

CONNECTION

THE ALTERNATIVE MUSIC TRADE PAPER

Planet Records: Committed To LA Music

BY BEN BROOKS

The surge is on. Independent boutique labels are springing up across the musical landscape, filling gaps left by the major labels when they shunned some musical venues during the recent industry sales slump.

The two-year-old forerunner of L.A.'s small labels, Planet

Records--the brainchild of producer Richard Perry--is still leading the way in the production of vinyl from the burgeoning local scene.

Planet A&R Director Michael Barackman says the label is "as committed to and enthusiastic about L.A. groups as anybody--

from The Alleycats to The Willys.

"We're interested in keeping as closely abreast as we can of the L.A. Renaissance," says Barackman, who was a rock journalist over a year ago when Planet President, Richard Perry, gave him his first shot at A&R.

Barackman and a mere seven other employees of Planet are a family committed to the label's eight acts--six of which hail from L.A. The Elektra/Asylum-distributed label started with the Pointer Sisters, then signed street acts

(please turn to page 6)

Producing Rock From The Roots Up With Veteran Tom Dowd

BY KEN KUBERNIK

Tom Dowd, slightly harried from a round of sessions with CBS brass over his production of the new Chicago album, eased slowly into the plush sofa of the Record Plant's jacuzzi escape. Tall and supple, with a folksy manner that evokes a hip Jimmy Stewart, Dowd is a preeminent spokesman on the recording industry--his involvement dates back to the ori-

gins of Atlantic Records, where a young and impetuous Ahmet Ertegün huckstered records out of the trunk of his car. Now a veteran producer, Dowd's salt-and-pepper coiffure prompted Rod Stewart to dub him "the Silver Fox."

Rod was mistaken in his choice of precious metals--rather, Dowd should be titled "the Platinum Fox." As Atlantic's house producer/engineer with Arif Mardin and Jerry Wexler, Dowd's role was instrumental in defining many of the paradigms of contemporary music: the "Memphis sound," the "Muscle Shoals sound," the "Stax sound," to

(please turn to page 8)



Producer Tom Dowd



THE TV CAMERA is becoming as important a publicity tool as the press release and the 8x10 glossy for the new band. Both aspects of hyping acts are covered in Part Two of our story on Publicity. See Page 10.

Rocket Label Joins Band - Signing Derby With Compilation Album

BY JEFF SILBERMAN

Yet another record label has entered the L.A. band-signing derby. Rocket Records placed ads in Music Connection two months ago, stating a desire 'to record the sound of today and get it out next week.' In the ad, Rocket did not identify itself, leaving only a

phone number to call for information.

Although many bands would be skeptical of such an anonymous offer, at least 100 calls flooded Rocket's office. The result is a soon-to-be-released compilation album entitled, naturally enough,

851-9886, the phone number in the ad. The entire roster will be L.A. bands who, according to spokesperson/publicist Carol Kacz, 'will record about one song each, and maybe two.' Rocket will

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IN THIS ISSUE

Planet Records is in the vanguard of labels tied into L.A.'s current rock Renaissance. Its artist roster is firmly rooted in the L.A. scene, and its compilation album, **Sharp Cuts**, featured a number of local, unsigned bands. In our lead story, Ben Brooks talks with Planet A&R Director Michael Barackman in the 18th in our A&R interview series.

Ken Kubernik offers some insight into the career of one of rock's top producers, Tom Dowd, in a discussion with the man Rod Stewart dubbed the "silver fox." In other stories, Jeff Silberman concludes his two-part look at publicity in the music business, and we look at the latest offerings from Rocket Records and L.A. Pop Productions.

Among the artists we look at in this week's Review section are The Rejects, Keith Joe Dick, Kixx Music, The Greg Best Band, Wet Picnic and Zamp & The Suspects.

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FEEDBACK

Dear Editor,

After reading the letter written to you in the last issue (MC, July 10-23rd) from the gentleman cancelling his subscription due to your relaying the "truth about the music business," I feel compelled to write and refute his every feeling.

Through the years, the *Music Connection* has grown to a point where it is now a staple amongst musicians, managers, agents, promoters and record companies. It is an invaluable tool for everyone connected with the business, and I find it very informative and stimulating. I am glad that the gentleman in question (name withheld by request--embarrassment at his own shortsightedness?) knows everything there is to know about Ken Scott--an incredibly talented producer--and all aspects of the music business and what is happening. Unfortunately, not everyone is as informed as he seems to think he is.

The responsibility of every publication is to give information to its readers about as many topics relating to its subject matter as possible. The growth of *Music Connection* bears witness to the fact that more and more people

want and need the information that is compiled, researched and distributed to its readers.

It's a pity that someone can utilize a tool and then condemn it as it grows. That kind of attitude is too dominant in life as well as in the industry, and I think it's a pity.

Congratulations are in order to the *Music Connection* for its perseverance and dedication to its readers. The magazine has grown through a rough period of development and continues to grow and communicate to those who are open-minded enough to accept it. I wish you continued success and growth.

