignite a war, especially with such convincing arguments for warfare as a method for jacking up the Dow Jones, cleaning out New Jersey, and making a mint by selling the rights to the networks.

With "I Don't Care About You," "No More Nothing" and others, Fear—the Lenny Bruce of punk—opens fire with stinging barbs for practically everyone, and charming four-letter words to insult those they've erroneously missed.

Despite the cynically snide "I Love Living In The City," Fear gives the L.A./N.Y. feud a healthy boost with "New York's Alright If You Like Saxophones." That song (one of 14 chartbusters on *The Record*) could be voted most likely to sneak by a board of censors and features Derf Scratch's murderous sax solo that sets the history of the instrument back 50 years.

The Record is not recommended for John Birchers, English professors or sufferers of gastro-intestinal ulcers, but Fear is alright if you don't like saxophones.—Vicki Arkoff

Wink *Wink*

Wink Records
Produced by Skipper Wise & Wink; Published by Rich Little Riff Kids & Wico Publishing

Wink is another band hurling itself into the pop music arena, and with a little luck, it could emerge victorious. The songs are mostly well-structured, although the middle eight transition is a little rough on "Next To You" and "Tell Her She's Ready." Several tracks have a high commercial potential due to their infectious beats, hook-filled melodies and tight harmonies, notably on "Crazy About The Girl" and "Tell Her She's Ready."

This is not simply straightforward pop though, and as if to prove that, it shows more depth. Wink plays a fine instrumental piece, "Cracked Mirror," and there is some good sax on "Nothing To Me." Wink plays with conviction, and while a couple of songs are a little too long and repetitive, there is certainly good potential.

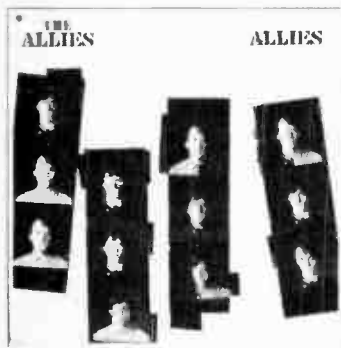
—Martin Brown

Allies *The Allies*

Allies
Produced by the Allies; Publisher unlisted

This Seattle band delves into the powerpop domain, and their high contrast harmonies and nicely structured arrangements bring to mind Squeeze. They've got a firm grasp of their intended sound and a clear production style that details the nuances of the music. "Emma Peel," a tribute to *The Avengers* heroine, is the disc's best tune.

Yet there are definite problems here as well. Even on the harder rocking songs, the



Singles File

performance and production are too mannered to really grab the listener. What's more, the lyrical themes take a clever verse and let it meander into clichés about love, making their romantic tales rather impersonal.

Credit has to be given to this band for putting the product together by themselves: they've got some clear-cut ideas of how they want to shape their sound. But to further succeed they'll have to work on specifics like a biting guitar energy, a stronger, propulsive beat and more revealing lyrics.

—Jeff Silberman

Giants of the Blues Tenor Sax, Giants of the Funk Tenor Sax

Various Artists

Prestige Records (LP)
Produced by Bob Porter

With more and more local bands adding horns to their lineups, a listen to some of the classical tenor players can be instructive as well as pleasurable. *Giants of the Blues* features heavy-weights like King Curtis, "Jaws" Davis and Frank Foster, among many others. Standout cuts include "Soul Street," with solos by Jimmy Forrest, King Curtis and Oliver Nelson and "Record Hop," with the mellow phrasings of Al Sears.

Giants of the Funk is another treasure-trove of classic material. Although most people would be hard-pressed to discover the difference between the "funk" and "blues" labels of these albums, *Funk* does have the more modern sounds of Stanley Turrentine and Johnny Griffin. Gene Ammons' "Hitin' The Jug" is a soul delight as is Sonny Stitt's cooking work on "Nother Fu'ther."

These specially priced two-record sets are excellent introductions to the work of many of the stellar performers that helped shape American music. Informative notes by Bob Porter and striking album design complement the powerful sounds of some of this country's greatest tenor sax band leaders.

—David Keller

Destiny's Dance Chico Freeman

Contemporary Records
Produced by John Koenig & Chico Freeman, with Richard Seidel; Published by Nisha-Ayl Publishing Co., Nosre Music, LeMac Publishing Co., Nisha-Ayl & Ric-Peg Publishing Co.

Although saxophonist Chico Freeman is not a resident of Los Angeles, he chose the town to record his latest album, using a couple of local musicians. His first recording for Contemporary shows the direction of this staunchly jazz company. Freeman is one of a growing new breed of jazzmen whose roots reach back as far as Lester Young, Coleman Hawkins, and others of that era. He has listened to those innovators, as well as later pioneers such as Charlie Parker in the bebop school, and then to the definitive modernist, John Coltrane.

It is obvious from this recording, however, that Freeman pledges allegiance to none; his is an uncommonly unique style. In two of the compositions ("Crossing The Sudan" and "Embracing Oneness"—the latter a dedication to Duke Ellington and Thelonious Monk) he plays the bass clarinet. He handles both the clarinet and the tenor saxophone in a commanding manner, at one point extracting the instrument's full power and magnificence, at another coaxing the gentlest of roman-

tic sounds.

Destiny's Dance is a good example of how the younger generation (Chico's father is the well-known saxophonist Von Freeman) is keeping jazz alive, reworking the form and appealing to a wide audience of eager new listeners.

—Frankie Nemko-Graham

The Dream Syndicate The Dream Syndicate

Down There Records
Produced/engineered by Paul Cutler; Publisher unlisted

People who fondly recall the early Velvet Underground days will love this four-song EP. The Dream Syndicate creates a great VU sound, from Steve Wynn's deep vocals and clanging guitar to the grainy production by Paul Cutler that sounds like this vinyl was cut 15 years ago.

"Sure Thing" inaugurates the disc. Basically, it's an extended guitar chord/riff whose melody becomes ingrained in your mind. "That's What You Always Say" is the disc's best cut. After a slow start, it builds to a dynamic crescendo from the force of the strumming guitars. "Some Kinda Itch" is a rocker that exhibits a hell-bent abandon, ignoring subtlety for raw energy.

This is anything but a polished production. People whose ears have been weaned on the sculptured sounds of the '70s will find this way too raw for their tastes. But after you get by that barrier, you begin to appreciate the free-spirited yet dense sound The Dream Syndicate creates. While they are still too derivative of the VU to be considered something startlingly original, the band does present a strong foundation of sound from which to develop their own identity.

—Jeff Silberman

Whether it was intended or not, Jimmy & the Suspects do a great send-up of the Cars in "Hamburger" (Bootleg Records). They cop the Cars' slick new wave formula of simple guitar riff melody and synthesized frills, and top it off with some trivial lyrics "Out Of My Brain," however, is an unoriginal song of alienation set to a syrupy melodic ballad. The clichéd lyrics don't help much, either. Following the footsteps of Chicago powerpoppers Pezband, D'Thumbs, and Off Broadway, Kevin Lee & Heartbeat shows that he's got the formula down pat "Tonight" (Rogers Park Records) is a fairly decent serving of Midwest powerpop—thick rhythm guitars, dynamic breaks and strong vocals—even though it is a carbon copy of what's been done before "White Rolls Royce" illustrates that point, since its sound is exactly like the flipside Addie is a blond blues guitarist, and she grinds out "The Joke's On Me" in fine form. Her husky voice is a decent counterpoint to her smooth, deft lead work "Just Like Me" is not as successful, as the electric rock sound often smothers her bluesy roots. Harold Kelling (Hib Tone Records) is a strange change of pace. The practically all-instrumental versions of "Harten Nocturne" and "Jezebel" are definitely ear-catching, if not exceptional. The former tune has Kelling doing a Jeff Beck lead line, the latter suffers from an overblown arrangement. People who yearn for the Mama's and Papa's sound will go ape over The Bangs' "Getting Out Of Hand" (Downkiddie Records). They've got the vocal harmonies and the guitar play down pat, and there's a refreshing simplicity about the entire disc. A very promising debut, but let's not jump on them as the next Go Go's—give 'em a few years to develop their own identity. A fun single nevertheless. Roxy Roller is a glam-rock band whose version of "Anything Goes" will give a cemetery caretaker some extra work to do on Cole Porter's grave. They're on surer footing on "Ups And Downs," a sleek pop rock tune with a Heart/Benatar feel. Yet to succeed in that genre, they'll need a producer who can add some flash and thunder. The J. Harris Band (JBC Records) is a family group; their slick soul/disco piece, "Strange," comes off rather well, except for some clichéd lyrics. They try a new wave approach on "Take A Joke," and while there's a fine melodic hook, they don't have the proper firepower in the rhythm guitar and rhythm section to pull it off. Nice try, though. Actor (Edible Records) is a slick, calculating rock band who cop the Devo/Oingo Boingo mechanica beat for the highly pretentious "Vegetable Song." Their version of "Paperback Writer" may have a nouveau articulate arrangement and fancy musicianship, but it lacks the simple and direct guitar punch of the Beatles. The only original thing about the band is that the weirdo guitarist plays a neat furry guitar. The View wins the XTC sound-alike award hands-down with "Mention No Names." The guitar riff/melody crackles with intensity, the playing is tight and energetic, and the singing is strong. Things go awry on "Impulse," where the cleverness in the arrangements and playing doesn't mask the lack of a good melodic hook. Tux Dentist (Victoria Ltd. Records) is another Devo rip-off and a pretty weak one at that. "My, My Baby" is a brisk shuffle that lacks a strong rhythm section, good singing, and an interesting lyrical theme. They sing about the woes of modern life in "Space Invaders," but their scenario has been written before and done better. In trying to be clever, they only end up being cloy and insubstantial.

—J.S.

Club Data

by Jeff Silberman

CABARET, W. Hollywood: This new club met an early fate as it closed the doors on May 2 after the owners had a serious disagreement with the booker, Gaylord, over how to pay the bands.

ON KLUB, Silverlake: The Babylon Warriors will provide a weekend's worth of musical pleasure on the 28th and 29th here, to be followed by a "Soul-all-dayers" on the 30th. Some English DJs will spin a mix of '60s soul hits with early mod music from noon to 2 a.m., with some special videos thrown in for good measure.

LINGERIE, Hollywood: The Tommy Dorsey Orchestra will swing into here on the 26th.

PALOMINO, N. Hollywood: Tommy Thomas' all-day Sunday barbecue, three-band extravaganzas are packing them in. On a recent Sunday, with Elvis Montana, Jim Leslie, and King Neptune & the Sea Serpents on the bill, they had to stop admitting people for awhile because of the overflow crowd. King Neptune did some jamming with Bob Dalley of the Surf Raiders and Don Julian of the Larks, which did "The Jerk" in the '60s.

BULLWINKLE'S, Santa Monica: Gangband, led by Shari Famous from New Jersey, and featuring Chick Singer, David Delessandro and L'angelo D'Silva, will be here on the 15th.

MULBERRY STREET, Studio City: A big show here on the 17th: Famed jazz bassist Red Mitchell will sit in with Herb Mickman and Ruth O'Leary.



