

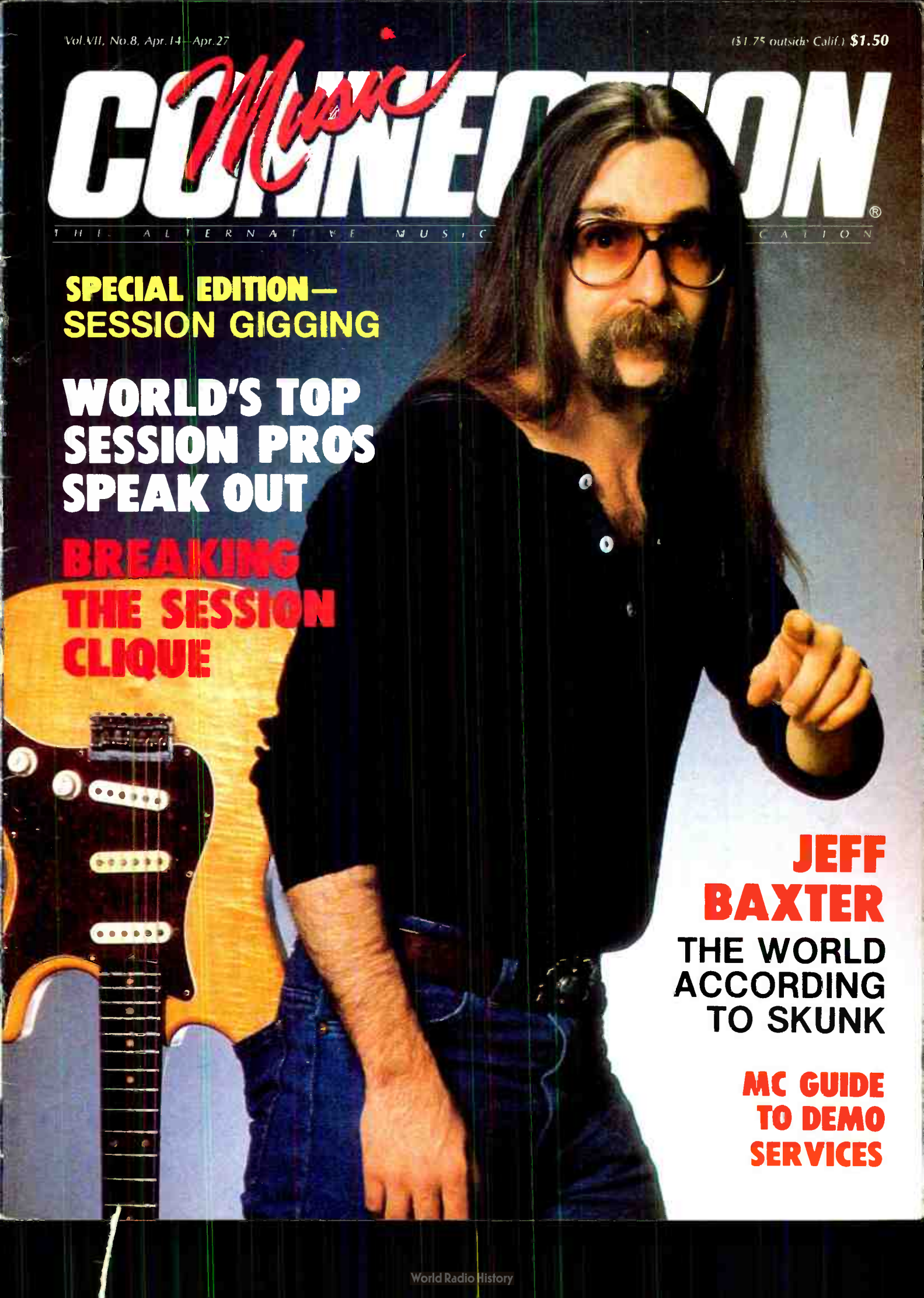
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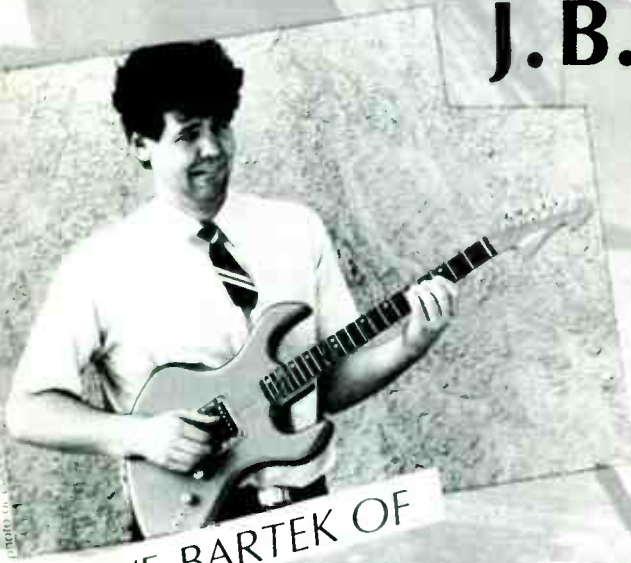
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photo of Devo by Debbie Leavitt

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M A G A Z I N E

COMMENTARY

Save America's Music From Home Taping

by J. Michael Dolan

I was recently granted authorization by the R.I.A.A. (Recording Industry Association of America) to be an official spokesperson for the Coalition To Save America's Music. The purpose of this coalition is to support the passage of various Constitutional amendments pertaining to the music industry, specifically the Home Recording Act of 1983 and the Record Rental Amendment of 1983.

Quite honestly, when I accepted the task, I was a bit in the dark about the coalition's purpose. I knew that home taping was a problem. I knew that it had a lot to do with the rising cost of records and the subsequent drop in sales, and I've printed various news stories and feature articles on the subject. But I truly became educated when I sat down and reviewed the staggering statistics on who home taping really affects, and who's responsible.

Home taping directly affects *you*, and I mean *you*, the individual. And *you* the individual are *totally* responsible. I know that is hard to get. I know that when we look at who is responsible for something, it is

easy to say, "well, we're *all* responsible," and we *generally* accept full responsibility. But responsibility isn't generic; it's very much an individual situation. Webster's defines it as "liable to be called to account as the primary cause, motive, or agent."

A friend of mine (she's an industry exec) recently told me that her son asked if he could audio tape a popular rock act that was appearing on TV, so he could take it to school the next day and play it for his friends. Her first reaction was "I guess it wouldn't hurt this once." Her afterthought (after it was too late) was that it *would* hurt just this once. She began to see that the responsibility of home taping and who it hurts had fallen right into her lap!

Let me shoot the arrow straight through the heart. Picture this scenario: you spend a year getting your act together and taking it on the road. You finally save up enough money to go into the studio and record a master. You shop the tape around town, find a backer, and press 5000 albums. A certain portion goes to promotion, another portion goes to your mom and her friends, and the remaining discs are distributed independently to various local record stores in the hopes of selling just enough to recoup your initial cost, reimburse the backer, and go for album number two.

Now, what if you found out that your record wasn't selling well because people were home-taping it. Maybe they're putting together a homemade compilation tape of local bands. Maybe they're just fattening up their own tape collection or, god forbid.... maybe they're bootlegging it. What you're ultimately left with is: 1) Loss of revenue, plus you're in debt to the backer. 2) Loss of distribution. No record retailer allows valuable shelf space to be taken up by product that doesn't sell. 3) A slim chance of ever getting album number two into the same stores, since the first one didn't sell. That's truly how close the home taping problem hits, and that's how responsible you are for it.

Last year, our industry sold the equivalent of 500 million albums. About 480 million were home taped, so for about every album we sold, one album was taped. Home taping diminishes the worth of investments, expands industry risk, and reduces income. It jeopardizes jobs and curbs new releases. And it's not just kids recording off the radio. Home tapers are mostly affluent, educated adults age 20-34. Many are driven by one goal: to build up an impressive collection of records without ever buying an album.

There is a solution. Don't tape records. Don't loan your records to others for taping. Tell your friends not to tape and write to the Coalition to Save America's Music to see what you as an individual can do. Their address is: 888 Seventh Ave., 9th floor, New York, NY 10106.

In This Issue

The World's Top Session Musicians Speak Out

Session gigging is still one of the hottest jobs in town, providing you can get booked. Iain Blair interviews Tommy Tedesco, Tim May, and other studio legends. **Page 12**

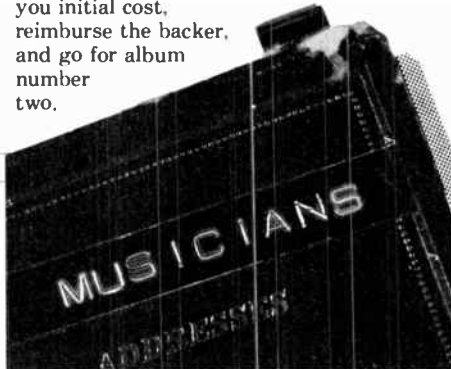


Jeff Baxter works the board at Cherokee Studios.

Jeff Baxter: Life After The Doobies And Steely Dan

Jeff "Skunk" Baxter has been acclaimed as one of the hottest guitarists anywhere. Chris Clark looks at his new directions as a producer and a synthesizer innovator. **Page 14**

Cover photo by Kristen Dahline, J.A.I.



Booking A Demo Session

Booking your own session can be a rewarding experience or a financial disaster. Tom Armbruster tells you how to make the most of your studio time. **Page 18**



Even Go-Go's sing backup vocals at sessions

Breaking the Session Clique

Many musicians dream of playing sessions, but few can ever realize that goal. Sally Klein outlines strategy and requisite skills for getting studio work. **Page 20**

Guide To Demo Services

The songwriter who isn't a musician can call on the many demo production facilities that turn lead sheets into songs. C.B. Brent provides a guide to these services. **Page 26**

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Feedback

Inland Empire Blues

Dear *Music Connection*,

Your outstanding format has brought us much informative news in the music industry over the past five years. I tip my hat to you.

However, a question comes to mind. Why do you ignore the music scene in the Inland Empire? Yes, people live in the high desert. The Conservatives are a new music band in Riverside. They are superb. Why not do a story on them instead of the same old L.A. club bands? After all, their album gets air-play too. Please look at this market as an important one. You will gain many fans.

Miles Mauritz
Riverside, CA

Editor's note: funny you should ask...see Jeff Silberman's review of the Conservatives on page 34 of this issue.

Video vs. Film

Dear *Music Connection*,

As a reader and advertiser in *Music Connection* I felt that only half the story about video music was being told in your Mar.17-30 special edition. Since my company has produced and directed many music videos for major artists and small bands as well, I wanted to contribute this info.

Even the finest quality video toys still can't hold a candle to the image quality of film in an across-the-board comparison. For twenty years, video manufacturers of hardware and software have been trying to imitate film's resolution, color definition, depth of field and sharpness. Few state-of-the-art video cameras and recorders even come close. Why imitate? Film shooting is also vastly cheaper than video. Surprised?

As a music artist or video director, you have less control of both the costs of a video production and the production itself. Unlike film shooting, you are faced with a multitude of variables: video trucks, one or more cameras, cameramen, video engineers, a technical director, monitors, recorders, switchers, extra lighting (more than needed to shoot film) time code, and cables, cables and cables. Even for a seasoned pro, the experience can be frustrating and creatively draining. These variables are billed to you by the hour (sometimes very mysteriously) and

before the crew and cameras are set and ready to go, so is the shirt off your back.

It's rather ironic that *Music Connection's* "Video Music Special Edition" completely ignored film production facilities when the majority of the top nominated promotional videos made this year (and last year) were shot entirely on film. It's also interesting to note that eighty percent of all network TV programming is still shot on film, and will continue to be shot on film for quite some time. Where does this leave video? Video does have its uses, especially if speed is an important factor, but the fact of the matter is that video has a few more years of evolution to go before it becomes the standard of the industry.

Remember, the bottom line in producing a great record or a great video is the final end product. Your audience on cable, broadcast television, disc, etc., will see nothing more and nothing less.

Kurt Mac Carley
Brighton Communications, Inc.
Los Angeles, CA

Give The Kid A Break

Dear *Music Connection*,

First of all, I'd like to say I think you are the best music magazine in town. I read every issue. But who in the hell writes the EP and Singles Files? He won't even put his name down, probably fearing for his life after all the hack jobs he does. This guy doesn't give anyone a chance. In your last issue (Vol. VII, No.7), he hacked away at a meaningful rendition by Flashback of "Nuclear Blues." To me, this song carries as much power today as anything. He also wasted another good band, the Dark. Who is this guy? Let it be known!

Bill Bomber
Malibu, CA

Editor's note: Jeff Silberman is the author in question. The omission of his byline was an accident.

We heartily encourage letters regarding the local music scene as well as the magazine; however, they must include a full signature in ink and a valid address. We reserve the right to edit or condense any letters. Address correspondence to:

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By stacking two coils around one row of staggered magnets, I've cancelled the noise but kept the pure harmonics. Now I can take my strat into the studio without engineers getting on my back.

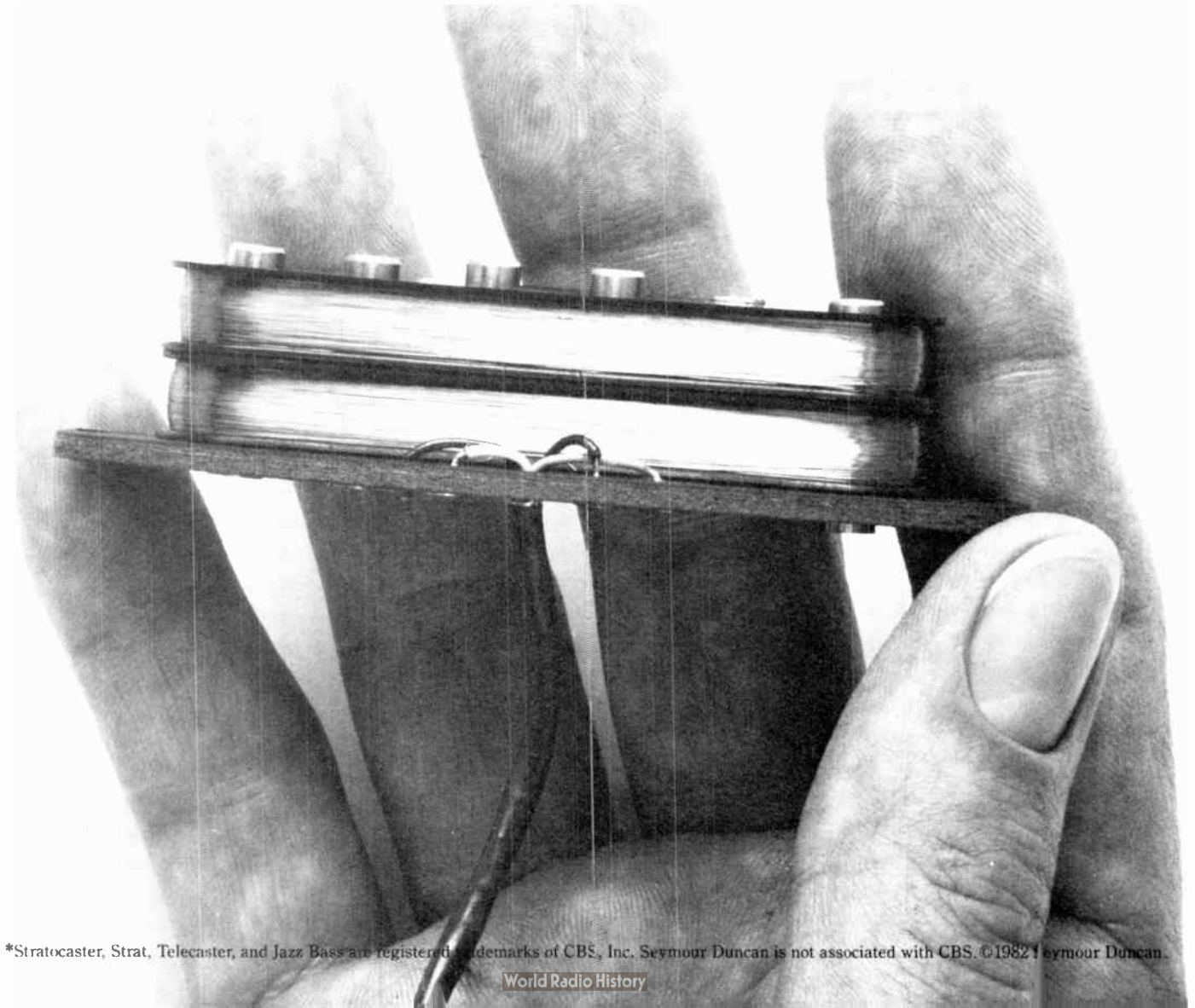
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News

ADVERTISING

Miller Rock Network To Provide Promotion, Tour Support For Bands

by Chris Clark

Miller Beer will be providing promotional support for ten up-and-coming bands in America in 1983, including Josie Cotten and Sound Barrier from Los Angeles.

Miller coordinator Gary Reynolds said, "we find out who the hottest bands are through magazines, clubowners, radio, and street buzz. Groups which sign with Miller are provided with promotional devices like print and radio ads, posters, ad slicks, and banners for live performances. In addition, Miller will provide merchandising materials like t-shirts, stickers, pins, and caps to the bands they sponsor."

Other bands signed include the Fabulous Thunderbirds, the Producers, the Stompers (Boston), the Night (Miami), Zebra (New York), the Skip Castro Band (Washington, D.C.), Pat McCurdy (Illinois), and Lee Malone (Denver).

Reynolds said that Miller public relations personnel will develop an "event atmosphere" before certain concerts by the sponsored bands by means of supporting advertising. Miller will also underwrite some of the costs of video clips for the bands.

Miller plans to increase their market research in 1984, as well as the number of bands they

sponsor. Reynolds suggested that interested groups, particularly R&B bands, should send a photo, press kit, cassette, and biography to: Gary M. Reynolds and Associates, 9415 West Forest Howe Ave., Hales Corner, WI 53130.



Sound Barrier, now sponsored in part by Miller Beer for promotion

INDUSTRY

Independent Distributors Shaken By Arista Defection And Pickwick Tremors

by Jeff Silberman

The continuing disintegration of the major independent distribution network has sent dozens of small independent labels scurrying for alternative means of distribution.

Compounding the matter was Arista's move out of independent distribution; they officially parted with RCA Distribution on March 29.

Rumors of the RCA/Arista deal had been circulating in L.A. for weeks; therefore, many in the industry consider the pact to be the main reason for the abrupt closing of all Pickwick Distribution branches and sales offices on March 28.

A Pickwick spokesperson denied the connection; instead, he attributed the temporary closing to readjusting market strategy. Pickwick did reopen on April 4, but even then, its future is at best clouded. Reports continued to surface that the distribution arm of the organization was to be sold to another regional independent like MS in Chicago, Western Merchandisers in Texas, or Schwarz Brothers of Maryland. Bili Shaler of Pickwick could not comment on any future contingency.

The Arista move and Pickwick's tenuous state has sent shock waves throughout the independent record industry. A

group of major independent distributors have pooled their resources in a possible attempt to initiate antitrust legal action against the Arista/RCA pact and the previous Chrysalis/CBS deal.

Even more affected by the Pickwick mess are the labels serviced by the firm. Motown and Boardwalk are the major labels still using independent distribution, and Motown v.p. Dick Sherman acknowledged that such a future relationship is now up in the air.

"The whole situation is in a state of flux," Sherman stated. "As of now, Pickwick is open for business and is still our distributor." He did concede that the label isn't sitting on its hands in regard to future options. "We are investigating every possibility," he admitted, "but we haven't considered them at the moment. No decision has been made. We honestly don't know what's going to happen."

The other big sellers out of the Pickwick chain include Rocshire, which has already parted with MCA Distribution (see related story), the reggae-based Antilles/Mango label, the New York-based rap labels Sugarhill and Tommy Boy, and jazz labels Windham Hill and Vanguard.

Mango president Herb Corsak was well aware of Pickwick's problems, but he expressed confidence that someone would step in their shoes to work the west coast.

"Obviously, a number of labels will leave Pickwick because their credibility has gone out the window," Corsak

Please turn to page 8

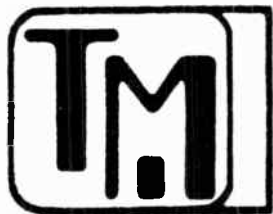
CONCERTS

Ticketmaster Lands Exclusive US Festival Ticket Distribution Deal

by Cindy Payne

A new ticket distributor in Los Angeles, Ticketmaster, recently began operation out of 52 "ticket centers" located inside all Music Plus, Federated Group and Sportmart stores for exclusive handling of passes for the 1983 US Festival.

Tickets are being sold "over-the-counter," according to Ticketmaster general manager Pat Moore, because "we were asked specifically by Feyline Presents, the promoter of the US Festival, to set up early to handle the festival. Explains Moore, "by the end of May, all Ticketmaster out-



TICKETMASTER CORPORATION

lets should be fully computerized and coupled with the technology of Chargit, a sophisticated telephone reservation system, for credit card holders.

While other ticket services in L.A. will allocate tickets so that only certain seats are available at certain locations, Moore says Ticketmaster will computerize the event box office so that a customer buying a ticket, whether it be at the box office or a ticket center, will get the best available seat. Ticketmaster's unique telephone and computer ticket sales service is currently operating in 26 cities, including London. Moore says ticket outlets or "ticket center networks" for L.A. have already been planned, but they are looking for other locations "to fill up the holes."

News

LABELS

Rocshire Records Joins MCA For Distribution

by Sally Klein

Rocshire Records and its two subsidiary labels, X Records (run by Peter Hauke) and High Velocity (run by Bob Heinlein and Kenny Kaine), recently signed a deal with MCA Distribution. MCA will distribute all records and tapes for Rocshire and its offshoots throughout the U.S. and Canada, and will be solely responsible for the sales and distribution of their product.

Gary Davis, president of Rocshire, stressed the fact that "Rocshire will continue to operate as an independent record company with its own in-house sales and marketing staff, plus our own promotional staff, which includes two national promotion directors and five regional promotion directors."

Between now and the end of the year, Davis projects they will

release approximately fifteen records. Eight will be on Rocshire, three on X Records, and four will be on High Velocity. Included on the Rocshire roster for release are: Michael Wynn, Maxine Watta, Caryo, and Abrupt Edge. X Records will have Suzie Andrews, Yellow Power and Tony Carey; who is already on the charts. To be released on High Velocity are Lost Cause, Din, and Norm Norman.

Unlike the recent Warner Brothers/Slash distribution deal, Davis said, "we didn't want to sign a label deal because we wanted to stay independent and market our own records. We want to sign artists we believe in and control our own destiny."

Davis summed up by saying, "we went through major distribution because it'll give us better coverage nationally. And with



Rocshire synthesist Tony Carey

Arista and Chrysalis leaving independent distribution, it's becoming a question mark. We felt it was vital for our artists to get the best distribution possible."

As to the possibility of ever signing a label deal, Davis did not rule it out but expressed the desire: "We want to be able to operate independently forever."

DISTRIBUTORS

Continued from page 7

stated. "But no one is going to leave California alone. There will be someone there, either Pickwick as is or a brand-new firm. Other people will enter the market; there will probably be a new distributor in a week or two. Things will get settled at the NARM convention."