Thanks,
Rik Reeder

Dear Editor,

Thanks to Jon Rant for the wonderful article on McCabe's. You managed to acknowledge our drawbacks but present McCabe's, as a whole, in a very positive light. And, the information and quotations were amazingly accurate. It's a refreshing change to meet a writer who actually uses the play-back button on his tape machine!

Much thanks,
Nancy Covey



Music Connection blows out the old, and brings in the new.

New Logo

The various format changes we have presented over the past year culminate this issue with the introduction of a new *Music Connection* logo. The logo, which has been in the works for some time by our art director, Jane Kemp, represents a new phase for MC. It is our intention in the coming months to offer a more complete view of trends and opportunities in the music business. We will continue to print feature interviews and articles on the movers and idea people in the industry, and we will expand our service features (i.e., Gig Guide, Pro

Players and free classifieds) to include still more quality professional leads and connections in the business.

The first issue of *Music Connection* was printed in November, 1977, and no magazine could approach its third birthday without the loyal support of its readership. For that we are grateful. We hope to continue to earn your support by offering the best possible musician's magazine on the market. These format changes and our new logo are another step in that direction.

—The Publishers

LOCAL NOTES

IAN ESPINOZA of the Differentials can be seen gracing the back cover of a Warner Brothers compilation album with the title **Troublemakers**. The album project features hard-edged rock by the likes of Pearl Harbor & The Explosions, Public Image, Gang Of Four, John Cale, Nico and others.

JOHN Q. PUBLIC, below, just signed to Rocket Records (see our cover story) will release "Act Tough" as a first single. Public's producer, Hunt Sales, expects it to "take over where 'Lust For Life' left off. This is the real dirt."

THE PUNTS' bassist, Mark Pollard, and photographer F. Stop Fitzgerald will combine their camera and canvas talents with some hot Bay area music at Heco en Atzlan Gallery, downtown L.A., on Friday, July 25th. The show will mark the opening of a three-day L.A. weekend for the band. The Punts will be at Blackie's West on the 26th and at Madame Wong's in Chinatown on the 27th.

WEATHER REPORT was in at Earth, Wind & Fire's studio in West L.A. recently to record a "live in the studio" LP for ARC Records. While 150 or so friends and fans enjoyed the band's new music engineer George Massenberg captured it on tape.

THE ARENA is beginning a major downstairs renovation project on their 1000-plus-seat concert hall. The first concert planned, Aug. 22nd, will feature Records, Yachts and Nervous Rex.

BRITISH RECORDS artist Dave deLuca, who was the 1976 American Song Festival winner, is cutting his debut album. Producer is Andrew Woolfolk

URGH! THE MUSIC

WAR, a movie musical featuring 30 new wave bands, is in the works. Lorimar, which brought you **The Waltons** and **Cruising**, will release the film, being produced by Michael White (**Monty Python** and the **Holy Grail**, **The Rocky Horror Picture**

Show). The musical will follow recognized bands on tour, and film them with top local bands. Filming gets underway with an L.A. concert next month featuring Magazine, Pere Ubu, Human League and The Members. Set for later appearances are The Cramps, X, Dead Kennedys, Chelsea, Wall Of Voodoo, The Police, Squeeze, English Beat, XTC, John Cale, The Stranglers, Buzzcocks and

UB40.

FAST FONTAINE

is entering the studio hot off the heels of his signing with EMI/America. Ex-Doors and Janis Joplin



LOCAL NOTES

producer Paul Rothchild will be at the controls.

BRITISH PUNKERS 999 have denied reports they inspired California's violent "slam dancing" craze. **The Sun**, Britain's biggest-selling daily, reported slam dancing involves charging your partner with "head down and boots and fists flailing." Police said there was a near riot in Newport Beach during a 999 show, but singer Nick Cash said such reports are "invention by journalists."

UCLA EXTENSION will sponsor an all-day conference on "Careers In The Music Industry" on Saturday, August 16th. Sessions will be moderated by publisher, song-writer and producer Freddie Perren, 20th Century Fox Pub. President Herbert Eisman, Billboard Assoc. Publisher Thomas Noonan, Tim U Hauser of Manhattan Transfer and others. Complete info is available by calling The Arts, UCLA Extension, (213) 825-9064.

ONE LAST REMINDER: The Fourth Annual Songwriter Expo, sponsored by The Alternative Chorus Songwriters Showcase, will be held August 15-17th at Beverly Hills High School. For info: (213) 655-7782.

BATTLE OF THE BANDS: The Naughty Sweeties wal-

lopped The Twisters 15-12 in a rock 'n' roll softball game.

OUR 'BORN UNDER A Bad Sign' Award goes to The Adaptors. While playing at the Disco Station in the City of Industry, the club's booker suddenly severed his association with the club, taking cash from the door as severance pay. Then The Adaptors played the No Magazine benefit at the park at 6th & Broadway. Two songs into the set, the LAPD broke things up, dispersing the 300 in attendance. The reason for the sudden finish? Would you believe complaints from passing motorists?

