

Music Connection

THE ALTERNATIVE MUSIC TRADE PAPER

Bogart Joins Majors In Pursuit Of Burnette

BY KEN KUBERNIK

Neil Bogart, fresh off a short hiatus from the music industry, is in hot pursuit of recent LA arrival Billy Burnette, son of rock 'n' roll pioneer Dorsey Burnette. Bogart hopes to inaugurate his new record company with Burnette's signing but must compete with several other attractive label of-

fers. Both Warner Bros. and Columbia Records have presented substantial pacts and Burnette's management company, Frank-Seidel, is carefully weighing the propositions. "The industry has been overwhelmingly responsive to Billy's music," says Suzy Frank former head of A&R for Casablanca Records turned manager. "We are looking for the best possible package and from what we've seen, this deal could rival any in recent memory."

Burnette has become a cause celebre during his short stint on the local club circuit. It was barely two months ago that he arrived at his present musical format, molded significantly by Barry Seidel

(continued on page 13)



Billy Burnette: A hot item.

Former Label VP Managing New Career

BY KEN KUBERNIK

The sassy little secretary that directs traffic at Manager Michael Lippman's Beverly Hills office offered him a choice: "You've got Mo Ostin (President of Warner Bros. Records) on line one and Clive Davis (President of Arista Records) on line three. Which is it going to be?"

Neither. Michael Lippman, as easy going a fellow as you'd expect to find in the business of artists management, has a higher priority: "Do you like my yo yo? I just got it. It's been years but what the hell, I need a break.

This is hardly the stereotypic,

(continued on page 10)

LA Vies With Nashville For Country Clout

BY ROB SIMBECK

Los Angeles isn't Nashville, but before you throw your dobro and your Jack Daniels into your car and head east to immerse yourself in country music, check this out: more and more country and country/crossover acts are availing themselves of the city's studios and session players, a new all-country night club has opened up in the San Fernando Valley, and the resurgence of movie musicals in the country vein ("Electric Horseman," "Coal Miner's Daughter"--see MC IV, 7) seems sure to contribute to an influx of movie and music dollars.

Not all the news is that upbeat, though. Despite a trend toward some confluence of the industry's Nashville and Los Angeles factions, Nashville's establishment isn't delirious over LA's increasing role. No one expects The Country Club, Chuck Landis' new night club (he also owns The Roxy) to have an easy time succeeding on country alone, and the nation's third largest city still has only one country radio station.

Those scenarios were among

(continued on page 9)

Epic Records Toes Hard Line With A&R Policy: We Want Songs, Not Nonsense

BY BEN BROOKS

"It's only going to drive me crazy in the long run if I Mickey Mouse with people, because they are going to be calling me on the phone 15 times a day wondering what the hell I think about their music," says Epic Records west coast A&R VP Frank Rand about his handling of unsolicited would-be artists. "I try to be as candid as possible and not beat around the bush."

The 41-year-old ex-promotion man laughs easily and quickly relaxes when it comes to discussing his role at the rapidly progressing label known for acts like Kansas, Cheap Trick and The Clash. Like other ex-promotion men who've evolved into A&R,

Rand brings an acute awareness of what sounds good on the radio to his post at Epic

"Being an ex-promotion man gives you a little inside track in recognizing an artist that you might hear on the radio," he explains. "Like in promotion, in A&R you don't promote or sign everything that you like. You sign artists that you feel are viable. My enthusiasm may not be a personal one but one where I feel, jeez, I can hear this on the radio."

Originally from Chicago, where he promoted records for CBS from 1966-70, Rand spent the next seven years as an independent producer working with The Ides Of March and Chase, among

others. In February of 1977, good friend Lenny Petze (Epic national A&R VP in New York) invited Rand to New York to work in A&R. In June of 1979, Rand moved into his present position on the west coast, where he still hasn't gotten used to the night life--or the lack of it.

MUSIC CONNECTION: What's the most difficult part of being an A&R person?

FRANK RAND: Telling a group they no longer have a record contract--that's real difficult. The first time I had to do that I went out the night before--knowing what I was going to have to do the next day--and just got plastered.

(continued on page 7)

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IN THIS ISSUE...

Neil Bogart returns to the pressure arena with his bid for artist Billy Burnette. He joins a slew of major labels in pursuit of the "hot rocker." Assistant editor Ken Kubernik reports on this latest contractual breakthrough for local unsigned talent.

Manager Michael Lippman has seen many dimensions of the music industry: first as a music attorney, then label VP and now artist's manager. He talks candidly about a number of subjects in this cover story. Also, country music makes a play for legitimacy in Lotusland. Story by Rob Simbeck.

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The Music Connection (U.S.P.S 447-830) is published every other Thursday except the last week in December. Single copy price, one dollar. Subscription rates \$15 one year, \$25 two years. Second class postage paid at Los Angeles, California. POSTMASTER: Send address changes to The Music Connection, 6381 Hollywood Blvd., Hollywood, CA 90028. Las Vegas offices located at 2010 E. Charleston Blvd., Las Vegas, Nevada 89104. Contact Debbie Parks, (702) 384-1212.

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FEEDBACK

Dear Music Connection,

Re: "Two Unsigned Local Bands Hit The Road," (March 20-Apr. 2): It would appear to me that The Music Connection is rather disconnected.

Firstly, Guy Hemmer did not sprain his wrist, although he did twist it slightly while skating at Flipper's recently. Hemmer remains in LA because, displeased with the direction the band was beginning to take, he decided to quit The Rockats and branch out on his own. He is currently forming a new band here in LA.

Secondly, the remaining members of the band are Dibbs (not DEBS) Preston, formerly known as Eddie Dibbles, Smutty Smiff (with two effs), Barry Ryan and Jerry Nolan.

Thirdly, Levi and The Rockats' originator and former manager is Lee Childers (not Lee Childs.) Drummer Dean Thomas was not found at a Peaches Record Store, but was playing with a band called "Hot Peaches." Also, the original Levi and The Rockats was formed in England and consisted of lead singer Levi Dexter, bass player Smutty Smiff, guitarist Dibbs Preston and two other Englishmen who chose not to make the journey to America. Guitarist Dibbs Preston was sent for when sufficient contacts were made and adequate funds were provided for Preston to make the journey to New York to join the others.

Lastly, the screenwriting team who spotted the band at The Masque were Frank and Laura Cavestani (not Cavestino).

On the whole, the story of Levi and The Rockats' rise (and fall, if you will) is confusing at best. I just thought a few important points should be made clear.

There also remains one other discrepancy that bears clearing up. In Patricia St. Anthony's review ("Levi and The Rockats at Mme. Wong's, Chinatown") carried in that same issue, Ms. St. Anthony states that Barry Ryan is

the lead singer for The Rockats, when, in fact, the current lead singer is original band member Dibbs Preston. Guitarist Barry Ryan was picked up in New York as a replacement for Preston, who moved up to replace singer Levi Dexter.

The Rockats, such as they are, are currently living and performing in New York. Bass player Smutty Smiff has just married his steady girlfriend, Gail Higgins. Levi Dexter is now on tour in Europe with his new band, Levi and The Ripchords, managed by Lee Childers. Levi and The Ripchords should be back in this country in three or four months.

Sincerely,
Sheryl Varon

Dear MC Staff,

After a three-year vacation, it really does my heart good to see THE MUSIC CONNECTION doing so well! I can honestly say I don't miss an issue, and I must add I don't consider it an "alternative music trade paper." In my opinion, THE MUSIC CONNECTION is as valid as any trade paper or magazine in the industry. May 1980 be our year.

Sincerely,
Roy E. McMillan
Dynamic Recording

Dear Editor,

I just want to say I enjoy the magazine and want to subscribe.

I do wish you had Top 40 chart so I wouldn't have to buy other magazines just for the chart. It might be unhip with the punkers or new wavers but it is useful for other writers.

Just a suggestion.

Thanks,
Mark Travesino

P.S. So you don't get me wrong, I'm not anti any kind of music, but we all have a bag.

Send Feedback Letters To:
FEEDBACK
c/o Music Connection
6381 Hollywood Blvd.
Hollywood, CA. 90028



LOCAL NOTES

MIKE RAPHONE, formerly mid-days personality at station KROQ, can now be found hosting the "Modern Music" radio program Sundays from 8 p.m. to midnight on KNAC-FM, 105.5. The emphasis of the program comes under the eclectic "new wave" banner and encompasses any "unproven" forms of creative rock 'n' roll.

The program is mainly a new music showcase, spotlighting pre-released music as well as releases less than a week old, some exclusive. In interviews, guests and free form programming liven up the action. Local bands are welcome to send recorded music.

THE MUSIC CONNECTION

24-hour classified hotline has run cold the past two weeks or so due to mechanical problems. Our apologies to all you insomniacs who place your classified calls during the late night hours.



BAD BEAT PAYS OFF: The Recording Industry Assn. of America reports their toll-free hotline number for reporting counterfeiters is beginning to pay off. The number was set up in January, and since then, RIAA reports it has received tips every day.

Ironically, some tipsters identify themselves as counterfeiters and phone in the information to cut down on the competition.

The number is (800) 223-2328, or (800) BAD-BEAT.

LONDON, an LA-based power pop band, performed at Patti Barham's recent "A-list" party honoring Laura Huxley, widow of "Brave New World" author Aldous Huxley. Luminaeries attending included Cornell Wilde, Jill Ireland, psychic Kabrina Kinkade, producer Steve Sharmat ("The Boys From Brazil") and California Secretary of State March Fong Eu.

ROCK 'N' ROLL STATUTES: Legislation has been introduced in the New York State Legislature which, if passed, will become the first laws written specifically for rock 'n' roll. The bill would control the

number of seats promoters may add at general admission concerts, the number and the time doors must be opened and the amount of security needed. The law would apply only to the 18 facilities in New York that hold more than 5,000 people. If passed, enforcement would be up to the Department of Health. A vote is expected soon.

TRY IT AGAIN: Jerry Lee Lewis is opening a new club in Nashville called Printer's Alley. He'll need a lot of luck to make the effort work. Past occupants include "Possum Holler," George Jones' club, which folded, and Kenny Rogers, who was forced to close after two police raids dealing with nude dancing.

THE PRETENDERS will perform a benefit for the United Indian Development Assn. on April 18th at The Palomino. Proceeds will aid Indian businessmen and help develop cultural affairs and political awareness in the Indian community.

BILLBOARDS heralding the release of new rock 'n' roll albums have long been a fix-

ture of Sunset Strip, but with the present economic situation, the days of the billboards might just be numbered. Labels are cutting back budgets for the billboard ads, and some have dropped them altogether, claiming they don't really sell that many records anyway.

ONE will perform live music at an April 26th wheelathon to be staged by The National Spinal Cord Injury Foundation's Orange County chapter. It will be held at Cal State, Fullerton. For more information, call (714) 773-3117.

SUPERSTAR CHARITY LP: Pete Townshend, Eric Clapton, Keith Richards, Jimmy Page, Jack Bruce and Phil Collins of Genesis in one super group? Pete Townshend says he's trying to pull them together for an album that would benefit a British charity that helps drug and alcohol addicts kick the habit.

Funds, Townshend says, would go to help Dr. Meg Patterson, who has treated both Richards and Clapton, and whose National Institute For The Healing Of Addiction

Music Connection

Published Every Other Thursday

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LOCAL NOTES

has received large sums of money from Clapton, George Harrison and Robert Stigwood.

"Her work is a revolution in the curing of addiction," Townshend said. "I have seen it first hand, and it's about time the world—particularly the musical world—acknowledged her work and supported it."

It's expected that Atlantic will handle the release.



BEACH BOY FILM DUE: The Beach Boys are making a major film called "Beach Party," which fol-

lows young musician who wants to go to USC. He leaves the other members of the band at home and starts spending most of his time on the beach and in recording studios, where he runs into people like The Beach Boys. The film which has been in the making for two years is set in malibu

PAUL SIMON says Warner Brothers is already planning its Oscar push for his film, "One Trick Pony." Warners reportedly wants to hold up release of the soundtrack until December, so Oscar voters are more likely to remember it come voting time. Simon insists that won't be the case. He wants the album released in October to support the film.

DICK CLARK will turn the saga of "American Bandstand" into a feature film. It will be a contemporary love story about (what else?) two dancers who meet on the show and fall in love.

"**HUMAN HIGHWAY**," Neil Young's movie-in-the-works, is, according to reports, being shot now on the streets of LA. Neil plays a fading rock star, and the movie takes place after

the Arabs take over. There will be a nuclear holocaust scene which will be the final dance number

"**SEASIDE WOMAN**" an animated short film based on

Linda McCartney's song of the same name, will be in competition at this year's Cannes Film Festival. The McCartney's company handled production.

WHO, ME? Sidney Pollack, who directed "Electric Horseman," explains why he is listed as producer on the film's soundtrack album: "No one else was available, so I produced it."

"Since the single, 'My Heroes Have Always Been Cowboys,' is such a hit now," he continues, "I may end up making more from the album than the movie. I'll be a wealthier producer than director."

NEW WAVE ON TV: Theta (Channel 3) is adding "New Wave Theatre" to its line-up. Its debut was April 13 at 10 p.m. Hosted by Warner Brothers recording artist Peter Ivers, the show featured Manakin, 45 and Oxygen. Other groups that may appear on the performance/interview show are Jack Lee, X, The End, The Spiders, Cheeks, The Model, Toni and The Movers, Billy and the Beaters, The Marina Swingers, The Trend, and The Magnets.

The show's creator, David Jove, who heads a video Co. All World Stage, is working on several projects. He is currently talking to net-

works, cable television and independent producers. All World Stage made the decision to feature new wave talent, he said, because "new wave as an art form is generating its own lifestyle of fashion, literature and art, though still in its infancy."

THE DOTS, an LA-based new wave outfit, will be participating in the "Tale Of Two Cities" project reported on in our last issue. April 11th will find the group at San Francisco's Palms Cafe, sharing the bill with The Nu-Models.

OVAL PRODUCTIONS has announced dates for a new series of classes in recording engineering. The Oval courses integrate recording engineering and music fundamentals directed specifically toward the studio needs of an engineer. Information is available from Oval Productions at (213) 465-9456.

MUSIC CONNECTION REVIEW EDITOR and reporter Jeff Silberman has been taken out of action temporarily by a severe back problem. Jeff was admitted to Hollywood Presbyterian Hospital on Monday, April 7th, and it looks like he'll be there for awhile. The entire MC staff wishes him the best and we're sure he'd enjoy hearing from his friends and acquaintances while he's recuperating. The address is Room 326, Hollywood Presbyterian Hospital, 1300 N. Vermont Ave., Hollywood, Ca., 90027. Or, drop your messages by our office in person or by mail and we'll get them to him. That address is **MUSIC CONNECTION**, 6381 Hollywood Blvd., Suite 323, Hollywood, Ca. 90028.



Zeus Gain Cells Produce Greater Sound Efficiency

What looks like an oversized "D" cell battery, has no buttons to push or dials to switch, yet offers musicians an option to the catalogue of sounds they are currently using through the simple addition of an "in line" device?

Show in Anaheim, this reporter spotted a strangely simple device that was so unpretentious I almost passed it by. I was too busy to try the device (what could something with no dials or knobs possibly do?), but I did get literature on the product. When I sifted through

chore said you could turn down your amp (result: less noise) and let the Zeus Gain Cell do the work by giving your instrument a 12db boost.