For the dozens of smaller labels previously associated with Pickwick, and for several smaller west coast distributors, the National Association of Record Merchandisers convention, to be held April 10-14 in Miami, Florida, will be a hotbed of activity. An impromptu independent distribution meeting was planned for the preceding weekend; numerous discussions were held between interested parties concerning future distribution deals.

Spokespersons for Jem, Greenworld and California Record Distributors acknowledged that they had made inquiries of several labels' availability, and that a handful of labels were contacting the distributors.

"Some of the labels have a wait-and-see attitude," Don Davis of California Record Distributors said. "Others are very serious about it. They're in an immediate position to make a change because of what Pickwick is going through."

Several new distribution pacts are expected to be consummated at the NARM convention. However, the linchpin to the future of major independent distribution will be Motown's final decision. If they follow Chrysalis' and Arista's lead, many industry insiders would consider it to be the final nail in the coffin of the major independent distributors network.

CLUBS

Troubadour To Ban Groups Playing At The Roxy, Says Booker Michael Glick

by Ron Gales

Bad blood appears to be flowing between certain major L.A. showcases. Anxiety and complaints have arisen from a number of bands intimating that the alleged feuds have affected booking policies, with detrimental ultimatums being issued.

Troubadour booker Michael Glick recently implemented a ban on groups that play the Roxy. "I had to crack down," Glick explained. "They (the Roxy) would pick out my best bands and hurt my Fridays and Saturdays, my best nights." Glick reported that most bands which commuted up and down Doheny Drive between the two clubs have returned to his fold, citing superior financial benefits and treatment at the Troub.

A spokesperson for the Roxy called Glick's rule "ridiculous. There's no such exclusivity here. I hope all the bands who play here go on to better things. I don't understand (Glick's) thinking at all."

Similar noises are coming from West Los Angeles, where Music Machine booker Michele Myer and Madame Wong's

booker Jan Ballard are rumored to be experiencing a vehement difference of opinion. This situation is said to have affected numerous bands as well.

Though Myer could not be reached for comment, Ballard

denied any such battle between the clubs. Regarding whether she watches which bands are playing at the Music Machine, Ballard responded, "that's ridiculous. Why would I waste my time like that?"

CLUBS

Rock Safari Cut After One Week

by Bruce Duff

"Rock Wave Safari PS '83," a two-week rock festival held at Bronco Billy's in Palm Springs, was cancelled midway through its run on April 1.

Carl Davis, co-promoter of the event, has stayed on in Palm Springs to clear things up with the City Council and make sure all ticket refunds are made. His partner, Joe Macaluso, was not on hand; Davis claimed that Macaluso was under great stress.

Trouble began when local sheriffs claimed that Davis' hired security force (which cost \$250 per day) was inadequate. The sheriff's department required that security would instead be provided by the sheriffs them-

selves, which cost the promoters \$510 per day. The original security force, still under contract, had to continue being paid daily in addition to the sheriff's wages.

The promoters also had problems with the age requirements. An all-ages show starring Sparks and Felony was sold out. The next night, authorities required that an over-21 rule be enforced. That show, headed by Felony alone, drew 60 paid admissions.

Davis and Macaluso put up all bands at a local California 6 motel, which the promoters paid for in advance. Davis claimed that "the hotel manager had a bad attitude towards the bands right from the start." The Cramps were evicted from the

motel after their first show was cancelled. They were rescheduled to play with the Dream Syndicate at a show which only drew 100 people. The Cramps walked out, refusing to play before so few customers, even though they were paid half in advance.

Davis later attended a Palm Springs City Council meeting to air his complaints against the city. According to Davis, the Alcoholic Beverages Control Board, the sheriff's department, and the City Council passed the blame to each other regarding the cancellation. "I think the older establishment just didn't want this kind of thing," Davis said, "even though I had all the necessary permits."

Low Ratings Cause KHJ To Drop Cowboy Image For Pop/Rock Format

by Jeff Silberman

Los Angeles radio station KHJ-AM abruptly discontinued its country music format as of April 1. The swift demise of the station's "We All Grew Up To Be Cowboys" campaign is another sign of the continuing decline of country as the major musical trend in the L.A. market.

"KHJ was a colossal failure in country," new program director Rick Scarry admitted. "Our highest ratings as a country station were still lower than our lowest ratings we got before we went country." He added that the decision to change formats "had been in the works for a few weeks" before the April 1 shift.

The station began playing a diet of Top 40 oldies, with no advance notice, immediately following the noon newscast on April Fools Day. Although they have been utilizing the promotional slogan "The Boss Is Back," Scarry made a point of refuting the assumption that the station would be reverting back to the "Boss Radio" image it had before switching to country.

He stated that a definite music format had been formulated, but it will take a few weeks until it is fully in place. Scarry

noted that the new format will not be accompanied by any great fanfare ("it will just happen") and he cautioned against anyone trying to pigeonhole their sound. "We don't want to be labeled as anything," he declared. "We're not going to be 'boss radio' or Top 40 or an oldies station. We want to be unique."

RADIO

Rick Carroll's KROQ Format To San Francisco: Big Arbitrons In Southland

by Jeff Silberman

Rick Carroll's new wave/Top 40 format, pioneered on KROQ-FM, continued to exert a major influence on the California radio scene. New winter 1983 Arbitron figures show Carroll-consulted stations winning competitive AOR battles in both Los Angeles and San Diego. Furthermore, KQAK in San Francisco joined the Carroll stable April 8.

Although competitors and detractors of the KROQ sound have consistently predicted an early listener burnout to the high-rotation format, the most recent Arbitrons have proven otherwise. In Los Angeles, KROQ rose from a 3.9 to a 4.6, widening its lead over AOR competitors KLOS and KMET, and is within a tenth of a point from contemporary hit radio KISS,

making "The Rock of the '80s" the fourth most popular station in the entire L.A. marketplace.

While KLOS lost ground to KROQ, its ratings still rose from 3.7 to a 4.0. KMET, however, took its lumps over the winter, dropping from a 3.7 to a 3.0. The poll was taken before Lee Abrams came aboard to provide the "Mighty MET" with research and other valuable input.

The ascension of XTRA-FM, 91X in San Diego, is even more startling. In the first ratings period with the Carroll format, 91X leapfrogged from 10th to the second most listened-to station in the city—from 3.5 to 6.2. Its AOR competitors lost ground over the winter; KGB from 6.6 to 5.4 and KPRI from 5.1 to 4.6.

KQAK became the newest "Rock of the '80s" as of 3:00 pm. April 8. Program director Bob Heyman said that initial discussions with Carroll began last July, but didn't turn serious until January.

While Heyman was naturally cognizant of the format's recent success, he noted that the competitive Bay Area radio scene prompted the move to be different. "There are more FM rock stations here than in L.A.," he said. "Yesterday, there were 6 album rock stations playing Led Zeppelin. Now there are five, with one playing Psychedelic Furs and Bow Wow Wow."

There have been no on-air staff changes. "The jocks are all ecstatic over the change," Heyman claimed.

MANAGEMENT

Cameron Agency Opens L.A. Branch Office

by Jeff Silberman

The Cameron Agency, a management firm based out of Chicago, recently opened an L.A. office in an effort to represent local talent.

According to the firm's president, Scott Cameron, the move will spur "the growth of the company. We didn't feel there was enough day-to-day activity in Chicago to warrant the signing of new clients."

The L.A. office will provide Cameron with a base to scout and to eventually sign local talent, and in the process, diversify their talent roster. Current artists include blues legends Muddy Waters and Willie Dixon, plus IRS recording artist Skafish.

"Because of Willie and Muddy, we've been looked upon as a blues-oriented management firm," he claimed, "but we've

also represented Stan Kenton and Bonnie Koloc, and we're still working with Skafish. We are now looking to diversify our talent roster; we're interested in taking on someone in the TV and movie fields, if possible. Right now, we're considering working with a comedian."

Cameron stressed that commercial potential is not the overriding priority in regards to future signings. "We don't have a money-first mentality," he said. "We've always worked with artists who have credibility in their respective fields."

"We're not in a rush to sign anyone," he added. "We have to really believe in someone; we're looking for a creativity that excites us."

The Cameron Agency can be reached at: 2700 Cahuenga, Hollywood, CA 90068.



Blues legend Willie Dixon, represented by the Cameron Agency

NO-SHOWS MAR VIDEO BASH

by Deborah Hanan

The Motels, J. Geils Band, and Rod Stewart walked with top honors at the first annual American Video Awards held April 6 at the Beverly Theatre in Beverly Hills.

Other winners included Paul McCartney and Stevie Wonder, Merle Haggard, and Fleetwood Mac's "Gypsy."

The awards ceremony, to be aired in Los Angeles April 21 at 9:00 pm on KTLA-TV (channel 5), was marred by apathetic winners and an incomplete list of nominees. Most performers honored at the ceremony were not present to accept their awards; many did not send representatives in their place either. Some

labels did not even enter their artists' clips, meaning video stars like Duran Duran and the Tubes (both on Capitol) were not nominated for any awards.

Presenters at the American Video Awards included: Grace Slick, Mickey Thomas, Toni Basil, Mick Fleetwood, Roseanne Cash, Patrick Simmons, Pia Zadora, and John Schneider. The high point of the ceremony was the "rapping of the rules" by Grandmaster Flash and the Furious Five.

Efforts to chauffeur Martha Davis of the Motels to the ceremony were reportedly nixed by producer Val Garay, who was working with the band in the studio that evening.

Local Notes

PETER GABRIEL will finally release a live album in May.

Also due in May is Talking Heads' *Speaking In Tongues*.

THE DOORS, one of L.A.'s top selling bands 13 years after their demise, are compiling a second live LP for eventual release in the U.S.

JANIE JONES, forever immortalized on the first Clash album, is working with the band to relaunch her singing career. Her last job was running one of London's most profitable brothels.

BARRY GIBB is producing both Kenny Rogers and Diana Ross' next albums.

THE CURVES have signed with Allegiance Records. A video based on their cover of the Easybeats' "Friday On My Mind" is in production.

CLONE RECORDS is holding an Independent Song and Master Tape contest, with the winners getting their tunes released by the label. To enter, send a SASE to P.O. Box 508, Port Jefferson, NY 11776.

STEPHEN BISHOP will host a half-hour cable TV show featuring famous songwriters like Elton John, Burt Bacharach, and Randy Newman. Arkoff International is producing the \$100,000-per-episode venture.

SCION ROCK: Julian Lennon and Paul Inder (son of Motorhead's Lemmy) have formed a new band called Quasar. A single should be released soon.

BOBBY HAYDEN has added ex-Code Blue members Randy Castillo and Joe Reed to his lineup. A six-song EP called *No Stranger To The City* is scheduled for a June bow.

KRTH-FM in Los Angeles gave \$101,000 to Cathy Struck of Santa Ana when she was the 101st caller after the station played "Maneater," "My Girl," "Sailing," and "Yesterday" in that sequence.

CARL STEWART'S new single has been added to KROQ, KNAC, and KXLU. KLOS may add the record too, following a tip from consultant Jeff Pollack.

BOW WOW WOW WOW is the name of a song sung by Mitch Ryder which will appear on the new Was (Not Was) LP in May. However, Ryder played the song for John Cougar (who produced Ryder's new LP), who promptly covered it for his next album. Due to copyright laws, Cougar's new record must be held until after the Was (Not Was) album is released. Must be a great tune...

DEATH OF Country, Part II: the Osmond Brothers will headline the Palomino April 30, after being named "Best New Country Group" in 1982 by *Billboard* magazine.

Russell Mael of Sparks gets comfy with Go-Go Jane Weidlin after duetting on "Cool Places" at a recent concert. Sparks will be appearing with the Lines at Music Expo '83 at Long Beach State University on April 19. Tickets are available at the college only. The expo is sponsored by Music Connection and Budweiser.

X NEWS: the band is cutting their version of Jerry Lee Lewis' "Breathless" for the new Orion flick of the same name starring Richard Gere. Concert dates have been scheduled before they enter the studio May 9 to cut LP number four with Ray Manzarek.

JOHN Q. PUBLIC has landed a sponsorship from Nike shoes based on their recent SIR showcase and demos cut at Cherokee Studios.

PETE TOWNSHEND tells us that "90% of my mail is from young American girls who tell me they were born into the wrong time and their parents

don't understand them." See what happens when rockers act like adults?

BOB FLORENCE has a new record, *Soaring*, available on saxophonist Pete Christlieb's Bosco Records.

VIDEO PRODUCERS aren't the happiest members of the music industry these days. Lol Creme and Kevin Godley, who produced Duran Duran's "Girls On Film" for less than \$1000, now want royalties and "fair financial remuneration" for helping break the band. Don Letts, who produced "Rock the Casbah" for the Clash and "Pass the Dutchie" for Musical Youth, says "if I wanted to make a lot of money, I'd be a mugger." MTV critics, take note.

CHEAP TRICK are in Woodstock so that Todd Rundgren can produce their next LP.

STARTIME Video Jukeboxes is looking for video clips from bands for airplay on their machines across the country. The only criteria is that the videos are entertaining and the artist, group, or production company owns all the rights to the clip. For more info, call or write

Doug Foxworthy at Video Music International, 8265 Sunset, Suite 108, Los Angeles, CA 90046; (213) 656-8890 or (800) 521-2138.

THE RAMONES have added a new drummer, Richie Beau.

WATT THE HELL: following diligent investigative reporting by the MC News Team, it was discovered that there is no truth to the rumor that next year's Fourth of July picnic in Washington, D.C. will star Ozzy Osbourne, the Plasmatics, and the Dead Kennedys, as well as special guest appearances by 45 Grave, Johanna Went, and W.A.S.P. Although Watt professed his admiration for the bands, it was decided that, in keeping with the family-oriented nature of the event, the chorus line from the *Alladin* in Las Vegas would headline in 1984. Film at 11...

LATE NEWS: at presstime, it was learned that Motown will no longer be distributed by Pickwick. The label plans to open its own distribution office in L.A. MS will handle the east coast distribution in Atlanta. Also, a report that Mango Records will be distributed again by California Record Distributors remains unconfirmed.



photo by Debbie Leavitt

Audio/Video Update

VIDEO

by Iain Blair

HOMER & ASSOCIATES recently completed a complex shoot entitled "Atomic Dog" for EMI/Capitol to promote George Clinton's new *Computer Games* album. According to creators Peter and Coco Conn, they were asked "to combine the looks of Betty Boop, Busby Berkley and *Tron*." The resulting clip proves just how successful they were. It combines 35mm animation done on Homer's own digital graphics system with live action sequences shot in 16mm at the Sunset-Gower Studios lot. Cameraman on the shoot was Bryan Greenberg, who also worked on the Grammy-winning *Elephant Parts*, and the project was assembled on videotape by editor David Blum. It was directed by Peter Conn who was recently nominated for an American Video Award as Best Director for Homer's production of the "Abracadabra" video for Steve Miller. The clip should be airing on MTV in the near future.

THE WELK MUSIC GROUP recently announced its entry into the rapidly expanding world of video with the formation of Welk Television International. Gaylon J. Horton, who previously headed Welk's pop/film/TV music activities was named president. He will co-ordinate acquisition, development and production of programming for television, cable and pay TV, and home video. Welk Television Interna-

tional will also equip the multi-tentacled Welk organization with a modernized television and video production operation. Productions currently under development include a completed full-length concert shoot, a live music



On location in Hollywood with George Clinton for his "Atomic Dog" video

festival, a specialty production for videodisc and cassette, and a series dealing with "contemporary music debuts," according to Horton. Welk Television International offices will be based at 6255 Sunset Boulevard, Suite 615, L.A. 90028. Tel: (213) 467-4224, with activities co-ordinated as well through the company's offices in New York, Nashville, London and Germany.

THE CHAPLIN SOUND-STAGE, at the A&M lot was the scene for a video of "Every Breath You Take," the new single from the upcoming Police album, *Synchronicity*, to be released in May. Godley and Creme (of "Girls On Film" fame and ex-10cc) directed the shoot for Chelsea Wharf Prod. of London last week, after initially flying over to

shoot two tracks, but more rain forced cancellation of the other shoot. Filmed in 35mm B&W, the project shot the Police in a variety of moody, jam-session settings with sparse sets by Kim Colefax. camerawork and

lighting by Daniel Pearl and costumes and styling by Pat Griffiths. The shoot was produced by Fiona Fitzherbert, and is currently being edited in London. Weather permitting, Godley and Creme are slated to return next month for the location shoot.

AUDIO

by Jeff Janning

SOUNDCASTLE, Los Angeles, CA: Motown artist Syreeta is in mixing her new album with producer Michael Jackson and engineer Michael Shuman. Richard Landis in with Capitol artist Juice Newton producing tracks for her upcoming album. Joe Chiccarelli is engineering with Mitch Gibson assisting. Rick Springfield is producing his vocal tracks with producer/engineer Bill Drescher. George Duke is wearing the producers hat for Atlantic Records act Sister Sledge. Tommy Vicari is at the boards.

HIT MAN RECORDING, Hollywood, CA: Studio manager Terry Nagell tells MC Charlton Heston stopped in to hear the radio spots for his new movie, *Mother Lode*, which were done here. Flip Wilson was in tracking material for his live show with Don Holden at the boards. Arista Records was in tracking narration and music for a new Broadway show about the Kennedys. Artist George Reich will be working here for the next two months self-producing his own album. Peter Hayden is at the boards.

SCARFF COMMUNICATIONS, New York, NY: Scharff's Video Music truck was on hand to record Zubin Mehta and the

New York Philharmonic as they performed Beethoven's *Ninth Symphony* at Lincoln Center. The live recording, which is to be released on RCA's Red Seal Label, was tracked on two 3-M 32 track digital machines. Featured soloists included: Margaret Price, Marilyn Horne, Jon Vickers and Matti Salminen. Jay David Saks and Thomas Z. Shepard produced the recording and Paul Goodman engineered.

NEW RIVER STUDIOS, Fort Lauderdale, Fla: According to studio manager Virginia Cayia, this new Florida facility is the only one of its kind in the state due to its 48-track Neve Board, Necam II automation, SEMPTE, and two 24-track Studer A800 recorders which are synced with Q-lock. They also feature Dolby noise reduction and a JVC video system. On the not so bright side is the location, which is in the heart of Fort Lauderdale's yachting community and other resort areas (who would want to work?).

FANTASY STUDIOS, Berkeley, CA: Capitol Records Act Frankie Beverly and Maze are finishing up the mixes for their new album. Frankie is producing with assistance from Mike Herbick. David Cole is at the boards. Tom Coster (ex-keyboardist for Santana) is in producing his solo album for Fantasy Records. The album is titled *Ivory Expedition*, and was co-produced by Phil Kaffel, who also handled engineering. Virgin Records act Shooting Star is mixing tracks for their upcoming album. Kevin Elson is producing and engineering with Wally Buck seconding.

KSR RECORDING STUDIOS, Hollywood, CA: Ken Story is engineering for artist Michael Wycoff, who is in producing himself for a project. Patrick Henderson and Andrae Cleveland (son of Reverend James Cleveland) are producing four tracks for Wayne Anthony. Randy Tominaga is at the boards. Artist Moses Tyson is in with Tony Coleman, who is producing overdubs for an upcoming Capitol album. Engineers on the sessions: Robert Biles, Michael Perricone and Kevin Reach.

PREFERRED SOUND, Woodland Hills, CA: Studio owner Scott Borden told MC: "John Hug, Donna Weiss, Lauren Wood, and Jackie deShannon were in tracking. John produced, Donna wrote the song, Lauren sang and Jackie offered her moral support. Paul Sabu was at the boards for Thelma Houston, who was laying down vocals for a musical she wrote with Lester Wilson, producer of the session. Robbie Weaver was at the boards filling the roles of producer and engineer for the Gyromatics, who were cutting demos.



The Police. shooting videos in advance for their new A&M LP due in May

photo by Red Saunders



SESSION GIGGING



Producing Your Demo: Studio Etiquette For Songwriters

By Tom Armbruster

Everybody in the music business must sooner or later deal with the dynamics of putting together or participating in a demo session. For the struggling musician, a demo could mean that the rent will be paid after all. Unfortunately, for the songwriter, who more often than not is bankrolling the project, it could result in just the opposite.

Studio costs aside, what is a fair price for musicians? This is very difficult to determine. Setting a single standard price for this function would be like charging the same admission to every event, or asking the same amount of money for every painting. There are Mona Lisa players, and stick figure players. Nevertheless, unless a musician has the name or the credits to demand more, he or she will be thrown into the same category as the neighbor's nephew, who plays a mean chord organ.

Songwriters who are competent players themselves start out with a decided advantage, since they probably have friends who'll play either for free or for a small fee. This can sometimes be a disadvantage. Jon Delson, a bassist and veteran of many sessions, comments, "the first tendency of many songwriters is to call in their buddies—not necessarily because they're qualified, but because it's economic. In the long run, it may cost more money in studio time, and they'll end up with an inferior product." Jon also points out that money isn't the only reason to do a session. "There's a whole grey area involved. The intangible factor is that the demo might be a way to open doors for myself and move to a higher level of work. If so, I'll do it cheaply."

Richie Delorso, a gifted and well-traveled drummer, agrees. "I'd rather do a session for nothing than a wedding for eighty dollars, because a session is a learning experience, and a wedding isn't."

George Sallustio, a guitarist who's seen his share of good and bad demo sessions, takes a slightly different view. "If the decent money's there, you know everything else will

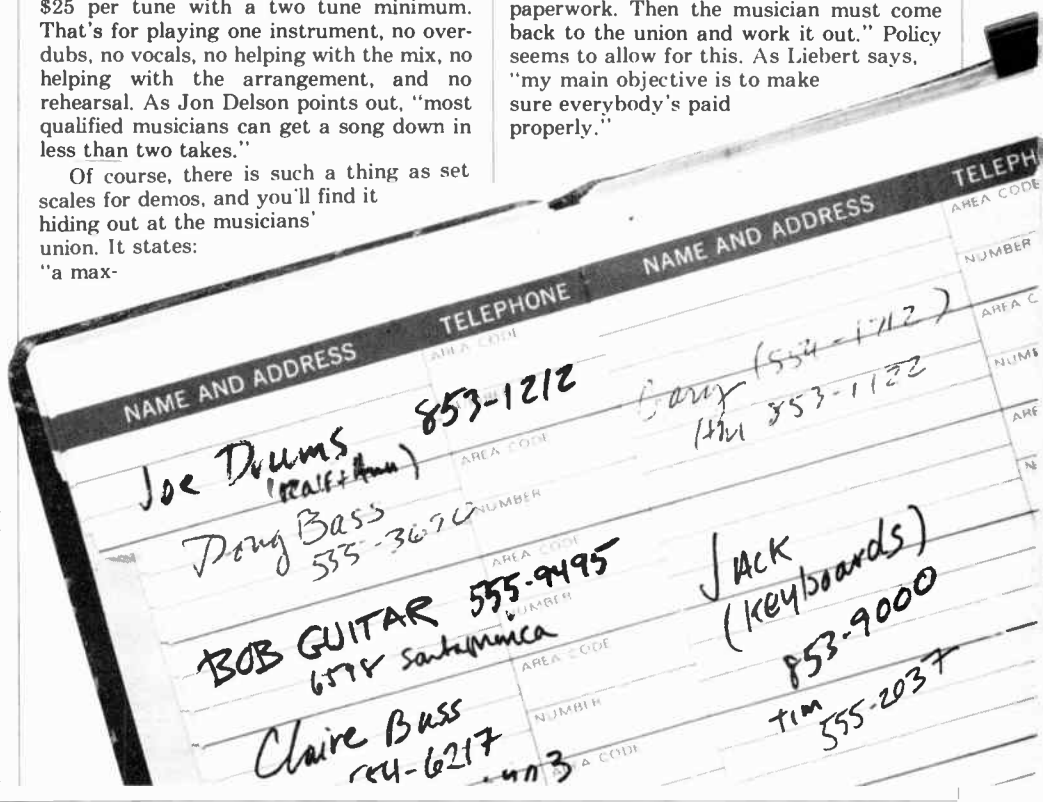
be quality. First of all, the other players will probably be pros. The studio itself will be good and chances are the engineer will really know what he's doing, which in turn will make me sound better." George says the opposite is often true when the money isn't so hot. "It's really not worth the time because you know it'll be a big pressure situation in the studio. Everyone will be watching the clock and they'll probably want me to do the impossible."