JACK LEE, the platinum award-winning songwriter ("Hangin' On The Telephone") has announced the formation of an independent record label, Maiden America. The label's debut album will be **Jack Lee's Greatest Hits, Vol. I. Hm.**

New York

"SHE LEFT HIM a mule to ride," wailed Jake Blues, a.k.a. John Belushi, as The Blues Brothers brought their show to the Palladium for one night. A highlight was Steve Cropper doing "Green Onions," which he recorded originally. The boys donned authentic Ray-Bans for the gig.

DAVID BROMBERG will give a farewell concert with his band at the Dr. Pepper Central Park show **NEXT** month.

THE SONG is where it's at, said Jimmy Ienner, Milenium Records president, in his role as speaker at a meeting of The Managers Alliance, formed in New York. Among his questions for aspiring bands: Are you knowledgeable and willing to learn? Can you offer suggestions? Are you committed to each other? In the end, he said, "It's all a matter of taste," adding, "It always goes back to the song."

DANCETERIA, a recently opened classy punk club in New York, hosted the listening party for The Rolling Stones' new LP. As photogs and reporters tailed Mick and Ron and Keith, they found they couldn't even escape to grab a chug and a smoke for some

Emotional Rescue without a picture being taken.

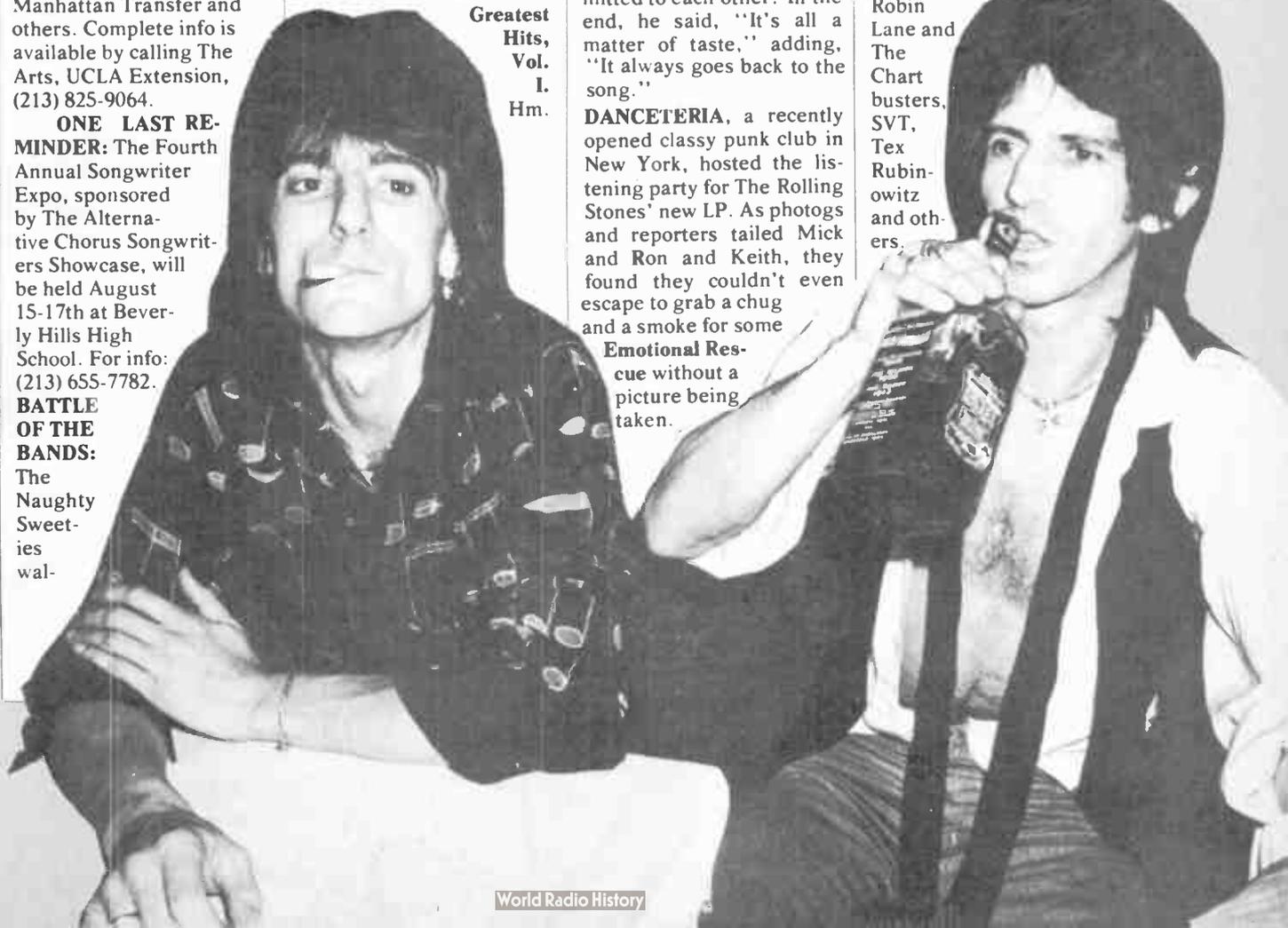
MEANWHILE, at The Ritz, another three-floored extravaganza was underway, as **The Rockers'** film premiered. A vocabulary list was passed out to help translate the reggae lingo, but, judging by the scent, everyone already knew the meaning of ganja.