Co-owner Derek of Nadine's Music in Hollywood reaffirmed the device's uses when I began to test the product. "You won't notice much when you plug in the device," he said, "but if you use it for a time and unplug it, you'll definitely feel the loss." (That warning came to pass, as I later became hooked). Next, I contacted John Graves, vice president of Zeus Audio Systems. He encouraged me to test his company's product for myself. I tried it with keyboards, and I got a stronger signal, more punch and clarity, and a greater "realism" in the various keyboard sounds. On guitar, I found the device increased the edge and added balls. It was as if a "hot" DiMarzio pick-up had been dropped into my axe. The bite was incredible. If your amp gives you a dirty sound, the Bass Boost will give you even more smooth mellow distortion

and sustain in the lower frequencies. The Hi Z Gain Cell will do the same in the mid-range areas.

The "cells" are also useful between effects devices that are weak, as they reinforce the signal.

Graves later informed me that the "cells" work by matching impedances, much like in-line transformers for microphones. They boost the signal, and there is no frequency loss.

I must add that the devices work differently with different equipment. A Music Man Guitar, which comes with a built-in pre-amp, and a Lab Amp set to sound like a Marshall Stack with a Gain Cell will give more sustain and more guts, like UFO's sound, or Boston's. The same guitar and gain cell, plugged into an old Sunn tube amp, offered tons of bite, with the ringing blues sound of B.B. or Albert King. Due to the quiet, noise-free nature of the product, it would be great in studios as well as live. This reporter is now a Zeus junkie.

—Jeff Janning



The Zeus Gain Cell



Zeus Bass-Booster

Answer: The Zeus Boost. During the recent NAMM (Natl. Assn. of Musical Merchandisers)

the stack of specifications on the products displayed, Zeus Audio Systems appeared again. The bro-

HOW TO MAKE AND SELL YOUR OWN RECORD

Published By Headlands Press
Author: Diane Sward Rapaport

If you think your music is good enough for you to "make and sell your own record," you really must read this book. If you then believe you're ready for everything you'll have to do to make it succeed, you may decide to try it, though not as quickly or recklessly as you might have otherwise. You may decide just to forget it.

I don't want to suggest that Diane Rapaport's book is designed to discourage you from turning your dreams into vinyl. The book is a powerful dose of reality, though, as it forces you to confront the possibility that it's the idea of making a record that appeals to you, rather than the hard work it will really represent.

The author makes some assumptions about you as the potential user of this book and organizes its contents accordingly. The obvious assumption is that you are a performing musician or group (or involved in some way with one) who wants to make a record and believes there is some sort of market for this "product." She also assumes that you've decided to

take the process through all of the steps yourself, and that you have little experience with most of them beyond writing and performing the music. Accordingly, she begins with chapters on promotion and sales (frequently overlooked, especially in the planning stages), moves through printing, graphics and manufacturing (a familiarity with the technical content is important in getting good results from the people you work with), and finally to actual recording procedures and options. She adds supplemental chapters on song protection, business and planning, as well as "planning worksheets" and a bibliography/directory listing many publications, organizations and companies that can help neophyte record makers reach their goals.

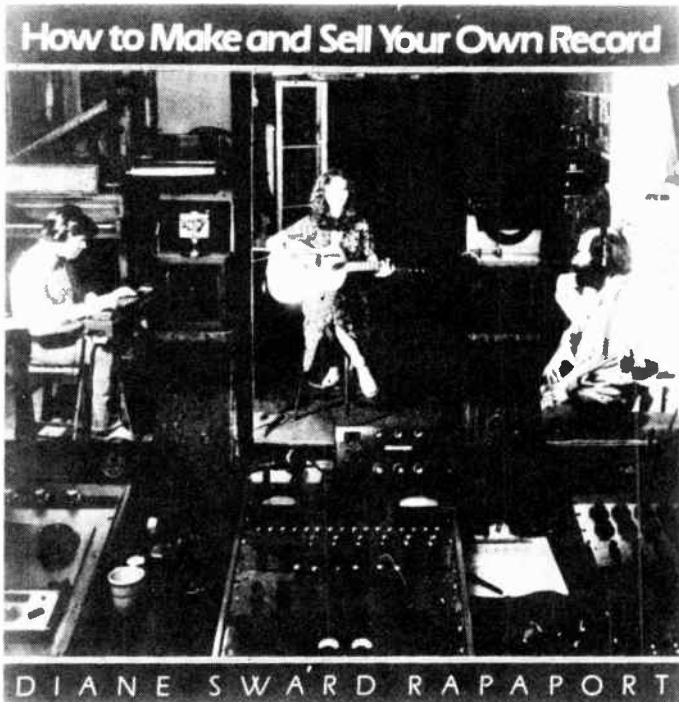
As a "how to" book, "How To Make And Sell Your Own Record" works on two levels. A straight-through first reading gives a feeling for the "big picture," the importance of planning, the time and money required, the potential for success and the things to start thinking about before *doing* anything. Reading the book this way, you appreciate the solid writing, attractive book design and the many examples and anecdotes from people who have done what you hope to do. In addition, there is a wealth of detailed information: How to write a press release; how to talk to a graphic designer or record distributor; how to gauge potential sales; how to price your records; how to estimate recording time (always multiply your best estimate by three).

I don't want to leave the impression that "How To Make And Sell Your Own Record" should be read only by those anticipating such a move. Any person who is seriously interested in the record making business will find parts of this book fascinating. As an introduction to many of the steps that are taken to get an album (independent or otherwise) into your local record store, it is extremely valuable. The technical parts are not overwhelmingly so (perhaps on the level of Stereo Review), while the approach of an

insider who doesn't write like one is entirely refreshing. I highly recommend this book to anyone interested in record making, and to those who intend to "roll their own," I consider it essential.

"How To Make And Sell Your Own Record" is distributed to bookstores by Quick Fox and to music stores by Music Sales Corp. Copies of the book can be ordered by mail (\$9.95 plus \$1.50 for postage and handling) from the Headlands Press, PO Box 862, Tiburon, CA, 94920.

—Bruce Irving



Diane Rapaport's book on how to make & sell it right

(continued from page 1)

Having been an independent producer approaching the record companies has its advantages, but it also has its disadvantages in knowing how hard it is for acts to make it, particularly if the band has lost one contract. That makes your heart go double time.

MC: Do you ever have acts get really angry at you?

RAND: Not very often, but yeah, sure it's happened. Probably next to telling an artist he no longer has a label is telling him you don't like the record he just made.

MC: You mean saying 'you can't release the record'?

RAND: Well, you know, maybe the record needs another song, or you really don't feel it's right to release. You can't put a record out that you don't believe in. So if you don't believe in it, you have to tell the artist to make changes.

MC: A&R is a difficult position. You're always on the spot to make the proper decisions. Do you find it difficult in that respect?

RAND: Yeah, absolutely. If you go into this job thinking it's a bed of roses, man, you're crazy, because you're a reflection of other people's success or lack of it. Once we deliver the record to the company it's over with--we're defenseless. We don't go to the stations, we don't market the

records, we don't do anything. sometimes you get adamant and say, 'God damn, why isn't this record getting played?'

MC: You say that to the promotion people?

RAND: Yeah, doggone right! And they'll get uptight. Sometimes we've got to promote our own people. Actually, not sometimes,

musicians and songwriters merely striving for a contract...

RAND: Yeah, who are investing in demos. There you go--that's even a greater number--the ones who haven't got a deal yet.

MC: I've gathered from most A&R people that the criteria required by record companies even to consider signing a band is

that's what I'm implying--don't quit your day job. It's rough.

The hard thing is that music is an intangible business. It's not like the steel business where x amount of dollars equals so many pounds. We don't know whether it's good or bad unless it goes on the radio. So the kid naturally says 'Well, Jesus Christ, if my record got on the radio, it would be just as successful as Ben Brooks' record, because my song is every bit as good as his is.' And as far as he's concerned, he believes it, too.

MC: Some people get very aggressive and bitter about it all.

RAND: They believe in themselves. You have to believe you're a good writer or you're a shitty one. I have to believe I'm a good A&R man, or I'd be a shitty one. But sometimes it's a false belief.

MC: Delusions?

RAND: Delusions...You'd think some acts would have friends who would pound them over the head and say, 'Jesus Christ, this is not very good!'

MC: I've been hearing a lot of criticism from A&R people lately concerning the quality of music in the clubs around town. Do you go to the clubs?

RAND: Yeah, I go to the clubs a lot.

"I don't think there's an A&R department in the world that's accessible to everyone..."

-Frank Rand

a lot of times. But that's fun too.

MC: Do you ever get a little nervous about signing bands?

RAND: I get nervous every time I sign a band. When you figure out how many groups make it out of all the records that are released it's ridiculous. It's a crazy business we're in, boy. It's crazy.

MC: Then there are the legions of

stringent. Most acts out there will never qualify. What can you say to them?

RAND: Don't quit your day job!

MC: Really, is that what you actually say?

RAND: No, I'm not that hard. I'd like to be sometimes. I try to...I don't know what I do. I can't see myself. It probably shows that

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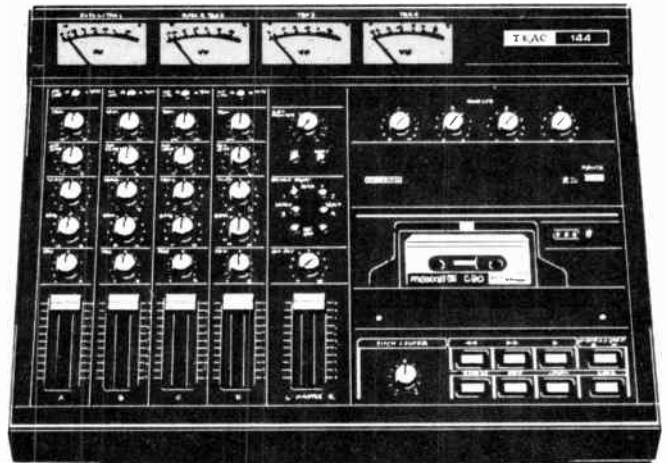
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"I Would Like To See A Little More Talent On The Street" Says A&R VP

(continued from preceding page)

MC: What do you think about all these bands?

RAND: Well, I really don't think much about them. I don't think about them much, I should say. There are some real good bands in this town, but then on the other hand there are a lot of really nonsense bands--more than there should be. Larry Schner, works here with me in A&R, said to me once there should be a law that you need a prescription to buy a guitar, and it's almost getting to be that way. It's real difficult for an A&R person to be going to clubs constantly and being hyped on bands, and then seeing this sameness happening night after night. I would like to see a little more talent on the street today.

MC: I don't have any answers, but evidently a lot of people are coming out to see them.

RAND: With some of the bands, I can't figure why the kids like them. But then there are good bar bands that would never transfer onto vinyl. They don't have that one little dimension in their presentations that puts them over the top to get an Epic recording contract.

MC: I spoke with John Kalodner of Atlantic Records recently and he is adamant about...

RAND: Yeah, I read that article. I thought it was hilarious. I would not go as far as to say that I would get out of the business if Madness and The Specials made it. I understand where he's coming from, and to a certain degree I agree with him in so far that songs are where I'm at. That's where hopefully everybody on the Epic A&R staff is at. It seems that quite a few groups think that because they have a guitar in their

hands they've got songs. But to me, it's often the rambling onto rhythm. There's no musical quality there.

MC: Wasn't The Clash a lot 'ike that when they started?

more music than I thought they were capable of making. I don't think John (Kalodner) would like it. That's why I only agree with him to a certain degree. But where he's really adamant I agree



Epic A&R man Frank Rand

"There isn't one demo tape that doesn't get listened to at Epic..."

RAND: I would say that... yeah, I wasn't a real Clash fan on their first record. I am now, because "London Calling" contains alot

with him 100 percent. When these kids go up there and play fast 4/4 da-da-da-da-da... you know, just monotone singing. I can't deal

with that.

MC: There are a lot of repercussions right now from the labels concerning local signings of new wave acts. Many of the acts have not panned out in terms of national interest. Has Epic signed any local bands recently?

RAND: Epic has recently signed Gary Myrick and the Figures and they're in the studio. We signed The Surf Punks too. We've been negotiating with them for almost a year. The record's going to come out in May.

MC: What is your attitude towards unknown acts who want to get their talent and product out there on Epic Records?

RAND: I don't think there's an A&R Department in the whole world that's accessible to everybody. Our policy is that if we don't know somebody or if they haven't been recommended by somebody, chances are we will not see that person but we will definitely encourage them to send a tape of their act. While I've been at this company there hasn't been a tape that comes in that isn't listened to. Sometimes it takes a long time to get to those particular tapes. It depends upon our responsibilities of that day or week towards the acts that already exist on the label. But I feel all tapes should be listened to because I was out there slugging away at different record companies and receiving them back without any replies.

MC: What's the West Coast Epic A&R department consist of?

RAND: Well, there's three of us on the west coast. There's myself, Larry Hanby and Larry Schner.

MC: Is being an A&R VP the pinnacle of your dreams?

RAND: Well, being an A&R guy for the rest of my life wouldn't be such a bad life. But who knows what tomorrow's going to bring. I'd like to run a record company some day. I'm cocky enough to think I can do all of that. But right now I'm having a lot of fun doing what I'm doing. This is probably the greatest thing that's ever happened in my life.

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the highlights of an intense look at the country music business in general and LA's place in that business specifically taken by seven industry heavyweights recently. The occasion was "LA Country," a forum exploring the industry's growth, sponsored by Songwriters Resources And Services at the Musician's Union Hall in Hollywood. The panelists included moderator Jerry Naylor, KLAC radio personality and recording artist; Academy of Country Music president and artists' manager Bill Boyd; songwriter Alex Harvey; Tree Publishing Co. representative Beverly Hills (sic), CBS Records Regional Country Marketing Manager Jack Lameier; independent and Warner/Curb producer and promotion man Ray Ruff; and Palomino night club owner Tommy Thomas.

Despite the mixture of good and bad in LA's picture, the predominant sentiment toward the state of the country market as a whole was elation.

"I've been in this business for 18 years," Lameier said, "and I've never seen anything like the country market right now." That is true, he said, despite the recording industry's overall sales slump during the past two years. "The country market is the only market that still has money to spend."

Sales figures on top country records bear out the explosion of buying.

"We had the number one song five years ago with Ray Sheppard's "Devil In The Bottle," Ruff said, "and it sold 45,000 copies. (Sheppard's) "Cheater's Waltz" recently was number one and it sold 300,000--and that's in the space of five years."

Country/crossover, always at least a mild phenomenon for occasional records, took on a whole new dimension with the release of Willie Nelson's "Red Headed Stranger" album several years ago, and with a homogenization of material by country/pop

giants like Kenny Rogers and Dolly Parton. That phenomenon is a prime part of the sales picture.

"Country music today is really just music," Ruff said, adding that as recently as four years ago, country and country-influenced music was still a minor, though important, radio force. "Now we are controlling about 65 percent of the airwaves."

What does all this mean for Los Angeles? The city "is becoming a major factor in country music," according to Ruff, who adds that "Nashville is not happy about that, I'll guarantee that."