Although figures range from zero to three hundred dollars for one player for a three-hour session, the going rate for a basic songwriter demo seems to be approximately \$25 per tune with a two tune minimum. That's for playing one instrument, no overdubs, no vocals, no helping with the mix, no helping with the arrangement, and no rehearsal. As Jon Delson points out, "most qualified musicians can get a song down in less than two takes."

Of course, there is such a thing as set scales for demos, and you'll find it hiding out at the musicians' union. It states: "a max-

imum of two songs or one-hour scale for a sideman is \$35; a leader gets \$70." Considering that this is \$105 for two musicians who could possibly lay down two tracks within an hour, it's not so far away from the street rate of \$25 per tune per man (\$100). The more musicians you use, the more you pay. Therefore, songwriters, producers, and others, take note: if you can get four basic tracks recorded in two hours, you can go through the union, hire a four-piece band, and actually save money.

Billy Liebert, business representative at Local 47, points out that demos cannot be sold or played over the airwaves. If you do get lucky and make that deal to turn your demo into a commercial release, then a new use fee must be paid, and the paperwork (the original demo contract) has to exist. "Some big companies, Warner Brothers for instance, will not buy the product without the paperwork. Then the musician must come back to the union and work it out." Policy seems to allow for this. As Liebert says, "my main objective is to make sure everybody's paid properly."



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Of course, very few demo contracts go through the union in the first place, and because of the sheer number of sessions, it's all but impossible to police.

There are ways to cut corners on sessions without short-changing the musicians. John Frawley is the producer and arranger at Pro Demo and he turns out what amounts to a demo a day. His tips for songwriters: "if you're hiring musicians, then have well-written chord charts that all say the same thing. Work out the entire arrangement before the session, but don't try to do the whole demo in one trip to the studio. Do the basic tracks, then live with them for a while. You may decide to harmonize certain parts with a synthesizer or guitar. After the dubs are on tape, do the same thing before cutting the vocals." Frawley also had a few things to say concerning studio efficiency. "If you're not hiring pros, then be sure to rehearse outside the studio. Then just bring the players in with you. Don't invite friends. People sometimes have a tendency to party in the studio, and this can get very expensive. Also, everyone who's there likes to put their two cents into every decision. You don't need that."

Reasons for doing a demo range from narcissism to necessity. It's something to do. It gives songwriters a sense of movement in their careers. Most people fail to foresee that the real work of promoting the material only just begins when the demo is completed. A lot of great demos are sitting around gathering dust, and that spark of inspiration that happened in the studio, that magic of making music, won't have the chance to happen again. The ultimate value of any demo is in its use. □



Duane Hitchings, keyboards for the top acts

'The first tendency of many songwriters is to call in their buddies for economic reasons instead of their studio qualifications.'

SESSION PLAYERS

Continued from page 17

impossible for everyone to work." May, who only works sessions "because I love the variety of playing albums, film scores, jingles and TV work," hasn't played live in five years, and is constantly in demand on the session circuit. "Obviously guitar work isn't constantly changing like synthesizer work and equipment, and a Les Paul is still in demand in '83 as it was in '53. But technology is affecting the studio player in other ways. You need state-of-the-art effects and quality, and that can be very expensive." May himself just took delivery of a brand new customized effects rack which includes Deltalab delays and the latest in limiters and phasers. "I suppose the real new thing is my computer patch system which allows me to interface any piece of equipment with any other piece because of its 32 pre-sets."

Even closer to Tedesco's point of view is the attitude of Waddy Wachtel, another famed session guitarist who has worked with James Taylor, Rod Stewart, the Motels and Linda Rondstadt. "I don't really use any effects although I did use a Roland guitar synthesizer on Joe Walsh's new album. And as for breaking into the session circuit, it's tough now and it always was. My advice is to get used to the word 'no' a lot. Doing sessions is always a mixture of the music you love, and the stuff you just do for the money, but whatever the date, I don't think anything will ever replace the real sound of a guitar."

Phil Kenzie, ace sax player and soloist on such famous cuts as Al Stewart's "Year Of

Please turn to page 25

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SESSION GIGGING



Breaking Into The Studio Scene As A Session Player

By Sally Klein

To be a studio session player or vocalist is a career goal of many musicians; to join that elite handful of people who work in the studios and consistently earn \$50,000 to \$100,000 a year. However, there are many more qualified musicians than there are positions open in this competitive market. Breaking into the clique of session musicians can be a difficult task unless a player has the drive and the dedication necessary to crack the market.

"95% of it is personal referral," said Ed Freeman, an independent producer and arranger. "If someone calls me up and says 'hi, I'm a great player,' it doesn't mean much. If Trevor Veitch or Ben Barrett calls me up and says, 'this is a hot drummer,' I will usually use him."

"I get work mainly through word of mouth, through people I know or people I've worked for before," said Guy Babylon, a keyboard player, who by his own admission is "still hustling for every session." D.W. Darling of the Fat City Rhythm Section also felt "for the most part, it's referral from other players and producers you've worked for. However, he added, "we also get a fair amount of calls from our ads."

Scottie Haskell, a vocalist just cracking the studio market, also values connections, as well as being in the right place at the right time. "I did a session on "Nice Girls" with Melissa Manchester, on back-up, and it was only because my father knew the producer. He happened to be there when they found out one of the girls was sick. That has been my biggest break yet. Right place, right time. I also met some people in the L.A. Jazz Choir, and landed a few sessions with the *St. Elsewhere* TV show."

Another alternative method to solicit studio work was mentioned by the Harmony Kid. "The best sources of vocal back-up work I know of for both live and studio sessions are through designated contractors. These people are highly sought after by

vocalists. They can be extremely difficult to connect with, unless you happen to know one personally." He went on to say that "these individuals, to my experience, are highly talented and proven artists themselves. Their credibility consistently depends on the level of performance they and the people they refer provide. Consequently, each one has his/her collection of carefully selected players and singers whom they confidently feel can deliver in any situation. Those are the artists to whom they give the work. They don't have to experiment with unknowns, and I imagine they don't."

There is some disagreement on how important a demo tape is in securing actual work for musicians and vocalists. Most of the people interviewed here have demo tapes available, but place varying degrees of importance on them. "Usually, it doesn't mean that much. The person producing the session

tends to want to hear you play live, but it's useful to have the tape because some people will ask to hear it," said keyboard player Lee Cronbach. While Fat City doesn't have a tape specifically designed to help get them studio work, they have made a composite tape of different sessions they played which showcases their different styles. Darling explained, "it's approximately 15 minutes long and has four or five tunes on it. One rock tune, one pop tune, one jazz, one new wave and one soul. It's basically used to show the calibre of the players." Guy Babylon felt that "sometimes you have to go over to the producer's house ahead of time and play them a tape. It's almost a necessity to have a demo tape; not that you always use it, but just in case. I need the tape probably 25% of the time." On the other hand, Haskell said "the sessions I got were by people knowing what I sounded like. Other people hear you, know what you sound like, and recommend you. A tape generally won't sell your skills." Nonetheless, Haskell is taping a new demo to spotlight her new talents. "It will probably cover all my styles within four minutes. I wrote a fake radio station ID for singing a capella. I'll add this to some unused



Everyone sings backup vocals in the studio, even Go-Go's Jane Weidlin and Charlotte Caffey

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commercial tracks with my voice overdubbed later in the studio. This will save time and production costs."

But how important do the people in the position of hiring feel demo tapes are? Trevor Veitch, an independent producer/songwriter, who cowrote Laura Branigan's "Gloria" after retiring from the sessions scene, said, "there was a time not long ago when I did major contracting for studios—like 15 to 18 sessions a week. I would get solicited every single week with tapes, and I'd try to listen to them. But I never hired anyone on the basis of those tapes. It demonstrated they could play and their name stuck in my head, but they were never hired just on the basis of a tape. I did the same thing with tapes when I came to town, but I never got hired either." Ed Freeman agreed; "I don't feel having a demo tape of a player is that important. I'd want to hear him in a live rehearsal situation, and ideally I'd want to hear him in the studio miked. Other than that, I like a personal recommendation from someone who's opinion I value."

Reading ability, good ears, being able to learn quickly, good attitude, imagination, competent chops, and equipment are all important factors in being considered for session work. Marcus Terry of Crescent Music said that when he's putting players together for a session, "the first thing I look for is, if the guy can read. Secondly, if I'm doing something that is headed for release, I try to use guys with track records." Terry felt that "when you're faced with a clock on the wall going down at \$120 an hour, \$2 a minute, you shouldn't use people who don't feel comfortable in a studio environment." Freeman admitted, "as far as I'm concerned, anyone

who doesn't read music fluently can just forget about doing studio work in this day and age. They may get an occasional gig doing song demos, but for A-team studio sessions, either read or forget it."

'I never hired anyone on the basis of tapes. They demonstrate that someone can play, and their name sticks in my head.'

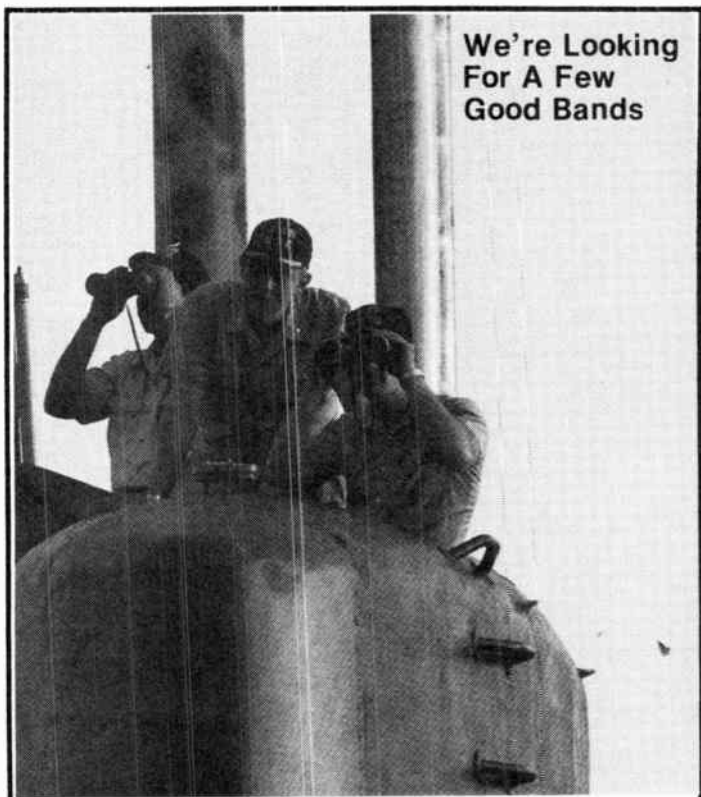
Veitch stressed spontaneity and creativity or "the ability to find a part fast, the ability to find a wonderful part. You don't want to have to wait three and a half hours while the guitarist finds a good part for the session. So many players, myself included, given a little more time can create parts every bit as wonderful as the guy on the record. But we forget that that guy is usually under pressure, under fire, and that is apart from competency, which you assume to be there." He also felt the attitude is important. "So even if the band has never played together—for three hours, it should feel like the band has. Sometimes that's difficult to do, but all the really good guys can make that happen. They're not looking at their watch all the time because they have a jingle at 12:15 p.m." Veitch felt the same applies to vocalists, especially background singers. They should be positive, very com-

petent, and have good pitch and ideas. "I often rely on the singer to find something quickly. If you hire Jon Joyce or Stephanie Spruill, you know they'll be there with ideas." A different set of rules applies to jingles. "They're usually looking for less distinctive voices. I can't imagine a lot of people wanting to hire Bob Seger for Burger King commercials." Haskell's feelings coincide with those factors important to employers. "With most of the sessions that were more professional, it was reading first, and being fast—then being able to pick-up and blend with the group, even if you'd never seen them or sung with them before. It's weird, sometimes there's no charts, like in the Melissa Manchester session; the producer said, 'let's just try this.' Then you have to have ears and be able to communicate with the producer and understand him. With jingles and TV, it's definitely charts and reading. You go through it once to learn it. The second time you shouldn't have to worry about notes. You make it more a piece of music."

Non-union sessions, usually demos, pay anywhere from \$25 an hour or song to \$50 and up. The union scale is somewhere in the neighborhood of \$150 for a 3 hour session plus benefits, and overtime after that. Freeman added, "if you play more than one instrument, you get paid extra for doubling. Percussionists make out like bandits on doubling fees, and so do woodwind players who often play ten or more instruments."

There is much disagreement on the subject of playing or working on speculation. The basic feeling of the musicians that MC spoke with about playing for speculation

Please turn to page 25



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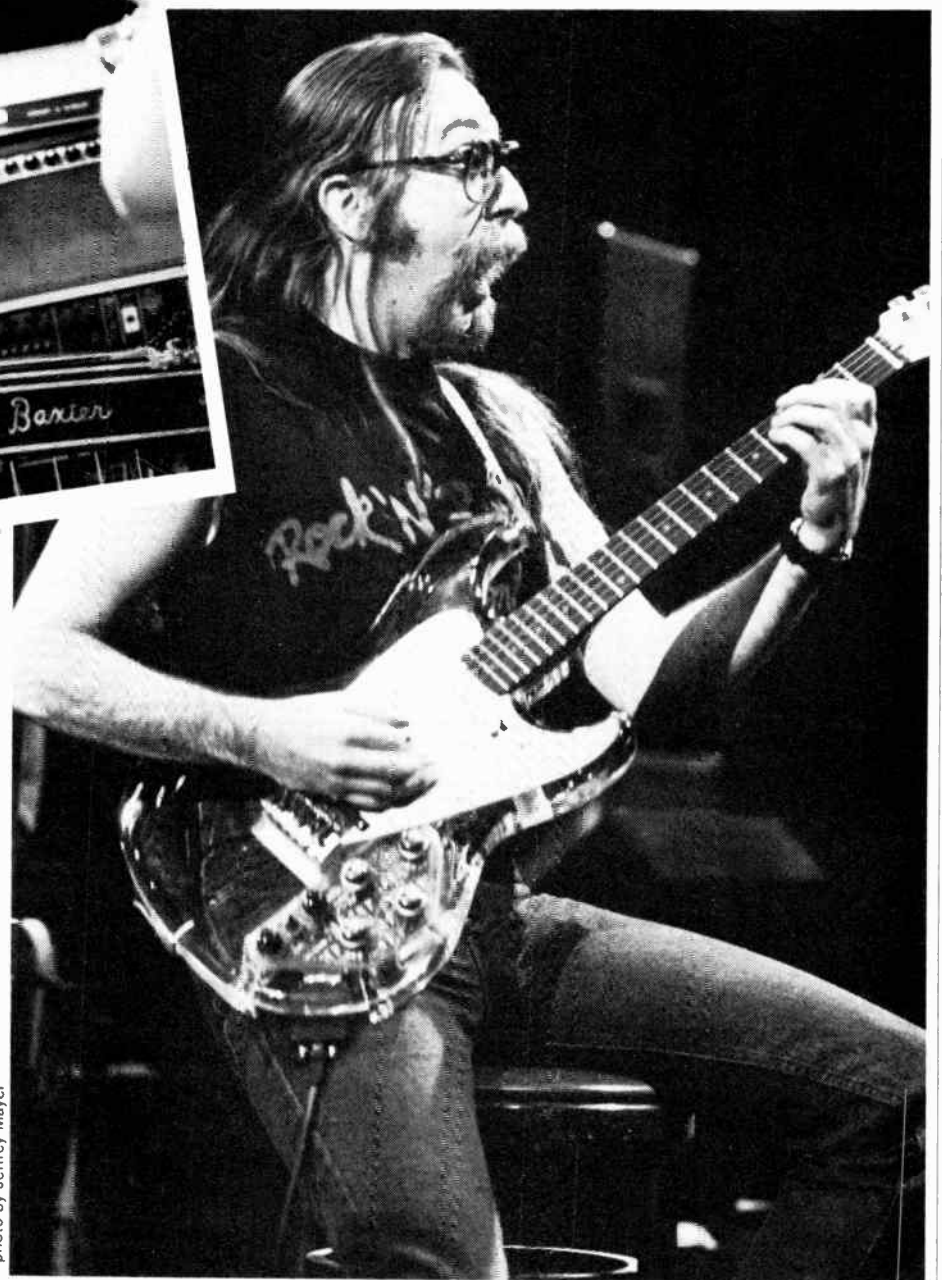


photo by Jeffrey Mayer

Jeff Baxter

Continued from page 15

Baxter's latest creation is a clear plexiglass Roland, the likes of which hasn't been seen since the Dan Armstrong guitar in the late 1960s (incidentally, designed in part by Baxter). "I'm onto something here with plexiglass. The original problem with the Dan Armstrong was its lack of thickness; it was too light in weight. Mine is regular thickness, so it weighs an awful lot. Since I play sitting down, I don't worry.

"Basically, there are two ways to build a guitar. You can make it out of something light like alderwood, so it's alive, or you make it so dense, it doesn't resonate. Plexiglass gives you a great weight-to-sustain ratio. This new Roland even sounds good direct in the studio," Baxter exclaimed.

Nonetheless, the studio is still Baxter's favorite toy. Since 1978, he has produced a diverse assortment of artists from the manic metal of Nazareth to his latest project, the

Bob Welch "comeback" album. He likened his role as a producer to "being a movie director, by bringing out the best in people." Sitting at Cherokee Studios in his one-arm chair (for playing guitar in the control room)

Above left, Jeff Baxter adds pedal steel to the R&B pizzazz of Billy and the Beaters. Above, Baxter gets crazy at Perkins Palace during a special taping of "Rock 'n' Roll Tonite." Note his Roland synthesizer guitar prototype.

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overseeing vocal overdubs for the Welch LP, Baxter exuded a calm, encouraging air, prodding and cajoling a good take while keeping everyone entertained with jokes and gossip.

The recording sessions for Billy and the Beaters' first album should win a prize for extraordinary circumstances: two nights at the Roxy for packed houses, with a 24-track truck, full video production, and Baxter trapped behind his pedal steel. "It was definitely learn while you burn," Baxter recalled. "I had two sets of headphones; one of the video, and the other for a stereo mix of the house P.A. My microphone went back to the truck." Although recorded live, the up-front sound and separation belie its stage origins. "I had four performances to choose from. It was tough to decide which track to use; the band was so rehearsed, it was more a question of capturing that special live flow," Baxter expanded. "We didn't splice different versions together and used a minimum of overdubs. Still, the Beaters' album took a month to mix."

When asked why artists would request Jeff Baxter as a producer, he replied, "it's the combination of being a player with the technical knowledge. I give a certain bottom line of quality and effort, as well as staying current with sessions as to what's happening musically." As far as his session work is concerned, Baxter "(takes) 'em as they come. It's dangerous to only play dates you think you'll like. You can get something out of everything you do," he emphasized. "You can balance sessions and producing if you do it in a healthy manner. You can't be Mr. Everybody/Everyday guitar player and produce five albums a year."

The dream can still come true; the day someone doesn't show at a session and the producer says that we need a guitar player.'

Baxter defined a session guitarist as someone who can speak enough languages through the guitar to interpret what another person's musical wishes are." To break into session work, Baxter harkened back to his early days in Los Angeles. "I got a job at a guitar repair shop, since I already had those skills. Enough guitars passed through my hands to get me some dates within a month." For those not trained in refretting Les Pauls, Baxter recommended working for a cartage company, who bring a session player's equipment to his appointed gigs. "The dream can still come true; the day someone doesn't show and the producer says 'we need a guitar player.'"

Baxter has embraced the new technology in musical instruments with an unbridled passion, as evidenced by his guitar synthesizer experiments. When producing Nazareth, he introduced a drum machine at the beginning of the sessions. "Everyone freaked out," he recalled, "until they realized the drum machine wasn't a threat. I don't in-


timidate anyone with high technology. It's a tool as long as you're in charge. Drum machines simply give the burden of time-keeping to someone else.

"The industrial complex of Japan and the United States, mixed with a technological base, has created companies that dictate in which direction music will go simply by the kind of hardware they make available," Baxter elaborated. "Electronic musicians are an outgrowth of new wave. The first punk bands were into heart and soul, not technique. As new wave evolved into pop, it became more sophisticated; there had to be more musicality. Now, there's nothing more musical than a simple drummer, so to compensate for a lack of musical skills, the new wave bands picked up on electronic machines."

Live playing is not one of Jeff Baxter's priorities, although he did play pedal steel and guitar with Billy and the Beaters, and played a special show for a segment of *Rock 'n' Roll Tonite*. He has no immediate plans to do a solo album, but if he did, his backup band would be one that was "hi-tech, but you wouldn't hear it. My music is very human, sophisticated, and hard driving. I'm just beginning to write; I'm becoming fond of Cuban rhythms. Any 'solo' gig of mine would involve lots of people, tempos, and energies." While he wouldn't divulge the nature of his next project, he plans to keep up his frantic pace of sessions, research, and producing as long as his fingers can continue to pick.

"I just want to have fun," he concluded. "Laugh on cue; it's the only way to stay alive on this planet." □

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Demo Services: Making Masters By Mail Order

by C.B. Brent

Demo services are those magical companies that can translate a dream, an idea, or a song into a potential hit and launch a career. For a very reasonable price, a demo can be produced using quality session players based on a lead sheet, a lyric sheet with chord changes, or even a rough cassette. The price depends on how complex the songwriter wants the demo tape to be. For as little as \$35, a basic piano/guitar and vocal tape can be cut. A master-quality demo with full instrumentation will average \$250 per song.

Many demo companies work on a strict mail-in basis, although some work in conjunction with the artist during production. Extra frills like free lead sheets, free initial consultations, and a 100% refund guarantee are offered by some companies, and almost all demo services will provide sample tapes or records of their work.

Advances in electronic instruments have altered some demo production companies use of session players, but fully half of the services still rely on real musicians instead of their electronic counterparts. The advantages in cost and production time are obvious, but the prohibitive initial costs of digital synthesizers and drum machines have caused some services to hesitate before going with electronics.

Demos are geared towards presenting a song, not the musicians' chops. By utilizing a demo service, a songwriter can forget the hassles of booking players, producers, engineers, and recording studios. Instead, the artist can concentrate on his craft and leave the recording of his songs to seasoned professionals.

In a business where word-of-mouth advertising and the operator's credentials are critical, demo services cannot afford to put out bad product. Most companies average a repeat business of 75% which means they must be on the right track.