CATTLEMAN JOHN: John Lennon and wife Yoko Ono just sold one of their Holstein's for \$250,000. The price, highest ever for a Holstein, came at the recent New York State Fair. A Lennon spokesman said the sale was an experiment, and that the Lennons will hold on to their other 250 head because "they love animals too much." The couple live in upper New York State.

AMBITION RECORDS' 1st release, a compilation album titled "Declaration Of Independence,"

features Robin Lane and The Chart busters, SVT, Tex Rubinowitz and others.

Photo by Gary Gershoff



(continued from page 1)

Sue Saad and The Next and The Cretones.

In an unprecedented move, Planet also released "Sharp Cuts," a collection of songs from unsigned East and West Coast bands, including L.A.'s Alleycats, Bates Motel, Suburban Lawns, Billy Thermal, and The Know. Set for release in the fall are three more local entities: The Keepers, Billy Thermal and The Plimsouls.

In the following interview Michael Barackman tells why Planet is the most accessible record label of them all.

MUSIC CONNECTION: Planet Records seems to be almost an exclusive L.A. label.

MICHAEL BARACKMAN: Yes, but what that really means is that we're interested in keeping tuned to this local scene.

MC: You don't have that all too prevalent A&R executive cynicism towards the L.A. street?

BARACKMAN: There does seem to be a backlash against L.A. groups particularly—even on the East Coast. But I do feel that the end result of all those bands sprouting up and making records has brought a real freshness and energy to this city that reminds me of the late '60s when the Buffalo Springfield, Byrds, and Love surfaced. And I think that sort of energy has brought and will bring creative groups like that. It's just separating the men from the boys.

"Some people think that it's over—that there was a trend, a lot of bands got signed, and now they don't want anything to do with it. That's true in a lot of cases. But, while there is a bit of a lull in the action now, since a lot of groups have been signed, there are all these places to play that were non-existent two years ago. The fact that bands see that others have been signed will bring a surge of talented new groups, and they'll be signed too.

MC: So you think that signings will continue?

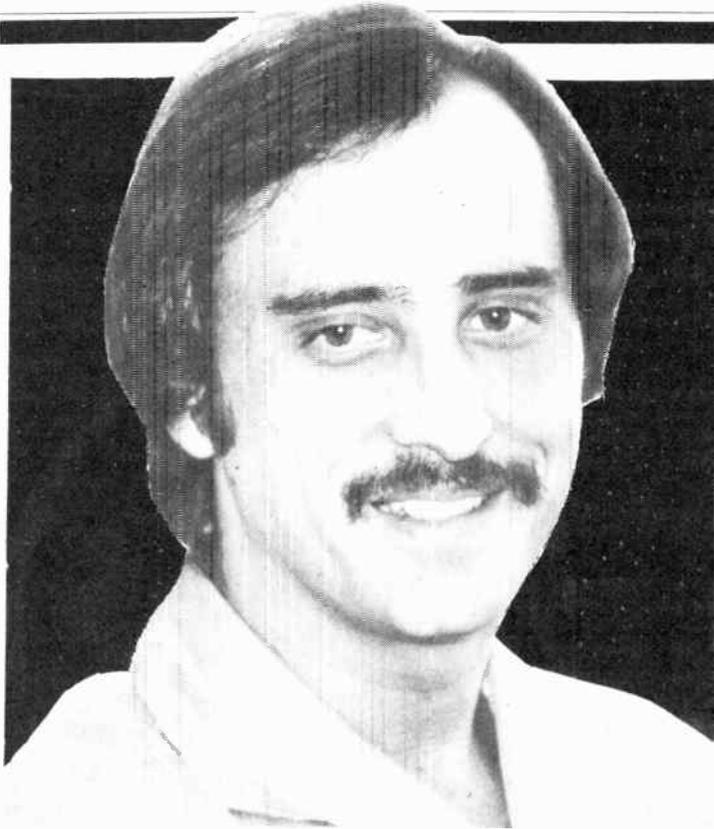
BARACKMAN: I definitely do! For all that's been said about the signings being over or slowed down, whenever a big band emerges they're snapped up because the competition is so fierce between record companies. You look at Great Buildings, Billy Burnette and The Busboys. Bands emerge and they'll be signed. I think that will continue.

MC: With all the publicity in the last few weeks about X, did Planet consider signing the band? Do you feel remorse now for not signing them?

BARACKMAN: They made a really exceptional record. They showed they know the importance

Planet Records

Keeping Involved With Local Bands And The Emerging LA Renaissance



Planet Records' Michael Barackman

"...if anybody calls, they're guaranteed we'll listen to their tape."

of art and accessibility with that record. They particularly were not for our label. A lot of times it's a question of compatibility. I try never to be remorseful about anything we've passed by. My feeling is that if something isn't for us and it does well later, o.k.

MC: Do you acknowledge that a number of signings in L.A. have been based rather on a charismatic performance than strong material and recorded sound?