More artists are recording here, a phenomenon that has grown from the days when the west coast boasted a talented but small corps of country artists--Buck Owens, Merle Haggard, Glen Campbell among them.

Small as the scene was, the

for what's going on. It's not a here and there anymore."

The opening of The Country Club could easily be seen as proof of a grass roots surge of interest in country. Merle Haggard opened the club to a packed house, and Landis hopes to keep the 1000-seat club filled with upcoming acts like Tanya Tucker, Donna Fargo, Hoyt Axton and Freddy Fender.

Optimism about the move, though, was guarded.

"I'm going to sit back and see what the club does," Boyd said. "I've seen a lot of clubs open up in the past 12-15 years in the San Fernando Valley. Last year there was only one out there--The Palomino

"I think the club can be successful," he continued. "It has to attract the top name acts in country music, because it's that

comment, "I'd like to see two more country stations in the market," was applauded by those in the crowd. With competition, he said, "they would work their ass off to give you the best product they could possibly give you."

"The time has been right for years," Lameier added. "This market is huge. This is one of the prime markets in the world, and it has one country radio station."

A discussion of songwriting brought the LA-Nashville differences back to the forefront. Harvey, whose songwriting credits include "Delta Dawn" and "Reuben James," recalled his struggles in Nashville.

"I was in Nashville for three years trying to make it as a songwriter. I don't think they like people who are outspoken" a trait Harvey certainly possesses. "They like people to get into their formulas and stay within those bounds."

However tightly closed a city it may be, Nashville is still the place for the straight country writer, since the country labels and publishers are still headquartered there.

"It would be easier for a country song to be placed in Nashville," Harvey said.

That's no reason, though, for the thousands of country-oriented writers who have settled in Los Angeles to move. Hills, representing Tree Publishing on the west coast, said regarding song placement, "If you're in this area and you know there's a publisher here, do it."

Overall, the mood of the evening was one of optimism, however guarded, for the expanding role of Southern California in country music, and special joy at the current state of country in general.

"We just reflect the mood of the buying public," said Lameier concerning industry members. "Thank God the mood of the buying public is country."

"LA Is Becoming A Major Factor In Country Music"

(continued from page 1)

seeds of quality were being established, according to Boyd.

"Nashville is a very closed city musically," he said. "They tried to overlook the west coast artists. In the late 60s and 70s, though, we probably produced as much quality country music on the west coast as they did in Nashville."

"But not as many hits," Ruff was quick to add, in deference to the fact that no matter how much LA has grown in country, Nashville is still the center of the industry. "There are not as many things happening out here."

Naylor stressed the emergence of more Nashville-LA harmony in the very recent past. "It's becoming one big industry," he said. "I think all that prejudice is gone. There is mutual respect

big a club, and it's gotta do that constantly. There's a lot of competition in this town for acts."

That, of course, is a point well understood by The Palomino's Thomas. In this market, "it's hard to get artists," from the top echelons of country performers, he said. Some concert spots, like the Universal Amphitheater, Boyd said, contractually forbid artists from appearing anywhere within a hundred miles of the theater for thirty days before or after an appearance there, a policy which makes booking top artists even harder.

One area noted at the gathering for its lack of growth was the country radio market in LA. Country music fans have one choice--KLAC. It was an area the 200 or so people in the audience were quick to pick up on. In fact, Boyd's

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Michael Lippman: From Label Boss To Artist Management

(continued from page 1)

angst-ridden, manager-to-the-stars propagandized by gossip tabloids and the media as a whole. Rather, Lippman wears a self-styled casualness that belies his considerable negotiating skills. His clients include Melissa Manchester, Eric Carmen, Bernie Taupin, Leo Sayer, Record Producers Ron Nevison and Harry Maslin. For three years he served as Vice President of Arista Records, presiding over the West Coast operation and before that, a formidable entertainment attorney who represented David Bowie among others. And while the turntable exec's queue up for his time, Michael obliged The Music Connection with his views on a litaney of subjects, not the least of which was hot shot yo yoing.

"Before I went to work for a record company," he began, "I was very hesitant as to how I would react representing artists once I left the company - whether I would be more sympathetic to their needs or to the artists' needs. I'm not pushing this point, but it seems that you end up in an adversary relationship because the manager is trying to garner as much time and attention and money for his act as he possibly can while 17 other managers are trying to do the same thing for their acts. The record company can only spend so much time and so much money over so little a space. So you're in there, fighting for your act. I was worried that I would become more sympathetic to the company and possibly fight a little less hard for my artist.

"While at Arista I had to deal with a lot of corporate problems like budgets, contract negotiations and things that I was well-equipped to handle and enjoyed handling. But I found myself moving away from the artist's side and more towards the corporate side and that's not what I wanted to do. Through Arista I met Melissa Manchester and Eric Carmen and thought a great deal about both their talents. Over the course of time I acquainted myself with them, found that neither had a manager for quite a while and that their thinking was, 'Why don't you?' And I said to them, 'Why don't I.' And the next thing I knew I was a manager."

Having straddled both sides of the fence, Lippman is keenly aware of the chasm that exists between the artist and the corporate weal. "The basic problem is that one is solely into creating music and the other is into selling product which happens to be

music," Lippman states. "And contrary to what you might hear, the 'twain meet every day,' and they met successfully. This is a multi-billion dollar industry. But there will always be this dichotomy between artist and salesman. The artist must learn, to some degree, to be a businessman. Unfortunately, the salesman does not have to learn about the creative side to be effective and that's where the balance falls flat. And I don't think we can change the artist's perception of the business as being big bad wolves. If both sides started becoming overly sensitive to the other side, they're each going to lose the driving force that characterizes their individual talents. Both have got to be somewhat removed to be effective. I've seen many straight business people seduced by the rock 'n' roll lifestyle and go right off the deep end. They can rise to the top one day, and be gone the next, just like an artist.

"It's a very seductive business. I just try not to get caught up in the craziness. I have to be the balance for my artists. Being creative people, they tend to do things in excess and I have to remain a stable force in their lives. There is a double responsibility to both my artists and my family to keep my head on straight and I don't always do it right (laughs). I'm always monitoring myself in that respect."

One recent development in the recording industry is the high profile of attorneys throughout all segments of the business (Music Connection Vol. IV, No. 3). They hold key slots in corporate and creative decision-making as well as providing a new reservoir of managerial talent. Lippman accepts the premise that lawyers, ostensibly trained for analytical thinking, might be a less than obvious choice to direct the fortunes of the instinctually gifted musician. "I agree with your statement on a general basis. Most are not equipped to deal with the sensitive issues of dealing with an artist or the creative side of bringing forth the best possible product. There are some that can. It's not the function they're supposed to play. A well-trained lawyer, one that's sensitive to people, should be able to handle the idiosyncrasies of any artist. He's got to be part psychologist, part friend, and at the same time, an objective human being. They're obviously trained to think much differently than the creative people. Some accuse the lawyers

of taking over the business and maybe that's because it's a lack of good managers. Maybe it's because artists, and I think they're wrong in this attitude, don't want to pay for both the services of a manager and a lawyer so they combine them. When, in the end, if he picks a good team, the amount of money he pays to each one is minute compared to the success he can achieve by everyone working together.

'Being a lawyer is just one aspect of being a good manager. You don't have to be one to be an effective manager and all good lawyers are not good managers. The artist has grown to be such a business that successful ones are nothing if not corporations in their own right - mini or major depend-

"I'm finding that the young musicians recognize the need to be aware of these business ramifications. They understand that this is simply a business and that to be successful, you must be in tune to these frequencies. A few years ago this wasn't the case but things are so much more competitive. It's a healthy sign."

In keeping with his assuasive demeanor, Lippman strives to maintain an accessible and accommodating posture in this town. "You can't afford not to," he opines. "The business changes every day and you've got to change with it or it'll leave you out in the cold. This business is very similar to the law because the law is constantly changing, new interpretations of old cases and old



Michael Lippman; Working in a seductive business

"Musicians need to be aware of this forever changing business..."

ing on their success. Kenny Rogers or Elton John are business', they're that large a producer of capital. You have to be very sophisticated in the business world to properly represent your client. Lawyers are trained to operate on this level; publishing, copyrights, contracts, etc. Specialization in the industry requires the expertise that lawyers have. Hopefully, they are also compassionate, understanding individuals who recognize that the creative types must be treated in a whole other fashion. I encourage all my acts to have lawyers which they do. Yet I can save them time and money by my own background in these complicated fields.

facts. In music, there's always a new record or new sound that makes things exhilarating. I'm not trying to sound corny but hey, it's so damn exciting. I'll wake up tomorrow and something else will have broken overnight and it's everything I can do to just keep up. All I know is that something is going to happen tomorrow that didn't happen today."

The Eighties, according to Lippman, will be characterized by artists with multi-dimensional pursuits. Further, technological innovations, echoing the emergence of talkies in film and the changes that wrought, will define a new relationship between artist

(continued next page)

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(continued from preceding page)

and audience. "I look for people who are not limited to one area of the entertainment business," he says. "I'm anticipating my artists' ability to cross-over into all fields. Bernie Taupin is an excellent example: a brilliant lyricist whose debut album will be released shortly and who has also just completed a screenplay for Universal Pictures based on Elton's album, 'Goodbye Yellow Brick Road.'

"All signs point to a new period where the entertainer will have to be all-encompassing. Video discs, for example, will demand an unprecedented premium upon visual presentation and new acts should recognize this and gear their approach to these new entertainment mediums. Visual charisma will be as important as an electrifying voice. As a businessman, I've got to work with the creators and the 'packagers' and hopefully, strike a healthy balance between the two interests. I think that's the hardest thing in this business to do.

"Yes, crossing-over into other areas is a pattern for the future but certainly not essential

for a musician's success. Gerry Rafferty has never been seen over here and he sells millions. Steely Dan haven't given a concert in at least five years and they're more popular than ever. I don't think that record companies are making sure somebody is visual before they'll sign him. The music is the essence of it all. Visuals help but

At the same time you should try to put together a tape. And the bottom line of the tape is the songs, not the quality of the tape. People are bandying about this master-quality tape concept, but that's really secondary. It's the songs or nothing. I talked to the head of A&R for one of the major labels the other day and he just

much as I can," he continues. "I've been overseas so much that it has prevented me from being out as often as I would like. But I have a competent staff and they keep me informed as to what is happening. Certain bands are being singled out constantly as to why they've not been signed and it's simply that - they're just being tossed around in search of something new to hype. The last hype to make a go of it was of course, The Knack. I saw them when I was working at Arista. I talked with them and came close to signing them but it didn't work out. I was impressed with them but they didn't kill me.

"I would love to find someone completely raw, like a street-corner type, and mold him into something extraordinary. It's like a musician beginning with a word or a note and then constructing an entire song. I check out the groups when I'm in different countries and nothing has impressed me. Japan, England, even New York, I've yet to see something that's really moved me. I just don't know. I'm sure it exists, but I just haven't found it... I'm desperately looking for a great rock 'n' roll band. I need it for myself, not just to balance my "MOR" roster. I love rock 'n' roll.

"All signs point to a new period when the entertainer will have to be all-encompassing..."

-Michael Lippman

if the music isn't right, a GQ model couldn't get a deal. It's got to be in the grooves."

And speaking of deals, Lippman is well-versed in the travails of securing a recording contract. His advice: "Be seen. And if you plug into the club circuit that's happening around town, I guarantee that you'll be seen by someone of substantial clout. And then, it's a question of someone liking you.

came off the road after sweeping the entire country, looking for talent. He saw every band in five major cities and he didn't think any of them had hit material. And I trust his ears. If you've got good songs, the rest of the 'packaging' can be molded. That's very much part of what I do. I can't write songs for you but I can help take what you do best and turn it into something successful."

"I get out to the clubs as

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BILLY BURNETTE

Continued from page one

and Frank. Once word hit the streets, A&R people flocked to his gigs, inciting a flurry of rumored bids rivaling the celebrated Knack deal. Reached at his office, Bogart told The Music Connection that, "Billy is one of the most exciting performers and singers I've heard in many a year. I am making every attempt to acquire his talents for my new label." Bogart will announce shortly the details of his new company and distribution network.

Meanwhile, Columbia and Warner Bros. have had their attorneys draw up proposals and both agree in their praise of Burnette. A Columbia spokesman noted that, "We are very interested in signing him. Now it's up to the business affairs department."

Warner Bros. has upped the ante considerably since Columbia and other labels showed interest, according to Seidel. He adds that almost every ranking officer of Warners has been down to check out Billy's show and are all eager to contract him. Bogart is equally adamant in his quest for the raucous rocker from Memphis: "I want Burnette as my first signing since Casablanca and I aim to get him." When pressed to qualify his chances of closing the deal, Bogart remarked in his feisty fashion, "I hope the best man wins and that'll be me."



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As we begin to establish the musical styles of the new decade, it's apparent that one shortcoming of the current rock resurgence is the emphasis on reviving old rock styles rather than creating new ones. Certain pioneers like David Bowie and Brian Eno, and groups like Devo and Talking Heads, however, have been attempting to evolve rock into the 80s. While a nostalgic recycling of the 50s and 60s may bring a return of more vital energy into pop music, it is the artist who can build new sounds and new approaches to pop that are likely to leave their marks on the evolution of pop music.

One such artist who is contributing to the sound of the 80s is Stiff (Epic) recording artist Lene Lovich. On a recent trip to San Francisco, I found Lene to be one of the most popular singers among new wave fans. Listening to the album, I was impressed with her unique, well-defined and intelligently presented new rock style.

Rhythm: Most of the songs are based on straight-ahead eighth note grooves with heavy emphasis on the quarter notes. Syncopation is kept to a minimum, as most accents fall on the main beats. This often gives the music a march-like military feel. Some



cuts contain reggae-like rhythms and simple syncopation. Another characteristic is the use of heavy drum accents in unusual places as in "The Night."

Melody: Melodically, Lene uses short, memorable phrases that are



tightly structured and repeated. The tunes are not written in a scale context, but instead they follow the chord changes. The range of most songs on the album is limited, causing them to be somewhat monotonous, and at

times chant-like. Within this limited scope, however, the melodies contain enough contrast in shape and phrasing to keep the listener's attention. High, spacy and strange vocal fills and trills add dimension and musical interest. The male "army chorus" vocal

Album: Flex
Artist: Lene Lovich
Label: Stiff (Epic) 36308
Producers: Lene Lovich, Les Chapell, R. Bechirim, A. Winstanley.
Engineer: Peter Boyd
Writers: L. Lovich, L. Chapell, C. Smith, B. Gaudio, A. Ruzicha.
Instrumentation: Guitars, synthesizers, bass, keyboards, drums, saxophones, vocals.

backups (a la Bowie) are also effective.

Harmony: Flex is constructed almost entirely with triadic harmonies and riffs. Seventh and complex chords are not used. The chord progressions are interesting and

varied, with some surprises along with some predictability. Triads are the basis of the sound of the album, but they are relieved by contrasting melodic lines having no harmonic background.

Form: Structure provides Lene's strength of style, as there are a lot of repetitive hooks that make the songs stand out in the listener's mind. The use of contrasting sections keeps this repetition from becoming tiresome. Most songs have three distinct sections.