Demo production services don't guarantee a record contract or publishing deal, but they do allow songwriters to cut professional demos without the hassles of a session. □

MC Guide
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DEMO PRODUCTION SERVICES

Equipment Avail	Publ/Copyright, etc.	Mail Order/Live	Years In Operation	Time	Cost-basic	Cost-mid range	Add Comments	
Expression Music Group 2554 Lincoln Blvd. #398 Marina Del Rey, CA 90291 (213) 822-7629 Laurie Roberts	8-Trk 1" Otari, Linn Drums, Chamberlain compressor, PBX, Dolby, Yamaha elec grand piano.	Yes	98%	6	5-10 days	\$35	\$150	Interested in artists attempting to be reached.
Crossover Sound 7401 Sunset Blvd., L.A., CA 90046 (213) 997-7847 Dan Regan	Tascam 80-8, Studio Master 16x8 board, 4-8trk, Analogue delays, Teac 3440S, reverb, no electronics	No	90% live	1½ yrs.	4-6 wks	\$80	\$150	Eng. assist writers, suggest appoint. to discuss project and see studio.
Horrigan Productions 4985 Highland Blvd., L.A., CA 90041 (213) 256-2015 Tim Horrigan	Full range of instruments, 4trk.	No	80% mail order	1 yr	5-7 days	\$50	\$175	100% refund if not satisfied, open to spec.
Music Minded People North Hollywood (213) 876-0482 Jeff Sholson or Dave Joos	Computerized music processing equip.	No	100% live	2 yr	1 wk (2 day rush)	\$75	\$200	Eng. while you design program & mix your track.
Hollywood Demos by Bluefield Music P.O. Box 726 Hollywood, CA 90028 (213) 463-7664 David Bluefield	8trk computer synth., Oberheim system, OBXA, DSX, DMX, Fender Rhodes grand piano & all outboard gear	No	50% each	10	mail order-3 wks in-house -1 day	\$40	\$175	15 min. free consultation, award winning sessionists, fast approach to prod.
Intelligent Productions North Hollywood, CA (213) 763-0641 or (213) 660-3217 Lou Pugliese	8trk, pro studio, elec. keyboard, polyphonic synth, DBX reducer, etc.	No	100% live	3	1 day	\$75	\$200	Charts from demo free, in-house session musicians.
Lucky Dog Venice, CA (213) 821-9674 Wayne Erwin	8trk ½", full set of instruments.	No	100% live	5 yr	2 days	\$60	\$150	Owner is seasoned session player and into quality w/speed.
Moonlight Demos P.O. Box 5313, Bakman Ave., #124 No. Hollywood, CA 91601 (213) 665-7464 9am-5pm M-F (213) 893-0257 Eves. Jeff Lewis/David Vasquez	4trk, live rhythm sect., all instruments, no electronics.	No	80% live	1 yr	2-3 wks	\$60	\$150	Call for sample packg. Prefer appointment for personal interview.
Makin' It 7113 Hawthorne Ave. Hollywood, CA 90046 (213) 664-7622 Patti Nicklaus	8trk, Linn drums, all out board gear, extensive equipment.	No	100% live	5	12 hours	\$250		Product creativity and service rather than cost is stressed.
Super Demos P.O. Box 3188 Manhattan Beach, CA 90266 (213) 545-4369 or 908-1678 Blair/A.J.	8trk ½" master	No	100% mail order	1 yr	2-4 wks	\$49	\$119	Product is 100% guaranteed, w/ high quality & speed.

Music Connection's Guide to Demo Services does not list all available production companies. The "Cost-Basic" category details prices for a demo with vocal and one instrument. The "Cost-Midrange" category details prices for a demo with vocal harmony, guitar, bass, and drums. Please write MC if you encounter any problems.

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Studio City

SESSION PLAYERS

Continued from page 19

The Cat" and "Time Passages," Poco's "Heart of the Night," Rod Stewart's *Foolish Behavior* and *Blondes Have More Fun*, and the Eagles' double-live album, agrees totally. "Synthesizers can't replace sax on sound, and in fact, sax is hitting harder than ever right now. If anything, it's guitars and drums that are suffering most from the high-tech revolution and guitars are now taking a back-seat in many bands to the synthesizers. I think that breaking into sessions is even tougher than for guitarists or drummers, because obviously sax is only featured now and again, unlike the rhythm section. Perhaps only one track in a whole album will use sax, and the call will usually go to one of the few top players like David Sanbourn or Tom Scott because they're fast and reliable."

However, Kenzie also feels that these same top players also "often get sold short," and points out that there is a big difference between the average session guy being handed a chart and told to play it, and the top soloist who is asked to come up with a hot solo and sound. "A hit like the 'Year Of The Cat' single can sell the entire LP, and yet if you're just hired for that one track, and the album goes triple platinum, you receive a very minimal payment compared with, say, the bass player who is on the whole LP." Cuomo agrees; "a lot of rock sessions have no charts, and you're asked to come up with ideas, arrangements, etc. So now when I produce, my philosophy is to get a payment for the players, either out of my points, or together from the artist's royalties." But Cuomo points out that ideally there is a lot

of give and take with the artist and session player; "I've been working with Kim Carnes for 10 years, and although it was my riff and arrangement for 'Bette Davis Eyes,' I was more than happy for her success, because I also write with her, and get songs on her albums. Session players may be faceless, but they do carry a lot of weight in this town." The other players all agreed. "It's a balance," said Tedesco. "What about all the bum sessions that don't happen, or turn into hits? Does anyone ever offer to do it less?" "Double-scale, etc., for the top guys is like royalties up front," adds Hitchings, "and in the end, you get what you pay for. The top cats may charge \$1000 just to walk through the door, but they always deliver, and that's the point." □

BREAKING INTO SESSIONS

Continued from page 21

was on the negative side. "They have a product and they show it to you, and if it looks good or you might enjoy doing it—you do it for little or nothing. The agreement is if what you work on generates income, you get paid back at a rate already discussed." Continued Darling, "I've got nothing against them. A few of the speculation things I did didn't look like they'd make money, but were interesting from a player's point of view, and I had the free time." He said, "I've been paid back on a few of them. I work on the demo for an artist, and if he gets picked up by a production company or signed, I get reimbursed. And even if the artist doesn't get signed, they may get live gigs and you are then always first on the list. It doesn't take money out of anyone's pocket. It's just peo-

ple who can't afford it. It's your choice."

Finally, MC asked for recommendations they would give to new, up-and-coming musicians trying to get a foothold, as well as employment, in the studio scene. Marcus Terry suggested that they "should list themselves to any service that provides numbers of contractors. Also list with the American Federation of Musicians and mail cards out to major studios to post your name up." Terry added, "I think publishing demos are the best way for new players to get session experience. With the small publishing company demos, they take a bit more time to maybe show you a few things." Veitch advised that "being a session player, you should expose yourself to all kinds of music at all times, keeping yourself current and not allowing yourself to get stagnant. In the course of a working day, you may do a dog food jingle to a TV film to some new wave project. There's a lot of latitude there, and a good player has to be available to all of that. And besides that, a certain part of it is just luck and those kind of factors." Freeman stressed, "the quality and musicianship of players in the last ten years has skyrocketed. Musicians are infinitely better now than they were ten years ago. The competition for players is very stiff. What happens in a town like this, with as many sessions going on as there are, is that half a dozen people get the jobs because they're the best." And if it comes down to it, Freeman felt, "I can hire the best musicians in the world or hire a second rate someone, and they cost the same (scale). So why should I hire a maybe when I can hire someone that I know is good?" □

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Songmine

By John Braheny

Getting Clean Vocals On Your Demos

In recording demos or records, there are some factors to consider that will help to make them clean and powerful. One of the most common problems is the conflict between vocal and instrumental tracks. I'm constantly hearing demos that are uncomfortable to listen to because the vocal is buried in the tracks. It sometimes seems that the writer or artist is so insecure about the lyric or vocal that they're intentionally obscured. If that's the case, the demo shouldn't be produced in the first place.

Another problem is that whoever mixed the demo knew the lyric so well, there was no perspective left about whether anyone else could understand it. One of the functions of a producer is to provide the right perspective to the mix. If you don't have a producer, let the engineer do it or call in someone who doesn't know the song when you're close to the final mix. Ask them if they can understand the words. Letting the whole band mix the tracks will cost you money in studio time because everybody will want his or her own instrument to be louder. Forget democracy in the studio.

The arrangement is a crucial part of achieving clean vocals. Here are some important considerations: **Melodic movement of instrumental parts relative to the vocal melody.** One of the things that make demos sound busy or cluttered is the conflict of too many melody lines moving at the same time. Our natural tendency as listeners is to focus on the vocal melody. A harmony on that melody (instrumental or vocal) may enhance it, but a different single line melody on, say, an electric guitar at the same time may be distracting. It also will compete for our attention because of its movement. A slow moving chordal "pad" of strings or synthesizer will work fine because it doesn't command our attention like a single line melody. Rhythm instruments and repeated short rhythm parts on the instruments aren't usually a problem because once your brain realizes that they'll keep repeating, you take them for granted. Your body responds automatically, but your mind focuses on the movement of the melody.

An approach to demo making that can produce busy tracks is cutting basic tracks or overdubs without being able to hear the vocal phrasing or melody. That's why you should at least use a scratch vocal (to be removed later) during a "head" arrangement (not written previously) and production of both rhythm tracks and overdubs.

Linear placement of instrumental parts relative to the vocals. The idea is to make a "window" for the vocals, to highlight them and to create expectation and tension. Drum fills perform this function going into a chorus, for instance. Instrumental fills should "bracket" the vocals, ending when the vocal phrase starts and starting when it ends. If, for instance, you have a two-bar, eight-beat phrase and the vocal phrase takes the first 5 beats, the fill might start on that 5th beat of the 3rd bar when the vocal phrase starts again. Even if a vocal is holding a single note, fills work because the melody line isn't moving.

Vertical placement of the instrumental parts in the audio frequency range relative to the range of the vocals. Again, rhythm instruments and parts aren't usually a problem, but with melody instruments, you can make cleaner tracks and highlight the vocals more by separating the ranges in which the instruments are played. Keyboards and guitar commonly get played in the same midrange area as the vocals. Experiment with moving the parts up or down an octave or two to keep that vocal "window" uncluttered.

There aren't really any hard and fast rules about this. Every song and arrangement will be different. Variations are infinite. It's really the balance of ingredients and a focus on what is important in a song that will give you the results you want.

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- 7:00 PM Interview with Marv Helfer and Mitch Huffman of H & H Marketing—Discussion of record marketing.
 7:45 PM **Cassette Roulette**—Publisher Song Evaluation by Paula Jeffries of Screen Gems/Calgems/EMI Music. pop, rock and R&B.
 8:30 PM **Live Showcase**—Steve Trytten—R&B/pop and Mark Stacy—mellow pop/AC.
 9:00 PM **Pitch-A-Thon**—CBS representative will be screening songs for Johnny Mathis. More on the R&B side a la Commodores or James Ingram. Melodic mid-tempo rhythm ballads with fresh lyric approaches.

WEDNESDAY APRIL 27

- 7:00 PM Interview with John Ryan—has produced Styx, the Gap Band, Black Oak Arkansas, Santana, and just completed Patrick Simmons' LP.
 7:45 PM **Cassette Roulette**—to be announced.
 8:30 PM **Live Showcase**—to be announced.
 9:00 PM **Pitch-A-Thon**—Bud Dain and Ed Dejoy of the new D&D Records looking for acts. No country, no straight R&B but R&B/rock, urban contemporary crossover dance acts a key. Primarily contemporary rock, new wave, techno-pop. Bring a tune you feel is your best.

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Reviews

CONCERTS

Barbara Morrison & Eddie "Cleanhead" Vinson

At the Parisian Room,

Eddie "Cleanhead" Vinson *knows* his material. He's clear about what he does best—the blues, with a tasty dollop of jazz to keep the crowd on its toes. Typically, the night was strong on tried and true standards like "Stormy Monday," "Railroad Porter Blues," "Alimony Blues," and one that had them spilling their drinks, "Juice Head Baby."

Vinson is in total command of his powerful blues shouting and wrenching alto sax playing. Seemingly oblivious to the crowd, when he blows, the lines come out as effortlessly and naturally as leaves falling from a tree. While his wry, bittersweet blues numbers went over well with the crowd, Vinson also showed that he is an underrated

jazz player sailing through Ellington's "A-Train" and a searing, original "Straight Away." If you're tired of the ersatz fluff that musicians like David Sanborn pass off, try the real thing from Vinson.

Opening for Cleanhead, Barbara Morrison delivered a strong, if uneven set of blues, ballads and pop songs. Morrison's style is highlighted by a commanding delivery and warm, emotion-drenched phrasing. Her main dilemma seems to be a matter of focusing her considerable talent to concentrate on a bluesy approach, her area of excellence.

The singer's set kicked off shakily; Morrison needs direction for her material. Unlike the disco party crowd that she works so well at the Five Torches Club, Parisian Room habitués are jazz and blues fans, and some of her banter with the audience and her more commercial material received only lukewarm applause from the crowd.

These criticisms notwithstanding, Morrison is a full-throated powerful singer. When she warmed up in the second set, she let loose with exciting jazz singing and scatting on "Beginning to See the Light," and "Rio de Janeiro Blues," which featured tasty piano punctuations by her accompanist, William Ashford.

—David Keller

Jimmy Buffett

At the Universal Amphitheatre

Jimmy Buffett was only half kidding when, at his recent Amphitheatre date, he said, "this is our low budget show for '83." Missing were his full backing band, the venerable Coral Reefers, who'd been replaced by ex-Little Feat conga player Sammy Clayton and keyboardist Mike Utley (himself a Reefers). There was no opening act; this "solo acoustic performance" went on with no intermission. With tickets at \$13.50 and \$15.00, it almost seemed like someone was trying to open up the date for criticism as substandard.

Not that Buffett was in anything other than top form. This folksy entertainer with a guitar maintained a warm "let's party" attitude throughout. He performed sensitive ballads such as "Come Monday," songs of alcoholic celebration like "Boat Drinks" and "Margaritaville," and displayed a penchant for tunes telling of tropical paradise. His carefree storytelling and strumming were appreciated by the audience, who helped out on backup vocals often enough to let him know they loved it all.

To help compensate the audience for the loss of band members, there were many cute costume changes, swaying artificial palm trees and even a tropical island rear screen projection. Though all these "extras" fell on a receptive audience, it couldn't replace the all-out dynamics and instrumental interplay of the complete Coral Reefers Band. I enjoyed this "intimate" show with Jimmy Buffett. But next tour, if full ticket price is charged, it's sure be nice to see Buffett backed by his full Coral Reefers.

—Randal A. Case

Sidney and Jeanne Weiss

At the Music Center

This recital of the sonatas of Johannes Brahms by the husband and wife team of Sidney and Jeanne Weiss provided a fine, if somewhat unexciting performance of these demanding pieces. As principal concertmaster of the Philharmonic, Sidney Weiss is a veteran soloist of the European circuit, and an elegant, slightly staid performer. His playing throughout was impressive, although he seemed slightly ill at ease, especially during the



Boy George of Culture Club: "a gorgeous voice with GQ looks"

Culture Club

At the Palladium Hollywood

Sometimes the expectations one has for an upcoming show can affect the reaction to it afterwards. Case in point: the Culture Club show.

Singer Boy George's unconventional look, from the braided hair and lipstick to the oversized dress, gave many the notion that he was the '80s answer to the androgynous chameleon, David Bowie. Those expecting that kind of challenging innovation in music must have been keenly disappointed. For those expecting little more than a danceable musical concoction with a visual twist, however, Culture Club delivered the goods.

Admittedly, the first thing that hits you about the act is

Boy George's bizarre persona. But he didn't overwork his image; instead of flamboyance, he merely sashayed to and fro, subtly dancing to the percolating reggae and calypso rhythms.

The visual novelty quickly wore off, leaving Boy George and company to stand on their musical merits. For the most part, they succeeded. George has a gorgeous voice reminiscent of Smokey Robinson. The band was tight and supportive; the sound was full, yet airy and light. The material wasn't uniformly great—"Time," "I'm Afraid Of Me," and "Do You Really..." were clearly superior to the rest—but it was decent enough to keep people dancing.

To be sure, Culture Club does not represent "the next big thing." But they also proved you don't have to reach those heights to be entertaining.

—Jeff Silberman

opening *Scherzo, F.A.E. Sonata*, a youthful and exuberant composition that seemed to call for less reserve. By contrast, Brahms' *Sonata No.1 in G, Op. 78* was more relaxed, allowing the violin to assume more of the necessary dominant role with some sympathetic piano accompaniment from Jeanne Weiss. The opening movement is expressively poignant, as it states its two main themes, and Weiss had no trouble finding the appropriate bitter-sweet tone.

The second half of the recital consisted of Brahms' *Sonata No.2 in A, Op. 100*, and his *Sonata No.3 in D minor, Op. 108*, two fairly different violin/piano duets. *No.2* requires a very ex-

pressive interpretation rather than a display of virtuosity, with its lyrical and tender themes both introduced by the piano in the first movement. Here, the husband and wife team hit a perfect balance between interpretation and execution. *Sonata No.3* is more dynamic, and at times Weiss seemed to lack the necessary fire for this muscular and powerful composition. It moved too inconclusively from the strenuous first movement to the respite of the adagio movement and the range of the final movements. So, overall, an engaging performance from the Weiss's that could have benefited from a little more fire and personality.

—Iain Blair



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Reviews

CLUB ACTS

Messenjah

*At the Lingerie,
Hollywood*

□ **The Players:** Errol Blackwood, bass, vocals; Rupert Harvey, lead guitar, vocals; Raymond Ruddick, drums; Hal Duggan, keys, vocals; Eric Walch, rhythm guitar, vocals.

□ **Material:** Very upbeat, rock-steady reggae in the vein of Steel Pulse. Their music doesn't seduce the audience with hypnotic rhythms; it sets a fast pace in songs like "Rock You High" and "Rock On Jah." For the most part, it works, nailing the beat and melodic hook into your brain.

□ **Musicianship:** Good, but not spectacular. Ruddick and Blackwood kept the all-important rock steady beat, Harvey and Walch were tuneful guitarists, and Duggan added nice keyboard frills. Their only visible weaknesses were the lead vocals. Blackwood and Harvey sang tunefully, but they both lacked a strong vocal presence. Harmonies compensated a little, but not enough.

□ **Performance:** Very colorful.



Messenjah: "very upbeat, rock-steady reggae in the vein of Steel Pulse"

Messenjah doesn't stand and play. Again taking a cue from Steel Pulse, they often put on mini-plays complete with costume and props. Duggan donned a scientist's robe in "Educator" and played a cop in "Arrested." That and the frenzied synchronized dancing were an eye-fu; at times, too much of one. When it became more theatrical than musical, it began to get in the way

of the rhythm and the message. □ **Summary:** Messenjah is a good reggae band from Toronto, pulling off a D.I.Y. tour of the States. Despite going a bit overboard visually, they put on a zesty performance. The real test was on the dance floor: since more than half the club was dancing most of the set, you could say they passed with flying colors.

—Jeff Silberman

Van Zelm and the Geeks

*At the Anti Club,
Hollywood*

□ **The Players:** John Trubee, guitar, vocals; Larry Lajmer, bassoon, flute, baritone sax; Jack Vees, bass; Ophir Shur, synthesizer and compositional piano; Chris Wahl, percussion; M.B. Gordy, drums.

□ **Material:** A grab-bag of styles from the prolific pen of underground denizen John Van Zelm Trubee, played expertly by Trubee's assembled band of session pros and local heroes. The music, mostly charted out and read onstage by the band, ranges from Renaissance revival (the in-

tro to "Pulsating Crotches") to country porn ("A Blind Man's Penis") to free-blowing funk and jazz (most of the rest of the set). All the material shows off Trubee's considerable compositional skills, and while the lyrics range from absurd to tacky to just plain bad taste, that is essentially what Trubee's growing legion of fans expect.

□ **Musicianship:** Absolutely top-notch. Vees plays a fretless Fender like no one else in town; all sorts of techniques such as harmonics and slides he does with his right palm make him a monster player. Lajmer adds a lot with his horns, giving the music its classical and/or jazz edge, depending on the piece. Wahl, from the Flesheaters, adds a lot with his unusual percussion

devices, such as cracked cymbals and hub caps.

□ **Performance:** Trubee is the show. He gets his band going, and once they are independent of him, he runs wildly about the room, throwing himself on the floor and playing with various inane props such as play money and a plastic dildo. Trubee is certainly no stranger to musical oddities, as he also plays with Zoogz Rift and Debt of Nature.

□ **Summary:** Trubee's show is a showcase for his hybrid fusion of styles and influences, combined with his crazy antics. Already a local hero to many via his self-distributed cassettes of strange music and hilarious prank phone calls, this indeed could be the ripe time for Trubee and his music. I hope it is. —Bruce Duff

Pepper Watkins

*At Dante's,
North Hollywood*

□ **The Players:** Pepper Watkins, vocals; David Erickson, keyboards; Michael Dorian, synthesizer; Romeo Williams, bass; Munyungo Jackson, percussion; Maricio Lemak, drums.

□ **Material:** Opening with an upbeat jazz-funk instrumental, the

set quickly swung over to R&B with soul and jazz flavorings. Highlights of the set included "Come To Me," "All Is Fair In Love," "Have A Good Time," as well as some originals including "Never Be Gone," and the very powerful "I Guess It's Still The Way It Used To Be." Within her particular style, Watkins's material is diverse and entertaining.

□ **Musicianship:** Watkins has a full and powerful range when she chooses to use it. In "Am I Still Your Woman," she went from the

warm, smoky, lower depths of her voice to her pitch peak, which was thin and strident. While she has a flexible and expressive voice, she doesn't use the warmer, more vulnerable qualities as much as the penetrating, thinner nasal sound which is also effective, but less compelling. The band was well balanced and supportive, playing competently and tastefully behind her.

□ **Performance:** A stunner in her thin white gown, Watkins has an inner warmth that carried her

Reviews

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through the set despite certain problems. While some songs easily got her full commitment and were very effective, other numbers like "A Nasty Girl" and "I Want To Be Seduced" lost some

punch because Watkins didn't let go and just have a good time. She had a tendency to work too hard, and these numbers came off somewhat contrived in places. In other tunes, she lost her focus at different points, either hiding her vulnerability behind closed eyes or letting her gaze ramble.

□**Summary:** Watkins has everything to her advantage--the voice, looks, presence, a support-

ive, competent and enthusiastic band, interesting material, and the individual fire that makes some performers more special than others. But she needs to relax and enjoy herself more, and not work so hard. She should allow more of that special warmth and vulnerability to come through. When Watkins stops *working* at making magic, she'll have found the magic because it's already there. —Sally Klein

UXB

At The Orphanage, North Hollywood

The Players: Don Redmon, vocals, guitar; Doug Mancini, guitar, vocals; Mark Pecor, keyboards, vocals; L'Angelo D'Silva, bass, vocals; Chuck Ruff, drums.

□**Material:** Basically good ol' R&R, including some reggae, a breezy pop ditty, a funk exploration called "I Just Wanna Have Fun," and a sassy instrumental entitled "Sacrifice." The glittering gem of the set was the country flavored ballad, "To Fall,"

and, to a less extent, the rocker "Gates Of Fire." All tunes were originals, except for Eddie Cochran's "Come On Everybody."

□**Musicianship:** Nothing to generate much fan mail. Doug Mancini's clean guitar work was evidence that the fellow practices, but his well-worn grab-bag of rock leads left one quite bored. The bass and drum work were spirited and fairly precise. Mark Pecor's simplistic key lines were painfully over-amplified at times, calling unnecessary attention to less-than-engaging melodies.