BARACKMAN: To a degree, in respect to the rash of signings that has occurred since The Knack. Maybe in some instances the intensity, freshness and vitality associated with new wave have entranced a lot of people. But with the best bands, I feel that they not only have that great, fresh intensity, but also solid songs. While

the bulk of things might have been signed just because of a trend or the "L.A. phenomenon," there were some that were really sophisticated.

MC: Do you go out to clubs frequently?

BARACKMAN: Yeah, that's one thing I try to be really diligent about. I'm a firm believer in going out to see groups live. I try to go out four or five nights a week.

MC: I've gotten various responses from A&R people about their availability to the unsolicited approach. Motown, for instance, is opening up right now more than they ever have. Does Planet have a philosophy of accessibility to people off the street?

BARACKMAN: Yeah, we're totally accessible—as accessible as they come. It's my feeling that

talent starts on the street, so you have to really pay meticulous attention to that. So our position here is that we'll check out anything. I just try to follow the guidelines of other A&R guys I respect, like Peter Philbin at Columbia. His policy is to go see any group that gives him a call if he's free. I think David Kershenbaum told *Music Connection* that he tries to return every call. So if anybody calls, they're guaranteed we'll listen to their tape. The only thing is that I prefer to listen to things alone. People just have to give me two weeks to listen.

MC: Coming from a journalistic background, I imagine you discovered certain bands from time to time that the labels ignored or else failed to give the exposure you felt they deserved. Having been an A&R executive for almost two years now, do you relate to such record company attitudes? Are you ruled by dollar signs?

BARACKMAN: For me, it's just the opposite. I feel that, if anything, I've become more in touch with the local scene. When you go out to see groups four or five nights a week, you get a good idea of what's really happening on the street.

"There's a lot of stuff out there that you know will never make it onto vinyl. I give any band a lot of credit, even if their songs aren't that good. If their heads and hearts are in the right places, then I wish them all the luck in the world. The only thing about some bands is they're formed for money-making reasons without any redeeming artistic value. You just know that the point of the band is not one of any great passion for playing music, but just to make some money. And those are the only types of bands that I consider mediocre.

MC: That attitude is really contrary to many A&R executives, who consider an act's ability to sell records above anything else. I must say you're different than the rest.

BARACKMAN: Well, sales are important. You have to sell records to survive. That's a reality you just have to deal with. If a company is not selling records, it doesn't matter how many artists they have. The ideal is to try to find an act that has real artistic integrity yet is also commercially viable. Those are the type of acts I look for... like Tom Petty, Graham Parker, Bruce Springsteen and Bob Seeger.

MC: Are your personal and professional tastes in music one and the same? Are the acts that get you excited necessarily always the ones that you know will sell records and be successful on vinyl?

BARACKMAN: That's a good

question... There are certain bands I can really appreciate and enjoy personally when I know their sales will be very slim. And for whatever reason, those aren't the type of bands that we're looking for. I would just say that in looking for acts, we want something that has some artistic merit, yet which the public can relate to.

MC: Planet just signed The Plimsouls. Didn't they have a deal with Beat Records?
BARACKMAN: Yes, they put out an EP which was pretty well received. That's an interesting trend. Groups put out a single or EP and if it's really good and it gets a lot of airplay response, it spurs on major label interest. More and more deals are being made that way.

MC: It definitely helped The Plimsouls, in your eyes, to have an independent EP?

BARACKMAN: Sure, but that wasn't the only reason for their signing. I should add that their signing was a team effort here. There are only seven or eight employees at the label, so we all have to really like something for us to want to sign it.

MC: Of those employees, are there others who listen to tapes and go to clubs?

BARACKMAN: There's a guy named Trevor Lawrence heading up our black division, and he listens to a lot of R&B artists. And we have a fellow from USC, Lee Demlea, who has me listen to tapes. He also checks out the club scene.

MC: Is Planet going to concentrate on R&B in the future?

BARACKMAN: With our first few signings we really pursued rock 'n' roll. We wanted to make it real clear, without a shadow of a doubt, that we were really interested in rock 'n' roll. We have two



The Plimsouls

Part of Planet Records' roster of young L.A. talent.

imminent signings now, both of which are R&B-type acts, and that signals a direction that we're now moving towards. We're diversifying.

MC: What's Richard Perry's role within Planet?

BARACKMAN: Richard, like Ahmet Ertegun or David Geffen is actively interested in seeking out new talent.

MC: Is Planet developing into a specialty label? What is the long-

range plan?
BARACKMAN: Our goal is to become a really all-purpose label. We hope to evolve to be a miniature version of Warner Brothers, where the bottom line is excellence in all areas. We're developing a national scope as a label, though we're a family operation. There's just a nice spirit that comes with a small unit. We feel that we bring that sort of spirit to the acts we're involved with.

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'Silver Fox' Tom Dowd: "The Artist Is In Charge"

(continued from page 1)

name just three. From Aretha to Otis Redding to The Young Rascals, from Cream through Layla, The Allman Bros. classics, Lynyrd Skynyrd, Rod's recent triumphs et al., Tom Dowd remains a vital and commanding presence in the music industry.