Kelly Johnson and Kim McAuliffe of Girlschool

photo by Donna Santisi

GIRLSCHOOL AT THE WHISKY (4/25): Mucho hoopla has been spread about this female hard rock quartet, and they did their best to live up to the lofty expectations. There were a few really good songs, but there was also filler. Girlschool is still young and needs to work (the new bassist has yet to learn how to play "Yea Right," their most requested song locally), but it's a good bet they'll be platinum-bound in a couple of years.

EKA MOUSE AT THE LINGERIE (4/26): The most interesting thing I learned about reggae at the Sunsplash Festival last year was that Jamaican teens don't really care about Rastafarian dogma; they prefer songs about sex. This was why Eeka Mouse practically stole the show after performing only one song, "Wa Do Dem," in which he sang about the quest of "a virgin girl." At the Lingerie (which certainly deserves kudos for its highly entertaining and adventurous booking policy), that point was lost to many in attendance. Mouse's accent was so thick that hardly anyone could understand him. The tall, gangly DJ strutted around like a peacock, made outrageous poses, stared at himself like he's God's gift to women, and sang songs of lust. If you could understand it, it was hilarious. Also, as a "toaster," Mouse made up lyrics while the Reggae All-Stars (a local band who had never played with him before) provided a strong beat. So he sang about being in L.A., and of his recent trip to Disneyland. He was truly marvelous—too bad it was hard for many to appreciate it.

NIGHT CLUBBING

CHRIS SPEDDING AT THE ROXY (4/24): Less than 100 people showed up to pay their respects to one of rock's better session axemen (Roxy Music, John Cale, Robert Gordon), who has fallen on hard times. Spedding is always capable of wrenching out great guitar riffs and leads, but his songwriting capabilities are limited, as is his voice. His new band was no great shakes either, and the set was mostly forgettable, except for a couple gems like "Hurt By Love." Spedding was basically blown off the stage by Burning Sensations, ex-Motels guitarist Tim McGovern's new band. A more lengthy review is forthcoming, but suffice it to say

that they really cooked, tearing up the Motels' "Envy." They are one of the best new bands in town.

FEAR AT THE WHISKY (4/24): A surprisingly low-key affair—for Fear, that is. The audience was a benign mix of punks and curiosity seekers. Lee Ving and company kept their insults to a bare minimum, and the playing was loud and ragged. Fortunately, the energy was there, with kids flying off the stage left and right. And when Lee Ving did a nice flip into the mob, true bedlam broke loose. It may not have been a total riot, but it was good, dirty fun.

Live Action Chart

APR 18—MAY 1

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

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

HONORABLE MENTION: Eeka Mouse, Carl Anderson, Professionals, Jan King & Valentine, Kingbees, Untouchables, Days, Boxboys, D's, JJ Coinman

HONORABLE MENTION: Bunny Brunel, Nica Reigto, Phil Upchurch, Oscar Castro-Neves Woodwind Quartet, Eddie "Cleanhead" Vinson & Spanky Wilson, Beverly Hills Unlisted Jazz Band, Emmett Chapman, Shelley Manne Trio, Bava, Bill Holman Big Band.

HONORABLE MENTION: Suzanne Niles, Glenn Yarborough, Byron Berline, Golden State Cowboys, Hot Lips & Fingertips, Western Union, Cowboy Maynard, Larry Dale and Daletones, Doug Kershaw, Rodney Crowell

Showcase

by Billy Eye

The Toasters

While the Toasters are not a name act, and have had no LP or single released in over two years (almost imperative to create or sustain a following these days), they have managed to survive and flourish amid L.A.'s pop rock scene and remain viable after three-and-a-half years in existence. Try to name a pop rock (what we used to call new wave) band that has remained intact through three years without affiliation with a major record company. In the beginning there was the Great Pop Explosion—the Plimsouls, the Go-Go's, Red Sneaker, 20/20, the Model, Wet Picnic, Mick Smiley, The Cretones, the Scooters, the Spoilers, the Know, Great Buildings, the Knack, and then there was the Toasters. There aren't many left.

"When we first started," says Mark Lee, the center vocalist and principal songwriter for the band, "we used to go out and see the Motels or the Knack when they were struggling bands. The Plimsouls played their first L.A. gig with us. There were more pop bands, more excitement and more encouragement." Indeed, pop rock is not as popular locally as it once was. The newest crop of club-goers crunches on a steady diet of hard music—heavy metal and post-punk. Yet, the Toasters maintain a strong, loyal following, due no doubt to superlative material and energetic performances—and a great deal of patience and determination.

The Toasters are Mark Lee (guitar, vocals), Robyn Harris (bass, vocals), Joe College (guitar), Kenny Keeboards (synthesizers), and Flip Carter (drums). The music they play has a quirky, bouncy sound that is an



The Toasters: (left to right) Joe College, Mark Lee, Flip Carter, Kenny Keeboards, and Robyn Harris

ironic contrast to the dark and satirical nature the lyrics sometimes have. Their 1979 single release, "Baby's On The Rag," caused more than one eyebrow to raise. "Rock 'n' roll ought to have a tension in it," offers Joe College, and if this is true, the Toasters' music sometimes borders on the schizophrenic. Still, it all adds up to—in the words of another Toasters song—"Good Clean Fun."

Musically, the Toasters are distinguished by a vocal sound that is so tight it's hard to tell who is singing. "We work on the vocals, trying to get them just right," Harris says. And it shows. It's one thing for a rock band to have strong songs, it's another thing to have the vocal ability to pull them off. The Toasters have it.

Lee's songwriting gift for pop melody has not gone unnoticed. He is an ASF winner and the recipient of a Club 88 Groupie award for best original material, as well as for the best novelty song, "Ja-

panese Cars," a fast-paced ode to the scapegoat of American industry. That song has been included in the soundtrack of *The Whiz Kid*, starring Scott Baio, and Lee is currently negotiating with several songpluggers for a publishing deal.

The Toasters are not without battle scars and war stories. After three years and four lineups (not to mention two managers), the band found itself the object of intense interest from a label talent scout. "He gave us the whole bit," says College. "I think you guys can sell a million records and I'm gonna do the best I can to get you signed." "The night of our big Whisky showcase, he's there. Alone. He got fired that afternoon. We're friends now, and he's looking for a job." That left some very depressed Toasters until Christmas, when an extremely well-known Grammy-winning producer responded to a tape that had been sent out almost six months before. "He thought we were the best thing since the

wheel. He came to a couple gigs, a couple rehearsals, and then —boom! He landed a gig as the musical director for a movie and said he'd be out of town for eight months. No recording."

Eventually someone will pick up on this synthesis of ska and pop music, a seemingly simple sound with complex arrangements and far-reaching lyrics. Until then, the sound may be 'pop-pin' fresh,' but there's no dough in it. Outside of the band, most of the Toasters have some kind of day gig. Lee performs on and produces other group's demos, while drummer Carter plays in a house band (and actually has to hire someone to replace himself when he plays with the Toasters). Harris cuts hair, while College (AKA Bruce Kaplan), is a co-director of Songwriters Resources and Services (SRS). Keeboards works for an aerospace firm doing research that is so top secret that the band doesn't know what he does.

The future looks good for the Toasters. "We're spending more time recording and less time gigging," according to Lee. An EP is in the works and the band is getting more selective about live dates. "The local scene is getting beat. This EP is our move to the top of the local scene and then out. After three years, we're ready to travel!"

Bruce Kaplan—Fender Telecaster ('65) through a Boss Chorus and an MXR Distortion, Musicman Rd 130 amplifier; **Mark Lee**—Fender Jazzmaster through a Roland Space Echo, a MXR Distortion plus into a hideously beat up Gallien Kruger Zoog amplifier with 2 Altec 12's. For reproducing, an acetone organ and a Mini Moog; **Kenny Keeboards**—ARP Omni, Casio mini-organ, Yamaha Electronic piano through an Ibanez Chorus, Cerwin-Vega with an 18" speaker, and a mid and high horn; **Robyn Harris**—Gibson Ripper through a Cerwin Vega Bass 250 head into a Gallien Kruger Head; **Phil Carter**—Yamaha drums.

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Gig Guide

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Los Angeles (213) 462-5772

Clubs

LOS ANGELES

BRASS RAIL

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

THE COMEBACK INN

1633 W. Washington Blvd.
Venice, Ca.
Contact: Will or Jim, 213 396-7255
Type Of Music: New age, ethnic,
fusion, electronic music, reggae,
improvisational, orig. ok
Club Capacity: 100
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Cassette/album/video
Pay: Negotiable

BULLWINKLES

814 Broadway
Santa Monica, Ca. 90401
Contact: Harry, 9-4, M-F, 213
451-3241
Type Of Music: Rock, R&B, reg-
gae, ska, orig. ok
Club Capacity: 200
Stage capacity: 24 long, 12 deep
Lighting: Yes
Audition: Tape and live
Pay: Negotiable

THE STOP

12446 Moorpark St.
Studio city
Contact: Herb, lv. msg. 761-8686
Type Of Music: All
Club Capacity: 90
Stage Capacity: 8 or 9
PA: No
Lighting: Limited
Piano: No
Audition: tape/live
Pay: Negotiable

THE COMEDY STORE

8433 Sunset Blvd.
Hollywood, Ca.
Contact: Debbie Dean, 213 656-
6225
Type of Music: Variety, orig. ok
Club Capacity: 75
Stage Capacity: 3
PA: Yes
Lighting: Yes, limited
Piano: Yes
Audition: Sunday, 7:30 pm in the
Belly Room
Pay: No pay

RUMBLESEAT GARAGE

4700 E. Pacific Coast Hwy
Long Beach, Ca. 90804
Contact: Top 40-Richard Powers,
Orig.-Johnny Maya 213 438-1131
Type of Music: Top 40, rock, new
wave, reggae, R&B
Club Capacity: 400-500
Stage Capacity: 25 ft. by 22 ft., w/
curtain
PA: Yes
Lighting System: Yes
Audition: Tape, vinyl, audition,
schedule of past & future gigs
Pay: Negotiable

TROUBADOUR

9081 Santa Monica Blvd.
W. Hollywood, Ca.
Contact: Bobby Dean (213) 276-
1158
Type Of Music: Rock, country, all.
Only orig.
Club Capacity: 350
Stage Capacity: 10 plus
PA: Yes, w/operator
Lighting: Yes, w/operator
Piano: Yes
Audition: Cassette, pics, bio
Pay: 60 percent of door/no. of
bands

CAFE ORLEANS

7140 Reseda Blvd.
Reseda, Ca.
Contact: Bob or Beth,
213 344-9759
Type of Music: Rock and jazz
and orig. ok
Club Capacity: 100
Stage Capacity: 5 to 7
PA: Yes
Lighting System: Yes
Piano: no
Audition: Tape
Pay: Percentage of door

LONDON STAR STUDIOS

10928 Magnolia Blvd.
N. Hollywood, Ca. 91601
Contact: London Star Promotions,
213 763-8103, noon-midnight
Type of Music: All orig.
Club Capacity: 100
Stage Capacity: 10
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Tape/phone
Pay: Yes

SEVAN LOUNGE

9669 E. Las Tunas
Temple City
Contact: Jay Jones, 213 286-9490
Type Of Music: Dance bands,
rock, t-40, rockabilly w/ following
orig. okay
Club Capacity: 350
Stage Capacity: Large
PA: Yes
Lighting: Yes
Piano: Yes
Audition: live or tape
Pay: Percentage or flat rate, de-
pends on band (liberal)

H.J.'S

6411 Lankershim Blvd.
N. Hollywood, Ca.
Contact: Bruce or J.B., 213 506-0382
Type of Music: Origs, rock, reg-
gae, new wave, R&B
Club Capacity: 200
Stage Capacity: 9 pieces
PA: Yes
Lighting: Yes
Audition: Tapes/ resume
Pay: Percentage of door

CELEBRITY CENTRE

5930 Franklin Ave.
Hollywood, Ca.
Contact: Kim Hedges, 213 464-
0411, ext. 203 or 204
Type of Music: Rock to folk, orig.
ok
Club Capacity: 50
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Live or tape
Pay: Negotiable

SKIP E. LOWE'S TALENT SHOWCASE

7000 Hollywood Blvd.
Hollywood, Ca.
Contact: Skip 213 656-6461
Type Of Music: All kinds, orig.
ok
Club Capacity: 200 plus
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Live
Showcase: Seeking bands, singers
and comedians. Auditions Fri.,
Sat. and Sun.