□**Performance:** The charismatic element on stage was provided by the folksy Don Redmon. To his credit, he didn't contrive any

false energy to boost the audience (which is all too common in club acts trying to excite an unenthusiastic crowd). Vocally, Redmon exhibits a low, steady, down-home quality. He's a talented, interesting performer who should examine which musical direction best suits him. Softer tunes may show him in the best light.

□**Summary:** The song material here is pretty weak. Melodies don't have to be complicated to entice, but UXB may be an example of how simple melodies can be dull. Further concentration and experimentation is in order here for this group to find their niche. —Randal A. Case

Levi

At the Music Machine, West Los Angeles

The Players: Levi, lead vocals; Joe Altruda, bass vocals; J.J. Poskin, lead guitar, vocals; Jeff Ross, pedal steel, rhythm guitar; Bob Roberts, saxophone; Mike Pritchard, drums.

□**Material:** True-blue classic rockabilly, no synthetics added. Though dedicated to authenticity, the band clearly isn't limited by its chosen genre. They easily and skillfully cruise from the standard "Rock My Blues Away" to the blustery "Crazy Blues" to a ball-bustin' version of Johnny Burnette's "Lonesome Train." There were few, if any, weak tunes in the set. Songs like "Hot n' Cold," "My Babe," and "Crackerjack" delivered a knockout punch.



photo by Tom Candie

Levi: "true-blue classic rockabilly, no synthetics added. The band isn't limited by its chosen genre."

□**Musicianship:** Continuous excellence by each player. Altruda

was amazing on standup bass. Rose's fine rhythm work complemented Poskin's razor-sharp leads. Roberts' sax work was superlative, while Pritchard kept up the big beat. Each musician had at least two solos to show off his talent and each made the absolute most of his opportunity.

□**Performance:** Levi has a marvelous, innate sense of style. Luckily, he also owns a great voice and feet you have to chain to stop from dancing. A very slight case of laryngitis did nothing to slow him down, while the band went at their tasks with an overload of zeal, adding spirited yowls and screams.

□**Summary:** At the core of this exciting band is A-1 individual musicianship. Together, they make up one of the strongest combos around. A little more practice and they may be lethal. —Ron Gales

Windjammer

At the Coffee Emporium, Marina del Rey

The Players: Stephen Myers, guitars; Ivo Eekman, keyboards; Scott Best, bass; Larry Wolff, tenor, soprano saxes, flute, piccolo; Johnny Conga, percussion; Steve Larrance, drums.

□**Material:** Approximately 50% originals (mostly by Myers), the rest drawn from the mainstream of fusion writers such as Ronnie

Laws and Spiro Gyra. The tunes heard were well suited to the instrumentation and maintained a high level of intensity.

□**Musicianship:** Myers is the standout player in this group. Eekman has his moments, as does Johnny Conga. Since this particular combination has only been playing together a couple of months (and, in fact, this was Wolff's first gig), there was never a strong sense of unity between the six members. Wolff is a capable reedman and sensitive flutist; however, his newness to the material was evident.

□**Performance:** Individually, the performance level was pretty high; however, as stated above, when taken together, it tends to fall short of its obvious potential.

□**Summary:** This group is worth watching. Its leader, Myers, has tremendous energy and enthusiasm, and it's obvious that through his efforts the music they present will be well accepted. When the various changes in personnel are ironed out, Windjammer could be one of the leading fusion groups playing in Los Angeles. —Frankie Nemko

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Reviews

CLUB ACTS

**Cheryl Cloud
 and Common
 Ground**

At McCabe's, S. Monica

□**The Players:** Cheryl Cloud, lead singer, acoustic rhythm guitar; Mark Cloud, lead guitar; Bill Carrigan, bass guitar, backing vocals; Marcy Bosna, viola, backing vocals; Scott van Dusen, drums.

□**Material:** Calling their sound folk-rock, this band's material is very unexciting, comprised mostly of elegiac folk tunes which call to mind the ancient dirges of Ireland and Scotland. All that was lacking were the bag-pipes. When Cheryl Cloud sang about "Middle Class Suburbia," the repetitiousness of the stanzas nearly choked the listeners in boredom. There isn't enough variation here to make it interesting.

□**Musicianship:** Although there was some good drumming from van Dusen and fair playing from Carrigan, the group as a complete structure came off as being rather amateurish. Bosna did display some interesting possibilities when she soloed on the



Cheryl Cloud: "beautiful voice wasted on dirge-like melodies"

viola, but overall she appeared shy and too retiring. Mark Cloud showed little personality as a lead guitarist, and were it not for Cheryl Cloud's directive spirit, this group probably would not have known where to go. Easily the dominant factor of the band, Ms. Cloud's voice was clear and beautiful, but wasted on such dirge-like melodies.

□**Performance:** Again, this band appeared much too amateurish with no definite stage direction or presence. With the possible exception of Ms. Cloud, who seemed to be the only one confident of her abilities, the others acted unsure, watching her for

the right cues to take. The audience did not appear very impressed and clapped dutifully, albeit uncertainly, after each song.

□**Summary:** There are certain possibilities present in Common Ground: chiefly, Cheryl Cloud's beautiful, mezzo-soprano voice. Marcy Bosna's viola and Carrigan's bass playing. The band needs practice to develop a firm and definite stage presence. Most importantly of all, however, they should get rid of some of that melancholy lamenting in their music and put a little more commercial "rock" into it.

—Theresa Nixon

Joanne Grauer

*At Adagio Restaurant,
 Hollywood*

□**Material:** A subtle blend of jazz standards, original compositions and some classics, mostly designed as dinner music with heavy emphasis on the romantic.

□**Musicianship:** On the night in question, Joanne was joined by bassist Valda Hammick. These are two solid, professional musicians who never fail to carry off whatever they get into. Hammick often uses her bass guitar as a rhythm instrument, produc-

ing long, melodic lines either in solo or as counterpoint to Grauer's piano. Grauer utilizes the Yamaha electric grand, the sound of which is superb, with a very personal feeling.

□**Performance:** Grauer intensely draws the listener into her musical world. She is an artist of great sensitivity and, at the same time, extraordinary power.

□**Summary:** Joanne Grauer is the perfect entertainment compliment at a dinner lounge, as tasty as an after-dinner liqueur.

—Frankie Nemko

Joanne Grauer: "great sensitivity and extraordinary power"



August

*At Two Dollar Bills,
 Hollywood*

□**The Players:** Wally August, lead vocals, keyboards; Neil Kunen, vocals guitar; Randy Tobin, vocals, bass; Denny Deporter, vocals, guitar; Nora Jacinto, vocals, drums.

□**Material:** Opening with a token country tune, "Tuscaloosa Cat," August took off from there and never came back. Their set included nostalgia, pop rock, and

swing, but never returned to country. The music is the star of the band. Tunes and arrangements, mostly by August, were very impressive. Especially notable were "The Limerick Tune" and the lush sweeping music of "Avalon."

□**Musicianship:** Full vocal harmonies with a rich textural music background that seemed at times reminiscent of Manhattan Transfer. August's vocals were clear and pleasant. The overall sound is quite appealing. Cuts and kicks were essentially

on the money, with some occasional rough spots. Their dynamic level had a tendency to remain the same, which was unfortunate, because the music demanded more variation. The playing all around was fairly competent, especially August's, but supporting vocals were uncertain in places, notably the a capella spots, and lyrics were often difficult to hear.

□**Performance:** Overt, almost forced. August was a little too obvious at times, when subtlety would have been more effective.

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CLUB ACTS

On many songs, he seemed self-conscious and unable to relax, but on the few tunes where he

did let go, he was pleasant and entertaining. However, he lacks the intense focus and energy that, as a performer, his music seems to demand. The rest of the band, with the notable exception of Deporter, appeared passive, almost disinterested, and lacking energy and commitment.

□**Summary:** August's music is diverse, imaginative, lush, humorous, beautiful and quite impressive. The music communicates well. If the performers can make the commitment the music demands, August will turn out to be quite extraordinary.

—Sally Klein

Shawn Phillips At the Central, West Hollywood

□**Material:** Almost a total departure from Phillips's traditional folk style, the new '83 model Phillips, still using guitars, is now augmented with a multitude of electronic instruments & effects. His new repertoire contains some wistful, ethereal electric "techno-folk," best described as a musical marriage of Gary Numan & early Donovan. He still remains close to his roots on songs like the acoustic "Discoveries," which had some pleasant romantic lyrics.

□**Musicianship:** What can you say about one guy, alone on

stage, surrounded by banks of Moogs & Rolands? Just that if he didn't have a total command of what he was doing, he'd fall flat on his face. Phillips never fell; he turned in a virtuoso performance, using mostly non-programmed effects, apart from a drum machine & a 2-note sequencer. His playing was extremely good; subtly changing moods while keeping the audience on their toes.

□**Performance:** His affable stage persona made you feel like you had been sitting in on a private recording session. Phillips remained seated for the entire set, yet he managed to hold the crowd's attention, letting his often intense music speak for itself. Highlights of the set were

"It Takes No Time," which featured acoustic guitar overlaid with some effective synth-orchestrated passages. His medley, based around the "1812 Overture/E.T. Theme," complete with cannon sounds, worked well. But there was never any real excitement to his act. More effective usage of creative lighting would assist him immensely in emphasizing the highs and lows of his compositions.

□**Summary:** An adventurous attempt at a "comeback." Whether it will be successful or not remains to be seen. This is basically not mass appeal music. Maybe with some very careful & aggressive promotion, Phillips may be able to carve a niche in the public's appetite. —Richard Crowley

Black and Blue At the Roxy, Hollywood

□**The Players:** Jamie St. James, lead vocals; Tommy Thayer, lead guitar, vocals; Jef Warner, guitar, vocals; Patrick Young, bass, vocals; Pete Holmes, drums.

□**Material:** Basically heavy metal-influenced, but also geared towards straight ahead rock and roll. There is much more rhythm involved with Black and Blue's material than most bands characterized as heavy metal, and for this reason calling Black and Blue a "heavy metal" band might even be a misnomer. Although their slow numbers are somewhat weak, the band has some good, commercial rock riffs (check out "Hold On To Eighteen") that could have some potential.

□**Musicianship:** In this category, Black and Blue again seem to belie a metal image, with more attention being paid to musicianship. This is not to say that they're outstanding, just that they're more talented than your run-of-the-mill HM sludge. Holmes' drum solo was clean, there was some nice dual guitar work, and for the first time in this writer's recollection, there were some actual harmonies instead of screaming, grunting backup vocals in a heavy metal band. It was a pleasant surprise.

□**Performance:** Here is where *Black and Blue*: "more talented than-run-of-the-mill HM sludge"

the band gets tagged with their heavy metal image. It's nothing new, with leather studs, and excessive headbanging, and it's all pretty trite and beside the point. One notable item is St. James braces, which has everybody thinking that he and the rest of the band aren't even out of their teens. They are indeed actually older, but it could be said that their youthful look could be a great boon to their appeal.

□**Summary:** Black and Blue is a band from Portland who came to

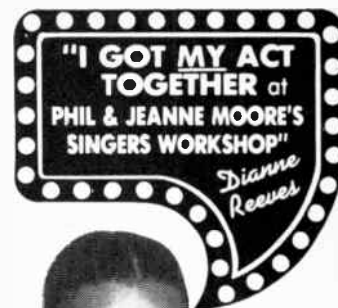
L.A. to seek fame and fortune. They are a lot better than most bands you'll find in L.A., with some good, commercial material. But will they last? Will they be prostituted by L.A. and its sleaze and quick fame? Too many bands have come to L.A. in much a similar way, starting out with great potential, only to go astray in some unexplained way, suddenly forgotten. If Black and Blue can hold up to this challenge, they might just have a chance.

—Michael Heller

Photo by Schiff



World Radio History



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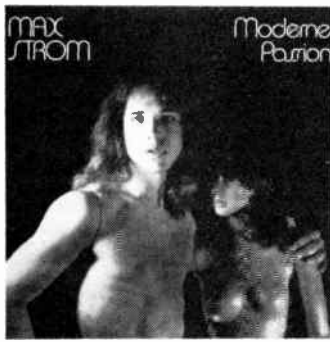
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RECORDS



Moderne Passion Max Strom

Future Records
Produced by Bob Hughes
Pub. by Mannequin Music (BMI)

The opener, "Iceland," is a strong, driving, yet melodic song, with passionate vocals from Strom, sounding like Bowie. There is some good interplay between guitar and synthesizer and female vocal break. "A Cry And A Whisper" is a slower song with a definite Gary Numan sound to it. It is also a more memorable track, thanks to the strong melody running throughout and the contrasting guitar work.

With "Mannequin," we are right back to square one; the intense vocals over a fairly predictable rock backing. "Night Vision" is a messy affair that can't decide which way to go—techno-pop, Quarterflash or Rush. "When Tomorrow Comes" starts out with a disco beat and good bass line from Glenn Cornick; Strom again delivers powerful vocals and the song is well constructed.

This is an interesting, well produced album, showing a lot of potential. The highlight is Strom's expressive and deep voice. If the variety of writing can expand or be defined, then Max Strom could become more noteworthy. —Martin Brown

Zimmerkampff

Moev

Go! Records
Prod. by Gerry Gerrard
and Tom Ferris

Moev brilliantly combines spacey atmosphere with a modern dance beat. Somehow, they avoid being trendy in their arrangements and have come up with a techno LP which is miles beyond the practitioners of Limeytronix in its freshness and originality. Granted, there are plenty of airy

string synths and sequencers clicking along, but Moev has the good sense and musical taste to include some guitar and drums.

Comparisons of vocalist Madeleine Morris can be drawn to Siouxsie and the Banshees. The band also gets into a Banshee-like groove with those rolling, dreamy rhythms. However, Moev is still primarily synth-oriented, and the Banshees use guitars more frequently.

The album features great interplay between all the instruments. The music can be spooky in spots, adding to the overall other-worldly atmosphere. "M.T.M.T.N.M.E." deserves special mention because of its ethereal high vocals and the wonderful addition of an acoustic guitar, used very sparingly. Although they have a strong beat, there is little raunch to their music; instead it's a pure and clear (but not sterile) landscape of synthesized and real musical sounds.

A good job all the way around, including the striking packaging and the clear and not-overdone production. This would have been an easy album to overproduce, what with its swirling sounds and overall dreamy effect, but Tom Ferris kept things under control. —Bruce Duff



Vortex Motion Picture Soundtrack by Scott and Beth B., Adele Bertei and Lydia Lunch.

Neutral Records

An ominous piano's keys build slowly to a climax. Eerie bongos whisper in and out in the background. Dissonant, screeching saxophones and trumpets blaring violently over it all. What manner of music is this?

Exactly what it purports to be: soundtrack music for what is probably a very strange, Roeg-type film. And for such a sleazy, dark picture, this music is perfect. None of the haphazard rhythms ever last long enough to get going. Beats break down erratically, and splinter off into

wandering echoes, or suddenly climax and burst into a collage of whines and tremors.

With music written and performed by Scott and Beth B and Bertei and Lunch, (who also co-stars in the film, to be shown at Filmex), this soundtrack is not going to see any airplay, unless Mickey Spillane goes into the radio biz. There is a weird monologue about satellites at war, as well as almost normal passages with some soulful "sha-la-la-la, sha-la-las," but mostly miasmatic mood music to make bombs or stash bodies by.

—Eddie J. Williams



Total Control Sound Barrier

MCA Records
Produced by Skip Drinkwater

On their debut album, Sound Barrier demonstrates a thorough grasp of metal-pop piledriving techniques. The guitars are suitably sonic, bass lines boom like Howitzers, the drums report like (Kiss) army cadence, and the vocals cause small mammals to wince for miles. Unfortunately, all this competency is negated somewhat by blatant hero worship, making *Total Control* more of an introduction to Sound Barrier's potential than the final realization.

Make no mistake, this band *will* be huge. They have wisely adopted Van Halen's AM-airplay approach, sacrificing some of the death-drone of Priest/Sabbath metal for a lighter, less threatening sound. "Nobody Cares" spotlights some nice time-change tricks by drummer Dave Brown, while "Rock On The Wild Side" is an effective scream-a-long anthem. Skip Drinkwater's production keeps natural excesses in check, a blessing in these days of Motorhead-inspired overkill.

It's records like *Total Control* that make you understand why Eddie Van Halen turned his back when playing at Gazzarri's in 1976, as guitarist Spacey T. has copped everything down to Eddie's duct-tape striping. We now know where Sound Barrier has been. Next time out, let's see where they're going. —Chris Clark

Bos D Plaen The Conservatives

Lunatech Records
Prod. by The Conservatives

There is something to like in this collection of techno-rock tunes, but there's something to dislike as well. The Conservatives have crafted a very thick sound, using guitars and drums to bring waves of synthesized melodies down to earth. Despite relying a bit too much on a rhythm machine, the sound remained warm and relatively human. The vocals, for the most part, are strong and assured. What makes it work, though, is the very dynamic production.

It's also admirable that they're singing about some controversial subjects like nuclear holocaust, the IRA, and even wife-beating. But such topics demand a perceptive, personal insight, and here is where they trip up. Instead of depicting the environment which spawned the IRA, they only say, in essence, "the British and Catholics suck." "We Got The Bomb" reads like a Ramones satire, but they seem to take it seriously. "Sociology" traces the incidents which lead a wife to turn on her savage husband, but the detached manner in which it's depicted robs the listener of really feeling and identifying with her anguish and revolt.

The Conservatives, for all their studio skill, seem to have bitten off a little more than they could chew. —Jeff Silberman

Tools of the Trade Special Forces

Azra-Erika Records
Produced by Special Forces

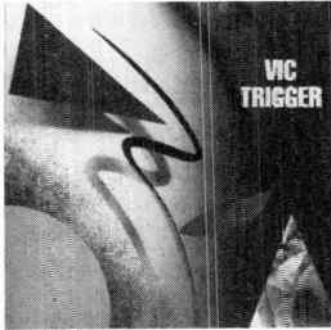
As the title (ironically) implies, this is a record of working man metal that sounds like it was hammered out in a metal shop, not a recording studio. This band's name, Special Forces, is a bit misleading, because there is precious little special about Special Forces' foot-to-the-floor-of-the-Ford hammerhead hard rock. This is simply go-for-the-throat chunky riff/rock that clangs along with pounding buzzsaw powerchords and rivet-gun vocals, but never quite reaches the melting point.

There are some nice rhythmic moves made by John Machado (bass) and Carl Higgins (drums), some gutsy whiskey-snort singing by Peter Allen, and occasional squealing leads by Chuck Gauld, but Special Forces too often gets stuck in a mundane hard rock rut. With a bit more flair and daring, what chugs along now could really

Reviews

RECORDS

roar. Special Forces will have to forge some tunes that are at least moderately special, and turn the power on overdrive if they want to avoid getting buried in the scrapheap piled outside the heavy metal sweatshop. Simply knowing how to operate the tools of the trade is not enough.
—*Stu Simone*



EP FILE

THE COWBOYS (Golden Pheasant): The Cowboys play a watered down version of what can now be called "hip AOR;" "Jet City Rockers" is a flawed attempt at producing a Clash march, while "Standing in the Rain" carries a light Tom Petty ramble. Their influences may be worthy, but the song structures and the execution leave something to be desired. All four songs have basic rock arrangements, but that doesn't mean the playing should be that way. The guitarwork is accurate, not too safe. Ian Fisher may sound a bit like Peter Dinklage, but without edge or emotion. Lacking unpredictability, the results become too plain and ordinary. Not bad, mind you, but not worth much more than a second listen, at best.

THE VENTURES—Stars on Guitars (Tridex): This is a concerted effort to reclaim past glory. A "hooked-on" medley of instrumental faves is a marketing dream, and while the performance is decent, it's not spectacular enough to elevate it above novelty status. The other concession to the modern age is the synthesizer frills and use of a rhythm machine—if anything, they get in the way. Actually, some of the other tracks, "Two Thousand Pound Bee" and "Blue Dawn" especially, are good workouts. While there may be a lack of reckless energy overall, that's not the major obstacle. What is the re-alignment of listeners' tastes to appreciate instrumental surf music. This, unfortunately, won't make many converts.

YOUNG SNAKES—Bark Along With... (Ambiguous): This NY trio is almost too clever for their own good. Their sophisticated pop/rock sound is bolstered by tasteful musicianship, precise arrangements,

Aimee Mann's assured, clean vocals, and a crystalline production. All that is admirable on a technical and intellectual level, but not on a numb, cold feel. "Give Me Your Face" has potential, but guitarist Douglas Vargas' playing is too restrained; it lacks aggression and passion. A band with this much on the ball should be able to add more guts and subtract some brains. **VIC TRIGGER** (Sanctuary): Trigger and crew come off best playing slick pop/rock, heavy on the guitar/synth hooks "hat stick the melody out over the vocals and the beat. On "We've Got Feet" and "Narcissus," the hooks are catchy and to the point, which makes them easier to dance to and remember. While the overall sound works, one does wish for Trigger's voice to be upfront a bit more. Improved vocal presence could put his material over the top. It would also be better if he kept his tunes within a 3½ minute range. "Fantasy Man," at nine minutes plus, loses its punch after the first of numerous solos. The flights of instrumental fusion may work live, but not on vinyl.

SINGLES FILE

...If anything, Pop Art's new single deserves mention for having the cheesiest organ sound on record. Besides that, there's not much else to recommend in "That's Enough For Me," a bland pop/rocker lacking a ton of energy. Their slap at the new generation gap, "New Generation," works against them: "You know I've been around before! I wasn't born yesterday! I've done the pogo and the slam! I even have friends who are gay." Give these guys some room; they must have been there...**Donnie Barren's** "Cat's Meow" (City Lights) is naughtily rockabilly with the edges polished to a smooth sheen. It's tuneful, but superficially cute. "Falling In Love" sounds like an outtake from an Elvis beach movie...**Jack Face's** "TV Junkie" (First Strike) is wholly predictable; trivial topics usually make trivial songs. "Scream Now" also suffers from mundane lyrics and shoddy production, although it does boast nice instrumentation and decent construction...**Conversion's** "Sweet Thing" (Vanguard) is a fine zesty dance track featuring interesting percussion. The only thing missing is a strong vocal presence...After TV, the most overused song topic is overautomation and computerism. **John Livingston's** (Neofonic) "Master Computer" has the proper robotic sound to it, but the insight is merely assembly-line. "Feel It Tonight" is one of the softest melodic ballads I've ever heard; he makes Bread sound like AC/DC. Topped off by lachrymose lyrics, you kinda get a picture of him singing this to a baby lamb...**Dave Culver** succeeds when "The One" (Flying Eagle) develops into a spunky country toetapper, thanks to a lead guitar break with plenty of bite. The flipside contains two tunes that are too slow and lacks the momentum of the A-side...You'd swear that the synthesizer is off-key in **B. Wild's** "Danger Zone" (Caged). After a rather convoluted verse, a fairly decent chorus comes by with a melodic payoff, but it's too little and too late. "Throw Away Lover" could be a good little tune if the rhythm guitar had as much balls as the lead...Another taste of dance-funk comes from New York's **Splashband**. "Last Chance" features a fine, slinky, woman's voice, but the arrangements are a bit too standard. Percussive frills are nice, but you gotta have a strong funk core to really connect...And last, and certainly never least, is Hollywood's favorite poster girl, **Angelyne**. To be honest, I have to admit that "My List" and "Le Ann Love" (Erika) exceeded all my expectations (of course, her previous effort was merely atrocious, so this has to be considered an improvement). Angelyne sings on key, and she's pretty good at coyly pouting out the trivial lyrics with a naive "ooh" here and a squeal there. The extremely ordinary songs feature forgettable melodies and instrumentation. Maybe next time she'll learn about vocal phrasing instead of the aural equivalent of Betty Boop, er, Boop! I think I'll take a vacation now... —*Jeff Silberman*

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Club Data

by Ron Gales

Orphanage, Plant Debut

April Fool's Day saw the opening of two new Valley rock nightclubs. The Plant debuted with a bang, with Burning Sensations tearing up the stage in front of a packed house (audience members included Phast Phreddie and some Motels). Suburban Lawns headlined the next evening and seemed very pleased with the treatment the club afforded them. The Plant (in Studio City, where the Bla-Bla Cafe was located) will host Jimmy and the Mustangs on the 15th and a special surprise appearance on the 23rd.