Influences: Lene is eclectic, borrowing from a wide variety of styles. Her most dominant influence is that of David Bowie, whose vocal style she incorporates into her own. Her music is a strange mixture of contemporary new wave and European theater and folk music. Lotte Lenya, the German cabaret singer, represents another strong influence. Echoes of folksinger Buffy St. Marie can also be heard.

Comprehensive Analysis: "Flex" is a well-produced, well-constructed album. The vocals are beautifully strange and evocative. The tracks are tight and consistent with interesting fills and effects. Lene's main co-producer and co-writer, Les Chapell, has done an excellent job in bringing a sophisticated touch and a lot of artistry to the embryonic new wave style.

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PART II

Last time we covered some of the ways to give producers and artist financial incentives to record your song without giving them a percentage of the copyright. Giving up or sharing your copyright is, of course, your option, and if you go through a publisher, he/she will want to own a substantial portion, if not all of it. The advantage of dealing with a good publisher is that you don't have to knock on the doors and wheel and deal yourself. You'll have someone, ideally, who's a partner and will put lots of energy and creativity to work to justify the control you've given him/her over your creation.

If, however, you enjoy or feel capable of hustling your own deals, you should know what your options are. Publishers themselves have a variety of attitudes about splitting the copyright or using the options we're discussing in these two articles. They range from, "Under no circumstances will I give up anything; I'm doing the work and I deserve it," to "I'll give up what I have to get the tune recorded." It depends a lot on the circumstances of each situation. How important, for instance, is this recording? Is this the only artist who could cut the tune? Would this cut be very important in the development of the writer's career in generating interest in the rest of his/her catalog? If I give this producer a piece of the action am I setting a precedent with him that I'll regret later? And always, how badly do they want this song? So, if you're doing the publisher's work, those are questions that you'll have to consider.

The option I covered last time was negotiating for a percentage of the mechanical royalties. Another type is "performance royalties." That's the term for all the money received through BMI, ASCAP or SESAC for the performances of your songs on radio, TV, juke boxes and in clubs. Those organizations called performance rights societies pay directly to the publisher and to the writer. This is a different situation from "mechanical" royalties for sales of records and tapes which are paid directly to the copyright owner. If your publisher owns the copyright it comes to him/her, who in turn, according to the terms of your publishing agreement, pays you. If you have a hit song, particularly one that gets played on the radio long after it's been a hit, your "performance" royalties will make you considerably more money than "mechanicals". For the purpose of negotiation, there is another important difference between "mechanical" and "performance" income. It's that when you receive your earning statement from BMI or ASCAP, they don't let you know which recording of your song you're receiving royalties from (SESAC lets you know). So you can't say, "I'll give you x percent of the publisher's share of the performance income on this particular record." There have been many cases where two different versions of the same song are on the charts at the same time, or one is a country cover of a pop record. So, in the case of performance royalties, you could say, "I can give you x percent of the publisher's share of performance money for the first four quarters (the payments are received quarterly)," or maybe until the quarter before the next recording of this song is released. Whoever you're negotiating with might say, with possible justification that, were it not for the success of the first record, the second would not have been made. He/she should be reminded that the odds are against an album cut making much performance money, and the offering of a percentage on performances should be an incentive for a producer or artist to release the song as a single.

Another factor that can be negotiated is the number of units sold, in the case of mechanicals, or, in the case of both mechanicals and performances, the amount of money received is a parameter. In other words, "I'll give you x percent of the money until you've received x thousands of dollars."

In closing, if you choose to deal with producers and artists directly, and they want some financial incentive, you just need to know that, as they say, "There's more than one way to skin a cat," and, "Everything is negotiable."



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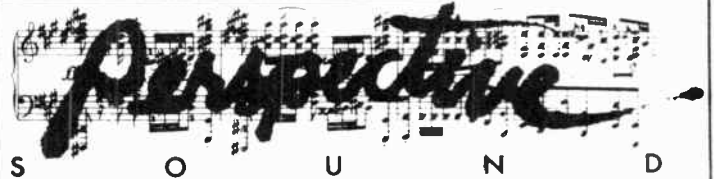
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Jane Olivor

Jane Olivor's performance at Royce Hall recently was both powerful and sensitive. Though it got off to a late start, she wasted no time in establishing an intimate bond with her audience. In her third number, she began shaking hands with the audience as she sang the lyric "take my hand," and she broke from her repertoire often to talk with the audience as she often does. Even in a huge auditorium, each listener feels a personal rapport with her.

Miss Olivor also showed herself to be a master of pacing, using tempo, mood and her own positioning on stage to maximum effect. After delivering the power and the sensitivity of "Stay The Night," she continued with the lighter, "The Vagabond," varying tempo and mood in a pulsating, dynamic fashion.

Coupled with her graceful and easy stage manner is her evocative voice, which painted aural pictures of the lyrics she sang. The musical arrangements for the most part enhanced the texture of these pictures, although there were times when it seemed to be too loud.

With "Some Enchanted Evening," Jane gave new life to an old favorite. She followed this powerful number with the delicate "L'Importance C'est La Rose," during which she plucked a rose from her bouquet on the piano and gave it to a young woman who had given her flowers earlier in the performance. After a brief exit, Jane was lured back for two encores that brought the house to its feet.

The overall performance reinforced Miss Olivor's position as a master interpreter and performer. She had the audience wanting more after two encores, an excitement Jane Olivor creates with every part of her being--her voice, her music and her physical presentation. There is nothing you need to know about Jane Olivor that her performance cannot make you feel. **Steve and Wendie Olkam**

Steve Gillette

Steve Gillette can write songs with a warmth and sincerity few people can match. He's got a firm grip on country/folk formula writing, he can pen instantly memorable tunes, and his voice has the believability to put it all across.

That's the good stuff. The bad stuff is that there are enough

JAZZ & CLASSICAL REVIEWS COUNTRY & ROCK



Above: Jane Olivor, "a master interpreter" Below: Arco Iris



Below: Charles Bukowski stretching out. "a first rate purveyor of realism"



self-imposed limitations on all of the above that Steve Gillette, on record and on stage, is not what he could be

Dozens of Gillette's songs have been recorded by Linda Ronstadt, John Denver, Gordon Lightfoot and others, so his songwriting credentials are safe. The weakest tune on his new Regency album, "A Little Warmth," for instance, is a song written by producer Graham Nash. Most of the rest of the tunes were penned, alone or in part, by Gillette, and most are absolutely top-flight. "Sweet Melinda" and "She's Not You" especially stand out, and the album's first single, "Lost The Good Thing We Had," a duet with Jennifer Warnes, is also a winner. The album's title tune is as warm as its name.

The thing that makes this album just "good" when it could be "great" is similar to what held back Gillette's recent Palomino appearance: he's not getting full-throttle out of the people around him, and he himself seems to be holding back. It's as though there were an edge of introspection in his vocals that keeps his warmth and compassion from becoming truly compelling.

Since Nash produced the album, I'll lay on his head the blame for the fact that nothing sparkled. Everything is highly competent, very well thought out, and very dull. I wanted several times for a steel guitar to jump out from its buried place and make a sharp, clear statement, but I was usually waiting in vain. In concert, the fault has to lie with Gillette. He has a band that can cook with a capital Hot, but for the most part, its members were relegated merely to very competent backup playing.

The one exception, an instrumental called "Rawhide" done as the second song, blew the socks off everybody in the place. It gave everybody in the band a chance to flash, and I do mean flash. Special plaudits to guitarist Bruce Marion, who must have extra fingers, but there's credit enough for everybody. They were hotter than a tin roof in Vegas. Other than that, what we were given was an evening of competent versions of good songs, and little else--just like the album. Gillette could have had the audience at his mercy for the price of a few well-placed solos and some more rapport and extroversion. And why, while I'm wondering, did he open with "She's Not You?" It's a great song, but it doesn't have the punch to open a show, the punch of something like "Sweet Melinda," which opens the album.

I do have to restate that this is one heavyweight songwriter we're talking about. Song after

song, from "To Be Good Friends With The Girl Who Used To Love Me," to "2:10 Train" and "Back On The Street Again" (both oldies), reaffirmed the fact that his career as a writer is eminently secure. As for his expanded career as an entertainer, there are some things that'll have to be tempered with.

Incidentally, opening for Gillette at The Palomino was The Cowboy Fever Band. They have not been together all that long, but there's some eye-opening potential here. The set opened slowly, and closed without the heights it could have built to, but in between there was a lot of energy, polish and style. A three-song stretch including "Sugar Mama Blues," "Truck Stop Waitress" and "Rasputin" was bona fide hot. Lead singer Becky Mitchell has great audience rapport (much of the crowd was hers) and she's a fine singer, although she needs to sing with more consistent power, to rise above mere competence all the time instead of just in spurts. She also could have been miked hotter. Overall, despite some uninspired stretches, it's obvious this band is a definite comer.

—Rob Simbeck

Charles Bukowski

Listen. Some of these poems are serious, and I have to apologize for those, because I know most crowds don't like serious poems. But I gotta give you some now and then to show that I'm really not a beer drinking machine. Now, we'll get back to the standard hard bullshit.

Charles Bukowski, from the album "Charles Bukowski Reads

His Poetry," on Takoma Records.

Charles Bukowski, for the uninitiated, is a 59-year-old Los Angeles resident who is, first, a survivor, and second, a poet. He's also, as he will gladly and readily tell you, "a tough son of a bitch," thank you.

Bukowski came through beatings at the hands of his father, a face-ravaging childhood disease, oceans of booze, decades of low living, and a love life that—well, why hear it from me? It's in his books, on his album, in his performances (he appeared recently at The Sweetwater in Redondo Beach), and they're all worth the price of admission.

An evening with Bukowski is to a poetry reading what Studio Wrestling is to the NCAA finals. The ground rules are similar, but once the match is underway, you're dealing with spectacle, and you're fairly compelled to get involved.

Yes, he's shamelessly self-indulgent, and yes, there's a lot of drivel mixed in with the gems, but, however you define it, poetry contains elements of vision, humanity, style and craft, and, however you look at him, Bukowski's got them. Sure, sometimes the craft is a little loose, but what do you want from a man who can drink half a gallon of wine during a 90 minute reading and still (almost) walk offstage? But at the core of the maelstrom of bravado, scatology and reckless living that is Bukowski, there is a fine poet. And that core of good poetry, more than the exteriors, is what keeps Bukowski fans loyal.

At his Sweetwater reading he received as much warm applause for his touching anecdotal

poems about neighborhood losers, letters from lonely factory workers and Toulouse-Lautrec as for anything else. The rest, of course, was your usual assortment of bathroom and bedroom humor, much of it witty, all of it honest, little of it enlightening.

In the face of this mixture, the record itself is very faithful. It contains everything you need to know about a Bukowski reading, except, of course, for the visual joy of watching this overgrown gnome recounting his own humorous or horrific fairy tales. The straightforward—a man, a table, a microphone, some booze and a sheaf of poetry—yields quickly to Bukowski's ability to turn all that into an "event."

The album does lean a little heavily on the self-hatred and the tension-charged audience/poet relationship. The album Bukowski is darker, surlier than the live Bukowski, who possessed abundant good humor and kept up a steady, rambling dialogue with the crowd.

The drawbacks live? There wasn't as much depth to the poems he read at The Sweetwater as there was on the album, and the self-indulgence, while fun, was occasionally tiresome. The man and his visions, though, made for a generally compelling evening. Bukowski's points of view on subjects like style and survival are so good because he is a first-rate purveyor of realism. You don't have to wade through metaphor to reach his truths; his metaphors help advance the simple reality of his situations. That won't endear him to hardline proponents of high technique and complexity, but then, that's never been who Bukowski was going after.

—Rob Simbeck

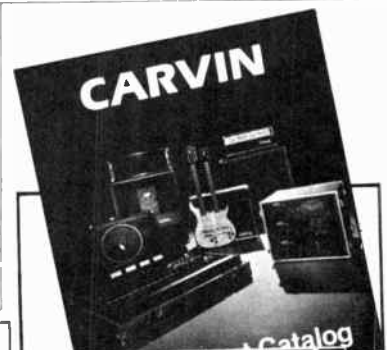
Arco Iris

It was raining steadily in Venice, and the streets were empty of the usual pedestrian characters, but the people at The Come Back Inn seemed to know that you can't have a rainbow without some rain.

The group "Arco Iris" (Spanish for Rainbow) was playing to an SRO crowd at the small tavern-club on Washington at Venice Blvd. The crowd was a friendly one, with strangers sharing many of the tables, and it could be divided into fans and first-timers, because to hear this quintet-plus-one is to become a fan. They call themselves Argentina's #1 group (they have had several gold records there), and they play an infectious blend of jazz with a South American influence. Their jazz is solid, tight and driving, and their South American heritage is folk-based, expressed through an impressive array of exotic flutes, horns, strings and drums.

They may start a piece with a toe-tapping theme played on a folk instrument such as pan-pipes

(continued on page 18)



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Tom Rush-Humility And Pragmatism Sell It Best

BY JUDY RAPHAEL

Tom Rush was in town recently for a few days of club dates--two at McCabe's in Santa Monica, and one at The Palomino--and he left music business people here talking about him with warm feelings, and renewed excitement about his career.

Rush seems to be a timeless popular performer--the ten albums he has made all remain on company catalogues, and "The Circle Game," with first-time covers of songs by Joni Mitchell, James Taylor and Jackson Browne gained the highest rating of five stars in the 1979 publication, "The Rolling Stone Record Guide." He's also known for experimenting with different types of sounds and stylistic approaches--his "Take A Little Walk With Me," (Elektra) contained an entire side of 50s rock 'n' roll produced by Al Kooper, with a definitive version of Buddy Holly's, "Love's Made A Fool Of You."

This side of the country has not heard much from Rush since his last outing (1975) on Columbia, "Ladies Love Outlaws," but now there is a tour of the west coast, a whole new project, and a show that bristles with sparkling sounds and ideas.

There is also a rather new way of approaching the music industry. Rush explained it this way:

"It started out tentatively--I made a call to a radio station, and the response just overwhelmed me, so I kept doing it...and I've been personally making contact with program directors at radio stations, calling them up and saying, 'Hi, this is Tom Rush; I've got something I'd like you to hear'.

"They're just not used to the personal approach," says Rush, but they're delighted to play it, because it gives them something to talk about....'Here's a little something Tom Rush gave to us that you'll be the first to hear!'"

The disc jockeys then report to the trades, continues Rush, and that generates inquiries from the record companies. He's used this fortuitous combination of pragmatism and a very real sense of humility to make contact with others in the business.

"I've also gone around to see people in these positions at record companies," he says. "In that context, I've been treated an entirely different way. These guys are so sick of seeing artists that are half awake at ten in the morning being dragged in to

shake hands with them. It's very rare for an artist to come in or call on his own. I've made a lot of friends--or I've had a lot of friends I didn't know about."

Rush's current project is an album that really started out as a demo, but impressed most listeners as "too good to just be a demo." The tape has been in progress at home (a self-built studio on his 600 acre farm in Hillsboro, New Hampshire). One track, "Louisiana Eyes," is a soft rocker with touches of pedal steel and a lush chorus with images of Lake Charles mornings and southern ladies. It's impeccably engineered and produced, and the response has been something of a revelation.