BLUE DANUBE RESTAURANT

1001 N. Pacific
Glendale, Ca.
Contact: Rose Gales, 213 246-2571
Type Of Music: Jazz and pop,
singers only.
Club Capacity: 100 approx.
Stage Capacity: Piano bar
PA: Yes
Audition: Call
Showcase: Every Sunday night,
8:30 to 1:30, singer's showcase
backed by pro. trio. Bring music,
ask for Rose

MUSIC MACHINE

12220 W. Pico Blvd.
West L.A., Ca.
Contact: Leon, 213 820-0947
Type Of Music: Blues, Motown,
orig. rock, nostalgia, '60s covers.
Orig. on Wednesdays
Club Capacity: 500
Stage Capacity: 12''x24''
PA: Yes
Lighting: Yes
Audition: Tapes and promo pkg
Pay: Negotiable

ANTIQUE MIRROR

17046 Chatsworth
Granada Hills, Ca.
Contact: Bill, 213 360-3310
Type of Music: Rock & roll, dance
Club Capacity: 250
Stage Capacity: 7 pc. band
PA: Yes
Lighting: No
Piano: No
Audition: Tape, picture resume,
song list and equipment.
Pay: Negotiable

CLUB 88

11784 W. Pico
L.A., Ca.
Contact: Wayne (213) 479-1735
Type Of Music: Rock, country,
rockabilly, blues, orig. ok
Club Capacity: 250
Stage Capacity: 12 pieces
PA: Yes, w/operator
Lighting: Limited
Piano: No
Audition: Tape
Pay: Percentage of door

TRANCUS

30765 Pacific Coast Highway
Malibu, Ca.
Contact: Al Warbucks 213 457-
5516
Type Of Music: Open, orig
Club Capacity: 400
Stage Capacity: 20
PA: Yes w/operator
Lighting System: Yes w/operator
Piano: Yes
Audition: Send tape, bio, & pics
Pay: Negotiable

SIMPLY BLUES

6298 Sunset Blvd., 19th floor
Hollywood, Ca. 90028
Contact: Lloyd Baskin,
213 466-3534
Type Of Music: Variety, orig. ok
Club Capacity: 100
Stage Capacity: 3
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call for more info.
Pay: Negotiable
Showcase: Music, comedians,
orig., Sunday, 4-7 p.m.

AT MY PLACE

1026 Wilshire Blvd.
Santa Monica, Ca. 90401
Contact: Matt Kramer, 12-5pm.
Wed.-Fri. 213 451-8985

Gig Guide

Type Of Music: Origs, jazz fusion, some songwriter melodic rock.

Club Capacity: 133

Stage Capacity: 10 by 18 ft.

PA: 12 ch. sound system

Lighting System: Limited

Piano: Kawai KG-2 baby grand

Audition: Send tape & bio, then call back.

Pay: Showcase, flat rate for wknds

ORANGE COUNTY

RONSTADT'S

719 W. 19th St.

Costa Mesa, Ca.

Contact: Randy, 714 642-2973

Type Of Music: Rock

Club Capacity: 400

Stage Capacity: 16

PA: No

Lighting: Yes

Piano: No

Audition: Tape

Pay: Flat rate

RADIO CITY

945 S. Knott

Anaheim, Ca.

Contact: Jerry Roach, 714 497-

4469. Available to outside promoters.

Type of Music: Straight-ahead rock, new wave

Club Capacity: 300

Stage: 8-10

PA: yes

Lighting: Yes, w/ operator

Audition: Tape

Pay: Negotiable

THE CONCERT FACTORY

1714 Placentia

Costa Mesa, Ca.

Contact: Keith Goodman, 714 559-1371

Type of Music: Rock, orig., most styles

Club Capacity: 500

Stage Capacity: 7

PA: Yes

Lighting: Yes

Piano: No

Audition: Call for more info, 9 am to 7 pm

Pay: Negotiable

HAWAII

YORKS

1009 University Ave.

Honolulu, Hawaii 96826

Contact: Hank McMonigle, 808 941-6241

Type of Music: Rock, pop, R&B, new wave, contemporary, jazz

Club Capacity: 300

Stage Capacity: 23' downstage, 17' stage left, 20' stage right, 6' upstage

PA: Yes

Lighting: Yes

Piano: No

Audition: Send tape/record, bio and press info. Video preferred

Pay: \$2,500 per week

CHICAGO

STAGES MUSIC HALL

3730 N. Clark St.

Chicago, Ill. 60613

Contact: Jim McNamara (312) 549-0203

Type Of Music: Eclectic national acts, recently including UK Subs, Defunkt, Johnny Paycheck, Commander Cody, lots of reggae

Club Capacity: 800 seated, more SRO

Stage Capacity: Large arch-proscenium, big-band sized

PA: Yes, w/operator

Lighting: Yes, w/operator

Audition: Records, tapes, press info.

Pay: Negotiable

Song Market

PRO MUSIC is seeking songs for placement w/ major artists. Send cassette and lyric sheets to: Suite 322, 15723 Vanowen St., Van Nuys, Ca. 91406

LOOKING FOR adult contemporary, new wave, pop, R&B tunes for publishing. Also interested in hearing artists/bands in the above categories for possible recording consideration. Crescent Music Group, Attn: Marcus Terry, 463 So. Robertson, Beverly Hills, 90211

REGENCY RECORDS, custom label w/Atlantic Records, seeks rock songs w/ REO Speedway, Styx, Foreigner sound. Send a non-returnable cassette to Regency Records, c/o Lloyd Segal of Jim O'Loughlin, 1116 No. Cory Ave., Los Angeles, Ca. 90069

PRODUCTION COMPANY looking for orig. material and artist: pop, R&B, jazz. Send cassette and lyric sheets to: Sweet Thunder Productions, 1516 Westwood Blvd Ste. 104, W.L.A., Ca. 90024

HIT SONGS WANTED FOR NEW production/publishing co. Artists range from R&B to Adult pop crossover. Your best three perf. cassettes but no garbage please. SASE: Rodgers/Bluefield Music, PO Box 726, Studio city, Hollywood, Ca. 90028.

SINGERS/SGWRITERS: Production & publishing co. seeks fresh orig. talent. Send all material to Tina, c/o Americana Music, 2029 Century Park East #4390, Los Angeles, Ca., 90067

OSTAY RECORDS & MUSIC Publishing, members of ASCAP, currently looking for all types of music material except new wave and punk. Send material to John Alexander, 1833 Kenwood Ave., San Bernardino, Ca. 92404

BOGGY DEPOT MUSIC IS looking for songs to publish. Country, country rock, and country-crossover. Send tape or bring to: 10051 Greenleaf, Santa Fe Springs, Ca. 90670

PUBLISHER LOOKING for Top 40 hit songs. Send SASE and tape to: Song Sensations, PO Box 2707, Culver City, 90230

TRADITIONAL AND COUNTRY crossover material wanted for artists male & female. Unpublished material only. Maplesville Music Publishing, Attn: Don Lee, 463 So. Robertson Blvd, Beverly Hills, 90211

Miscellany

GRAPHIC ARTIST needed for record cover. Comic cartoon style. Contact Jeff 213 764-6656

A & R DIRECTOR needed, experience required. Knowledge of artists and groups helpful. Salary based on exp. Call 213 278-5131

SENSATION RECORDS is looking for bands/artists for production deal. Send tape w/ SASE to: Sensation Records, PO Box 2707, Culver City, 90230

SINGERS WANTED to teach the Elizabeth Howard Method for the Voicework's Institute. Must play piano, will train. Call 213 501-6533

PRO AGENT WANTED for immediate employment. Experience in taking deposits. 213 465-7397

QUARTER NOTE MGMT. is looking for new bands to manage, promote and sign. Send pictures, resumes and tapes to: Quarter-note Mgmt, 6354 Van Nuys Blvd, Ste. 217, Van Nuys, Ca. 91401, or call 213 785-1156, ext. 944

ORIGINAL & TOP 40 acts sought to manage and book. Must sound & look great. Local or travel. Send tape, bio, & photos to: Wakefield and Assoc., 5970 W. 2nd St., Los Angeles, Ca. 90036

PRODUCER looking for pop, R&B material for immed. production. Send tape to Shyla Prods., 5514 Sierra Vista #212, Hollywd, Ca. 90038.