While the chlorinated air of the jacuzzi worked to relax us both, Dowd talked effusively about many aspects of his career. It was the finest sort of history lesson--I took notes.

MUSIC CONNECTION: *Because of your personal history, which has enabled you to view the industry from both sides of the street, do you try to inform the young talents you work with of the practicality of the compromise between indulgence and audience expectations?*

DOWD: I am trusted by the artist because I am not identified as corporate, and I am trusted by the record companies because of my long-standing relationship with Atlantic, which provided me with first-hand knowledge of how the "business" works. I have reached a nice, neutral ground. When working with an artist, I will entertain some of the most bizarre concepts, playing-wise or presentation-wise. The only way I will inhibit their creativity is to remind them that it might be so sophisticated or so avante-garde that it might be wasted, and that it might be better to direct their energies to something that might be accepted by the public. I don't want to destroy the idea born that way, but public disapproval might detract from furthering an artist's success.

MC: *Does your track record ever intimidate the artists you work with? Perhaps they more readily*

defer to your ideas, rather than fight over something.

Dowd: If they don't fight me, it means that I'm too overbearing, or I'm too strong and I've got to back down. I don't want to rule over anyone--I can't. I can only encourage. The most I can do is get the creative person to operate on his or her fullest potential. I work to complement their energies as opposed to redefining them in my own mind. There are no wrong notes. You can only play a note at the wrong time. Sometimes you have to direct them into knowing when there is an appropriate time for that action, and when it is not appropriate.

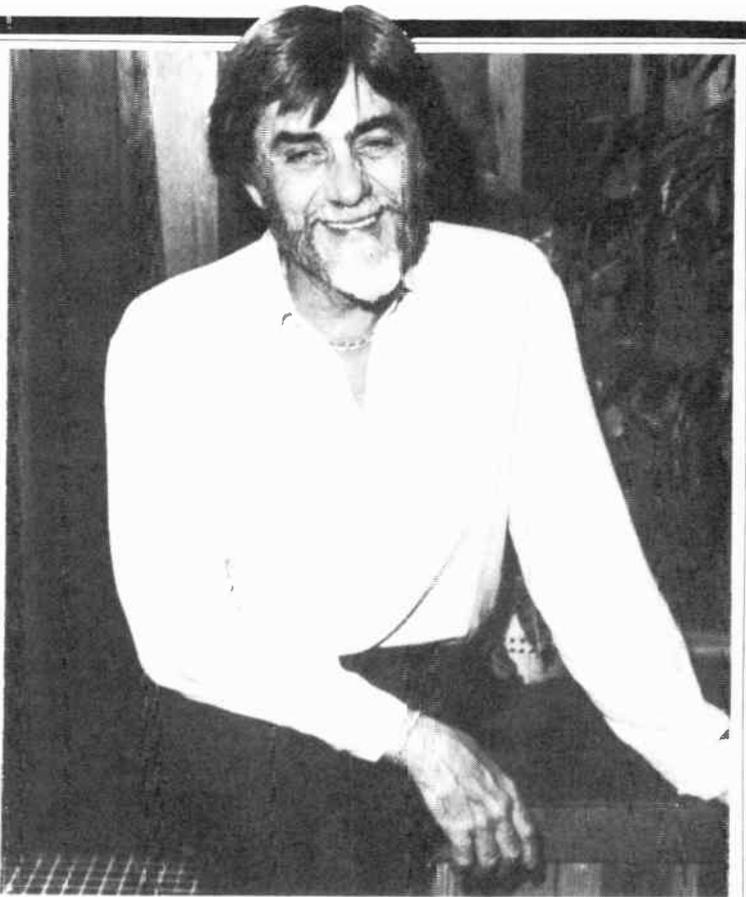
MC: *Producing is like riding a horse--you have to know when to tighten the reins and when to let 'em out, but always it is the horse who is in control...*

DOWD: Right. The artist is in charge.

MC: *...or at least create the perception that they're in charge. There must have been times when you knew you'd be the one to pull the project together, but you can't tell that to the artist: "Hey man, you're blowing it. I've got to save it."*

DOWD: I know that the best facility that I have is to consistently encourage the artist or to exhaustively probe him if he feels a need to deviate at some point. I want to make sure that I didn't miss something. If we've come to a point where something is out of line, I take the time to sit down and sort it all out and find out why the artist sees it that way. Artists are made of energy, and it's a delicate energy that you have to respect and cater to. There is no right or wrong direction, just a timely direction.

MC: *Is that energy cyclical in the sense that it has to do with*



Producer Tom Dowd

"Artists are made of energy you have to respect and cater to."

reflecting the times, or can you manufacture that kind of energy? Does the music mirror the times, or is it in the genes? For instance, if Stevie Winwood turned 17 today, would he have written "Gimme Some Lovin'?"

DOWD: Well, it would certainly be different. I think it's the nature of how the artist is exposed, what he is exposed to in the formative years, how much authentic or root music they hear, as opposed to how much sophistication, and how mentally they adapt to it and redefine it in their own terminology. You find some artists who are timeless and others just timely. They have much the same energy, except that timely artists have a

shorter historic span. It's a three to four year career. It's a novelty, as opposed to a traditional artist, who has the ability to adapt his facility to the times, though never abandoning the tradition.