The tape is somewhere between a demo and a master--still flexible enough for a producer to provide some input, to add ingredients, or to mix different ways.

"If I were a record company, I'd prefer it that way," says Rush, who has been financing the project by touring. It's taken him over a year and a half to find the right material and to wait for all his favorite musicians to "fall by" his Hillsboro farm.

The songs included a shitkicker called "Late Night Radio," by Bill Danoff, the author of "Take Me Home Country Roads," "The Dreamer," with images of ships sailing out to sea and the line, "we are only cargo," and a few new Rush originals to compare with "No Regrets." There are also some originals by new songwriters, including Rush's wife, an old blues tune by friend Eric Von Schmidt and a 50s rocker by Webb Pierce, "I Ain't Never Seen Nobody Like You."

Why hasn't the artist made more records?

"I normally make a record every few years," says Rush. "I feel it's more important to deliver a good record. They want you to make two records a year--well, if I had done that, I'd have 36 records by now, and it'd be pretty hard to get someone interested in number 37!"

"And, I try to make records that aren't restricted to this month's market," he adds. "I just find it upsetting that the record industry is so into what's selling this week. I try and find songs that will be meaningful 20 years from now."

At his very timely--and timeless--Palomino show, Rush reinforced his own image of being one of the best interpreters of music, not just "folk," as well as being a

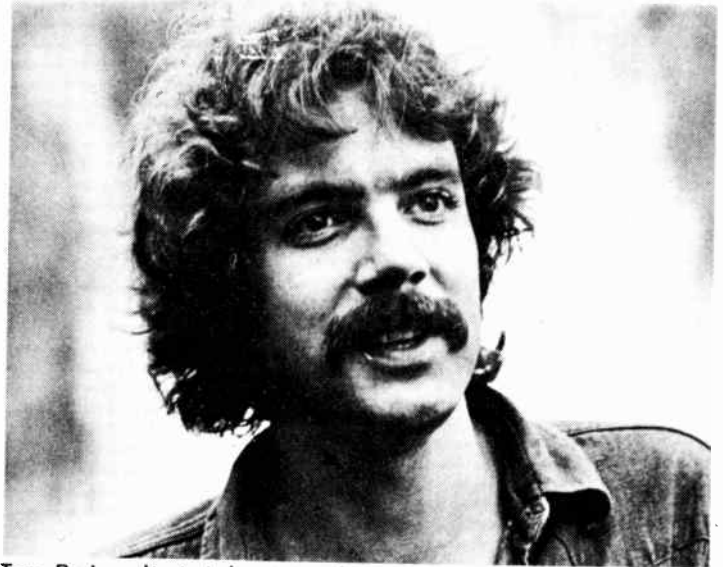
truly gifted guitarist and selector of material. His wistful, highly emotive husk of a voice is a strong point, and the two sidemen he has been working with, Robin Batteau on violin and mandolin and David Buskin on vibraphone and keyboards (both originally from the rock group Pierce Arrow) combine to make the show an exciting, innovative synthesis of color, texture and tone.

"No Regrets"--classic Rush, with its dreamy images and words of leaving, played on the vibraphone, with atonal guitar tuning and touches of saxophone, had a surreal, urban feel. "Ladies Love Outlaws" also holds up well, as

does the bouncy Bo Diddley piece, "Makin' The Best Of A Bad Situation."

Backstage, Rush was as warm as he was onstage, to reviewers and fans alike, even signing autographs on album covers. He's on his way back to Hillsboro now to do some spring planting. How does a person get in touch with someone there? Well, you can be listed if you live somewhere like Hillsboro.

"It's funny," says the performer. "The operator that picks up my phone is the same as the information operator. She always says, 'Oh, hi! Is that you, Tom?'"



Tom Rush -- It started out tentatively

"I try to make records that aren't restricted to this month's market..."

REVIEWS

CONTINUED FROM PAGE 17

or reed flute, but then the gears are shifted and the group bangs into driving jazz rhythms and phrasings. Ara, the woodwind player and onstage leader of the group, uses his saxes in fluid, soaring styles reminiscent of John Coltrane. He punctuates his solos with percussive runs and keeps the tempo solid and the beat hard. His melodic support comes from Milcho Leviev (formerly of Flora Purim's group) on electric piano. Leviev contributed several solos with fine two-handed chording and sleek single-note work. The bassist, Guillermo, provides solid unobtrusive background and also plays the various exotic stringed instruments, including a charango, a tiny guitar using an armadillo shell for its body. On drums, Casey Scheuerell kept the energy high and had a good range of emotion and technique, though

regrettably he took only one solo during the three sets. Percussionist Hartt Stearns uses hand-beaten drums and strange percussion noisemakers to good advantage. His high point was a solo on a Brazilian drum called a Quica, which makes wonderfully obscene sounds and squeaks by rubbing the drumhead from the underside.

The plus-one of this group is Danais (the three founders go by their first names only), a blonde singer-composer who gives the music a nice change of pace by singing a lyrical ballad about once every set.

Arco Iris is currently playing every Tuesday at the Come Back Inn and has other dates planned for LA, and I'm sure that as more people hear them, this rainbow will be seen far and wide over the countryside.

—Bob Mogill



STUDIO / SPLICES

by Jeff Janning

Jeff Beck is currently mixing down part of his upcoming Epic LP at Chateau Recorders, according to producer/co-owner Dallas Smith. Producer/engineer Ken Scott is behind the boards on this project.

Fidelity Recording Studios in North Hollywood is owned by music industry entrepreneur Artie Ripp (once a head honcho at Kama Sutra Records during that label's golden years). It's from this studio that Artie runs his stable of writers and artists including: Bugs Tomorrow (currently on Casablanca Records), Geno Cunio and Burt Sommer. Studio A is equipped with an MCI JH 542 board and a 40-track Stevens recorder. Studio manager Matt Grodin tells MC, "The MCI board is customized and transformerless to give a cleaner signal. Studio B has a 24-track Ampex 1200 Recorder and a Quanium Board. Our rooms are acoustically re-tuned several times a month by George Ausberger. This process overcomes any changes due to weather and any number of factors that can affect the sound of a room. We pride ourselves on the clean, punchy sound that Fidelity offers its clients, some of which are Peter Yarrow, Joan Jett, Phil Spector, The Ramones, Cindy Bullens, Gabor Szabo, The Doobie Brothers, Gene Clark, Chick Corea, Dee Murray and Garth Hudson, to name a few." They also have a jingle division, and do film soundtracks, the most recent being "Defiance" for AIP Films.

Bob Apperson, the latter-day Buffalo Springfield bassist who also toured with Jose Feliciano, is currently in the recording business. Bob owns Sierra Pacific Recording in Studio City, where "the accent is on 24-track." They have an Amek 2000 console paired with a 3M 79 Recorder. Bob says the pride and joy of his studio is a

Steinway Grand Piano. "People love my Steinway, as it was originally a custom-built showpiece for the Steinway Company. I was lucky enough to purchase it. I'm often asked if I want to sell it." Clients include Edwin Starr, who recorded "Eye To Eye Contact" and "Happy Radio" here, John Stewart, Delaney Bramlett, Jerry McGee, Ahmad Jamal, 707, Michael Stewart, Lane Claudel and Bill Champlain. Chief engineer is Patrick McDonald* and assistant studio manager is Elaine Latimer.

Kathy Anaya, director of creative services at Can Am Recorders, has announced an after-hours policy at the studio. "Local bands on a tight budget may qualify for what we call our Midnight Special Project Rate." Sounds like it's worth staying up for.

Santana just completed mixing a new album for Columbia at Sound City in Van Nuys. Producer/engineer Keith Olsen co-produced the project with Santana. Staffer DC tells MC, "Studio A is a giant rock 'n' roll room with a live sound. It is equipped with a 24-track Neve Board with Necam Automated Systems, a Studer A-80VU and Dolby. Studio B also has a Neve Board, an Ampex 1200 24-track recorder and Dolby. Clients past and present include Steely Dan, Pure Prairie League, Eddie Money, Fleetwood Mac, Alice Cooper, Elton John, Blood, Sweat & Tears and The Babys. Foreigner's "Double Vision" and Tom Petty's "Damn The Torpedoes" were also recorded at the Sound City studios. They have recently added three rehearsal halls featuring JBL sound reinforcement. There are also plans for a new studio to be built that will be co-owned by Sound City and Keith Olsen. It is to be called Goodnight LA. New Wave action is being generated by producer

Earl Mankey, who works with 20/20, The Pop, and The Elevators. There is also in-house production handled by co-owners Joe Gottfried and Tom Sketter. Two of the artists they handle are Rick Springfield, whose music once graced the Capitol Records label, and Les Emmerson, once lead singer for the Five Man Electrical Band.

Tod Andrews describes the opening of his studio like this: "My partner Alan Kirk and I were musicians who got so much equipment together that we had to open a studio. That's how Tone Zone came into being." They have an Otari 5050 8-track recorder and a Sound Workshop board.

Bob Lewis, co-owner of Top Flite Productions with Jim and Ken York, tells us, "We re-opened our doors two weeks ago after being down for two-and-a-half months to do extensive refurbishing. We have an Ampex MM 1000 16-track recorder and a Dave Baskin Custom board. Since we re-opened Chaser, a group from Las Vegas is working on an album and Will McFarlane has cut some tracks. We haven't seen any new wave action out here in Baldwin Park, but there is a lot happening in country music for us."

Jackie Mills, owner of Larabee Sound says, "It's busy here. We just re-built the entire studio. Room A now has a new 56-input solid state logic console and a Studer A-80 24-track recorder. The monitors are a special system designed by George Ausberger. Studio B also has a Studer A-80 24-track recorder and an API 32 in/out board with a Cetec suxto tom speaker system. Edwin Starr and Five Special just finished up their new singles, as did Charo, who was produced by John Davis, with Randy Tominaga engineering. Oh yes, Shalimar was in for Solar Records with Ric Gianatoes

mixing. We also finished a Kellogg's commercial and are currently working on the soundtrack for 'The Idolmaker.' I handle the in-house production and currently I'm working with Sharon Bailly for Word Records. I also just finished Reverend Isaiah Jones for the same label."

Molly Hansen tells MC that "LAX is working on an LP at Salty Dog Recording, with Galen Senogles and Ralph Benatar handling production. Producer Joe Bellamy is also in working on an album with artist Terry Clark for Good News Records.

Mark Tanner (of the Marc Tanner Band) is producing artist John Ried for 3J Records at Pranava Studios, according to studio owner Ganapati. "We also have Sneaky Pete in producing a band called Stage Coach. Weldon Allen and Pacific Jazz and Electric were also cutting recently. We have a 24-track Spec Board paired with a Stephens Recorder. As far as television and movies, we did a few things for the PBS network and about two soundtracks a year."

Con Merton of Cherokee Recording Studios recently disclosed that Alice Cooper is cutting tracks for his upcoming Warner Brothers LP with Roy T. Baker producing. The single from the record will be in the stores by the time you read this and it is titled "Clones." I wonder what looking glass Alice is peeking through now. Cherokee has three rooms equipped with Trident Boards and 24-track MCI recorders. They also have both Dolby and DBX noise reduction. Recent clients include Cars (Candy-O), Tom Petty, Nazereth, Foreigner, and the King Biscuit Flower Hour. They also do soundtrack work. "Sergeant Pepper" and "Saturday Night Fever" were both cut here as well as the Alice Cooper segment of "Roadie."



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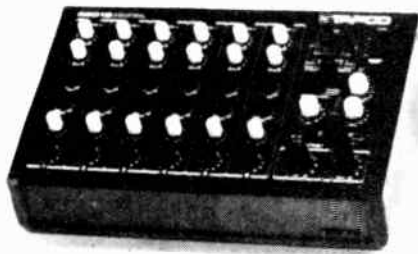
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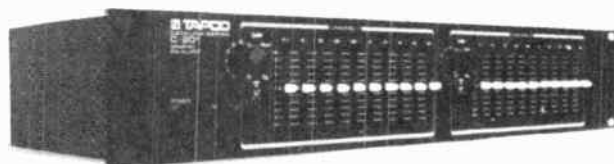
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CLUB DATA

The Ice House, Pasadena: Just to show you how hip Pasadena can be, Rod Stewart went completely unnoticed (to his great amazement) when he dropped in at The Ice House a few weeks ago. It seems some members of Rod's band are recording at the 16-track studio next door to the club, and Rod was visiting them there when he decided to have a look inside The Ice House. The studio has had members of The Doobie Brothers recording there as well. There is talk of running a line between the studio and the club, to allow musicians the option of recording sets live, then mixing down the tapes for demos. Some improvements to the Ice House have now been completed, and the club recently added backlights.

Randy Pascale's Shot Of Gold, Sepulveda: The club will celebrate its fourth anniversary on April 21st. From that date forward, The Shot Of Gold will go from four nights a week of live music to seven. Major remodeling is forthcoming—a new \$20,000 sound system is being imported from Canada, and \$10,000 worth of lighting equipment will be installed soon. The Shot Of Gold is bringing in more northwestern bands to play. The Top 40/covers band booking format will continue, although there is the possibility of presenting a small amount of new wave, but that is still quite tentative. The club features four sets a night and dancing.

Madame Wong's, Chinatown: The Play, who will appear at Madame Wong's on May 6th, were the subject of a new visual process called Imagevision, that claims to be better in quality than video or film. To demonstrate it, Image Transform, a video company in North Hollywood, shot the band at the Playboy Mansion West, performing their "Looks" while numerous bunnies cavorted on roller skates with the band. Francis Ford Coppola and Peter Lawford were on hand at the taping as well. The Play received "unlimited copies" in various video formats—3/4", 1/4", etc.—that guitarist Joe Berg described as "the ultimate demo." The Play will appear at Flipper's as well, on May 20th with Berlin.

The Arena, Culver City: The Go-Go's made their final U.S. appearance on April 6th at The Arena. There was a farewell party thrown in their honor at the club, wishing them success in England, where they are planning to pursue their career. Good luck, girls!

Bla-Bla Cafe, Studio City: Dee Archer, who plays the club frequently, has been doing publishing demos at A&M Records lately. Dee, who Skip Nelson (Bla-Bla booking agent) calls "the hottest performer playing the club," may also open for The Knack at the opening of a new club in Hollywood.

The Fleetwood, Redondo Beach: The club has begun a policy of booking new wave on Thursday nights and dance bands on weekends. The Alleycats played there on April 10th, and upcoming shows will feature Black Flag, The Bags, The Screws and others.

The Blue Lagune Saloon, Marina Del Rey: The club recently remodeled its stage, adding four feet in depth and 25 feet in length, making it among the larger stages in town. Recent events at The Blue Lagune included a free concert on April 16th by Baron Stewart (described as "The Elton John of Venice"). Stewart has written for The Beach Boys, among others. The Bus Boys (who have been making a name for themselves all over the club circuit in the past few months), played April 12th. Apparently, one of the group's fans, Naughty Sweetie Ian Jack, helped pave the way for them. Ian encouraged club owners to listen to the group. They've been playing ever since, with rave reviews.

The Londoner, Santa Monica: Billy Bang, who books the bands for The Londoner, celebrated his birthday twice this month, with a party at The Londoner on April 5th, and one at Blackie's on April 2nd. His band, Beachy and The Beachnuts, played late into the night, performing their classic renditions of "Pucker Up, Buttercup" and numerous other hits.