SINGERS AND INSTRUMENTALISTS wanted for working rock/country-rock band in Santa Barbara. Steady gig, 4 nights weekly. Mike 805 682-8593, 805 962-3734

BLUES/JAZZ PIANIST wanted to record orig. material. Paid studio sit. Pros only. Call William Ailard 213 659-2863

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- **Bl-amp**, mono 2 way active electronic crossover. Model M-2V rack mount design. \$125 obo. ext. 139, 213 464-5161t
- **Fender guitar amp**, 110 watt top, reverb, custom cab w/ two 12" spkrs. \$250. 213 906-1155t
- **2 home made mini cabs**, for guitar. Takes two 12" spkrs, \$20 each or \$30 both. Call Ken, days. 213 746-0691t
- **Crate I guitar amp**, 10" spkr, clean & loud. \$90. 213 662-6705t
- **Mesa Boogie**, Mark 2, 15" 100/60 w/ switch. Reverb, graphic EQ, hardwad cab, Anvil case w/ wheels. Export transformer. \$1,500. 213 760-2671t
- **Fender Concert**, blonde. Mint cond, new spkrs. \$500. Paula 213 769-7195t
- **Fender Bassman amp** \$200; Marshall 50 watt head, \$450; Ampex VT-22, \$200; Sound City 412 lead cab, \$200. Jim 213 469-1693t
- **Fender Tremolux amp & cab w/ 15" Altex**. \$200. 213 388-1085t
- **Tapco 6200A stereo mixer**, \$200; Tapco 2200 stereo EQ, \$150; 300 watt Heil PA system w/ 10 chan board, \$1,200. Jim 213 388-1085t
- **Rhodes 440 bass head w/ 5 band EQ**, 2 chan. & effects. Xint cond, \$400 obo. George 213 843-1314t
- **Pignose 3080 guitar amp w/ new 12" spkr**. Great sound & chd, \$150. Mike 213 845-6450
- **Peavey Musician series amp w/ four 12" spkrs**. 200 watts, chan switching, built-in phaser, EQ. Perfect for guitar, bass, keybds. \$550. Greg, eves before 10. 213 247-7574t
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- **2 Electro voice 100S spkrs**, entertainer series, 12" plus horn. Stand mountable, \$450. 213 472-6000t
- **Music Man 1155 1155RH cab w/ 15" Gauss 5840 spkr**, \$225. 213 920-2769t
- **Yamaha JX50 guitar amp**. Brand new, full warranty. \$300. Steve 213 508-9665t
- **Marshall 100 watt lead head w/ master volume**, \$225; Marshall 50 watt head, \$450; Marshall 4 12" spkr cab, \$400. 213 761-8013
- **2 Shure Sm-56's**, good cond, no cable, \$65 each. 213 577-2049t
- **Shure vocal master PA system**, 6 chan, good cond. \$400. 213 656-2162t
- **78 Custom Lead 3**, not tuck in roll, 130 watt IMS, master & preamp volume, preamp drive, voicing, reverb. Two 12" spkrs. \$350 obo. J.T. 714 641-3863t
- **Mitsubishi 6 chan stereo mixer**, 4 band EQ each chan, reverb, wooden case w/ extra rack space. \$525. 213 577-2049t
- **Spectra Acoustics 202C stereo power amp**, 100 watt per chan, \$175. After 11 am. 213 225-5097t
- **1 Yamaha EM150 mixing board**, 1 Cerwin Vega V-3L, 1 C.V. V-33 spkr cab, 1 Bayer mic, misc. hardware & mic stand, \$2,000 obo 213 553-0307t
- **Music Man HD130**, two 12" w/ foot switch, caster covers, \$400; Ampex B-15N flip top w/ new JBL dolly, \$300. Both xint. 213 907-0351t
- **Small guitar speaker cab w/ one 15" spkr**. \$115. 213 462-4502t
- **Guitar or keybd spkr cab w/ four 10" spkrs**. \$125. 213 462-4502t
- **Acoustic 6100T wood cab**, brand new. \$600. Zon 213 322-7406t
- **Plush**, four 12" spkr cabs, same size & shape as Marshall black vinyl. \$175 or trade. 213 761-3735t
- **Silvertone piggy-back amp**, two 12" . \$75 obo. 213 396-1374t
- **Ampex B-155 bass amp**, rare model, extra wats. Mint cond. \$550 or trade for ? Doug 213 246-7646t
- **Polytone Maxi-Brute bass amp**, 220 amps. \$650. Dale 213 397-8810t
- **Peavey Mark II series**, 12 chan mic mixer, stereo. \$900 obo. Ken 213 990-1972t
- **Blamp model 8802**, brand new, 8 in 2 out, w/ pan, reverb, 3 level EQ, Q buss, clean & super quiet. \$575 obo 213 906-1155t
- **Fender Deluxe amp**, \$250. 213 471-2371t
- **Gauss 5840 15" bass spkr**. E.V. cab, \$200. 213 483-1913t
- **2 Celestion 15" bass spkrs**, 125 watt. \$75 each. 213 784-1830t
- **Fender Super Reverb**, modified, great sound, \$300; Yamaha 100 watt 212, perfect cond, \$300. Bill Nelson 213 855-1010t
- **Marshall Lead combo**, \$400; Fender twin w/ JBL spkrs, \$600. 213 285-5848t
- **Vox "Spuer Beetle" amps**. 3 tops, 2 cabs, 1 Sovereign cab. Various prices each, \$175 to \$250. 213 399-1908t
- **Fender Bandmaster**, reverb, recently renovated. New groove tubes, 2 Lansing spkrs. \$275. 714 556-4966t
- **2 custom built bass reflex cabs w/ one 15 inch SRO spkr**. \$500 firm. 213 795-1967t

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- **2 Teac A800 cass decks**, \$300 both. 213 461-2371t

Music Acces. 4

- **Eventide M849** harmonizer, Mk 2, \$2,000; Masterroom XL305 echo chamber, \$900; 2 Klark Techniks graphic EQ, \$900; Roland CR78 rhythm box & sequencer, \$1,000. 213 461-2371t
- **2 Tannoy HBD 385A studio monitors**, \$1,700; 2 Stax SRX2 phones w/ adaptor box SX7. \$250. 213 467-6466t

- **Korg 55 rhythm unit**, brand new, \$350; Farfisa Rhythm 10, \$125; Maestro Echoplex 200 w/ new tape; Maestro phase shifter w/ case, \$50; Electro Harmonix Big Muff w/ AC, \$35; Miller vol. pedal, \$40. 213 463-6096
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- **Anvil case**, 31" high, 33" wide, 17" deep, fits Marshall 4x12. Black w/ wheels, \$145. 213 577-2049t
- **3 Strat pickups**, 1 velvet hammer, shielded pick guard, already wired, \$100. G.E. Stinson 213 394-3834t
- **Two 12" Celestion spkrs** for guitar. Very good cond. \$50 each. Ken 213 746-0691t
- **MXR pitch transposer w/ pre-set foot switch**, practically new, \$600. 213 347-5695t
- **Wanted: Orchestra-type music stand w/ light**. Good cond & price. 213 656-3550t
- **Anvil case for Yamaha G100-112**, \$100. Call after 11am. 213 225-5097t
- **360 systems**, guitar Slavedriver w/ Strat pickup, \$350 obo. Doug 213 824-2620t
- **Ibanez stereo chorus**, \$50; Morley EDL & echo, \$100. Rob, after 5. 213 663-7097t
- **2 DBX mono limiters**, \$700 both; DBX 503 expander, \$450; DBX 500 sub-harmonic synth, \$150. 213 462-7058t
- **Eventide Clockworks H910** harmonizer, xint cond. \$900. 714 964-4882t
- **Anvil case for Ampex SVT top**. Red, xint cond, \$150 obo; Anvil case for Ampex or Marshall 412 cab, red, wheels, xint cond, \$160 obo. 213 343-2414t
- **Wanted: Analog delay or similar device**. Will pay cash. 213 761-3735t

Guitars 5

- **All orig 1960 Strat**, cream w/ rosewood neck, \$1,200. 213 724-3958t
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- **Vintage Gibson "Tal Farlow"** guitar. Red sunburst, all orig., \$2,500. 714 827-4286t
- **Charvel Strat.**, very good cond, 5 position switch, tremelo stays in tune. \$500 obo. Ken, days. 213 746-0691t
- **69 Gibson ES150-DC**, natural finish, all orig w/ hardshell case, xint cond., \$550. Leave message. 213 395-6975t
- **69 Acoustic 360** bass amp, top & bottom, \$650; Gibson EB-2 bass w/ case, \$250. 213 362-8405t
- **ES 335**, 1976, hardshell case, blonde finish. Xint cond, \$500. 213 760-2671t
- **G & GNL** bass guitar, model L2000-E, xint cond. w/ hardshell case. \$600. Paul 213 532-4281t
- **B.C. Rich Eagle** bass, 1 pc. neck & body, DiMarzio pickups w/ preamp & hardshell case. \$650 obo. George 213 843-1314t
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 □ Rickenbacker 4001 stereo bass, natural finish 1 rosewood board. Xint, \$450. 213 533-1666
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 □ Hagstrom Swede, 2 Les Paul humbuckers, 1 DiMarzio super Distortin, 3 Schecter push-pull volume pots, master tone, schaller machines, tunomatic bridge. \$500. Danny 213 892-0781, 805 492-3242
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 □ ARP 2600 synth, xint cond, hardly used, foot pedal & wires, \$1,600; ARP sequencer, perf cond, like new, in carton, \$400. 213 662-6315
 □ ARP Quadra 4 voice polyphonic w/ ARP stand & Anvil case. \$3,000 obo. 213 553-0307
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□ Moog Opus 3 synth, strings, brass & organ. Bought \$1,400, sell \$795. Like new, hardly used. 213 472-6000
 □ ARP 2600 synth, xint cond, hardly used, 1 foot pedal & wires, \$1,600; ARP sequencer, perf cond, like new in carton, \$400. 213 662-6315
 □ ARP Quadra 4 voice polyphonic w/ ARP stand & Anvil case. \$3,000 obo. 213 553-0307
 □ Mahogany Gulbranson, upright, needs refinishing. \$400. Randi 213 859-0850
 □ Fender Rhodes 73, stage. \$600 obo. Rus 213 399-8612
 □ Yamaha CS-80 polyphonic synth, perf cond, \$3500 213 762-9661

Winds 7

□ New alto sax, 3 months old, \$425. 213 461-1166
 □ Gimeinhart silver plated flute. Brand new, \$250. 213 762-4355
 □ Conn alto sax w/ hardshl case, \$250. Paul 213 532-4381

Percussion 8

□ Ludwig natural maple power tom set. Hardware chain, pedal cases, gong. \$6,000 value, sell for 2,650. 213 913-3224
 □ Ludwig 15 pc. octaplus-plus drum set. Natural mahogany wood finish. Classic & concert toms. Slightly used. \$6,000 obo. Jim 213 372-1487
 □ Gretsch drum set, dark walnut finish. 13, 14, & 16" toms, 22" bass. Like new cond. \$650 obo. 213 842-2825
 □ Slingerland 20" floor tom, pearl white. \$110 or trade bass spkrs. Jeff 213 475-5702

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□ 5 pc. Slingerland set, some cymbals & hardware plus 1936 Ludwigs. Xint cond, \$800. Mark 714 682-8341

□ New Rogers black pearl, 17 pc., double bass drum set w/ Zildjian cymbals, stands, & fibercases. \$3,300 list price, my price \$2,150. Tracy 213 826-0259

□ Private owner has 50 pair of 2B drum sticks, \$3 per pair. Tracy 213 826-0259

□ Remo Roto-toms. 12, 14, 16, & 18" w/ stands, \$225; 15" Zildjian high hats, \$75; 22" A Zildjian ridge cymbal, \$125. Jeff, 10am to 10 pm. 213 794-2883

Guitarists 9

WANTED

□ Funk-oriented n wave band seeking heavy metal guitarist w/ rhythm capabilities. Vocals a plus. Demos in mind. Scott, 5-9pm. 213 931-0360

□ Guitarist w/ modern look & sound needed for group reforming. Must be innovative & flexible. Don 213 249-2130, 874-9759

□ Guitarist wanted for all fem rock band. Stu 213 709-3900

□ Guitarist w/ modern sound wanted by n wave band. Xint material, Infl Costello, Pretenders & Squeeze. REcording soon. Tom 213 501-3342