MC: *Because you work with such disparate personalities--a Clapton introvert to a Rod Stewart extrovert--do you have to make any psychological preparations to accommodate these considerable divergences in artistic point of view? It seems as though you'd have to be part rock for strength, part chameleon for adaptability*

DOWD: I have never tried to go into a project predetermined. Chameleon is a good word, and I rather suppose that there is an air

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of indifference at the beginning of every project. I don't want to influence until I feel where the energies lie--that I could start controlling them or suggesting which is the best way to go. I go in as a blank slate. I can't go in thinking that because I'm working with this artist, that I must have a certain attitude. I say forget what went down the last time, whether it be pleasant or not. We're starting anew. I never want to use the last time as a measure or where to begin again. Everytime you start you have to build--you just can't jump off from where you stopped last.

MC: *The producer is always portrayed as some sort of craftsman, while the artist is divinely inspired, like some message from outer space. Do you ever feel those creative surges, that nebulous inspiration that musicians adhere to?*

DOWD: There are times when something goes by and you get the electric feeling. It can be a hands-on situation, it can be a sitting back and listening situation. You hear it and think, "I couldn't ask them to play that--it could never happen again." That might trigger off a set of events that lead to a whole new sound or approach. Yes, I do get that inspiration on occasion, but I very

seldom sit there and think when someone is playing, "Now what can I do to make it better?" It's never that I'm planning on how to make it better. It's more often that I'm thinking, "Wow. That's incredible. Could we do this to it?" It's a chain reaction sort of thing, rather than the methodical approach.

MC: *Every person I talk to has a different interpretation of the record industry slump, but because of your track record, you might get more slack than others. Are you forced to toe the corporate line and produce music that is void of a confrontational or beguiling nature in favor of the low-risk tomato paste that the labels love to feed us?*

DOWD: I have not, to date, felt any pressure from the labels since the slump commenced. I have addressed myself to the artists and their managers and their attorneys and accountants, as well as the record company, and said, "Bad times are upon us; we must do all we can to cut down and presumably reduce budgets by anywhere from 25 to 40 percent. Proportionately your margin of profit is the same, though your total volume is not, because the profit margin is more important than total volume.

I've done my last three pro-

jects on that assumption. I've told this to Chicago, to Rod and to Kenny Loggins. On Kenny's album, I had to go to the wall to get strings on a couple of tracks. CBS did not contest my desire to go over budget and add them, but without this prodding, there'd have been no strings on the LP.

MC: *Rod Stewart cannot record if he is constantly looking at the clock.*

DOWD: Inspirational recording, pure and simple.

MC: *But didn't that contribute to the slump? Pure frivolousness and self-indulgence?*

DOWD: Absolutely. Totally extravagant expenses without regard for the actual music being recorded. I like to use the first Lynyrd Skynyrd album I did as an example of the opposite approach. It was *Gimme Back My Bullets*, which cost about \$29,000 to make and sold around 400,000 copies. The next album was the live one, which cost about \$40,000 and sold over a million and a half. And the last album, *Street Survivors*, cost about \$60,000 and sold over two million. By then, the other two had caught up at a million and a half each, so now we're looking at four million sales on a budget of around \$125,000.

MC: *Now that's a good investment! Can I buy shares?*

DOWD: Exactly. That's the bottom line.

MC: *Unfortunately, following Mike Chapman's success with The Knack, corporate types like to think they can bring in any record on a shoestring budget.*

DOWD: They use extremes as a measure or the norm. That is not the case. Going back to the days when I used to record in Memphis or Muscle Shoals, where you had musicians who had played together for years, had grown up together, you could cut three or four sides in one day. It went that smoothly. They didn't have to know the artist to plug right in to the energy level. You could come out with an album in four or five days where the biggest expenditure was the hotel bill and the airline cost and meals. But you couldn't do that all the time. The Skynyrd band had played together for years before they were signed, so that when they cut a tune, it was completely rehearsed and arranged with a minimum of fuss. Bang, bang, bang. On a good day they could cut two or three songs, and then there would be days where nothing would happen. They'd take time to repair vocals or redo a guitar solo, but they never took months and months to dwell on every point.

(please turn to page 13)