Comeback Inn, Venice: Beverly Spaulding, a regular performer at The Comeback, will be off for a short time due to illness. Stu Goldberg will appear with her band on Wednesdays and Thursdays.

Carmelo's, Sherman Oaks: There will be nine straight nights of 20-piece big band music at Carmelo's from April 20-28th.

LIVE ACTION CHART

The Music Connection Live Action Chart is a list of the top ten working original acts in L.A. and Orange County. The list is divided into three categories: Rock, Jazz and Country. The chart is compiled from a weekly poll of clubs in the L.A. and Orange County area. Only those clubs that pay their musicians are polled. Club owners determine popularity by actual ticket and door sales. Bands showcasing for free are not listed. Free or discount tickets are not included in the count.

ROCK

	this issue	last issue	wks on chart		this issue	last issue	wks on chart	
1	•	•		PLIMSOULS	6	4	2	TWISTERS
2	•	•		BILLY BURNETTE	7	•	•	MICK SMILEY
3	•	•		THE NAUGHTY SWEETIES	8	•	•	CARL STEWART
4	•	•		POP	9	•	•	MAGNETS
5	•	•		DYAN DIAMOND	10	•	•	MARINA SWINGERS

JAZZ

	this issue	last issue	wks on chart		this issue	last issue	wks on chart	
1	•	•		FREDDIE HUBBARD	6	•	•	GRANT GEISMAN
2	•	•		DOUBLE SCALE	7	•	•	RAY PIZZI
3	•	•		SAL NISTICO	8	•	•	DICK SPENCER
4	•	•		ROY McCURDY & COMPASS	9	3	8	ARCO IRIS
5	•	•		JOE FARRELL	10	5	4	L.A. JAZZ ENSEMBLE

COUNTRY

	this issue	last issue	wks on chart		this issue	last issue	wks on chart	
1	•	•		MICHAEL MURPHY	6	•	•	RED ROCK RAMBLER
2	•	•		COUCHOIS	7	•	•	SIDEWAYS JUNIOR
3	•	•		COWBOY FEVER BAND	8	•	•	THE PRAIRIE SIREN
4	•	•		STEVE GILLETTE	9	•	•	JOHNNY PALOMINO
5	•	•		MIKE MARTIN & RUMBLES	10	•	•	HAROLD HENSLEY

LIVE ACTION CHART & CLUB DATA
BY PATRICIA ST. ANTHONY

"Some people play in bands just to get deals."

This obvious, yet somehow unusual observation is by Mick Smiley, leader of a band called Mick Smiley. Taken out of context to amplify its impact, it means that many musicians have one goal and one goal only: to get a recording contract. Many players have forgotten the motivation and inspiration that precede the goal. Emotional and powerful songwriting and playing, the simple joy of performing and the unity that only a real "band" can provide should be the driving desires behind success, or that contract will be an elusive object of empty desire.

This may be overly philosophical; after all, we're only talking about a rock 'n' roll band. Mick Smiley, however, has that certain something that makes them special and worthy of this train of thought.

The Mick Smiley band is truly a band, a group bonded by a common purpose. The purpose, of course, being the playing of good music, and, they hope, a record and some measure of success. Above all else though, the purpose and prime motivation that mobilizes Mick Smiley is simply playing their songs in front of people.

An interesting tradition of the group is to meet together before gigs and just talk. They go out to dinner together or just get together and talk over what's on their minds. They explain that this puts everyone in a good frame of mind and helps feel out each others disposition. If someone's had a bad day for example, they understand and treat him accordingly. This may sound trivial, but it's a proven and valid practice that tightens up bands, both musically and mentally.

The strong unity of this band can be traced back to the Redding area of Northern California, where the members knew each other through various bands and school. "All of us connected one way or another from past bands", Mick remembers. Guitarist Aseley Otten and Smiley played in a bar band together about two years ago doing covers of Led Zeppelin, Aerosmith, and the Stones, three groups that Mick Smiley's sound would never be compared to. While playing copies, the band tried out some of their own tunes. "We were trying to do originals but realized that we couldn't do both," said Otten. At the time, there was no club circuit like there is today where bands can play their original music, and, burned out on the copy band dance-bar scene, the group dissolved.

A short while later Mick was

kicking around L.A. when he ran into Kurt Kearns, another old friend. The two of them built a small studio to record some four-track demos and were soon joined by guitarist Otten. A band began to gel. At this point in the story, Smiley was doing most of the writing, so the band adopted his

sound. When they stopped making demos and began planning performances, the original drummer exited and Jet Parsons entered. With thirteen or so songs under their belts, the band hit the showcase venues. Noel left for England to record a solo record on the Virgin label, leaving the group



The Mick Smiley Band simply playing their songs

The band loves their music, but can't figure out what to call it...

name as their own. Mick was essentially a young man in search of a sound of his own. At first this sound eluded him. The band now consisted of Kearns and Otten on guitar, Smiley on bass, an unnamed drummer and Noel (a slinky keyboardist with a distant, Marianne Faithful sort of look) began rehearsing to find Mick's

with its present line-up. Having retained this line-up for some time now, the band has gotten really tight, learning more and more songs (says Mick: "We're on our third album now"). Other members began writing and collaborating and the arrangements were done by the group as a whole. Mick realized that this roundabout

procedure had finally provided that special sound he was looking for. "It happened in spite of us," Aseley quipped.

The band loves their music, but can't figure out what to call it. Frequently billed as a new wave group, Mick confesses he's not sure what new wave is. Richard Cromelin of the L.A. Times used such unflattering critics jargon as "mannered, glib and unconvincing" and Smiley promptly used the quotes in an ad he ran in a local paper to promote their upcoming dates. It's hard to believe Cromelin saw the same Mick Smiley; the one I've seen is powerful, real and quite believable. The Smiley sound is hard to pin. At times driving party rock'n'roll, such as their opener "Get Up", at other times unnerving eerie and dirgelike ("I Think I'm Gonna Kill Somebody"), and then back again. Hook-heavy songs that slickly avoid the common cliches, like "I Didn't Really Love You Anyway" or "Berlin", could be hits because they are different but catchy.

On stage Smiley, a somewhat short guy, jumps from stage to his portable soap box; the bratty kid who is suddenly the tough guy on the block. He's still vulnerable, however, as in "Room At The Top" where he tries to convince an unflinching doorman that he has a pressing appointment in the Penthouse hot tub.

One fateful night not too long ago, the group was backstage after a Troubadour show when Aaron Russo (manager for Sally Kellerman, Frederick March and producer of "The Rose") came back to congratulate them for a fine set. No one in the band knew who he was so they pursued it no further. Soon after that, Russo showed up at a gig with ex-Doors producer Paul Rothchild, and the two announced that they wanted to manage the group. "It took us a long time to sign--we were pretty skeptical about management," says Mick, explaining that all the Smiley members have been involved with "unfortunate circumstances" involving managers. The group has signed, and is very pleased with the management team. It seems only a matter of time before a solid recording contract is landed, but meanwhile, they're staying happy playing as much as possible. Aseley Otten has been bemused by label attention. "People from major labels come back (stage) and give us cards: 'Here's my home phone, get in touch, blah blah blah,' but what does it mean until someone actually goes up to you and says, 'Here's the contract; have your lawyer look it over.'"

"If you persevere," Mick adds, "and you're good, you'll get a deal. The strong survive."

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M.C. REVIEWS

The Toons at Club 88 West L.A.

The Players: Craig Fanian, keyboard and vocals; Larry "M.D." Walker, flute, drums and vocals; John Milne, vocals and accordion; Jeff Pettit, vocals and accordion; Parker Lee, vocals and trombone; Chris Sanborn, vocals.

Material: The Toons combine Beach Boys, early Motown and various musical show tunes in their originals, with a spectacular a cappella version of "Expressway To Your Heart."

Musicianship: Once you get used to listening to a six-member band playing only two instruments, all

you have to do is enjoy the well-polished four- and five-part vocal harmonies. Fanian's keyboards carry either the basic melody line or broaden the harmonic threads. Walker's percussion is of paramount importance in determining the various tempos and styles, but ultimately, The Toons is a vocal group. The four frontmen sing a variety of styles, including a four-part choral style reminiscent of The Temptations. Whatever vocal genre The Toons put themselves into, they emerge as heavyweight pros with a sensitive touch.

Performance: There was some group choreography, but the best performing moments were during vocal solos. In lieu of the all too

predictable physical moves is a kind of satirical lounge-act choreography combined with some pleasing loose-jointed shuffling. This results in a very casual look with a party sound. Throughout their set, they generated a high-energy, fun-loving attitude.

Summary: The Toons fared the best with rock and roll numbers like their humorous, "Unload This Turkey," or the satirical jumping number "Punk Polka," complete with accordians. They are a breath of fresh air in the midst of a sometimes overwhelming load of punk and new wave bands—a throwback to a simpler and sometimes more naive era.

—Charlie Mullen



Carl Stewart: impassioned

"A contorting, stomping, sweating singer..."



A breath of fresh air —The Toons

"Heavyweight pros with a sensitive touch..."

Carl Stewart at the Whisky, Hollywood

Players: T. Lee, guitar, keyboard; Robbie McDonald, lead guitar; Claude Carranza, bass; Michael Lerner, drums; Carl Stewart, vocals, guitar.

Material: Highly energized pieces of classic rock and roll that vary quite a bit in melody, but structurally repeat similar rhythmic patterns. This consistency lends a cohesive feeling to the set and allows the audience to focus on the hard driving vocal work of Stewart. Even though Stewart's influences come from older rock, his songs are not really derivative and always display a unique harmonic flair.

Musicianship: The quality of playing is satisfying. T. Lee stands out as the most versatile; when he is

not unraveling spicy guitar riffs, he is either slicing some strong supportive rhythms or banging out runs on the ivories. McDonald handles the bulk of the lead guitar work and is at his best when fencing with bass player Carranza. Together the two produce strong melody lines. They support and interweave with Stewart's signing. Carl Stewart's voice is deep and sonorous. It needs no reverb or echo to sound full-bodied; it already is. His vocal control is admirable, but his ferocious energy is awesome.

Performance: The key to this rock band's appeal lies in its ability to generate peak energy throughout the set. That night, Carl Stewart had a fever and was playing to a small crowd. Despite these handicaps, the performance was electrifying. Stewart's controlled frenzy onstage is well complimented by McDonald's and

Carranza's physical carousing. Stewart's skin-tight black shirt and snug jeans conjure up images of older rock and roll heroes. This image is accurate, but Stewart brings a dynamism to his performance which forces out seemingly obvious comparisons and causes one to take in his work as a separate, original presentation.

Summary: Stewart is a contorting, stomping, sweating singer belting out charging rock and roll which relies more on unexpected hooks and harmonies than on older rock and roll formulas. The most absorbing piece in the set was "Twisted Steel." The vocal work and structural shifts in the song were truly inspired. Stewart's other material does not always hold up as well. If the quality of material can be as consistent as the performance, Carl Stewart will be dynamite.

—Charlie Mullen

M.C. REVIEWS

The Play at The Troubadour West Hollywood

The Players: Joe Berg, lead guitar; Charlie Haze, bass; Bob Kasha, drums; Rick Petersen, lead vocals; Dave Polich, keyboards.
Material: A variety of girls populate The Play's songs--young ones ("Anxious"), smart ones ("A Pretty Face And A Brain In Your Head," "Bright Eyes"), plain ones ("Looks"). They seem to be the kind the songwriter likes while lusting after a "Modern Girl" and being drawn to a complex female--the indifferent lover in "The Trouble With Girls". For the most part, this pre-occupation is hardly tainted by bitterness or conde-

scension (with the exception of "Stuck Up"). Beyond simple romanticism, there is an underlying compassion and understanding; the songs feature an appealing sensitivity--even sympathy--that's generally absent in an age of macho rock. Musically, the sound has a pop, sometimes rock edge to it, but the melodies occasionally lack dynamic impact.

Musicianship: The mix rendered little of the guitar work of Joe Berg; what I did hear sounded good. The drummer, Bob Kasha, provided a solid backbone to the group. Although Dave Polich employed bright keyboard fills and breaks, they did not always integrate well with the overall sound. The Play is still striving for a style, but they aren't quite there

Performance: As a front man, Rick Petersen projects a likeable persona. His high, sweet tenor has a Peter Gabriel quality to it. He led the band through a competent set that was only marred by a too-long drum solo, replete with huge gong and strobe light accompaniment.

Summary: The Play seems to be in that weird transitory state a lot of bands are in lately: not exactly old wave, not new, and not punk. They are obviously testing different waters in search of the right style. Once they find the one that works, they'll be able to make their solid lyrical instincts work even more strongly in an equally strong musical base.

—Patricia St. Anthony

The Marina Swingers Club 88, West L.A.

Players: Jocko, bass keyboards; Esteban, lead keyboards; Norhan, drums; Eddie, guitar.

Material: This is not another pounding, tuneless hard rock band or another skinny-tied short-haired new wave insult. M.S. opened up with "Do Your Own Thing," an a cappella cheer that introduced the band members while roadies set up equipment, while pre-recorded Martin Denny-style music set the mood. A myriad of short, snappy tunes followed, with the ever-present theme of "It's Casual." It's hard to describe the Swingers' music. It's sort of new wavy, but loaded

with humor. Catchy melodies and equally catchy accompaniments abounded. Old favorites like "Fun Fun, Fun," "Surfin' U.S.A.," "Copacabana" and "Proud Mary" were mingled with originals like "It's Casual," "Casualifornia," the disco-ish "I'm A Marina Swinger," and the jazzy "I Like Being A Human Being."

Musicianship: Innovative, well-executed synthesizer work dominated the sound of the Swingers. Esteban on the lead keyboards was extremely adept at coloring the music and ripping out hot lead lines to boot. The vocals were occasionally a little hard to swallow as far as tonality goes, but never eccentric as, say, The Talking Heads. The playing was tight and inspired by good-natured humor,

Performance: The Swingers look like computer maintenance men by day and hapless rock stars by night. Dressed in matching Hawaiian shirts, the boys work Polynesian choreography and audience sing-a-longs into their fast-paced, expertly timed set. Performing at high energy levels and constantly pumping for humor, the band kept me smiling for an hour.

Summary: The Swingers are not for everyone. They told blood-curdling stories of dodging airborne ice cubes while opening for 20/20 at The Whisky. If you're capable of handling something different, though, as were most people in the packed Club 88, you'll love The Marina Swingers' onslaught.

—by Bruce Duff

Tangent at The Troubadour, West Hollywood

The Players: Zak Daniels, lead vocals, rhythm guitar; Kaul Alexander, lead guitar; John Sweetland, bass, back-up vocals; Kurt Maxamillion, drums.

Material: Good rock 'n' roll with clever lyrical twists. A lot of rhythmical similarity that didn't cross over into redundancy because of well-thought-out melodies and progressions. Songs like "No Prescription" and "Be My Savior" were solid rockers with catchy, hook-filled riffs. Especially notable were unique songs like "Ridin' My Baby's Lear Jet," which swaps the "sugar daddy" premise for a "sugar mama". "Hit Single" intelligently and satirically examined the music industry, and Zak Daniels posed the question, "Do I have to sound like Mick Jagger or another Neil Young?" "Barhopper Blues" fea-

tured Daniels on acoustic guitar and supplied a nice mood change, placed as it was approximately three-fourths into the set. The inclusion of the late Larry Williams' "Slow Down" was a good move in that it added some familiarity to the set.