□ Lead guitarist flr orig n wave band to showcase LA club circuit, make hit deal. Garth 213 667-3047

□ Lead guitarist wanted for challenging, raw, punk infl. rock group. Rex 213 650-5391

□ Guitarist w/ strong vocals needed by orig group. Beck infl, audition only. Call before 10pm. John 213 709-5044

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□ Guitarist needed for pro 5 piece rock act. 80's, melodic, commercial, AOR. Have mgmt & all credentials. Chuck 213 961-2087

□ Guitarist wanted, must be versatile, have equip & trans, interested in orig format. Tim, 912-0034; Woody, aft 5, 714 824-6888

□ Musician/writers, 21, lkg for sensitive guitarist w/ xint lead & rhythm abilities to round out 4 pc. orig rocker. Xint material & mgmt. Lve msg w/ serv. Dave 213 583-4577

□ Guitarist for very commercial n wave rock band needed, melodic w/ strong vocals. Origs only. Guitarist must have vocals, dedication. Eves 213 376-1791, 534-3256

□ Musically inclined person who wants to play rock on weekends in evening. Tom 213 888-1590

□ Guitarist wanted for powerful new project. Infl U2, pretenders, XTC, Split Enz. Pro equip & image a must. Pro mgmt & booking. Brian 213 467-5048

□ All-fem group seeks rhythm guitar vocalist of concert/recording calibre. Pro, serious, appearance only. Keith 213 476-3274

□ Lead guitarist needed for So. Bay area. Unique style heavy metal band. Dedicated & willing to practice alot. Pros only. 213 372-1487, 375-5366

□ Guitarist wanted to accompany singers in singing workshop. Pay involved. 213 656-7003

□ Guitarist wanted for orig hard rock act. Must have stage presence, good equip, much exp. Forming 5 pc. band. Must sing. Peter 213 394-4641

□ Vocal oriented new wave band seeking heavy metal guitarist w/ rhythm capability. Vocals a plus. Demo in mind. Scott, 5-9 pm. 213 931-0360

AVAILABLE

□ Creative fem guitarist/versatile vocalist wants to join/form new band. Leave msg. 714 842-7388

□ Lead & rhythm guitarist, mandolin, lead vocalist, seeks working sit., studio or club. Great attitude & equip, exp., dynamic performer. 11am-6pm, Robin 213 271-8884

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24-HOUR HOTLINE (213) 462-5773 • DEADLINE THURS. 4:00 P.M. • 24-HOUR HOTLINE (213) 462-5773 • DEADLINE THURS. 4:00 P.M. • 24-HOUR HOTLINE

□ **Lead guitarist seeking orig heavy metal band w/ great image.** Before 9 pm, West L.A. area. Andre 213 275-2063
 □ **Guitarist seeking band, 21, 10 yrs exp., good player, good presence.** Rock. Alt. 5 213 886-5240
 □ **Electric & acoustic guitarist seeking working group.** Versatile, xint equip & attitude. Dave 213 994-9159
 □ **Guitar player, all styles, lkg for band.** Pros only. Randy 213 893-1419
 □ **Rock guitarist avail for reording projects only.** Al 213 985-9666
 □ **Guitarist seeking pop, T-40 group w/ working sit.** Marquis 213 515-6395
 □ **Guitarist wishes to play R&B for a living.** Am I dreaming? Call the fat man. 714 642-4564
 □ **Guitarist/drummer bros.** in mid-20's seek orig commercial rock/dance band. Jeff, 6-8 eyes. 213 391-7445
 □ **Lead guitarist avail for orig hard rocking, career minded rock band.** Have xint attitude, image, equip. 6:30-9:30pm. 213 244-0467
 □ **Fem guitarist, singer/songwriter seeks MALE/fem commrcial rock band, or will form.** Much exp. Infil Benatar, Loverboy, Foreigner. After 6. 213 248-3627
 □ **Guitarist/vocalist, free jazz, punk, n. wave & improv.** Infil Slits, Pop Group, Cecil, Ornette. Seeking exploitive "hot T-40 all girl band." Please, no gigs. Annie 213 294-3114

□ **Guitarist seeks versatile pop/rock band w/ sharp image.** Serious, mid-range vocals. W. Hollywood area. Pros only. Rick 213 935-9225
 □ **Lead guitarist, melodic & versatile.** Brit. infl w/ good vocals, stage pres, equip & orig tape. Avail for pro rock grp. Dan 213 638-7095
 □ **Lead guitarist/backup vocalist, 25, seeks band or muscins w/ serious intentions,** happy outlook to form heavy metal or n. wave show. No punk. Marshall equip, effects & PA. Trans. Keith 213 915-3193, 961-1269
 □ **Pro lead guitarist singer/sgwriter, good equip, trans, LA circuit exp.** Lkg for rock act, reording or gigs. Brad 213 656-3362
 □ **Lead guitarist seeks working band.** 15 yrs exp. in rock, cntry-rock, cntry & blues. Will travel. J.T. West 714 641-3863
 □ **Guitarist seeking working sit, into all styles.** Prefer progressive rock. Reads & writes. Marty 213 851-6913
 □ **Guitarist wanted, must be versatile, have equip & trans, interested in orig format.** Tim, 213 912-0034 or Woody, after 5 pm, 714 624-6868
 □ **Guitarist for pro 5 pc. rock act needed.** 80's, melodic, commrcial. AOR. Have mgmt & all credentials. Chuck 213 961-2087
 □ **Guitarist avail, all styles.** Strong R&B, rock, pop, melodic leads. Reads, Berkeley grad. Pro attitude, equip. Immed. working sits. only. Bob 213 240-44375
 □ **Lead guitarist seeks serious, working rock band.** Hollywood area 213 874-58625

□ **Bassist w/ background vocals, modern image for rock/wave band.** Currently playing LA club circuit. No salary seekers please. 213 471-5741
 □ **Bassist wanted, vocals a must, for avant-garde rock band.** Infil Nina Hagen, Beefheart, X. Single soon, no pay. 213 399-7161, 358-3552, 654-1218
 □ **Bassist wanted for subversive art rock band.** w/ material. Ed 213 467-6220
 □ **Bass player needed to complete top flight all-woman rock band.** Must read well, vocals a plus, serious only. E. Jaye 213 455-1421
 □ **Bassist wanted for all orig, innovative hard rock band, vocals & sgwriting a must.** Inquires, call John. 213 465-0699
 □ **Fem bass player wanted for new wave band.** Leslie Lennel 714 994-1517
 □ **Bassist wanted for hard rock band who doubles on lead.** Bkground vocals required. Steve, 213 787-5473; Rich, 642-5014
 □ **Bassist needed immed to replace existing bassist.** Pasadena area. Tom, after 5:30 pm 213 792-2229
 □ **Fem bassist for all fem rock band.** Stu 213 709-3900
 □ **Rockin' bass player needed to complete hot, 4 pc. band w/ orig material, commrcial.** Jon 213 343-9625
 □ **Bass player, serious, for heavy metal band, all orig.** Burbank area. Infil Priest, Iron Maiden, Savage. Saul 213 848-9155
 □ **Bassist wanted for powerful new proj.** Infil U2, Pretenders, XTC. Pro equip & image a must. Pro mgt & booking. Brian 213 467-5048
 □ **Memphis sgwriter seeks bass player for recording & showcases.** Pro only. Ron 213 840-9123
 □ **Reliable bassist W1 heart needed for new band** from S.F. Large repertoire, orig material, Divrs infl. Stuart or Barbara 415 552-1648
 □ **Bassist w/ vocals wanted for 80's orig rock band.** Pros only, no punk/hvy metal. Must be able travel. Neil, lve msg. 714 891-6671
 □ **Seeking bassist for orig heavy metal band.** Serious & good equip. Burbank-Hwd. area. John, after 5 pm. 213 467-6573

□ **Bassist/vocalist wanted to complete fusion trio.** Craig 213 577-7448
 □ **Bassist wanted w/ powerful, active playing style for intense, percussive rock group.** Infil Joe Jackson, Cars, Devo. 213 990-3295
 □ **Group gospel contemp/traditional needs bassist.** Robert Brown 213 971-3380
 □ **Bassist needed for pro orig rock/rockabilly band w/ gigs.** 213 316-7706
 □ **Bass player wanted for all-orig hard rock band w/ studio, PA & backing.** Must do backup vocals, pro image & attitude. John 213 854-0320
 □ **Hard rock band playing copy & orig tunes seeking bassist &/or lead singer or combo w/ image, equip, trans. Attitude a must.** Jim, after 7 pm. 213 320-8464

AVAILABLE

□ **Bassist avail for intone work, much exp in studio & live sit, reads well, shows up on time.** Marty 213 935-7086
 □ **Pro bassist avail, 26, plays all commercial styles, seeks orig band w/ hit songs.** Hit performance. Dan 213 782-7971
 □ **Bass player lkg for R&B band.** 15 yrs exp., reads. Bernard 213 867-3429
 □ **Bass player, 27, seeks T-40 R&B working or orig funk band.** Vocal ability, own equip & trans. Larry, evs. 213 671-4949
 □ **Bassist w/ exp, great attitude & responsibility seeks recording w/ producers, sgwriters, artists.** Play all styles. Fretless, elect. Also sgwriter/arranger. David 213 508-5812
 □ **Bassist avail for paid recording work.** Reads, fakes all styles. Much studio exp. 213 799-0402
 □ **Ex-Thnx bassist/vocalist/writer seeks contract-oriented sit. w/ mgmt.** Rickenbacker/SVT equip. 213 508-7448
 □ **Bassist/vocalist avail, 12 yrs pro, seeks working T-40/casual band.** Double on sax, keyboard, can sing lead. 213 794-7266
 □ **Bassist lkg for working T-40 band.** Have exp, good equip, sing. Rick 213 378-1895
 □ **Soul bass player lkg for R&B band.** Bernard Daniels 213 867-3429
 □ **Hot bassist/vocalist for hard rock.** Great appearance & chops. Studio & tour exp. Pros only. 213 359-0747

Keyboardists 11

WANTED

□ **Keybdlist wanted, must be versatile, have equip & trans, interested in orig format.** Tim, 213 912-0034; or Woody, after 5 pm 714 624-6868

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Bassists 10

WANTED

□ **Bassist wanted to play w/ bassist, 20-25, on orig proj.** Objective: to seek out lead singer w/ right image & mood, write songs for. Play hot guitar, good equip, open minded pro. 213 915-3193, 961-1269

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☐ **Keybdist wanted** for all orig, innovative, hard rock band. Vocals helpful, sgwritng a must. Inquiries, call John. 213 466-0689t

☐ **Creative keybdist** wanted by modern rock band. 213 258-3665t

☐ **Well known local band** seeks keybd player for recording & shows. Must understand synth inside & out. Brian 213 783-8088t

☐ **Elektra recording artist** searching for creative pro synth, doubles on sax a must, for local concerts/summer touring. Jim 213 667-1234t

☐ **Keybd player w/ left hand bass** wanted for trio. Vocals prefer, must be familiar w/ variety of material; standards to T-40. Must read. Mornings best. 213 397-1546t