The Orphanage (formerly H.J.'s in North Hollywood) also scored big in their premiere, with the fabulous Promiscuous P.P.'s doing the christening onstage. The audience was reportedly a healthy mix of punks, bikers, drag queens and neighborhood families. The following Sunday, the Bridge Climbers from Tulsa were joined onstage by both Phil Seymour and Dwight Twilley in a spontaneous jam. Attractions coming to the Orphanage include Los Lobos, Carlos Guitarios, Phast Phreddie and the Plugz.

MADAME WONG'S, Chinatown: Every Wednesday night through April and May, benefits for the Alliance for Survival will be hosted. Upcoming shows include Suburban Lawns, Los Lobos, and the Naughty Sweeties. The club is also contemplating the possibility of having regular reggae and mod nights in May.

McCABE'S, Santa Monica: The venue will help virtuoso Elizabeth Cotton celebrate her 90th birthday on April 23rd with a concert that will be filmed for a documentary. Steve Goodman, coming back from an illness, is back on tour with Riders in the Sky and will appear April 30-May 1.

CLUB 88, West L.A.: A benefit to help bail out the Zero One club was held April 4th with several L.A. musicians on hand to help out. John Doe and Exene performed some acoustic tunes with Dave Alvin of the Blasters. The Plugz, Los Lobos, and Carlos and the Rhythm Pigs entertained.

COMEBACK INN, Venice: This venue will present the 16th annual Garden Spring Festival, opening with Headlights, a Latin-jazz-ska outfit. The very successful International Concert Series continues on Sundays, with Inca, a Peruvian classical group, being the latest triumphant show.

321, Santa Monica: This club is gradually becoming a heavy-weight of musical importing. Jamaican reggae band Culture will appear April 20th, while Britain's current No. 1 mod band, Squire, is due early in May.

RIB RACK, Mission Viejo: A recent change has turned the formerly country-western club to a modern dance-rock policy. Orange County rockers Heat have spearheaded the change, drawing sizeable crowds.

O.N. KLUB, Hollywood: Every Wednesday and Thursday in April and May is Spring Festival night, with admission a paltry \$3 to celebrate the coming of both spring and a new sound system to this club. The program begins April 13th with Slam Dunk Funk night with DJ host Ron Miller. On the 20th, Motown Records will host a night with the newly-signed Ozone.

Music Connection Exclusive

MAR.23—APR.5

LIVE ACTION CHART

This Week	Last Week	On Chart	Artist Name	This Week	Last Week	On Chart	Artist Name				
Rock/Pop											
				10	—	1	Jim Ferguson Band				
				11	—	1	Pure Prairie League				
				12	—	2	Slim Chance Band				
1	—	1	Cargo Cult	13	—	1	Doc Watson				
2	—	1	St. Regis	14	—	1	Chris Hillman/ John McEuen				
3	—	3	Skanksters	15	—	1	Ralph Towner				
4	—	1	System	16	—	4	Diana Blair				
5	—	1	Dream Syndicate	17	—	1	Tony Treece				
6	2	3	Josie Cotton	18	16	4	Lary Dean & Shooters				
7	—	5	Steppin' Lazer	19	14	2	Jerry Riopelle				
8	—	2	Rebel Rockers	20	—	2	Clark Expedition				
9	—	2	Top Jimmy & the Rhythm Pigs								
10	—	1	Minutemen	Jazz/Blues							
11	1	2	Burning Sensations								
12	—	3	Hornets								
13	—	2	Cynthia Manley/ Powder Blues								
14	—	1	Rough Cutt					1	—	1	Carmen McRae
15	—	1	Social Distortion					2	—	1	Seawind
16	—	2	Fable/Top Cats					3	—	2	Kittyhawk
17	—	2	Plugz					4	—	1	Spike Robinson/ Victor Feldman
18	—	2	D.I.'s					5	11	4	Feather
19	—	1	Redd Kross					6	—	1	Joe Pass
20	—	1	Warrior	7	—	3	Dianna Reeves				
Country/Folk											
				8	6	3	Pat Senatore Trio				
				9	—	4	Appolonicon				
				10	5	3	Shelby Flint				
1	—	5	Western Union	11	7	5	Don Randi & Quest				
2	11	6	Grits	12	—	2	Alphonse Mouzon				
3	8	3	Greg Harris	13	17	4	Richard Elliot				
4	—	1	T.G. Sheppard	14	—	3	Fents				
5	—	1	B.J. Thomas	15	—	1	David Benoit				
6	5	2	Cinammon Creek	16	19	4	Embrasabra				
7	2	5	Duke Davis & Buckshot	17	—	1	Barbara Cooper				
8	3	4	Jerry Baze	18	—	3	Karizma				
9	17	2	Sheila Marrcial & Rockslide	19	—	2	Phil Upchurch				
				20	—	5	Arco Iris				



The opening night at the Plant in Studio City featured Tim McGovern's Burning Sensations, pictured above with club booker Janet Thompson.

Showcase

by Margarite Rogers

Geary Hanley Band

Geary Hanley is so good at what he does, he actually makes it look deceptively easy. Yet the two-ton heartbeat that Hanley's country band cranks out is often mentioned in envious tones among his peers and is the basis for the reason the band has such a large following of both dancers and drinkers.

Hanley, who hails from Ada, Oklahoma ("a town about 90 miles out of Oklahoma City whose claim to fame is that it's always in crossword puzzles") gives the impression he just might come from a long line of musicians. In fact, the opposite is true. While other musicians from rural areas always seem to at least have a grandfather who was a fiddler, such is not the case with Hanley. Not only does he not have any musical relatives, he didn't even take up the guitar until he was 18 and a student at Oklahoma's East Central University. After a band he put together won \$100 in a student talent contest, Hanley says he was "hooked from then on."

After college, Hanley was drafted into the Marines, but continued playing on weekends when he wasn't on duty. Following his stint in the Marines, Hanley returned to Oklahoma and stayed nearly nine months. Work was slim, so he tried Fort Worth, Texas, for about three months. He found nothing there either, so he came out to California in 1971.

The nucleus of Geary Hanley's present band has been together since 1975, and boasts a current repertoire of approximately 450 songs, each perfectly arranged and unbelievably tight. There is much of the perfectionist about Geary Hanley, who is uncompromising and committed to the point of having never taken a day job and the fact that he has always specialized in country music. He cites Merle Haggard as his biggest influence and the band's repertoire covers quite a bit of Haggard, old and new. Hanley's music is a no-frills sound, refresh-

ingly free from effects and cosmetics of any sort, and their music is delivered with a sort of laid-back ferocity.

The Geary Hanley Band is currently the house favorite at the Longhorn Saloon in Canoga Park, and they have virtually appeared everywhere else in Southern California. Their performing credits include the Palomino, Disneyland, Knotts Berry Farm, Magic Mountain, and they have recently completed shows at 13 Broadway stores in Southern California as promotion for Britania jeans. They have also served as backup band for Freddy Fender, Eddie Raven, Sylvia, Barbi Benton and others. They were voted one of the top five non-touring bands by the Academy of Country Music and made the top ten twice, and Hanley himself was voted one of the top 5 guitar players. The band was awarded the KSON grand prize at their country talent search, and the prize was a two-week booking at the Golden Nugget in Las Vegas. They also came in second in the 1982 *Music Connection* Pick of the Players Poll for country bands.

Outside of their musical commitment, the band frequently participates in chili cookoffs and has their own chili which they call "Longhorn Chili." The Geary Hanley Band

has also just released a 45, the A-side being written by Hanley and titled "You Don't Have Very Far To Go." The single was recorded at Hollywood Central Studio and Hanley says an album is in the works. The 45 is on the band's own label, Hand Records, and Hanley says he is distribution-shopping.

The Geary Hanley band is a versatile and self-confident group of professionals who are totally committed to playing country music the way it should be, straight from the heart and tight as a drum. They are a must-see for anyone who even remotely enjoys country music, as their brand of state-of-the-art Dancin' & Drinkin' music is a joy to experience. □

Geary Hanley

1965 Telecaster, Musicman amp, D'Addario regular slinky strings, Shure microphone, Lansing speakers.

Dennis Maszk

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Jeff Winter

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Ray Austin

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PA: Yes
Lighting System: Yes
Piano: No
Audition: Call for appointment
Pay: Percentage of bar

SHAMUS O'BRIAN'S

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

RUMBLESEAT

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

THE ORPHANAGE

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

CATHAY DE GRANDE

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

321

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

CARMELO'S

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

THE SILVER SADDLE

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

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

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

THE BASEMENT COFFEEHOUSE

12216 N. Alvarado, Echo Park
Contact: Mark Phillips
(213) 484-8214 (days)
(213) 413-9111 (8-11)
Type of Music: Folk & various acoustic
music, originals OK
Club Capacity: 100
Stage Capacity: 5
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Call for audition
Pay: Showcase only; open Saturdays
only, 8-11 pm

COMEBACK INN

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

ALL THE WAY LIVE

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

HUCKLEBERRY FINN'S

24558 Hawthorne, Torrance
Contact: Steve or Marty
(213) 373-7881
Type of Music: Jazz, avant garde,
originals OK
Club Capacity: 80
Stage Capacity: 6
PA: No
Lighting System: No
Piano: No
Audition: call after 2 pm for audition
appointment
Pay: Negotiable

CHEERS!

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

NEW YORK, NEW YORK

19470 Nordoff, Northridge
Contact: Vince Petrucci
(213) 993-7708 or 822-4508
Type of Music: Danceable contem-
porary music
Club Capacity: 600
Stage Capacity: 20
PA: Yes, with operator
Lighting System: Yes, with operator
Piano: No
Audition: Tape, bio, pix
Pay: Guarantee vs. percentage of door

TOWNHOUSE

52 Windward, Venice
Contact: Frank
(213) 392-4040
Type of Music: country, rockabilly,
jazz, pop, and originals
Club Capacity: 250
Stage Capacity: 10
PA: Yes
Lighting System: Yes
Piano: No
Audition: Tape, pix, and promo
Pay: Negotiable

AT MY PLACE

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

ROLLS ROYCE CLUB

2409 W. Slauson, L.A.
Contact: Billy, Richard, or Curly
(213) 298-9010
Type of Music: Black oriented music,
comedians, originals OK
Club Capacity: 850
Stage Capacity: 50
PA: Yes
Lighting System: Yes
Piano: No
Audition: Call for audition appt.
Pay: Negotiable

RETREAT CHAMPAGNE LOUNGE

3935 Sepulveda, Culver City
Contact: Arthur Porter
(213) 391-1196
Type of Music: Pop and jazz, originals
OK
Club Capacity: 100
Stage Capacity: 5
Audition: Call for information
Pay: Negotiable

THE ICE HOUSE

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

DONTE'S

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

THE STOP

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

TRANCAS

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

BANJO CAFE

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

ANNABELLE'S NIGHT CLUB

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

BLAXTONE STUDIOS

2586 N. Fair Oaks, Pasadena
Contact: Tyrone or Luano
 (213) 797-8049
Type of Music: Any, originals OK
Club Capacity: 80
Stage Capacity: 5
PA: Yes
Lighting System: Minimal
Piano: No
Audition: Call for Sunday audition
Pay: Showcase only

THE STAGE WEST

17044 Chatsworth, Granada Hills
Contact: George
 (213) 360-3310
Type of Music: Rock, originals OK
Club Capacity: 350
Stage Capacity: 10
PA: Yes
Lighting System: Yes
Piano: No
Audition: contact George for more info
Pay: Negotiable

SPIRIT RESTAURANT & BALLROOM

1314 Santa Monica Mall
Contact: Jeff Vines
 (213) 208-4850
Type of Music: jazz, rock, fusion, folk, originals OK
Club Capacity: 250
Stage Capacity: 5
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Call Jeff for audition
Pay: Showcase only

ORANGE COUNTY SAN DIEGO

RADIO CITY

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

RONSTADT'S

719 W. 19th St., Costa Mesa
Contact: Andy
 (714) 642-2973
Type of Music: Rock
Club Capacity: 400
Stage Capacity: 16
PA: No
Lighting System: Yes
Piano: No
Audition: Tape
Pay: Flat rate

MUSIC CONNECTION, APR.14—APR.27

GOLDEN BEAR

306 Pacific Coast Hwy, Hunt. Beach
Contact: Kevin Kirby
 (714) 960-5436
Type of Music: All forms of entertainment, originals OK
Club Capacity: 300
Stage Capacity: 10 plus
PA: Yes
Lighting System: Yes
Piano: Yes, and organ
Audition: Tape, bio, and list of any forthcoming dates.
Pay: Negotiable

BODIES

6149 University, San Diego
Contact: Dan Mcclain
 (619) 463-2191
Type of Music: Variety, originals OK
Club Capacity: 125
Stage Capacity: 7
PA: Yes, with operator by GSI Sound
Stage Lighting: Minimal
Piano: No
Audition: Tapes, records, promo to D. Mcclain, 9484 La Cuesta, La Mesa 92041
Pay: Negotiable

BILL COVIELLOS' DISTILLERY EAST

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

RODEO

8980 Villa La Jolla, La Jolla
Contact: Bruce Warren
 (619) 457-5590
Type of Music: R&R, new wave, national acts, originals OK
Club Capacity: 560
Stage Capacity: 10
PA: Yes
Lighting System: Yes
Piano: No
Audition: Tape, bio, pix

BACK DOOR

San Diego State Univ., 5300 Campanile Drive, San Diego 92182
Contact: Bill Cauffield
 (619) 265-6562
Type of Music: All original ska, rockabilly, psychedelic
Club Capacity: 400
Stage Capacity: 10
PA: Yes, w/operator
Lighting System: Yes. w/operator
Piano: Yes
Audition: Tape, promo
Pay: Negotiable

THE RED COAT INN

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

SONG MARKET

FREE AND Show music ASCAP publisher need Pat Benatar and Men at Work type rock songs for major recording acts. Please send 3 songs with SASE to: Free and Show Music, 2554 Lincoln Blvd., Suite 398, Marina Del Rey, 90291.

ORIGINAL DEMO tapes wanted from new groups. Cable TV dance show, national exposure. Send cassette and SASE to: Cable Dance Productions, 1901 Avenue of the Stars, Suite 1030, L.A., CA 90067.

PRODUCER LOOKING for new material. \$'s involved. Please send tapes to: Earvision Ent., 256 S. Robertson Blvd., Suite 8067, Beverly Hills, CA 90211 or call (213) 506-1365.

WANTED: Melodic R&R tunes for mainstream rock band w/female lead, from Benatar to Motels. Please send tapes to: Tiapis Enterprises, 14033 Burbank, Suite 231, Van Nuys, CA 91401 or call (213) 997-4474. Please include SASE. Accepting published and unpublished material.

MAJOR TV NETWORK is seeking mastered instrumentals, love ballads, high energy and novelty songs (all types/styles) for use in new production TV series and feature films. The best only! Mail to: London Star Production, 7131 Owensmouth Ave., Suite C116, Canoga Park, CA 91303. (213) 709-0447

PUBLISHING/PRODUCTION company seeks commercial hits. Mainstream material. Also accepting new artists. Cassettes only, lyric sheets, SASE to: Americana Music, 2029 Century Park East, Suite 4390, L.A. 90067

BROKEN PRIDE Music (ASCAP) needs hits. Cassette, lyric sheet, SASE. 1247 N. Glassell, Orange, CA 92667

ATTENTION SONGWRITERS: high energy, danceable rock songs needed for single. Exclusive rights not mandatory. R.J. Marshall (213) 460-6016.

SONGWRITERS WANTED: Production company seeking material for young male teen artist. All material considered. Call days. (213) 677-6166

WANTED: TOP M/F artists or bands with own original material for management. Mail promo to: London Star Management, 7131 Owensmouth Ave., Suite C116, Canoga Park, CA 91303. (213) 709-0447.

MISCELLANY

WANTED: ASSISTANT to help demonstrate outboard studio equipment. Must be a musician with basic knowledge of studio equipment. Ask for Gunther (213) 463-0040

PROFESSIONAL TALENT Management is looking for professional songwriter(s)/musician(s)/singer(s)/artist(s) talent. Must be contemporary and commercially orientated pop sound. No night-club type acts. No self-published talent. Must be organized, time conscious, and ready, able, and willing to travel extensively within four months. Appearance, attitude, and background stability essential. Must submit all of the following: bio, typed lyrics, pix & demo, and SASE. Submit all required material to Holman and Jason, P.T.M., P.O. Box 1504, Beverly Hills, CA 90213-1504.

FEMALE RECEPTIONIST wanted to answer phones for record company. \$4.00/hr. (213) 760-3229

SEEKING A male singing telegram person. Good pay. Serious minded only. (213) 852-1331

ACCOMPLISHED PIANIST w/ classical background who can transcribe, and has flexible hours wanted. (213) 856-0777.

HAWAIIAN VACATION for free: new wave, mod, ska & rockabilly recording acts only wanted. Air fare plus rooms plus pay. Send promo pack w/tape to: 3-D Club, 2260 Kuhio Ave., Honolulu, HI 96815 for consideration. SASE for return.

IF YOU know about synthesizers, programming, effects, mixing & multi-track recording & have a good command of the English language, I can offer you work as a free lance writer. To set up interview, write a letter detailing your qualifications & special abilities to: W.A., Inc., 8306 Wilshire Blvd., Suite 1095, Beverly Hills, CA 90211

HANDICAPED MUSICIAN seeks live-in helper/roadie to make it happen. N. Hollywood/Studio City area. Eric (213) 762-8868

SALESMAN WANTED: Experienced music industry veteran w/high statistics & credibility in public relations field, please call (213) 276-9960.

ULTRA-UNIQUE, male or female, modern rock singer wanted for recording a demo master. Paid sessions. Joe (213) 769-3046.

THE ALL new Filthy's in the valley is looking for music oriented hostesses, waitresses, bartenders, & sound man. Live rock and roll seven nights a week. If interested, please call (213) 769-2221.

WHITE LIGHTENING Productions is looking for new recording artists to manage. For further information call Ray White (213) 854-3635.

WANTED: FEMALE office manager for 24 track studio. Full time. Call mornings. (213) 852-1961.

QUARTER NOTE Management is looking for new bands to manage, promote & sign. Please send resumes, tape, etc to: 6354 Van Nuys Blvd., Suite 217, Van Nuys, CA 91401 or call (213) 785-1156 ext. 944.

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

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

CLASSIFIEDS

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

TO PLACE FREE AD CLASSIFIED AND CONNECTION ADS are for musicians' personals only. We do not accept ads for services involving fees. To place free ads, please follow these guidelines:

First, call (213) 462-3749, 24 hours a day, 7 days a week. Give the category number. Make your ad as brief as possible. All buy and sell ads must have a price. At the end, give your name and phone number (include area code).

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

NEXT CLASSIFIED DEADLINE THURS., APR. 21, 12:00 NOON

2 PA'S AND AMPS

Yamaha B-100 bass amp, \$200
213-399-3078p
Studio monitors, TSS, 12" 3 way w/solid
walnut cabinets, 125w capacity, imac. cond.
\$250/pair. Sansui A40 integrated amp,
25w/chan, in perf cond w/owner's man. \$85
Chip 213-887-2049p
Bass cabs, 2 LPC, 20"x20"x12", 1 for 12",
1 for 15". Great sound w/small size, Gauss
w/Anvil ATA cases. Like New \$300
213-799-0402p

STAR MUSIC CO.

needs new Pop Music and Lyrics.
Please send your demo tapes to:

STAR MUSIC CO.
607 Sefton Ave.
Monterey Park, CA 91754
Any other questions call:
(213) 264-6536

We are interested in
purchasing your sounds.



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experience, accenting
promotional photography and
preparation of press kits for
groups and individuals.