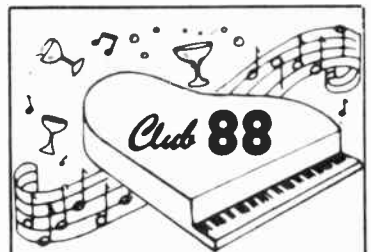
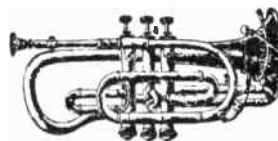
Musicianship: Tangent is a young band with a mature sound. John Sweetland's bass playing was especially fluid, as he handled his P-bass really well, with good, punchy lines. Kurt Maxamillion played basic, steady drums with few frills. He could have actually used a little more adornment in his playing, but it was solid enough and contributed to a good group sound. Guitarist Alexander played loud and noisy; his fast leads got cluttered and often sloppy, but his slower runs had a firm yet flowing sound that was much more pleasing and somewhat reminiscent of Mick Ralphs. Daniels has a good rocking voice which transmitted his energy, but he was weak in the higher register.

an area the songs largely steered clear of.

Performance: This area was a strong point for the group. Their demeanor seemed to say, "Let's Party," and the band's good nature was infectious.

Summary: This group is a good-time rock band that avoids the pitfalls of the genre, such as bad lyrics and pointless riffing. Daniels wears flashy clothes and long hair, and in the midst of the new wave onslaught, that could spell difficulties. But if they ride it out, they (and the recording industry) may find a lot of people still enjoy eccentric, outrageous looking rockers.

—Bruce Duff



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M.C. REVIEWS

Sue Saad And The Next At The Starwood

The Players: Tony Riparetti, guitar, Billy Anstatt, guitar; Bobby Manzer, bass; James Lance, drums.

Material: From a clinical standpoint, the rock of Sue Saad and The Next is nearly flawless: a strong, steady beat, simple melodies accentuated by timely, loud power chords and piercing guitar leads. From the torchy dynamism of "Danger Love" to the aggressive boogie of "Won't Give It Up," the music doesn't miss a trick. Saad often tries to project the dark, mysterious allure of Martha Davis in her material,

but without the personality that makes The Motels more enticing.

Musicianship: Without a doubt, The Next are good. They sound fresh off the turntable—an excellent feat, if that's what they're after. One could hope for a spark of emotion in the lead breaks or the performance of the arrangements, but such chances were not to be found. Sue Saad has a fine, resonant voice, but she rarely challenged her talents to the limits of her feeling.

Performance: One could hope for a flash of genuine feeling in the tasty leads, melodies and arrangements, but what was served was something out of a Betty Crocker (in this case, Richard Perry) instant rock mix. Roaring guitar

chords do not necessarily constitute real rock fervor, and belting out a tune on cue isn't the same as belting it out from the heart. **Summary:** When I first saw this band at the Anson Ford Festival, they were a bit ragged, somewhat unsure of themselves, yet rather enjoyable. Richard Perry has now scrubbed away all those soft spots that make bands humanly fallible and has concocted a seemingly rock-hard band. The frailties Saad possessed then were eliminated in favor of the complete balls-out rocker she seems to be now. The Starwood crowd seemed to get off on her newfound glamor, but whether the new facade will take hold and affect a much larger audience is anybody's guess.

—Jeff Silberman

Parsec At The Troubadour

The Players: Rick Kasinger, lead guitar, vocals; Tony Phillips, drums; Tim Lee, keyboards, harmonica, vocals; Dave Kloft, bass; Tony Del Rosario, rhythm guitar.

Material: Straightahead rockers with a strong blues influence comprised Parsec's set. A tender lover's lament, "I'm Pissed," typified their new-blues with its brisk shuffle and aggressive har-

monica. Other songs, like "Motor cycle Ride At 105" laid good melodies over a strong rock base. "Musicbox" was a change of pace with its gentle, explorative guitars. "Let Music Play" was especially moving in its emotional turn towards music for release.

Musicianship: This four month-old band went through its complicated paces tightly. The overall sound was near perfect. Kloft's bass especially was clear and well used. Tempo changes and accent shifts went smoothly. Phillips' drumming kept the momentum

with sizzling accuracy.

Performance: The rainy night may have dampened the audience's mood as it seemed unduly disinterested. That seemed to unnerve the band somewhat, but generally the energy was high. The act was professional and the band's presence was engaging.

Summary: These guys receive high marks in most considerations. Their main weakness was typical, unchallenging lyrics. Decidedly a "good-time/people's band," Parsec is accomplished in that field.

—R.A. Pusateri

The Warriors at Club 88, West L.A.

The Players: Brian Qualls, guitar, vocals; Barry Qualls, guitar, vocals; Randal Slayton, bass, vocals; Ken Cottrell, keyboards, vocals; Rudy Macias, drums.

Material: Powerhouse hard rock with some jazz fusion overtones.

Musicianship: Lead singer Brian Qualls plays some classic, soaring guitar breaks, backed up with good harmonic work by Barry

Qualls, and by Slayton's thumping bass. Macias provides high energy percussion appropriate to this material.

Performance: Even though The Warriors play with abundant energy and high volume precision, something in the staging was lacking. What used to be enough in a hard rock show just won't do it anymore. The Warriors need to update either their material or the performance itself. On the other hand, this band definitely will not put you to sleep. There is authentic old school rock 'n' roll energy

here.

Summary: The Warriors' effect is the toughest and most rocking when Qualls is backed by Spirit-like harmonies. They utilize multiple vocals without losing the impact of the hard rock sound. The Warriors may be running into a problem with being too overwhelming, especially in smaller clubs. There are very few bands playing this kind of power rock in the clubs these days, and audiences may have a taste for it despite the fact that it is somewhat dated.

—Jeff Silberman



"Highrise"— The possibilities of commercial success are endless...

M.C. REVIEWS

High Rise At The Troubadour W. Hwd.

The Players: Homer Guitarez, lead guitar/vocals; Carl Hatem, drums; John Richards, bass guitar/vocals.

Material: The possibilities of commercial success here are endless—but so are most of the songs. Despite their length, though, you will find their solid rock/pop/reggae merger produces quite an original set of music. They are determined to slip hard rock into

songs conveying otherwise different moods, but somehow they can pull it off.

Musicianship: John Richard's bass line is as steady as it is surprising, firm but with an occasional twist. Strong vocals and harmonies are shared by Richard and Guitarez. Carl Hatem completes the rhythm section, and he's as tight as the skin on a snare. Light, jazzy breaks were intertwined well with flashy 4/4 chops.

Performance: Powerful! They play hard and work together well. High Rise definitely scores with good

writing, but the band needs to trim down its arrangements. The band gets a Jimmy Cliff feel a la The Police in "R-R-Rumble In My Head" and "Pretty Girls Don't Scare Me," but my immediate favorite was "Love Can Kill," a song with a hook that should keep this band alive for a long while. All the musicians cash in on their better licks here among catchy counter-rhythms.

Summary: A fine band, though they should lop off some of those five minute numbers and apply the tasty leftovers to future works, which I'll look forward to hearing.

—Cindy Lamb

FUN WITH ANIMALS

Test of Love and Sex/3623 AD (45, A&M Records)

First of all, A&M should be commended for trying a local group on a 45 basis—now the least they could do is push the thing. "Love and Sex" and "3623" describe the future of emotional relationships, ones reduced solely to multiple choice tests. Based with a computeristic pop of synthesizers and keyboards, the only trace of feeling comes from Richard Haxton's helpless wails. And though he never seems to answer the query as to the future of love and sex, his most passionate response is "none of the above." Clever thought, but not especially heartwarming.

"3623" complains of boredom accompanying a situation in which a time machine is all one has to play with and every other age is just as yawnable. Here man has complete control of his destiny, and that takes all the fun out of living, it seems. The point hits home, but will all the teenyboppers think it's worth picking up? The various boops and bops of the keyboards are nice if you want to set a beat for your coffee percolator, but shucks, it's rather dry without it. There are good ideas here that could be expanded, especially with a little feeling, to make us care how lousy things will be.

—Jeff Silberman

FINESSE

Making Me Mad/Tweezer

Lightweight pop where the melodies on both sides are so simple I found myself humming ahead of the recording, easily predicting what notes were going to be hit and when. Predictability in songs is not a bad thing necessarily, but in this case, unfortunately, it's the high point of the recording. The production, although clean and even, lacks

Short Takes

dynamism of any kind. The songs need all the embellishing they can get.

The guitar takes off in very safe riffs, and the vocal harmonies are lukewarm, never quite creating a satisfying energy. The subdued drums may have been a mistake; they could have provided some punch.

It is not really fair to criticize the choice of material, but this watered-down Beatlesque sound will never be satisfying unless fresh dynamics or more complex harmonies are incorporated into the production.

—Charlie Mullen

THE SPOILERS

Greta Don't Come/Loose Words (45, White Lunch Records)

The first thing that comes to mind upon hearing The Spoilers' single is the punchy, clear sound and overall excellence in production. As more and more people do more and more low-budget recording, it becomes evident that the secret to good record making is not unlimited funds, but careful pre-production planning and a thoughtful engineer who will take the artist's needs and wants and translate them to tape. The Spoilers' self-produced single was engineered by Michael Hamilton at the Kitchen Sync, a local 16-track with an increasing reputation for excellence at reasonable costs. The record has a surprisingly full sound, especially in the drums.

All the frequencies are neatly filled in with clear yet full-sounding guitars and piano.

The second thing that comes to mind is the imitative, derivative nature of The Spoilers' all-that-is-currently-hip sound. "Loose Words" sounds very much like Bram Tchaikowski's "Girl Of My Dreams," which in turn sounds like The Byrds. It is, of course, difficult to come up with something completely new and different, but something so ordinary as this is a waste. Then, things get worse with the vocals, as they are the most blatant imitation yet of Bruce Springsteen, so much so that Springsteen could probably collect plagiarism damages.

The lyrics to "Greta Won't Come," are interesting and well-written, but the novelty wears off by the second verse.

New Wave, it would seem, has already become much like the more established forms of rock, an imitation of itself built around various cliches of style and fashion. The Spoilers, by no means near the bottom of the barrel, are nonetheless followers and not leaders.

—Bruce Duff

EARWAX

Green Teeth b/w Bite This (45, Nosebleed Records)

O.K. Isn't it possible that this has gone far enough? Actually, no. A 45 like this is perfect for making you wonder whether the holocaust will get here before the total decay of musical form and substance in the face of self-indulgent junk like this. I'm rooting for the holocaust. This 9-piece (nine awful musicians in one band!) group makes me agree with Jon Kalodner: if this single ever hits the top 20, I'll leave the business. I'd sell my house, too, but I don't have one.

—Aaron Smile



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● **HAMPTON'S**, in Toluca Lake, is looking for soloists, groups, Jazz Trios and Soft Rock. For audition, contact Jeff White or Mike Stokey Mon.-Fri. after 4 p.m. 213 845-3009

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RIB BARBEQUE REST.: Needed are Singing Waiters who can also play folk guitar. Call for audition. 213 845-7897

THE CRAZY HORSE SALOON Lakewood, is looking for showcase material. Bands, groups, comics, country music, new talent, for more information, call Alece. 213 633-9580

THE MASQUERS, Hollywood's oldest theatrical club, holds Variety Artists' showcases every Thursday evening at 8:45 P.M. Auditions for talent are held every 1st and 3rd Saturday of the month from 12 Noon to 2 P.M. Those who wish to appear should bring along a resume and photograph. Ask for Mary Ann Gould. The Masquers is located at 1765 N. Sycamore. Call for more information. 213 874-0840

● **JASON'S, IN BURBANK**, is looking for soft rock, easy listening, jazz, country and R&B. Some Top 40. For audition call Jeff or Bill before 11:30 a.m. or after 2 p.m. 213 856-8356

● **CASABLANCA**, located at 845 S. Knott, Anaheim, books hard rock, new wave, top 40 and reggae groups. For more information, call Jerry Roach, 1-5pm. 714 497-4469

PICKWICK'S PUB, located in Woodland Hills, is looking for singles and duos, acoustic only, for Thursday talent night. Phil 213 887-0662

● **CLANCY'S SHOWCASE**, located in Santa Monica, is now auditioning single, self contained acts for bookings during the week. Call Phil between 3 and 5pm Mondays for audition appointments. 213 451-0663

A SHAKEY'S PIZZA, located in Los Angeles, needs two female vocalists per night, soul, disco or Latin for The Pizza Showcase, Fridays thru Sundays. Call between 10am and 12 noon for more information. 213 463-4247

ROSE CAFE & CABARET, located in Hollywood, books singers, comedians, small musical groups etc., Thursday through Sunday. Audition night is Tuesday, and an accompanist will be provided for vocalists. For more information, call Katherine Howard after 8pm. 213 663-7132

● **THE LONDONER**, located in Santa Monica, hires two to three new wave, rock and jazz bands per night, six nights a week. Please call for more information. Billy Bang 213 450-4639

SARNO'S, HOLLYWOOD, seeks opera singers or people performing musical comedy. Can audition in person. Contact Alberto, Tues. through Sun. 213 662-3403

DAVEY'S WAVIES, an Orange County new wave, rock, originals club seeks bands to perform. Please send demo tape, pictures, and bio to: Davey's Wavies, Dave Miscione, 23361 El Toro Rd., Suite 212, El Toro, Calif. 92630 or call: 714 837-9398

RED ONION SALOON, located in Newport Beach, books self contained groups playing top40, mellow rock-jazz, rock-r&b. They have no piano, but they do have a PA. Call Bob Vogel, and he will come out to see you where you are playing. 714 675-2244

STORMY WEATHER CAFE, located in Los Angeles at 1308 S. New Hampshire Ave. seeks singers, bands and comics for Friday and Saturday showcases. Singers must provide accompaniment. Auditions every Thurs. Stevi or William 213 387-1161

VARIETY singers, vocal groups,, bands, comics and magicians are needed for showcases, Mon. & Tues. nights. Call Mon.-Fri. at 213 855-1380 or 633-9580

THE PARK PLAZA PLAYHOUSE at 130 Lime in Monrovia, auditions country western bands and singers Sunday afternoons. Audited by Hollywood agents. Some pay. 213 355-2245

CAMERAVISION GALLERY Los Angeles. Jazz groups wanted for Sunday afternoon jazz concerts. 4-7 PM through April. Different groups each week. Further info. 213 380-4266 213 761-1518

THE BLA BLA CAFE, located at 12446 Ventura Blvd., Studio City, hosts a Sunday Brunch Showcase, 12 noon to 6pm. Looking for new wave and variety acts. Showcasers are chosen from tapes submitted to Skip Nelson on Saturday afternoons, or sign up in person Sunday at 3pm to go on from 4-6. 213 769-7874

FOX & LION CABARET, located at 3267 Motor Ave. (at National) in West L.A., is holding auditions for singers, musicians, singles, bands, comedians etc.. Tuesday through Friday, 1pm to 3pm only. See Paul. 213 836-9820

HUNGRY TIGER RESTAURANT, located at Hollywood Blvd. and LaBrea and with the George Michaud Agency will be presenting a talent showcase called "New Acts of '80." The showcase hours are 9:30pm to 12:30am. Anyone interested should call the number listed to schedule an audition. 213 981-6684

● **RELIC HOUSE**, located at 7140 Reseda Blvd., in Reseda, presents all types of variety acts, including singles, duos and groups. Send tapes to above address or call Allen after 6pm for more info. 213 705-9888

THE ICE HOUSE, located in Pasadena, holds a Sunday night showcase at 10:30pm. All types of acts are welcome. Auditions are the first and third Thursday of each month from 5 to 6:30pm. Must be self-contained. Call Wed. thru Friday, after 2pm. Bands must submit a cassette to 24 N. Mentor, Pasadena, Ca. 91106. Jan Maxwell Smith 213 681-1923

● **THE ARENA**, located at 11445 Jefferson Blvd., in Culver City, books new wave rock two nights a week, Friday and Saturday. All musicians will play for door. 213 466-2651

THE CORONET PUB, located in West Hollywood, showcases all types of variety acts. Talent must provide own musical instruments. Auditions Saturday and Sunday 5-7pm. First come, first served. For more information, call Nick after 5pm. Singers are allowed 2 or 3 songs. 213 659-4583

● **THE VALLEY WEST SUPPER CLUB**, a new club located in Tarzana, books two quality rock and roll, country, and R&B bands per night, six nights per week. Have full stage and P.A. (Original music, please). Bands will be opening for name acts. For more information, call: 213 469-8948

GIG GUIDE

PRODUCERS

ARIES-CAPRICORN PRODUCTIONS is looking for a very special rock and roll band with a funky style, totally original only. Record contract guaranteed. Pics, bio, cassette to P.O. Box 5138, Sherman Oaks, Ca. 91413.