☐ **Multi-keybdist** wanted for 7 pc. show group. Must travel immed. Work. 213 992-9028; home, 999-3944t

☐ **Fem synth/vocalist** sought by male synth player/singer. Infil Human League, Soft Cell, B Movie. Good image & equip, please. Have studio & sponsor immed. 213 663-2524t

☐ **Reliable Keybdist/synth player w/ heart** needed for new band from S.F. Large Repertoire, orig material, diverse infl. Stuart or Barbara 415 552-1648t

☐ **Multi keybdist** needed for fusion proj w/ exp, credited musicians. Must be accomplished w/ pro attitude. Writers welcome, no easy-riders please. 213 366-1719t

☐ **Keybdist wanted**, must be versatile, have equip & trans, interested in orig format. Tim, 213 912-0034

☐ **Keybdist wanted** for well-rounded keybd-vocalist for orig proj. w/ opportunities. Randy 213 662-0989t

☐ **Synth player** infl by Kay Shultz, Von Deyen wanted to collab w/ one of similar taste. 213 652-6705t

☐ **Keybdist wanted for orig power pop** group w/ single deal. Strong vocals, multi keybds & pro attitude a must. Rehearsals in West LA, Ron 213 275-8927t

☐ **Equipped multi keybdist** needed for highly dynamic power-pop band. Vocals a plus, reading a must. No pay for rehearsals, summer concert opening. Pro attitude. Kenny 213 706-1999t

☐ **Keybdist, infl Cars & Devo**, wanted for intense, percussive rock group. 213 990-3295

☐ **Keybd player** wanted w/ strong lead vocals for fem T-40 band. 213 465-4030t

AVAILABLE

☐ **Large, economy-sized fem keybdist** seeks dedicated musicians ready to rehearse & go for it. Have rehearsal space. MOR, pop, soft rock, cntry. Linda, after 6pm. 213 846-1238t

☐ **Keybdist w/ Prophet synth** avail for pro orig band only. Bill Nelson 213 855-1010t

☐ **Pro fem keybdist** seeks pro orig group/artist for recording, showcase. Soothing, mellow or uplifting MOR/R&B. Call days. 213 345-5134t

☐ **Pianist, organist, accompanist**; occasional & local jobs only. Popular, classical, no rock, jazz. Exp. in weddings & church work. Donna 213 764-5805t

☐ **Pro keybdist** for sessions or other working sit. Hammond, Rhodes, moog. Double on electric or left hand bass. Fusion, pop, MOR, jazz. 213 396-3405t

☐ **Multi-keybdist** avail w/ wide variety of styles, sounds, effects. 3 yrs pro stage & studio exp. Credits, some vocals. No freebees. Marv 213 454-4046t

☐ **Pianist/arranger** seeks working sit. Doubles on bass, some lead vocals. 213 763-8741

☐ **Keyboard player w/ strong lead vocals** for FM T-40 band, willing to travel. 213 465-4030

☐ **Piano accompanist w/ extensive credits** (see pro players pg.) Herb Mickman 213 462-4502, 985-7464t

☐ **Keybdist seeks pro working band**. Play all styles, have Wuritzer piano, Farfisa organ, Casio synth. Fem. backup & lead vocals. 213 385-1439, 392-2176t

Vocalists 12

WANTED

☐ **Fem vocalist** who plays an instrumt. Possibly writes, but not necessary. Call the Fat Man 714 842-5464t

☐ **Vocalist** wanted for new power-pop proj. Infl U2, Bowie, XTC, Split Enz. Captivating stage pres a must. Pro mgmt, & booking. Brian 213 467-5048t

☐ **Lead vocalist** wanted for LA's hottest heavy metal band. Chris 213 274-1379t

☐ **Male Lead vocalist w/ tenor voice** wanted by Lead guitarist, orig melodic band. Vocal qual, lyrics & image all important. Pros only. 6:30-9:30pm only. 213 244-0467t

☐ **Heroes Prod.** seeks Elvis P. look-a-like/soundalike. Paid rehearsals. 213 763-0796t

☐ **Lead vocalist/attractive** front person, keybd ability a must. High range style, male preferred for estab 4 pc. band. Album in the works. 213 678-1647t

☐ **Backup vocalists** (2 male) wanted, i.e. Jordanaires, Everly Bros., Beatles, for n wave/rockabilly demo. Some pay. Call eves. 213 281-3830t

☐ **Lead vocalist** wanted for heavy metal band in Pasadena. Orig material. David, between 9 am and noon. 213 791-8748t

☐ **Vocalist/frontperson** wanted by orig rock group. Unique style & exp a must. Tape audition only. John, bef. 10pm. 213 709-5044

☐ **Fem vocalist** needed to front band. Have recording studio & video prod. Internat'l backing. Tony C., 9-6. 213 662-3965t

☐ **Fem or male vocalist** wanted who can impersonate singers of 40's & 50's. Don't misrep. Send resume & photo to: P&M prod., PO Box O, Tarzana, Ca. 91356

☐ **Singer** wanted for 4 pc. rock band. Peter 213 255-3946t

☐ **Lead vocalist, frontman**, for unique So. Bay area, hard rock heavy mtl band. Willing to practice alot, dedicatin, pro a must. 213 372-1487, 375-5366t

☐ **Fem vocalists** wanted, heavy-set, who move & read well. Mr. Snapp 213 650-5000t

☐ **Fem singer** wanted, T-40, standards, variety, L. Vegas style. Much travel. Pros only. Mike, aft. 4 213 464-5153t

☐ **Fem Vocalist/guitarist** wanted to complete all-girl rock band. Must have strong voice, image conscious. Debbie 213 656-6473t

☐ **Fem singer/synth player** sought by male synth player/singer. Infil Human League, Soft Cell, B Movie. Good image & equip, please. Have studio & sponsor immed. 213 663-2524t

☐ **Vocalist w/ strong voice** & clean highs wanted for Pasadena based jazz/rock band. Playing orig material. Call Marlon at 213 763-4573, or Toby, 799-4010t

☐ **Ramesses II** seeks magnetic, energetic, dynamic vocalist. Must be dedicated & pro, paid gigs & rehearsals. Tom 213 399-2081t

☐ **Pro-minded lead male vocalist w/** likes of South Side Johnny, Mitch Ryder, & Mic Jagger wanted for R&B rock band. Jim or Bruce, evenings 213 882-2259t

AVAILABLE

☐ **Attractive raging fem** vocalist that sounds like a guy lkg for a band. Infl by UFO, Ozzie, Sabbath. Don't call if you're not a shrapnel Metal only. SFV area. 213 843-7982t

☐ **Dynamic country fem** vocalist, star quality, needs to form new band. Sami Hart 714 498-4631t

☐ **Energetic pro lead singer/writer** seeks together R&B/wave/other? band. No metal. Jay 805 245-2218t

☐ **2 fem background vocalists**, 1 alto & 1 soprano, lkg for paid sit. Jean 213 936-5466t

☐ **NY vocalist/frontman** seeks innovative pop band. 3.5 octaves, 12.5 yrs exp, toured US & Europe w/ Bowie, Van Halen, & as solo artist. R.J. Marshall 213 460-6016t

☐ **Lead male vocalist** seeks all-girl band. Tracy 714 839-7981t

☐ **Lead vocalist/drummer**, 28, 18 yrs exp., seeks working T-40 band. Orange Cty no problem if \$ is right. Good equip, trans, travel ok. Pros only. Jay 213 982-4239t

☐ **Great Asian fem** vocalist of 80's for n wave, rock & some mellow sounds, reggae, ska. Salt Garth 213 667-3047t

☐ **Male vocalist** avail for working sit. Any style, pros only. Charles 213 664-5394t

☐ **Fem band** avail for backup band for club work. R&B, pop, soul sound. Infil Motown, Memphis. Marilyn 213 299-4912t

☐ **Soulful stylized** pro rocker. Baritone, xint performer, seeks working band. Prefer Motown, funk, R&B, rock. David 213 997-1232t

☐ **Fem lead vocalist** seeks working T-40 band. Infl. Benatar, Pretenders, Go Go's, Nicks, Ronstadt. CALL Irene 213 762-9215t

☐ **Male singer/songwriter w/** mellow vocal sound seeks tight T-40 or pop band for videos, recorda & shows. Jack 213 780-1668t

☐ **Male Vocalist** avail for sessions, demos, & fill-in work. 213 242-5749t

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- ☐ **Fern new wave vocalist seeks together**, n wave band. Powerful voice, range, style. Shey 213 461-1970t
- ☐ **Fern vocalist, attractive**, exp & pro. seeks working sit. Casuals, clubs or sessions. Denise 213 397-1546t
- ☐ **Pro fern vocalist seeks working T-40**, cntry-rock or show band. Diane 213 316-3618
- ☐ **Male vocalist seeks work**; sessions or backup. Forte in ballads, pop, avant-garde, improv. Alexis 213 907-8059t
- ☐ **Hell of a fern vocalist seeks to form R&B band**. Like a heart attack or forget it. Pam 213 654-8740t
- ☐ **Bob Starr** would like to appear on blues, rock or oldies but goodies shows, festivals. 213 389-3471, 672-2349t
- ☐ **Lead vocalist/lyricist w/ roots of early Rush** seeks band w/ xlt guitarist to team up with. 213 518-2156t
- ☐ **Lead vocalist seeks working sit**, Steven 213 296-9982t
- ☐ **Soulful stylized pro rocker**. Baritone, xlt performer, seeks working band. Prefer Motown, funk, R&B, rock. David 213 997-1232t
- ☐ **Fern lead vocalist seeks working T-40 band**. Infl Benatar, Pretenders, Go Go's, Nicks & Ronstadt. Irene 213 762-9215t
- ☐ **Male Singer/swriter w/ mellow** vocal sound seeks tight T-40 or pop band for videos, recordg & shows. Jack 213 780-1668
- ☐ **Fern vocalist avail**. Attractive, pro, solid delivery. Avail for sessions, demos, casuals, etc. Denise 213 397-1546t
- ☐ **Fern vocalist, great voice**, stage presence & looks. seeking rock showcase band. Rosey
- ☐ **Male singer lkg to join** estab. group or one in making. I specialize in pop. 213 654-6741t
- ☐ **Exp. fern. vocalist seeks working country band**. Becky, eves 213 930-0773t
- ☐ **Fern vocalist avail for working sit**, Debra 213 292-1536t
- ☐ **Pro lead vocalist**, magnetic, hypnotic performer, seeks high energy hard rock band. Have mgmt., studio. Lisa 213 993-4778, 345-7224t
- ☐ **No hype just talent**, great vocalist seeks creativity, quietly spiritual outlook. Massive range. Join me for jazz ballad or mixed bag paying gigs. Andy Gabriel 213 274-1012t
- ☐ **Lead singer lkg for 5 pc. R&B band**, 213 939-6287t
- ☐ **Exp. lead & backup vocalist in stage & demo work** lkg for working sit. Strong in R&B, pop, cntry; plays guitar. Susan 213 240-4437s