(213) 386-4033

Polytone mini Brute II 90w, very portable,
near new \$250 213-345-4707p
Acoustic 230 amp, 165w, reverb, master
vol, eq, footswitch. \$290 obo. 2 EV 125, 12"
spkrs, perf cond \$85 ea obo. Paul
213-256-2289p

Yamaha EM 2 100 6 chnl PA mixer w/fac-
tory spkrs, perf cond. \$900 obo Glynn
213-457-3037p

Sun Coliseum folder horn bass cab w/18"
JBL. Xlnt cond. \$300 obo 213-343-2414p
Gallen-Kruger bass cab, 4 rear loaded 12s,
1 front loaded 10 \$220 213-506-6901p
Centaur PA 6150E w/matching spkrs, 4
mini columns w/2 spkrs per \$800 Mike
213-665-5460p

Yamaha amp w/hand built case. Hardly us-
ed, perf cond \$500 213-345-3235p
Mesa Boogie 100/60 head w/graphic,
reverb, chnl swtichng, hrdwd cab \$950
213-399-3078p

2 Carvin folded horn bass bottom w/18"
JBL. \$350 or trade for Marshall cab w/4 12s
213-684-5245p
Marshall slant cab 4 12" spkrs. Gd cond
\$375 213-684-5245p

Yamaha spkr cab w/15" horn loaded spkr,
ported, 60w driver w/horn w/crossover
w/casters, w/cover. Great for Pa, keys, etc
Xlnt cond. \$300 213-956-1092p

Fender Bassman head, Boogie modified,
tuned and ported cab, w/2 12" Celestians.
\$550 or trade. Mike 213-243-5291p
1 pr Altec 604E spkrs, reconed w/mastering
lab crossovers \$1200/3-763 928/p

JBL 15" bass spkr, new \$150. Electro-
Voice 15" bass spkr, like new \$125. 2 bass
cabs w/15" JBLs \$200 ea. Call 7-11 pm Steve
213-366-3930p

50w Marshall 1/2 stack. Xlnt cond w/crossovers
\$850. Jim 213-469-1693p
Kustom horn \$100 obo. Jessica
213-623-3805p

Scully 284, 1" 8 trk 15-30 ips w/remono
\$5000 obo. Custom Tascam 20 input con-
sole, set up for 16 trk. Many extras \$2500
obo 213-393-5332p

Acoustic bass cab, model 406, 2 15" spkrs
xlnt cond \$350 obo or trade for delay
213-896-3258p

Mitchell 4x12 slant top cab, brand new,
still in box \$350 firm. Rob 95-482-6340p

TEAC Tascam model 5B mixer, 8 in/4 out,
color-coded knobs, 4 band eq, echo, cue,
etc. Xlnt cond in and out. \$1200. Eyes
213-399-4089p

TEAC 144 portastudio xlnt cond \$799 obo.
Clarence after noon 213-779-8423p

3 TAPE RECORDERS

Akai GX 625 reel-to-reel, 3 heads, 3
motors, 2 speed, 1/4 trk. Brand new, won on
game show. \$600 213-508-8689p

HIT MAN

24 TRK \$25 HR
BLOCK RATE-INCLUDES ENG.

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TEAC 80-8 with DBX unit, USO w/roll cab
console. Mlnt cond. \$3200 213-466-1632p
TEAC reel-to-reel tape player, 2 trk, model
A-3200 \$300 obo 213-208-2120p

Nakamichi 600 cassette deck. Perf cond
\$250 Jim Martin 213-467-5722p

Tape 4400 stereo reverb, 4 band graphic
eq per chnl, xlnt cond. \$250 eyes
213-399-4089p

Magnachord reel-to-reel, 7" or 10" reels, 7
and 15 ips, a real workhorse. \$150 or trade
213-994-5368p

TEAC 22-4 4 trk, open reel recorder \$749
Frank 213-454-6826p

TEAC 80-8 with DBX and USO, like new.
\$3950 TEAC 3340-S, xlnt cond. \$550. TEAC
3340, new heads, \$450. 213-852-1961p

Fostex A-8 multi track recorder \$2000
213-321-3791p

4 MUSIC ACCES.

Patch bays, 24 chnl pre wired, w/1/4" phone
jacks, cable & remote tie lines \$185 ea Paul
714-637-4424p

Dan Armstrong compressor xlnt cond. \$30.
Anvil effects pedal case w/power supply,
xlnt cond. \$225 obo 213-701-6302p

Barcus Bery violelectra, perf cond, nat
finish, list \$825, sell \$400. Paul
714-642-3399p

Ultimate support keyboard stands. Strong,
lightweight w/carrying bag. New, barely us-
ed. \$80 ea 714-891-8721p

Sansui deluxe component rack, 3 shelves
and record compartment, gloss black finish.
Perf cond \$65. Chip 213-887-2049p

Leather gig bag for bass, 1 week old, fully
padded, xlnt cond. List \$300, sell \$175 firm.
Bob aft 5 pm 805-529-3058p

Guitar tuner. Guild Accupitch. New in box
\$55 213-462-4502 or 985-7464p

Boss stereo vol pedal xlnt cond \$150. 4 10"
spkrs, gd cond \$50. Tubes for amps. All very
gd cond. 213-956-1092p

40 ft mic cables 10 avail, new \$15 ea. 20 ft
guitar cables, new \$11 ea. 50 ft spkr cables,
new \$12 ea 213-204-1628p

Shure SM57 mics, \$80 ea. Audiotechnica
41 ball mic \$75. Pedal flanger \$60. Link
213-387-7999p

Altec Big Red monitors \$1200 pr. Cerwin
Vega H 15 monitors \$350 pr. Urei 1176 LN
limiter \$345. Misc 2" 24 or 16 trk tape \$30 ea
213-852-1961p

5 GUITARS

1966 Rickenbacker w/case, blk and white,
grt cond, \$350 obo. Ovation acoustic elec
guitar. Sunburst finish, xlnt cond w/case
\$350 obo. Glynn 213-457-3037p

Ibanez ST 200 solidbody w/active eq and
hrdshl case. \$275. Paul 714-637-4424p

G&L F 100 Series I guitar, showroom cond.
\$325 obo 213-701-6302p

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24' TRACTOR-VAN
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VEHICLE OWNED BY A
MAJOR ENTERTAINER

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Rhodes elec piano, perf cond \$520 Ron Watson 213-467-4360p
 Kustom combo organ, sounds like B1, has harpsichord and elec piano option. Xlnt cond. \$900 obo 213-650-0060 x195p
 Oberheim TV5-1 synth w/joy sticks \$750 213-345-4707p
 ARP Solus synth in mint cond w/case \$300 Rob 805-482-6340p
 Korg synth, xint cond, mono, gd for new wave. \$450. After noon Clarence 213-779-8423p

7 HORNS

8 PERCUSSION

Ludwig single modular tom holder \$50 obo. Combo Ludwig and Rogers snare drum stand. \$30 obo. Paul 213-296-2946p
 Drum cases 30". xint cond \$80. Bass 15" mounted tom drum case for \$40 or will trade for 22" bass drum and 13" matted tom drum case. Roland 213-371-8389p
 Rogers 6-piece black drum set w/cases and hardware. Xint cond, grt sound \$800 Mark 213-289-6586p
 Custom made case for cymbal hardware and stands \$60. Tracy 213-826-0259p
 10 pairs of new Gretsch R&R drum sticks in the bag \$2 pr. Tracy 213-826-0259p

9 GUITARISTS AVAILABLE

Guitarist/guitar synthesist seeks orig progressive band infl by Genesis, UK, Frapp, serious only please. Don 213-516-9148p
 HI energy lead guitarist looking for working rock act. Tenor voice, flexible guitar style, orig. Have recording and road exp, highly motivated w/xint stage presence and unquestioned dedication. 714-964-1271p
 Guitarist avail for studio and working dates. Casual or country band, can read and sing. 213-367-4183p

Lead guitar player looking to join a funk, reggae, or blues band. Call 6 pm-midnite M:F John 213-464-9560p
 Explosive, hi energy heavy rock guitarist, recently spotlighted in Guitar Player magazine, seeks recording act w/management. Has recording and major concert exp. Vocals and origis also. Serious inquiries only. David Chastain 213-954-9233p
 Guitarist, 21, seeks Top 40 band. Can read and arrange simple chord charts, chops O.K. Attending GiT. Infl: Benson, Ritenour ar d Santana. Bob Lopez after 5 pm 805-529-3058
 Pro guitarist w/backup vocals seeks hot orig working or near-working band. No amateurs, please 213-399-8973p

Pedal steel guitarist looking for band. Also play guitar and sing. Steve 213-762-1687p
 21 yr old European ld guitarist into theatrical, classical infl heavy metal, looking to join or form band w/keyboards. Oliver 213-208-6539p
 Lead guitarist extreme heavy metal style and attitude. Equipped w/Marshalls, recording and LA circuit exp. Seeking LA metal act or musicians. Hollywood area 213-876-7488p
 Serious guitarist infl by music of today including pop wishes to join group in process of playing out or recording. Mickey 213-473-3741p
 Lead guitarist/vocalist seeks working situation one to four nights, 10 yrs exp, familiar w/pop audience standards, double on numerous other instruments. 213-506-6901p

Jazz-rock guitarist formerly w/name recording band. Own influence, very expressive, good improv, session and touring exp. Dale 213-942-7944p
 Lead guitarist/songwriter seeks working melodic hard rock group, original or Top 40, stage presence, 14 yrs concert/recording exp. Pros only. Tape and promo on req. 213-659-8755p
 Guitarist/bassist/songwriter avail to join or form band. Steve 213-708-1868p
 Guitarist avail for band. New wave, dance rock, plain old rock and roll. Noel 213-857-6635p
 Lead guitarist seeks hot R&B band or players. John 213-822-3218p

9 GUITARISTS WANTED

Guitarist wanted to form psychedelic heavy metal band w/pro bassist. Must be good w/effects, good on stage, and a creative songwriter. I have many industry connections. Bruce 213-650-9586p
 Ramses II seeks pro guitarist for college gigs. Thom 213-399-2081p
 Looking for serious rock style guitarist/ collaborator to share recording cost w/2 very serious writers. Ken 213-779-1180p
 Guitarist wanted for band formed w/ a guitarist. Dempsey 213-234-5676p
 George Harrison clone wanted for all-orig new wave band 714-631-2451p
 Male acoustic guitarist wanted, 20-25 yrs old, serious minded only, for New Christie Minstrels. Travel & salary. Call 12-4 pm Katrina 213-653-4780p
 Lead guitarist needed w/vocals for orig band ages 24, infl by T. Petty, Plimsouls, must play simply, no Gibson distortion, need xint string bend control. No metal. Cheap Trick, Journey etc. Top quality pros only 213-957-0158p

10 BASSISTS AVAILABLE

Pro bassist seeks working band. Extensive exp in all live and recording situations. Versatile, gd reader. Elec and acoustic basses. Jon 213-650-0758p
 Bassist, intelligent and versatile seeks working country rock or MOR band. Harmony vocals, gd equip and trans. Gary 213-876-6492p
 Bassist, pro, wants to join pro hard rock or metal band. Looking for organized sit, I have industry connections. No leather bands or Motley Crue/WASP clones. Bruce 213-650-9586p
 Bass player avail for estab working band. Serious inquiries only. All styles, pro and dedicated. Al 213-321-3791p

Bassist avail intelligent, seeks country or country rock, harmony, vocals, gd equip and trans. Gary 213-876-6492p
 Bassist looking for happening band with gigs. Reads charts, some vocals, will travel. Top 40, rock & roll, country or orig. Well equipped. 213-346-8899p
 Bassist looking for working or soon to be band. Avail for recording, can play all styles, read charts. Bobby 213-382-4182p
 Bass player seeking working band. Have equip. Play most styles. Reggae and funk. Recording exp. Pros only. Richard 213-757-38980p
 Bassist, 30 yrs old, 19 yrs exp, seeks orig or Top 40 band, working or soon to be. Have vocals, gd equip, gd attitude. Will travel! Lv msg. Mike 213-766-6299p
 Bass player avail, will sub. fill in. Versatile. Top 40. Chuck 714-888-0453p
 Funk bassplayer looking for writers, players and singers to collaborate on straight ahead and experimental funk project. 213-383-7287p
 Pro bassist looking for band. Jazz, rock, pop. Top 40. Elec or string bass. McDade 619-264-3145 xA166p
 Pop funk new wave bassist in Hollywood looking for working band w/management only. Also do sessions. Colby 213-462-8499p
 Bass player, ex-name rock act seeks interesting group or projects. Have recorded LPs for 3 major labels and toured major venues coast to coast 213-654-5809p
 Bassist/songwriter LP credits, xint sound and equip, strong visual image, studio and touring exp, seeks commercial heavy rock band. Pros only 213-653-4994p
 Bass guitarist/synthesist, vocals, xint equip, age 26, seeks full time Top 40 group. Working pros only 213-204-1628p
 Dynamic, versatile bass player w/lead vocals, pro concert exp, reads charts, from funk to Top 40 avail for working or recording group situation. Orson 213-359-0584p
 Female bassist/singer/songwriter with gd stage presence and positive attitude seeks orig pop band 213-461-7526p

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Black bassist/drummer avail. seeks working sit, all styles, serious, xint equip and trans. Woody 714-624-9949p

10 BASSISTS WANTED

Bassist needed for young rock band w/out female singer. Must be into new wave danceable music. Serious only. 213-762-0449p

Bassist wanted for dark, melodic, post-period band. Inft: New Order. Joy Division. 213-343-8288p

South Bay area band seeks bassist for progressive style art rock. Inft by Yes, Rush, Genesis, also shades of fusion by way of Pat Metheny Colin Coleman 213-376-6238 Michael Hopper (Lv mes) 213-370-8375p

Bass player wanted orig music, strong player, rock looks 213-506-4622p

Bass player/vocalist male or female wanted for pro orig rock band. No amateurs, please 213-827-0246p

Bassist wanted to join newly formed new music band w/modern image and style. Wendy Morrison 213-980-0195p

Bassist wanted to join newly formed new music band w/modern image and style. Wendy Morrison 213-980-0195p

Bassist wanted for estab new wave group. Betty Boop and the Beat. Pros only. 213-255-0255p

Funky white bass player in the style of Abraham Taudriel, Lewis Johnson and Leon Geer wanted by concert rock funk band. Needs to be pro, strong performance ability, read and lead 213-650-0060 x195p

Bass player wanted for copy and orig band. Must have gd equip and exp. No flakes. Shaun 714-846-8275p

Orig melodic rock band seeks bassist with strong, confident backing vocals. Serious attitude and gd equip a must. Pat 213-282-4465p

Female bass player wanted. Have work 1 to 5 nites. Michael 213-350-8168p

Bass player wanted by Virgin Steel. Gd attitude, backing vocals and equip. Pros only 213-798-0014p

Bass player w/non-conforming, independent spirit wanted for unconventional orig band. No drugs. Chris 213-247-4105p

Bass player wanted for 60s inft orig rock band. Dave 213-541-6613p

Acoustic bass player wanted, male or female, 20-25 for New Christie Minstrels. Travel and salary. Call bet 12-4 pm Katrina 213-653-4780p

Bassist wanted to join newly formed new music band w/modern image and style. Wendy Morrison 213-980-0195p

Bassist wanted for estab new wave group. Betty Boop and the Beat. Pros only. 213-255-0255p

Keyboardist seeks working Top 40 band, has B3 Rhodes, Minimoog and poly. Gary 213-842-0455p

Female keyboardist synthesist/vocalist avail for professional, positive, serious, working position. Joan 213-911-1488p

Dynamic female keyboardist/vocalist seeks working band. No soon-to-be's. Have gd chops, stag presence, image. Can travel. Gd voice, lead and background, 3 1/2 octave range. Inft by Chaka, Pat Benatar. 213-388-7718p

Synthesist/programmer with OBXa, Roland, etc avail for paid sits. See Pro Players. Alexis Storm 213-388-7718p

Pro rock multi keyboardist, 22 yrs old, 10 yrs exp. seeks commercial rock band a la Journey, Night Ranger, and Rainbow. Have OBX and grand. After 6pm 714-759-1345p

11 KEYBOARDISTS WANTED

The Strain seeks dynamic minimal synthesist to complete 3 piece unit w/stark, futuristic image. Inft: Ultravox, Bauhaus, the Cure. Gd material and contacts. 213-848-6102p

Theatrical pop vocalist seeks sensitive and imaginative keyboardist to form duo for clubwork. Lora 213-202-9321p

Synth player wanted for commercial/oriented group w/marketable pop material. Compares w/Prince, Hall & Oates and Duran Duran. If your talent is as good as your equip, you'd be a fool not to call. Joe 213-469-6056p

Multi-keyboardist vocalist wanted for classical power rock act. Strong rock imge, vocals, and equip a must. Must be willing to travel. Pros only. Ed 714-897-1512

Multi-keyboardist/vocalist wanted for classical power rock act. Strong rock imge, vocals, and equip a must. Must be willing to travel. Pros only. Ed 714-897-1512

Multi-keyboardist/songwriter wanted to collaborate w/and perform in rock musical. Bernie 213-874-2387 or 996-5438p

Female keyboardist/vocalist needed by Top 40 band, orig. Larry 213-500-8747p

Attractive female vocalist w/strong gutsy sound and PA needs keyboardist to form duo or group. 213-821-3690p

Keyboard synth player wanted by attractive female singer/songwriter to collaborate on orig rock, pop and new wave material and to create a visually oriented showcase band. I have rehearsal space, records, and contacts. Topanga area 213-455-1025p

11 KEYBOARDISTS AVAILABLE

Multi-keyboardist avail for collaboration or to form or join group. Age 23, 18 yrs exp, dedicated pros only need apply. Steve 714-994-0995p

Pianist with extensive credits avail for singers, demos, auditions, nightclub engagements. Herb Mickman 213-462-4502 213-985-7464p

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The Here, a big beat original DOR band with released 45s is currently auditioning keyboard players. Must have gd equip, backup vocals. Serious only. 213-846-0406p

Keyboardist w/programmable synth needed for modern, song-oriented dance band w/major label interest and credits. Liberty 213-461-7485p

Keyboardist/synthesist wanted by new wave band, orig modern inftu. Tom 213-501-3342p

Female keyboard player wanted by working, all girl band, copies and orig, must have exp and synth 213-345-3235p

All orig progressive rock and fusion band seeks keyboardist for demo tape and showcases. Tim 714-535-6345p

Synth player wanted by female vocalist and songwriter for collaboration on technopop project. Has had studio time. Kathy 213-874-9525p

Keyboardist/singer wanted with tech proficiency and imaginative approach to synth programming and arrangement for recording project. Modern English, American and Jamaican dance music. 213-704-1886p

Multi-keyboardist songwriter w/gd equip and trans wanted for orig band. Inft: George Duke, Jan Hammer, Kevin 213-204-2567p

Organist w/Hammond B3 wanted for estab 6 piece band. Crossover sound, rehearsals, local jobs, road jobs. 213-933-1109p

Female or male polysynth player needed to join unit creating sci-fi techno pop. 213-716-9381p

Multi-keyboardist needed for Top 40 rock type club band. Mike Stickman 714-788-5735

Keyboardist w/own polysynth wanted for totally new type of group. Must read well and be free for some travel. Jessica 213-623-3805p

Pro keyboardist wanted to complete top rock band. Must have gd imagination and dedication. Thom 213-399-2081p

Keyboardist wanted to join newly formed music band w/modern image and style. Wendy 213-980-0195p

Keyboard player wanted w/modern inftu and extreme writing ability for major local act. Call eves 213-655-2084p

12 VOCALISTS AVAILABLE
Bright, attractive enthusiastic singer avail for lounge or country band. Roxanne 213-988-1791p

Male Vocalist Wanted
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□ **Ambitious, uninhibited male vocalist** w/team spirit is eager to help a young pop or rock group climb to success. Greg 213-857-5723p

□ **Female recording artist** w/riter from Chicago goes solo. Seeks immediately a pop rock funk rhythm section, together or separate, for showcases, studio and gigs. Investors showing to see my act. Only serious musicians nee bother. Days 213-665-9071p

□ **Singer/songwriter** guitarist with hard rock, Motown, heavy metal, new wave infl, much stage/studio exp, image, and presence seeks open-minded group to create fresh new commercial concept. After 7 pm. Dok 213-249-1886p

□ **Male lead vocalist**, exp, mature, versatile, xint stage presence and appearance. 213-760-7810p

□ **Girl singer** needs a band. Country, crossover, and Top 40. Ability to sell and get jobs. Want good musicians on the ball. 213-989-3710p

□ **Lead vocalist** songwriter w/powerful voice and great origis seeks down-to-Earth R&R band. Owns PA, very serious. Call 7-11 pm Steve 213-366-3930p

□ **Pro male vocalist** avail for paid session work and live backup work. See Pro Players. Alexis Storm.

□ **Two background singers** week singers and working bands. Jean 213-936-5466p

□ **Female vocalist** doubles on guitar seeks working band. Duo, trio, Top 40, origis, jazz, pop, rock. Pros only. Holaday 213-799-2429p

□ **Singer** avail rock, some pop, mostly soul. Can do funk-punk. Already-formed bands preferred. Teresa Oates 714-688-1277 714-351-1093p

□ **Pro vocalist** looking for band w/orig material into K. Loggins, J. Taylor w/a little more energy. 213-656-7168p

□ **Vocalist** seeks orig band, w/good songs, image, pro attitude, management. Into jazz, R&B, wave. Infl: Prince, Time, Culture Club, ABC. Only interested in the serious and unique 213-299-4912p

□ **Female vocalist** attractive, strong, gutsy souynd has PA, looking to form or join group. R&B, funk, rock. 213-821-3690p

□ **Professional country singer** wants to join or form band 213-851-6675p

□ **Serious female vocalist** exp, seeks working band, prefer W.L.A.-Valley area. Michelle 213-704-4772p

□ **Four extremely attractive singer/dancers** looking for studio or video work. Long resume. Debbie 213-874-8298p

□ **Black male vocalist** tenor range, backup or lead, funk, pop, avail for the right band sit. Have trans, willing to travel. Dependable, serious, no drugs. Bob 213-907-6169p

□ **Female vocalist** ASCAP writer, seeks studio work and/or composing partner. All styles. Robin 8-12 pm 714-634-2155p

□ **Attractive female vocalist** with several yrs exp and great stage presence seeks working or soon to be band. Laton, jazz, origis CK Melinda 213-994-4536p

□ **Excellent lead singer** avail. After 5 pm 213-846-8451p

□ **Lead vocalist** wanted for outstanding melodic rock band. Must have great voice, strong stage personality and gd appearance. Joe 213-332-5869p

□ **Modern female pop singer** needed, possible infl: Jackie deShannon, Brenda Lee, Laurie Carlins, Wanda Jackson, etc for demos and masters. Slick image helpful for concept videos. Mr. O'Clock 213-556-8774p

□ **Male or female singer** with unique character new rock quality needed for master demo project. Paid rehearsals and session. Send tape of voice to Honeymoon Music, 4833 Coldwater Canyon, No. 2, Sherman Oaks, CA 91423. SASE if return req.