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PRODUCTION CO. seeks new bands and musicians, songwriters. Send cassette and info to P.O. Box 15445 Ventura Bl., Suite 10-119, Sherman Oaks, Ca. 91413.

PRODUCERS FOR MAJOR RECORD LABELS will be auditioning female singers or groups for national disco releases. Send photos and tapes to qualify for audition. All inquiries will be answered promptly. Write: New City Records, PO Box 78685, Los Angeles, Ca. 90016

PRODUCER LOOKING FOR ORGAN PLAYER and lead guitarist for album project in three months. There is pay.
Steve Perez 213 466-0797

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PRODUCER looking for female vocalist & organ player for album project in July.

Steve Peres 213 466-0797

VOCALIST needed for demo. Send tapes or resumes and photos to Robyn Lanter, I.M.A. 923 N. San Vincente, Ste. 7, 90069. Also needed: Deborah Harry Lookalike & New Wave band for recording session. No Personal Deliveries, Please.

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RECORD COMPANIES & PUBLISHERS

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SENIOR SHOWS for senior citizens is a continuing production opening with "Musical Memories Of Al Jolson." Auditions for Jolson impressionist, vocalists, comics and variety acts of Jolson era. Call for information mailer on Senior Shows, Godmom, 213 476-4084, or send postcard in San Fernando Valley to Frede David, Box 216, Woodland Hills, CA. 91365, 213 782-3418.

MUSICIANS AND SONGWRITERS: Be sure your music is protected and always enclose a stamped, self-addressed envelope when mailing promotional material or tapes you want returned. If you encounter any difficulty with our Gig Guide Listings or if you are confronted by a dishonest or "shaky" operation, drop us a note informing us of the details so that we can investigate the situation.

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Phone: 213 463-4247
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Read music: Yes
Qualifications: Ten yrs. recording/concert/road exp. M.A. in music-specialty in accompanying singers.

JAY LINDSEY
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Instrument: Drums, percussion
Styles: Rock, pop, disco, R&B
Read Music: Yes
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VOCALISTS

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Sight REad: No
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MICHELE AYERS
Phone: 213 761-7256 or 375-3584
Vocal Range: 2½ octaves
Styles: Top 40, pop, folk, musical theater, c/w (no jazz or disco)
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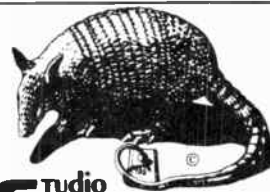


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- Guitarist Needed for working show band. Backing Lead singer. Must sing strong back-up & occ. lead. All styles of music. Call between 12-6 p.m. 213 764-9574r
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BASSISTS 10

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- Exp. Bass Player seeks R&R Band. Dan 213 428-6982r
- Looking for Bass Player for all orig. band, top forty only for casuals, main goal is to record. 213 636-9007r
- Bass player needed for new wave, hot rock, r&B band. Pro. new wave personality please. 213 650-5134 or 931-9532r
- Hot Female Bassist available for working band, top forty, funk/jazz, ect. Call after 4:00. Robin 213 397-3920r
- Composer/Bass Player looking for hard R&R musicians. John 213 546-3704r
- Bass Player needed, for soon to be working new wave band. 213 540-8031days 341-1547eves
- Image Conscious And Career Oriented bassist needed for new wave rock group. Ready to work. Paul Silva 213 851-8427 9-9 or 213 480-0223r
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- Adam 213 698-5637r
- Bassist/Vocalist Wanted by guitarist and keyboard player for orig. prog. new wave rock band. Exp. and abil. essential. Dan 213 224-8323r
- Wanted: Bass Player to complete Amer. Rock Band. Must be secure, confident, reliable, enthus. & honest. Into Patti, Springsteen, Early Beatles, Stones & Elvis. Van Nuys area. Steve 213 782-1419r
- Bob 243-2403
- Bassist Avail., Sight-Reads, improv. & vocals. Seeking paying gig. Eric 213 845-5964r
- Bassist Seeks Working Band for club work. Doug 213 971-4499r
- Bassist Avail. 14 yrs. Prof. gig and recording exp. Looking for local gig, anything but heavy metal. Prefer mellow but with boogie fever. Jeff 213 827-9784r
- Pro. Bassist, Some singing for working group, club & concerts. Have recording time. Call mr. K. 213 355-1161r
- Bassist/Vocalist Needed for orig. & unique 80's Band. Taste, creativity & ability are a must. Exp. only, please. Dan 213 224-8323r
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Forming High Energy Progressive rock band with heavy metal infl. Looking for bassist. Must play aggressive, be willing to invest time and energy. Must be exc. Call after 5. 213 506-8519r

KEYBOARDISTS II

Keyboardist Person (female preferred) wanted, must be vers, read and transpose as well as improvise. Must sing and write to spec with strong singer/guitarist/writer. Standards, originals. Object: gigs, ect. 213 851-7044r
 Ron Colburn

Looking For Keyboard Player. Have mgmt. and publishing. Songwriter/singer. Call before 9 a.m. or after 9 p.m.

Ron Shadows 213 392-3835r
 Keyboard Player Needed for new wave band. 213 681-2448r

Keyboardist Wanted For Song arranger. Must be versatile, have acoustic piano or Yamaha elec. baby grand. Hard workers only. Album points negot. Doug 213 846-4688

Pro Keyboardist With All Equip., incl. Prophet syn., avail. for estab. bands only. No Top 40 please. 213 762-5453r

Elec. Keyboard Player, pref. female, with polyphonic synth. and elec. piano, able to sing strong harmonies, for new orig. band. 213 462-4999r

Keyboardist/Songwriter seeks solo act or group w/ bookings. Jazz/blues influ. James Cotton 213 664-7045r

Keyboardist Needed to complete New Wave band. Prefer Female, reher. in Santa Monica. Eves. 213 204-6284r

Keyboardist/singer, male or female for clubs, concerts, recording. Mr. K. 213 355-1161r

Multi Keyboardist Wanted for working rock

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Female Keyboard Player for top 40 working band. 213 993-9181r

Need Keyboard Player. Have management. Call before 8 a.m. or after 10 p.m. Ron Shadows 213 392-3838r

Male Keyboardist, Actor needed to collaborate for showcase and club work. Imagination and ambition desired. Sarah 213 450-3875r

Multi Keyboardist Wanted for orig. prog. rock group. Must be creative and have afternoons free. Working in late April. Tom 213 399-4769r

VOCALISTS 12

Vocalist Just returned from Eng., female New Wave seeks orig. pro. band. Nikki 213 693-6175r or 714 731-7527r

Vocalist/Guitarist Avail. 8 yrs. Prof. Exp. Looking for local gig. Prefer R&B, Jazz, Top 40 Anything but country or loud. Maggie 213 459-4969r

Female Singer looking for New Wave/R&B, Good Ref. Patty 213 656-6888r

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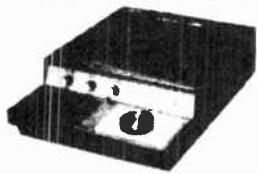
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- ☐ **Country Female Voc. Seeks** working band or to form a band. Has gigs. 213 760-8032r
- ☐ **Male Vocalist, Super Front Man** seeks working band or sessions, top 40, orig. Call after 6. 213 368-0481
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- ☐ **Female Vocalist Seeks** a working 4-piece male band, top 40, R&B. Dorothy 213 469-6300r
- ☐ **Progressive Rock Group** with commercial appeal, classical overtones, looking for male lead vocalist, prefer high range. Rehearsals in Venice. 213 396-3290r
- ☐ **Female Vocalist Seeking** orig., together top 40 band. Has PA. 213 467-6912r
- ☐ **Lead Singer Needed**, age 20-25, exc. harmonic ear, handsome, hardworking, for recording group. Only serious pros need apply. Inst. abil. preferred but not a must. Elmer 213 652-9937
- ☐ **Female Vocalist/Songwriter** seeks exp. keyboard player/songwriter to collab. and work show for gigs. Call after 5. Larry 213 347-6276r
- ☐ **Lead Singer Who Plays Wind Instr.** wanted for prog., orig. rock group. Must be creative and have afternoons free. Working in late April. Tom 213 399-4769r
- ☐ **Female Musicians To Form** new wave show band. Own instr. and trans. Virgo 213 992-1654r
- ☐ **Female Vocalist Seeking** hard rock and roll band. Call weekends. 213 285-6934r
- ☐ **Wanted: Lead Vocalist/Front Person**, must have great stage presence, for recording band. 213 986-8554r

- ☐ **Lead Vocalist A La Ian Gillan, Ted Nealy** with best equip. seeks estab. vocal oriented jazz-rock band with exc. female lead vocalist. Pros only. Jeff 213 841-7630r
- ☐ **Talented, Beautiful, Young Lady singer/DANCER NEEDS MALE PARTNER WITH SAME QUALITIES TO FRONT HIGH ENERGY COMMERCIAL BAND.** Call 3:30 to 5 p.m. weekdays or all day Sat. Catherine 213 770-1789r
- ☐ **Male Vocalist Into Top 40, disco** and orig. seeks band. Sam 213 678-4143r
- ☐ **Bob Starr Would Like To Appear** on soul/R&B festivals and shows. 213 672-2349
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- ☐ **Singer/Songwriter With PA** and piano seeks to become nucleus of trio or rhythm section. Have 16-track master single. Call after 6. Otis 213 684-3569r
- ☐ **Lead Singer/Rhythm Guitarist Wanted** by power pop/new wave band. Have exc. material and four track recording and rehearsal studio. Dynamic, creative and serious only. We have tapes. The Cards 213 433-7391r
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- ☐ **Known Drummer Looking For Working gig**, only with rock/new wave band. Keith 213 650-4522r

- ☐ **Energetic Pop/Rock Band** seeking drummer "24 K." Now working local club circuit. George 213 934-1413r
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- ☐ **Drummer Avail., Rock 'N' Roll**, steady rhythm, no pop rock, no hard rock, no heavy metal. Ron 213 469-5757r
- ☐ **Prof. Drummer** looking for working band. Played on John Lennon R&R album. Have ref. Ron 213 874-2726r
- ☐ **Drummer Needed for Orig. & Unique 80's** band. Taste, creativity & ability a must. Exp. only please. Dan 213 224-8323r

- ☐ **Wanted: Drummer And Bass** for orig. theatrical hard rock group. Must understand LA circuit and be prepared to sacrifice to achieve final goal—album. No inflated egos, please. Bob 714 522-8247
- Adam 213 698-5637
- ☐ **Wanted: Drummer, Solid** and powerful to play straight ahead hard rock, capable of 3-piece, pro ability and equip a must. Ernie 213 465-4460r
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- ☐ **Drummer Avail. For Working band**, all styles or other opportunity. Call eves. Don 213 839-8642r
- ☐ **Drummer Wanted By Guitarist** and keyboardist for orig. prog. new wave rock band. Exp. and abil. essential. Don 213 224-8323r
- ☐ **The Strongest, Loudest Drummer** in LA seeks estab. hard rock or heavy metal band or musicians to form band. Infil. John Bonham and Carmine Appice. Paul Mabrie 213 292-5430r
- ☐ **Hard Rock Drummer** seeks LA hard rock band, estab., working. Vic 213 221-0009r
- ☐ **Pro Drummer Looking** for record deal or mgmt. band with salary. Past references—John Lennon Rock 'N' Roll album and Al Stewart album. Pros only. 213 874-2726r
- ☐ **Drummer, Vers. With Much Exp.,** looking for working hotel or lounge band. Jack 213 663-7096r
- ☐ **Wanted: Drummer For 3-Piece** power wave band, pro attitude, SFValley only. Jeff 213 762-0748r
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□ **Percussionist, 12 Yrs. Exp.,** concerts, clubs, recording, all styles.
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□ **Female Singer Seeking Back-Up band.** Guitar, bass, drums. Orig. music, serious only, no amateurs. 213 650-5134r

□ **Female Lead Vocalist** with three octave range and stage appearance has PA and is looking for working band, top 40, variety or orig. Diana 213 851-7412r

□ **Music For Space Colonies, "Erewhon,"** prog. four piece electronic rock ensemble seeks work. 213 501-5243 or 363-2174r

□ **British Trombonist And Female** vocalist exp. in disco and funk have orig. and copy matl., seek working band. 213 387-3830r

□ **Female And Male Musicians** wanted with theatrical flair for one of Bette's ex-Harlettes for new wave, rock 'n' roll, R&B, C&W. 60s-a-go-go a must. 213 467-8926r

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□ **Female Singer Seeking Back-Up band.** Guitar, bass, drums. Orig. music, serious only, no amateurs. 213 650-5134r

□ **Female Lead Vocalist** with three octave range and stage appearance has PA and is looking for working band, top 40, variety or orig. Diana 213 851-7412r

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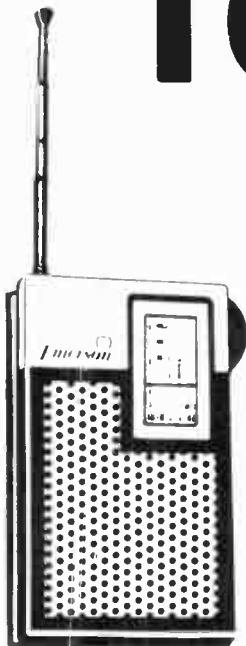
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