Drummers 13

WANTED

- ☐ **High energy, new wave drummer for rock band** showcasing LA circuit. Serious minded. Hurry. Salt Garth 213 667-3047t
- ☐ **Lkg for well-rounded drummer**, singer preferred, no heavy metal, punk or drugs, for orig proj w/ opps. Randy 213 662-0989t
- ☐ **Drummer wanted for xlt hard rock orig proj**. Must be over 25, talented, ambitious. Pasadena area. Bob 213 287-2155t
- ☐ **Drummer wanted to jam w/ synth/guitarist**. Pasadena area. Marvin 213 793-7096
- ☐ **Synussionist needed to complete synth rock band**. Infl Human League, Soft Cell, B Movie. Immed. 213 693-2524t
- ☐ **Reliable drummer/percussionist w/ heart** needed for new band from S.F. Large repertoire, orig material, diverse infl. Stuart or Barbara Ann 415 552-1648t
- ☐ **Drummer wanted for serious, soon to be working band**. Call after noon. 213 684-5425
- ☐ **Drummer/percussionist wanted for orig act, avant garde/pop**. Groove oriented. Bowie, Copeland, Adam & Ants infl. High calibre aggressive player. strong rudiments. Alexis, noon to 1 pm 213 907-8059t
- ☐ **Drummer wanted in direction of 45 Grave**, Christian Death. 213 797-4235t

- ☐ **"Blue Lightning" band needs drummer/ background vocalist**. 213 886-4257, 894-0396
- ☐ **Fern drummer wanted to complete 3 pc. rock band w/ orig music**. Good looking & image minded. Very serious. 213 274-5036t
- ☐ **Drummer wanted to jam w/ guitarist/synthist**. Pasadena area. Marvin 213 793-7096t
- ☐ **Drummer wanted for energetic rock band w/ album**. Must be willing to tour & start immed. Jim. 213 851-8316; Alice. 874-1451
- ☐ **"Stormbringer" lkg for pro drummer for permanent band sit**. Auditions, contact Mohawk Music, 11am-2:30 pm. 213 396-6193
- ☐ **Drummer wanted by Rayonics**. Danceable & versatile. Call P.J., mgr. Leave message. 213 662-8314t
- ☐ **Creative pro drummer wanted with modern rock band**. For info, call 213 258-3665t
- ☐ **Orig rock act seeks drummer**. Infl Tubes, Styx, Tull. Vocals not a must, drums & attitude are. Fern players welcome. 714 636-3543
- ☐ **Drummer wanted to practice w/ guitar player/keybdist**. Pasadena area, Marvin 213 793-7096t
- ☐ **Drummer wanted for band in direction of** Siouxsie, Echo & the Bunnymen, Wire. 213 820-5217t

AVAILABLE

- ☐ **Drummer avail for demos, sessions, fill ins**. 18 yrs exp, all styles. 213 257-3069t
- ☐ **Drummer w/ backing vocal & touring exp** seeks band w/ Loverboy/Styx sound. Dean 213 590-0647t
- ☐ **Drum set player**, also plays tabla & dumbeg, lkg for recording proj. Skip 213 841-8953t
- ☐ **Drummer, very solid & dependable**, pro performer w/ great equip & image. Some vocals, seeks vocal group headed for Japan. Steve 213 985-0579t
- ☐ **Drummer; solid, steady**, versatile, seeks recording/working proj. 12 yrs pro exp. studio/live. Have tapes, credits. Bob ext. D-3111, 213 464-8381t
- ☐ **Drummer avail, multi-talented**, seeking working band; new music, power pop. Pro Attitude, reputation. Mark 714 662-8341t
- ☐ **Drummer/vocalist, exp, solid & versatile**. Good equip & trans. Free to travel, seeks working or recording band. 213 828-8966t
- ☐ **Percussionist seeking T-40**, salsa. Have instruments. John 213 255-8876t
- ☐ **Rock solid, xlt meter for working/recording** orig new music band. Joe 213 874-7070t
- ☐ **Drummer/vocalist, exp., solid & versatile** w/ good equip & trans. Free to travel. Seeking working/recording band, casuals. 213 828-8966
- ☐ **Drummer avail for estab T-40 band**. Full time/roadwork only. Sings, 15 yrs exp. Ray 213 838-7360t
- ☐ **Serious drummer lkg for current working band**. Tom 213 463-5269t
- ☐ **Jazz drummer avail for studio or tour**, or local gigs. Serious only, please. 213 982-3661t
- ☐ **Powerful hard rock drummer seeks pro recording or touring sit**. Album & single credits. Pro attitude, serious. 213 980-3728t
- ☐ **Latin Brazilian percussion**, have worked w/ Sergio Mendez, Gloria Gaynor, LaMont Dozier. 18 yrs recording, touring, J.C. 213 789-2427t
- ☐ **Drummer avail for commercial hard rock band**. Have Tamadrum. Powerful sound style. LA, Hwd. area. Ronnie 213 559-6376t
- ☐ **Drummer avail for R&B & jazz who wants to collab w/ bass player** for working sit. Long Bch area. Rus Stevenson 213 634-4055
- ☐ **Drummer/singer**, 29, w/ 15 yrs pro, studio & touring exp, seeks pro sit. Simple & solid w/ lead & backup voice. Credits, names, etc. 213 508-0262t
- ☐ **Pro drummer on label lkg for other hard working musicians with orig current rock/n wave material**. Dale. home, 213 851-9415; work, 766-3773t

- ☐ **Conga player avail for session work**, various live gigs. 213 339-9769t

Horns 14

AVAILABLE

- ☐ **Cash Farrar**, sax player, major pro credits. Avail now. 213 596-9334t
- ☐ **Fern sax player**, tenor-soprano, lkg for working or playing sit. xlt stage pres, serious only. 213 508-7896t
- ☐ **Chromatic harmonica avail for recording**. All styles, have album credits. Haim 415 479-5530, 213 874-4079t
- ☐ **Trumpet, flugelhorn/arranger** seeks working sit. Buzz Gardner 213 257-4849t

Specialties 15

- ☐ **Free discount tickets to Chaser May 19th** at Valley West. 213 876-8179t
 - ☐ **Exp jingles writer wanted by exp. composer**. Mark North 213 467-5689t
 - ☐ **Electronic music synth forming prod. company**. Lkg for others who wish to get involved. 6-9pm, please. 213 652-6705t
 - ☐ **Fern student of music** will watch your house when you're on vacation. Exp house sitter, references. 213 466-5948t
 - ☐ **Writer-artist w/ 30 unpublished songs** lkg for producer who is seeking T-40 material. Van 213 597-5772t
 - ☐ **All-girl band needs all-girl backup**: bass, ld, guitar, keys, drums. Tracy 714 839-7981
 - ☐ **Wanted: Pianist-arranger** for showcasing & recordg orig. Pay involved. 213 737-6640
 - ☐ **Harmonica player**, unique & innovative, rock chromatic stylist w/ pro equip, exp., & disposition. Dave Gage 213 208-7791t
 - ☐ **The Invisible Zoo needs 2 roadies**, 21 or over, exp. preferred. Some pay, great opportunity. Andy 213 473-3179t
 - ☐ **Swriter/musician needed by fern vocalist/swriter for collab**. Must be good w/ melodies & hooks. R&B, pop sound. Marilyn 213 299-4912t
 - ☐ **Synth producer avail for independent prod**. Have multi-faceted electronic music studio. Lots of exp. Vocoder, digital sequencer. Doug 213 824-2620t
 - ☐ **Singer/swriter wants to start punk band** in Pasadena. Stephen, eves. 213 797-3313t
 - ☐ **Fern lead vocalist/writer**, clean, self conscious, thorough & modern, seeks artistic musicians for recordg rock band. I respect David Byrne. 213 664-7967t
 - ☐ **Lyricist/musician seeks guitarist or keybdist** interested in co-writing orig material. Dean 213 509-0647t
 - ☐ **Electric violinist**, all styles, unique. Now avail for gigs. Studio exp 23 yrs. Dave Kline. 213 876-2551t
 - ☐ **Swriter/artist**, ala Bowie, Lennon, seeks other musicians to collab or form band. Quazmo Fate 213 762-3488t
 - ☐ **Librettist/lyricist sought by composer** to collab on writing a new musical comedy to be produced locally. Must have time/musical comedy expertise. Dan, days 213 478-1838
- Bored?** Call D.B.S., 24 hrs. The DeCrepe Broadcast system. 213 769-8880t
- ☐ **Estab fern singer/t.v. actress** seeks pro producer for AM oriented pop project. Label interest. Anthony 213 397-8495t
 - ☐ **Migr wanted for orig rock band**. Rehearsed & ready w/ lead vocalist, 2 guitars, bass, drums. We have the songs & energy. Geats, 213 473-3506; Greg, 479-2992t
 - ☐ **Lead guitar, keybdist, drummer wanted** for all orig hard rock band w/ backing mgmt. Lisa 213 933-4778t
 - ☐ **Read hot fern vocalist & fern guitarist** want to start rock band. Good origs, versatile. 714 842-7338t
 - ☐ **Rehearsal pianist for singers avail**. David 213 221-8035r

- ☐ **The 2nd Jackie Wilson** has arrived. Orig from NY, has promo. Already toured internationally. Keith 213 924-3680
- ☐ **Mgmt wanted by orig rock band w/ xlt commrd material**, image. Eric 213 756-9612
- ☐ **Pro singer/writer** seeks other writers w/ demos of potential hits. Call Bill Nelson 213 855-1010t
- ☐ **Highly dynamic power-pop band** seeking multi-key, innovative lead guitarist, power drummer, bassist. Vocals a plus, reading a must. No pay for rehearsals, summer concert opening. Pro attitude only. Kenny 213 706-1999
- ☐ **Lyricist seeks serious minded musical collab** for pop & R&B styles. Richard 213 663-5239t
- ☐ **Reward offered, no questions asked**, for return of, or info leading to return of a red stereo electric guitar serial #11796 stolen near Crescent Hts & Sunset on Apr. 29th. 213 654-1648t
- ☐ **Sound person wanted for rock band**. 714 996-5467t
- ☐ **Out of the closet & onto the stage**. T-40 gay band forming. Steve 213 761-3281t
- ☐ **Free Tickets for Morning Star** 213 870-8179
- ☐ **Pro lyricist seeking keybdist, synthesist/ arranger for collab**. Have prolific rap capabilities. Pop, R&B, AM, new wave. Call days 213 465-3869t
- ☐ **Sound engineer w/ equip lkg for working sit**. Erik 213 901-1488t
- ☐ **Jazz musicians wanted for working band**. Call between noon-7 pm. 213 613-1402t
- ☐ **Booking agent wanted to help form new monster agency**. 213 469-8363t
- ☐ **Free singing workshop, meets every Sat.** between 5-8 pm. Needs more pro singers. 213 656-7003t
- ☐ **Male writer wants to work along w/ fern writer**. Serious only. 714 549-0386t
- ☐ **Lyricist lkg for pro composer to collab**. Call/write Sia Trapolis, 156 North West 82nd St., Seattle, WA 98117. 206 783-9539t
- ☐ **Pro sound engineer/road mgr w/ 3 pg.** resume avail for gigs. Craig B. Hopwood 213 760-4823t
- ☐ **Heroes Prod seeks keybd player to double as** Bill Haley for theatrical prod. Also must sing. 213 763-0796s
- ☐ **Independent record label** just released 2 hit-potential records. Seeks investor for record promotion. ext. B-59, 213 466-3534t
- ☐ **Published swriter seeks collab w/ credits**. No flakes, please. Pete 213 466-9679t
- ☐ **Fern vocalist, keybdist, harmonica, guitarist, swriter**, seeking working T40 sit. Can harmonize. Ask for Joe Alice 213 901-1488t
- ☐ **Sound engineer avail for live sound**. Have mics, monitor systems & mobile recording equip. 213 340-8768t
- ☐ **Xylophone or vibe player** wanted for one song on record album. Jeff 213 764-6656t
- ☐ **Electric violinist wanted for jazz-fusion group**. T.J. 213 994-0763t
- ☐ **Producer forming new wave band**. Send pic & resume to: Bruce Williams, 8306 Wilshire blvd, Suite 143, Beverly Hills, 90211
- ☐ **Sound engineer/production asst.** seeks artists for in house demo projects. Alexis 213 907-8069s
- ☐ **Dobro and lap steel guitarist avail.** for jams and gigs. Craig B. Hopwood 213 760-4823r
- ☐ **Songwriter seeks band to record orig. material**. Also seeks recording studio. Paul 213 284-3452r
- ☐ **Wanted: powerful ad to buy, rent** or in exchange for free rehearsal time. London Star Studios 213 763-8102r
- ☐ **Wanted: Violins, violas and cellos** for studio work. Site read a must. Roy 213 763-8102r
- ☐ **Arranger avail**. New wave, r&b, pop. Quality arrangements and lead sheets of your music. Call Tony aft. 6:30 213 874-4367r