□ **Shepard, a classically infl power rock act**, is seeking a front man/multi-keys. Strong rock image, powerful voice, and xint exp a must. Mark after 5 213-986-7114p

□ **Name act** auditioning vocalists male and female for production co. project. Pop, R&B, funk. Please, serious only 714-951-5052p

□ **Exceptional rock female vocalist** wanted immediately for orig rock band w/hard hitting, energetic, melodic musical style. Strong performance orientation and choreography. Top mgt. and backing. Top notch players. TV and video, concert exp. Talisman 213-939-7875 or 751-2377p

□ **Female vocalist** wanted to complete orig band. Infl: Chaka Khan, Pat Benatar, Angela Bofield. Kevin 213-204-2567p

□ **Male vocalist** front person wanted for orig rock band together 3yrs. Great voice, image and attitude a must. 20-30 yrs old w/trans. We have agents and mgt, soon to be recording and shooting a video. John 213-933-8443p

□ **Seeking male black vocalist**, 18-25. Dewitt Corbett 213-298-4550p

□ **All orig progressive rock and jazz fusion band** seeks reliable and open-minded vocalist for showcasing and demo tapes. Orig ideas welcome. Marly 213-437-7746 Tim 714-535-6345p

□ **Funky white female vocalist** in the style of Patty Austin, Chaka Khan and Teena marie wanted by orig funk band. Needs to be pro, strong performance orientation and choreography preferred for upcoming work. 213-650-0060 x195p

□ **Bassist/writer** seeks a female lyricist and vocalist for collaboration on contemp. jazz, pop, R&B and funk orig material. Must be spontaneous and fun. 213-321-3791p

□ **Top m/f vocalist** any style for management. Mail promo to: London Star Mgt, 7131 Owensworth Ave, Suite C116, Canoga Park, Ca 91303. 213-709-0447p

12 VOCALISTS WANTED

□ **Vocalist** wanted for hottest boogie woogie band. Dave 213-654-9259p

□ **Female vocalist** wanted for totally new type of group. Must read well and be free for some travel. 213-623-3805p

□ **Female vocalist** wanted by band. Dempsey 213-234-5676p

□ **Vegas based** all orig, hi energy hard rock commercial band looking for front vocalist with power, range, dedication, looks and all-pro attitude. Got to hear it to believe it. 702-736-6400p

□ **Concert band** w/MTV project pending needs lead singer/front person. Must be pro and xint. Paul 213-823-2261p

□ **Lead male vocalist** needed for session and live work, must read. Bob 213-659-2369p

□ **Female vocalist/lyricist** wanted by lead guitarist w/16 trk studio for orig rock wave pop group. Mgt and backing. Must have gd stage presence and sex appeal a la Missing Persons, Berlin 213-650-0060 x2416p

13 DRUMMERS AVAILABLE

□ **Drummer, 27, seeks band.** Gd equip, creative and solid, serious commitment a must. Daryl 213-768-8564p

□ **Drummer**, studio and recording exp, all styles, will travel. Roland 213-371-8389p

□ **Drummer**, avail w/xint equip and chops. Plays tough but w/taste and wants to work. Favors solid rock, but has worked every gig imaginable, 15 yrs exp, studio, stage, also lead and backup vocals. TC Davis after 6 pm 213-654-9162p

□ **Hard hitting drummer** looking for Top 40 band. Lots of exp, new equip. Dan 213-841-7328p

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 —Jeff Janning, columnist/songwriter

(213) 989-4667

Drummer avail for orig blues rock band. Infl: Eric Clapton, Stones, Little Feat, Chris 213-451-9455p

Drummer, much pro exp, plays all styles, also sing, seeks working band. Barry 213-982-7373p

Drummer, read and fake, 14 yrs exp, seeks Top 40 or casual band. Record credits, pro attitude. Pros only. Paul 213-691-2169p

Drummer/songwriter seeks musical col- laborator in the Valley with an ear for modern music to compose songs. Steve 213-994-1146p

Female drummer seeks working Top 40 band. 213-468-1178p

Drummer, 17 yrs exp on stage, studio and concert, TV commercials and TV credits. 3 sets of drums and percussion. Have recorded with top name bands. Pro attitude, gd image on stage. Seeking working pop-rock band w/mgt and label. Video tapes avail 213-553-4581p

Drummer looking for fusion, jazz, or progressive rock band, working or not. Bob 213-342-1415p

Drummer, simple, steady, creative, all styles, have vocals, seeks immediate club or casual gigs. 213-352-3408p

Drummer, 12 yrs exp seeks working band w/pay. 213-380-5127p

New York City drummer/percussionist wishes to relocate to LA area. Looking for steady, full time Top 40 or rock situation. Can read, play all styles fluently, 15 yrs stage, studio exp, TV, off-Broadway credits. Long term commitments only. Ernie 201-340-2855p

Drummer looking for new situation, Studio and recording exp. Will travel, all styles. Rolad 213-371-8389p

Drummer/vocalist needs new music band I can believe in. Styles of Motels, Police, Tubes, etc. Strong player, stronger singer. B range. 12 yrs pro exp, good equip and trans. Copy or original working band. No punks, metal or pubescent music. Pros only. Robin 213-367-7612 or 367-2512p

Conga player avail for videos. Needs bass player and lead or rhythm for reggae music. Danny Ticks 213-571-8111p

Drummer, 16 yrs exp in all styles. Prefer Top 40 rock new wave. Can play any time and travel. Sings backup. Gary 213-455-1025

Pro drummer w/extreme studio and live exp. all styles, seeks pro situation. Will travel. Mark 213-289-6586p

Drummer and keyboard player seek Top 40 or casual working bands. Serious only 213-988-1913p

Not just another drummer/vocalist seeking not just another band for not just another gig. No hardcore punk/heavy metal/pop schlock, but rather good time, rockin' w/rough edges. 213-842-8858p

Rock drummer avail. Pretenders, Van Halen, Zep, Joe 213-876-2862p

Drummer, 10 yrs exp and gd attitude, seeks hi energy, orig, progressive rock band w/good vocals. Tony Friedman 213-456-7490p

Drummer/vocalist writer seeks group. Infl: Journey, Saga, Toto, Asia. Studio and stage exp, 10 piece kit, rock image, day job. Stan 213-880-4523p

13 DRUMMERS WANTED

Drummer, image conscious, wanted for hot 50s/60s dance band. Elvis, Beatles, Motwon, etc. rehearse South Bay. 213-379-0428p

Drummer wanted for Top 40 new wave R&B band. Must be serious. Dan 213-392-6630p

Exception rock/jazz drummer wanted immediately for orig rock band w/hard hitting energetic melodic musial style. Strong performance orientation and choreography. Top management and backing. Top players. Talisman 213-939-7875

Drummer wanted for band playing orig music. Dave. 213-751-2377p

Drummer wanted for dark, tribal post period band. Infl: Joy Division, Cure, Echo, New Order 213-871-0122p

Drummer wanted, Simmons set preferred, for estab. New Wave group. Betty Boop and the Beat. Pros only. 213-343-8288p

Drummer wanted for all orig new wave band in the likeness of the Go-Go's, Bangles, Beatles. Males only. 213-255-0255p

714-631-2451p

Drummer wanted for orig European style heavy metal band. Soon to be recording for Metal Massacre 3. Rehearse in Canoga Park, Ted 213-883-7324p

Female drummer wanted for all female rock band into early Stones, CCR, Animals, and Stray Cats. Soon to be working. Must have solid beat, gd equip and determination. Vocals a plus 213-851-9361p

Drummer needed for rock band, aged 17-22. Serious only. We have female singer and id guitar. Must have gd. equip. 213-762-0449p

14 HORNS AVAILABLE

Trombonist seeking working band. Daniel 213-871-8054p

Trombonist, reads, writes, all styles, seeks band. Daniel Daglow 213-275-1069p

Saxophone player avail, preferably jazz/rock oriented. Tenor, soprano, double on keyboards, id vocals. Russ 213-455-3578p

14 HORNS WANTED

Trombonist and/or bass trombonist wanted for hottest boogie woogie band. Dave 213-654-9259p

Sax player wanted for hottest boogie woogie band. Dave 213-654-9259p

15 SPECIALTIES

Pro bass/drum rhythm section avail to pro mgt and label sit only 213-508-7448

Rock elec violinist multi-effects, pedal board. BGW JBLs, unique avant garde, add new pizzazz to your group. Vocals, motivation Paul 714-642-3399p

old violin, Nov. 1919, American maker Thomas Davis, nice loud tone, good shape, case, German bow \$300. Paul 714-642-3399p

Looking for soundman, qualified, knowing tech end of it for new night club. Granada Hills. Bet 12-5 pm 213-985-9937p

Metal on metal type vocalist and drummer seek ax man and bassist to form all pro metal project. Into MSG, Rainbow, Black Sabbath, Jay 213-389-4749p

Looking for bass player keyboardist willing to commit to orig project, contract in mind, music infl: U-2, Duran Duran, Police. Dance music w/rock overtone on vocals, prefer both to sing. Serious and pro. Alan 213-848-7837p

Pro guitarist/bassist and vocalist wanted to join ultimate heavy metal band. Must have own equip and trans. Serious only. Paul 213-296-2946p

Violin, custom made for left hand, European curly maple, 2 bows and case, mint cond \$900 213-656-4851p

Live/session bassist guitarist vocalist looking for Dolby, Cars dance wave type band. 213-997-0453p

Lead guitarist w/16 trk studio seeks hot orig band w/label interest. Have mgt and backing. Hi energy rock wave pop. 213-650-0060 x2146p

Heavy metal guitarist seeks band. Infl: Chopin, Bach, Holdsworth, M. Schenker Robbie 213-851-6737p

Attractive and/or unusual females and males needed for dance presentation. On camera work w/R&R band. Must move well. Lv name and contact number 213-930-1300p

Guitarist/vocalist w/piano seeks duo partner w/PA or band, pop/country. Newport area. 213-631-7519p

Technical assistance wanted for 2 man tech-funk band. Knowledge and familiarity of setups for drum machine, synths and mixing live sound helpful. Mike 213-344-6360p

Hollywood Chorale holding auditions sopranos, altos, tenors, and basses. Gd musicianship, sight reading ability, choral exp 714-631-7519p

Bassist and drummer wanted for power pop group w/great songs. Must have oversized drums, exp and style 213-343-2414p

Guitarist and drummer wanted for orig new band. Must be reliable and dedicated. After 3 pm. Dexter 213-755-0509p



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Estab prod co looking for qualified guitarist, multi-keyboardist and bassist to record THurston 213-277-8086p

Wanted: silent business partner to fund a scientific, religious, cultural, unqie musical project. No bullshitters. John 213-389-6679p

Drummer avail to form or play with acoustic/electric keyboard and acoustic/electric percussion band. Inft: T. Heads, Devo, Sun Ra, Sunny Ade, Q. Jones, Urgent, No bullshitters, John 213-389-6679p

Female bassist lead guitarist and drummer wanted to from rock wave pop group with female lead singer/dancer/lyricist. 13 yrs exp, vocals preferred. Cover and orig tunes. Rehearsal space avail. Tapes/video goal, commitment a must. Elaine 213-389-6679p

Wanted: producer, backer, publishers seeking phenomenal male singer/songwriter, 24, w/positive attitude, new songs, style, image, into magic of rock and roll. Mac 213-399-4672p

Classically influenced post new wave group, exiled from Oklahoma, performing in LA, needs keyboards, drummer. Orig music ready to go. 213-475-2753p

The Three O'Clock seek roadie w/guitar, keyboard, drums and sound exp for US tour and local dates 213-766-3374p

Female vocalist seeks modern band. Lots of creativity, stage presence and looks. Serious only. Debbie 213-654-9369p

Professional new R&B group seeks top mgt or private investor. First-class act with top connections, C.J. 714-369-6006p

Like no other band in L.A.: straight from Texas. Dennis Ross and the Axberg Bros. Three bands in one: R&B, R&R, C&W show sets complete with pics, tapes, video, PA, lights, and show bus. Seeking LA agent w/Vegas connections. John Claude 213-845-5454p

A right-brain leader seeking sax player, keyboardist, and percussion to play theatre skit music improv as well as ongs. Alexander 213-399-2497p

European style heavy metal band seeks lead vocalist and bassist. Image and pro tapes required. LP and tour. Mark or Bill 213-761-8482p

All orig rock act with record label interest wants vocalist, keyboard plauer, and bass player. Inft: Journey, Nightranger. Pro attitude, technique and sound required. 714-527-2821p

New wave, new music band looking for investor to back fantastic promotional and new ideas for band. Return on investment. Rick 213-771-1172p

Presence, the all female progressive unit, is currently seeking female players. Very serious only. After 3 pm 213-779-1180p

Lead guitarist/vocalist age 24 w/orig material, forming 50s style rockabilly and rock and roll band. Seeks unique sax and bass players. Tony 213-345-7106p

Pro local band with show, tapes, and much business interest seeks keyboardist with Prophet or better, lead guitarist, and horn player, trumpet, sax, and trombone. Must have equip, trans, image and style down. In to new music. Inft: T. Heads, P. Ganriell, U2, Gango of 4. 213-227-8573p

Guitarist into pop rock, seeks bass player and drummer. Kevin 213-399-7123p

Frontman forming all orig band, English or of English inft, preparing for studio, recording contract imminent. Baz 213-888-2490p

High energy orig hard rock band seeks guitarist and bassist w/hard rock heavy metal inft! 213-464-7811p

Bassist/drummer/organist wanted for Doors tribute band. Morrison lookalike for Japanese tour. All expenses paid. Good salary. Send photo and info ASAP. 6309 Hollywood Blvd. Hollywood, CA 90028

Manager/producer agent wanted by NY artist. Radio FM exposure in NY. Looking for pro to associate with only. 213-952-6042p

Magog seeks killer metal singer and hot vocalist for soon to be working band. Jill 213-766-1493p

Makeup artist your band will look hotter for showcases, album covers, promo pics, videos, or qigs 213-980-3726p

16 SONGWRITERS

Singer/songwriter seeks male singer/songwriter for collaboration. Goal to form orig act blending pop and rock. Serious only 213-782-8779p

Seeking songwriters w/R&B tunes. Dewitt Colbert 213-298-4550p

Male lyricist needs serious someone to collaborate with. Inft: Harry Chapin, Jim Croce, also some blues. If not serious, don't bother. Kelly 714-964-9614p

Anonymous recording artist-composer with current projects is looking for an xint lyricist to collaborate w/in new music field. 213-760-6791p

Pop rockabilly inft writer needs collaborator arranger. Have major publishing deal and chart action. Must be creative and commercial style: ie Marshall Grenshaw to Hall & Oates. Must have references and at least demos. Mr. O'Clock 213-556-8774p

Composer needed for rock, country and/or MOR songs. I am an exp lyricist w/your music, we could go far. Hit oriented, serious only. 213-466-1771p

Vocalist/lyricist needed w/strong stage presence and writing chops to collaborate w/synthesist. Music is innovative, rhythmic and electronic. Eric 213-851-8195p

Lyricist/poet enjoying all styles from Bob Dylan to Burt Bacharach, 17 yrs writing exp. looking for estab band, up and comers, movie, TV, etc. Also have some contacts if right terms are happening. Kevin 213-663-6695p

Composer and lyricist looking for artists who want to perform his number and also collaborate. 213-794-7491p

Female singer/songwriter seeks creative musicians to form orig pop, rock and new wave band. Have rehearsal space, record and tapes, vocals, appearance a must. Topanga area. 213-455-1025p

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SESSION PLAYERS

WILLIAM CAPONE

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

MIKE HALPERN

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

GUY BABYLON

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

HEAD RHYTHM SECTION

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

BRUCE DAVISON

Phone: (213) 848-0960
Instruments: Guitar.
Styles: Rock, jazz, R&B, pop, etc.
Read Music: Yes.
Qualifications: Many yrs playing live & doing sessions, jingles, graduate Berklee College of Music.
Available for: Sessions, live dates.

ROZ TROTTER

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

STUART BROOKS

Phone: (213) 469-9341
Instruments: Bass.
Styles: Various shades of rock.
Read Music: No.
Qualifications: Extensive studio & concert work. 13 yrs Europe & U.S.
Available for: Sessions, what have you.

STEVE SUNNAR BORG

Phone: (213) 244-0467 M-F after 6 pm, all day weekends
Instrument: guitar
Styles: rock, heavy metal, power pop
Read Music: Yes
Qualifications: studied guitar with the late, great Randy Rhodes of Ozzy Osbourne. Great sound, hot lead solos, creative, very open-minded and easy to work with. References on request.
Available for: recording and teaching

ALEXIS STORM

Phone: (213) 907-8059
Instrument: Vocals, OB-Xa 8-voice polyphonic synthesizer, DMX digital drums, DSX digital sequencer. Other instruments available on request.
Vocal Range: Tenor
Styles: All—pop, ballads, new wave
Read Music: Yes
Qualifications: Expert at creating specific synthesized sounds and vocal arrangements. Adept at programming most computerized musical instruments. References on request.
Available for: Sessions, demo work, film and multi-image.

NEIL KUNEN

Phone: (213) 257-5622
Instruments: Electric & acoustic guitars, Roland guitar synthesizer.
Styles: Most.
Read Music: No.
Qualifications: Berklee, 19 years playing, recording & performing in many styles.
Vocal Range: 2½ octaves.
Available for: Sessions, gigs, and casuals.

ANDY RUBIN

Phone: (213) 460-4189
Instrument: guitar, pedal steel guitar, background vocals
Styles: Most
Read Music: Yes
Qualifications: Berklee graduate, extensive session and club work in Dallas area.
Available for: Full time session work, gigs, etc.

NANCY FOREVER

Phone: (213) 374-5218
Instruments: Synthesizers, vocals (3 octaves).
Styles: All but jazz.
Qualifications: 1 girl band. Extensive experience in recording, live etc.
Tape on request.
Available for: Demo recording.

FAT CITY RHYTHM SECTION

Phone: D.W. Darling (213) 936-2423.
Instruments: Bass, drums, guitar, keys, synth, horns, percussion, lead & background vocals.
Styles: R&B, pop, funk, jazz, rock.
Read Music: Yes.
Qualifications: All college trained musicians w/extensive recording & live work experience. Credits include Bill Watrous, Ricki Lee Jones, Tadd McKintosh, Phil Upchurch, Hubert Laws, and many others. Reasonable rates. Tapes & full credits on request.
Available for: Sessions, demos, live work, production, arranging, contracting.

TECHNICAL

NEIL J. ATKINSON

Phone: (213) 361-5182
Technical Skill: Audio engineer/recording technician.
Qualifications: House mix engineer: Clarke/Duke Project, Allman Bros., Beach Boys, Mac Davis and other top name artists. Recording eng: Album credits available. References available.
Available for: Touring, live or in-studio recording, local showcases or company work.

MARK STEBBEDS

Phone: (213) 874-7427.
Technical Skill: Recording engineer, producer.
Qualifications: Grammy nominee. Platinum & Gold records. Have worked with John Cougar, Grand Funk Railroad, Frank Zappa, Dick Wagner, Todd Rundgren, many others. Prefer Pop/rock/new wave.
Available for: Paid professional recording sessions only.

ERIK GERARD

Phone: (213) 467-6313.
Technical Skill: Comedy Magician.
Qualifications: 7 years performing for live audiences up to 3,000; Magic Castle, Magic Island, cruise ships, comedy clubs, etc. Featured act for a new Disney TV show "Coming On."
Available for: Warm up of live audiences, video effects and consultations. In town & out.

ED FREEMAN

Phone: (213) 650-1666
Technical Skill: Arranging and producing.
Qualifications: Arranger/producer for Don McLean, Carly Simon, Gregg Allman, Lalo Schifrin, Randy Crawford, Roy Buchanan, Tim Hardin, Juice Newton. Grammy and Oscar nominations. Rhythm section, string, horn and full orchestral arrangements.
Available for: Recording sessions.

VOCALISTS

THE HARMONY KID

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

BLAIR SILVER

Phone: (213) 545-4369
Vocal Range: 3½ octaves, baritone-tenor.
Styles: Pop, rock, R&B, A/C-clear, powerful, sensitive and distinctive.
Sight Read: Yes.
Qualifications: 15 years as session vocalist with dozens of credits on demo and master recordings, video film and concerts.
Available for: Commercials, demos, video, stage. Complete resume & tape on request.

SCOTTIE HASKELL

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

JIM MANDELL

Phone: (213) 667-1234
Vocal Range: Baritone to tenor.
Styles: Pop, rock, MOR, R&B.
Sight Read: Yes.
Qualifications: 15 years live and studio experience, with major credits as a solo recording artist, group, and jingle vocalist. Big, contemporary sound, from sensitive melodic stylings to hard edged drive. Reliable and imaginative, skilled in arranging and production, and committed to the success of each project. Tape on request.
Available for: Sessions.

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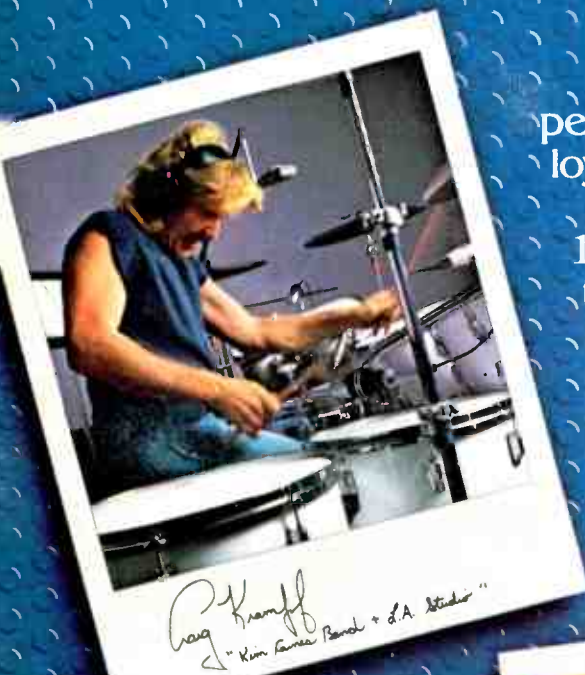
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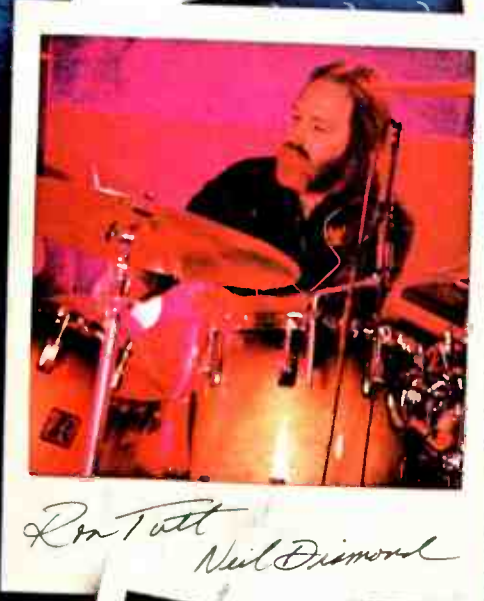
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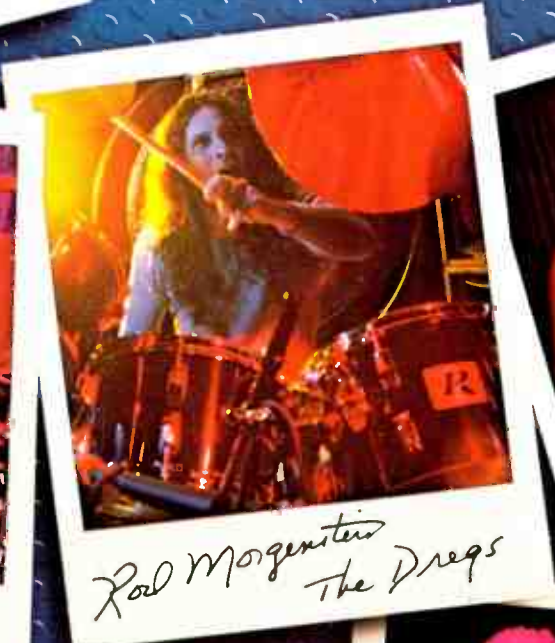
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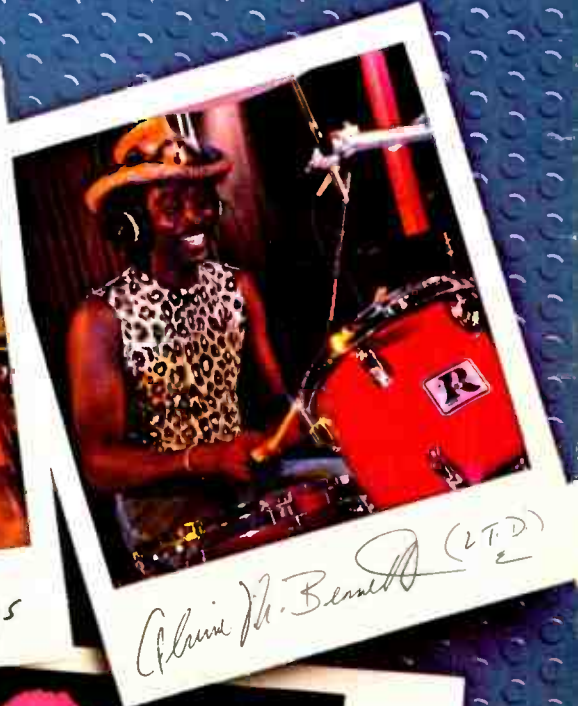
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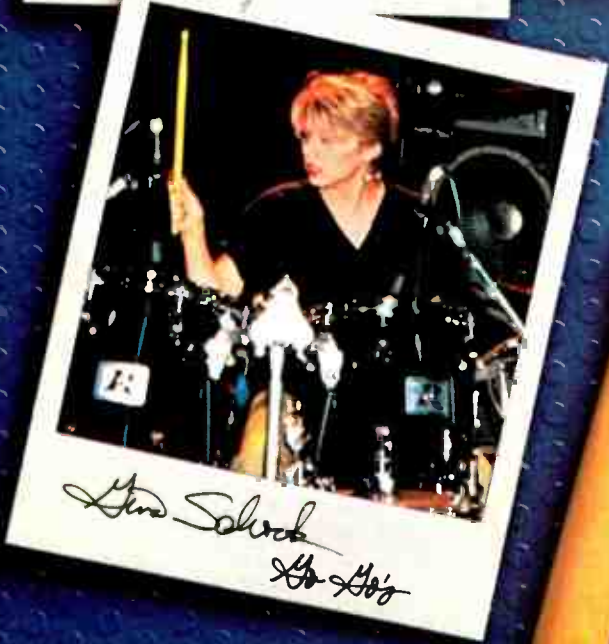
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