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MAY 19

MAY 26

7 P.M. Hang-Out Interview With:

Bunky Sheppard—Destiny Rec. 'Al Coury—founder Network Records, promoted hits for Smokey Robinson, Marvin Gaye, others. Shannon, "Shot In The Dark."

7:45 P.M. Cassette Roulette:

Nate Fortier & Dwan Smith—Fortier, Universe Comm. Publ. Co. (R&B-oriented) **Rick Weiser**—Largo Music

8:30 P.M. Live Showcase

Allan Dupree—outstanding songwriter-artist, great R&B pop voc. **Newstreet**—Techno-pop, keyboard-oriented rock.

9 P.M. Pitch-A-Thon—Publisher Evaluation By:

Stan Sheppard—writer lead singer of the Schoolboys, seeking R&B dance material. Recent 45s. **Richard Compton**—Pres. ASI Inc., looking for pop-rock for Dave Mason.

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Read Music: Yes
Qualifications: Graduated Berklee, Summa Cum Laude. Formerly with Frankie Avalon, "Love Boat" cruises. Heard on Dinah Shore, John Davidson shows, have played Atlantic City, Vegas, England, Scotland, Canada, Bermuda, South America. Extensive stage, recording and TV experience.
Available For: All professional situations: recording, demos, jingles, fill-in work, casuals, teaching, etc.

JOHNNY O'CLOCK

Phone: 213 556-8774, lv. msg.
Instrument: Drums
Styles: Rock, rockabilly, AOR, R&B
Read Music: Yes
Qualifications: Age 27. Have recorded and performed with several top acts including Rex Smith, Joey Dee & the Starlighters, Platters and Shirelles in night club circuits, as well as recording and performing sessions with numerous new wave and contemporary rock artists.

DAVID ALLAN

Phone: 213 857-8588 (24 hr. service)
Instruments: Electric and acoustic guitar, rhythm and lead
Styles: Jazz, blues, fusion, rock, new wave
Read Music: Yes
Qualifications: B.A. in Music, G.I.T. grad. 10 years stage and studio experience, pro music copyist and arranger. Also can transcribe, excellent reader.
Available For: Studio sessions, club and casual work. Also solo work for parties.

LEE CRONBACH

Phone: 213 463-4247
Instruments: Piano, electric piano (Yamaha CP-30)
Styles: Rock, R&B, country, pop, Latin
Read Music: Yes
Qualifications: Instructor in jazz and rock piano at East LA College. Staff copyist for Cream Publishing Group. 14 years performing, session, and teaching experience. Accompanying singers is my specialty.
Available For: Sessions, local club work, rehearsal pianist, arranging, charts, etc.

GEORGE M. KAHN

Phone: 213 392-1008
Instruments: Oberheim OBX-A 8-voice, Rhodes
Styles: rock, jazz, all popular styles
Read Music: Yes
Qualifications: 8 years exp. on synthesizer and in studio, singles released on A&M, 20th Century Records. 3 years exp. as arranger. Avail. for sessions, showcases, etc. Will also rent and program synth. for sessions. Tape avail. on request.

NEIL KUNEN

Phone: 213 257-5622
Instrument: Electric and acoustic guitar
Styles: Solid and experienced in all styles.
Read Music: Yes
Qualifications: 14 years pro, Berklee College, specialist in all rhythm styles, exciting and melodic lead work. I enjoy playing in any and all musical situations.

GUY BABYLON

Phone: 213 664-7284
Instruments: Synclavier II digital synthesizer, Mini-Moog, Arp Odyssey, Rhodes, Roland VK I
Styles: Rock, pop, fusion, electronic, etc.
Read Music: Yes
Qualifications: BA in music composition; Down Beat jazz soloist award; conscientious, creative and tasteful; tapes and resume available.
Available for: Sessions, demos, modern dance scores, film and video projects.

STEVE LAGANA

Phone: 213 553-4581
Instruments: Drums and percussion
Styles: Solid rock, funk, blues
Read Music: No
Qualifications: Solid and professional, extensive albums, television, concert touring with all name bands Rain, White Rock, Fields, Standels, Joe Cocker, Trouble, Buddy Miles, Fortune.
Available For: Pro tours, sessions, demos, sound tracks, fill-in work, hit band.

THOM DOUGLASS

Phone: 213 399-2081
Instrument: Drums
Styles: Rock, pop, jazz-rock
Qualifications: Percussion training for over five years
Available For: Studio work, touring, club work, demos.

AARION NESBIT

Phone: 213 748-4747 (home); 213 462-0281
Instruments: Keyboards and arranging (horns, strings and rhythm), producer
Styles: R&B, Funk and Pop
Read Music: Yes
Qualifications: 9 years studio experience. Arranged and played on many albums including Al Green, and Warner Brothers LPs. Great creative ear.

KEVIN GILROY

Phone: 213 563-7582
Instrument: Drums
Styles: All
Read Music: Yes
Qualifications: 25. 5 years misc. road tours; 2 years Vegas shows; 2 years studio house drummer and associate recording engineer; jingles, custom albums, sound-alikes, videos, etc. Very serious
Available For: Sessions, tours, etc.

HERB MICKMAN

Phone: 213 462-4502 or 985-7464
Instrument: Piano/electric piano
Styles: Jazz-oriented accompanist and soloist
Read Music: Yes
Qualifications: Formerly with Sarah Vaughan, Carmen McRae, Joe Williams, Jose Feliciano, Anita O'Day. I'm looking for local work in clubs, recording, etc. with union, exp. players or singers.

DENNIS MARCELLINO

Phone: 213 666-6404
Instruments: Sax, flute
Styles: All
Read Music: Yes
Qualifications: 2 sax solos currently on the charts. Former member of Rubicon, Sly and the Family Stone, Elvin Bishop, Electric Flag. Also play guitar, bass, keyboards, drums, and have a vocal range of 3½ octaves.

BERNARD DANIELS

Phone: 213 867-3429
Instruments: Double on guitar R&L, electric bass, Fender
Styles: Skilled in all styles
Read Music: Yes
Qualifications: 15 years pro bass, show bands—Tina Turner, Jimmy Reed, Big Daddy Rooker, Cilites, B.B. King. 8 years backup experience.

STEVEN KASARAILIA

Phone: 9-5 weekdays, 213 972-1025, nights, wkends, 213 760-7494
Instrument: Electric guitar
Styles: Rock 'n' roll, pop, new wave
Read Music: Yes
Technical Skill: Composer, songwriter, arranger
Qualifications: A highly organized, self-motivated individual with an original, melodic guitar styles. Great equipment, great attitude and straight-ahead dedication to my musical career. I've got what it takes to make it in the '80s.
Available For: A rhythm section (bass, drums, keyboards) for collaboration on an original project with a future.

SHELLY SCOTT

Phone: 213 343-9651
Instruments: Drums, percussion
Styles: All
Read Music: Yes
Qualifications: 20 years pro recording, touring and local experience; credits

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Available For: Sessions, demos, showcases, 5-nighters, pro label acts, films, etc.

TECHNICAL

ED FREEMAN

Phone: 213 650-4926
Technical Skill: Arranger
Qualifications: Rhythm section, vocal, band and orchestra arrangements for Carly Simon, Gregg Allman, Don McLean, Randy Crawford, Juice Newton, Tim Hardin, The Limeliters
Available For: Studio sessions, live gigs.

RICHARD HOLBROOK

Phone: 213 764-1421
Technical Skill: Audio Engineer
Qualifications: Have recorded and produced many albums and demos for publishing companies and artists in the LA area for the last five years. Also many successful showcases at the Troubadour, Whisky, Country Club, etc.
Available For: Live concerts and sessions at own 16-track studio.

DENNY McLANE

Phone: 213 761-5239 or 764-1421
Skill: Concert Sound/Recording Engineer
Available For: Concert, club and showcase mixing for rock and jazz bands. Can include sound system.
Qualifications: Credits include showcases for RCA, Chrysalis, A&M, Elektra Asylum and mixing for Seawind, Fast Fontaine, Maiden Voyage, Buddy Rich, Shelley Cohen. Also recording for UCLA jazz band and Shelley Cohen.

BRUCE JACKSON

Phone: 805 496-5756
Skill: Recording Engineer
Available For: Studio sessions at own 16-track.
Qualifications: Have worked for Kenny Rogers, Edgar Winter, Buddy Miles, O'Jays, Jo Jo Gunn. Experienced studio engineer; play guitar, bass, keys, excellent singer, open-minded musically. Prefer hit-oriented pop rock, rock and R&B.

VOCALISTS

MIKE ELTON

Phone: 213 506-4515
Vocal Range: 3½ octaves; baritone
Styles: All; soul, pop, jazz, funk
Read Music: Some
Qualifications: Member AFTRA, AGVA, NARAS. Summer alternate with Disneyland's "Dapper Dans." 14 years experience singing, creating, and teaching harmony; lyricist and vocal arranger. A capella specialist. Have car, will travel.

EMILY SANDLER

Phone: 213 450-2434
Vocal Range: Alto to soprano
Styles: Pop, country, MOR
Sight Read: Yes
Qualifications: BA in music from Calif. Institute of the Arts; studio and stage experience; beautiful voice with unique sound; versatile, reliable and dedicated.

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