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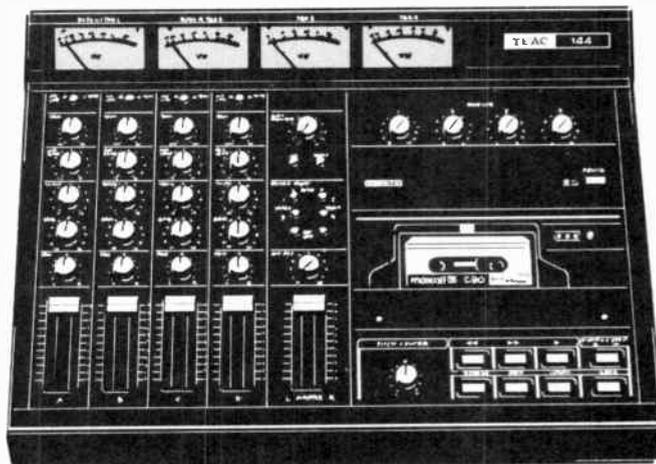
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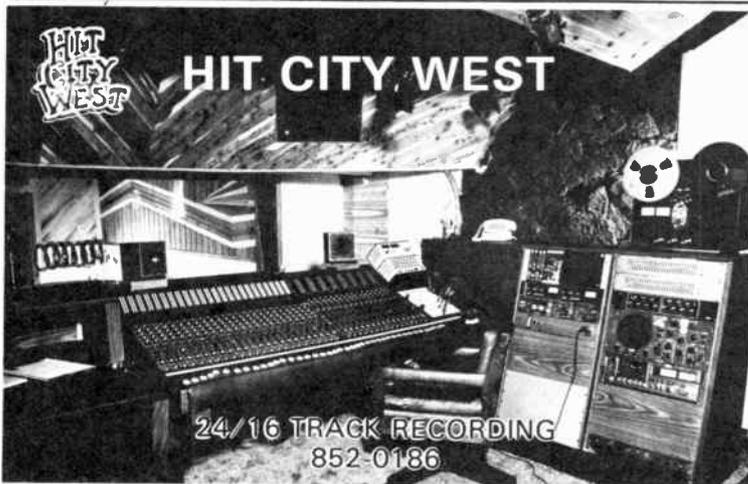
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The Publicity Radio, TV, And Other Avenues

BY JEFF SILBERMAN

Standing out above the hundreds of unsigned acts on the L.A. scene requires considerable promotional savvy. Last issue, in Part One, we discussed how using discount tickets can develop a following through a large mailing list, how a biography can entice the press to check out a group—or turn them off to it—and how an independent single or EP can promote a band on radio, even though airplay opportunities are quite limited.

Part Two of the story delves into the selling and distribution of independent recordings, growing opportunities in television and overall promotional campaigns designed to achieve maximum impact.

Local Wax

[Except for Steve Zapeda's remarks, this section is based on a recent Songwriters Resources and Services seminar on independent record distribution and sales.]

Getting consistent airplay for an independent recording is practically impossible nowadays, and selling the wax to more than friends and family is not much easier. Steve Zapeda, head of Beat Records, puts it simply: "It has to be in the stores." That doesn't mean just one store in Hollywood and one in Reseda. "Get them into the chains."

To accomplish that, you need an effective distribution system. Rhino Records head Harold Bronson outlined three basic modes of distribution. Doing it yourself is the most profitable way, but unless the chains acknowledge a demand for your product, they'll be very reluctant to buy. Ian Jack of the Naughty Sweeties experienced another problem of the Do It Yourself method—they had a hard time collecting money from the chains.

One-stops are small distributing warehouses that regularly sell independent efforts. For this middleman work, one-stops take a piece of the action, cutting into your profit margin. A large distributor like Jem does the most effective job of getting your product into the stores; they even take care of collecting money—something akin to pulling teeth these days. But even more of your profit margin is bartered away.

Recently, major labels have been getting into the singles and EP distribution act. IRS Records

had considerable success with a mini-LP by The Humans, selling out the initial pressing of 10,000 copies. They just signed Oingo Boingo to an EP deal. A&M has a singles deal with an option for an album with Fun With Animals. But not all label deals produce such rosy results. Ian Jack related the singles fiasco they had with Elektra Records: After significant local success pushing their own single, "Alice," (5,000 copies sold in L.A.), Elektra offered a nationwide distribution pact and pressed 50,000 more copies. Unfortunately, the label personnel who signed the Sweeties were soon fired, and the new staff spent more time and money pushing The Eagles (as if they needed it) than the Sweeties. The result—a grand total of 49 singles sold. No wonder the Sweeties are pushing their new album themselves; they do a better job.

Bob Say of Jem Records Distributors has noticed a tremendous increase in the number of independent recordings out on the market. Because of the glut of available product, he says, "most record stores are leery of independent records. They won't take a single from an unknown band if it hasn't played anywhere or hasn't received any press. You've got to have something going for you; you have to develop an audience. Unless you've got radio airplay or have a good following from constant gigging, it won't sell to anyone beyond friends."

Self-Promotion

Diane Rappaport, author of *How To Make And Sell Your Own Record*, brought up a common misconception bands have—that once they get a distributor, all they have to do is sit and wait for the records to sell themselves. "People expect the distributor to sell the records; they can't. They just put it in the stores. The artist has the responsibility to promote it, making sure it gets press and that radio stations have it."

The Sweeties' experiences prove that point. The considerably successful debut album broke into the major chains "because they wanted the product," Jack said. "Constant live gigs over the past year" created a demand.

Demand is the name of the game. Zapeda believes "the demand is created by the people. Buyers at chains like Licorice

Game Part II

For 'Getting It Out There'

Pizza and Tower Records discover that demand when their conservative initial orders run out earlier than expected." When second pressings are needed, though, "we press to meet the orders. We don't exceed the demand."

One excellent play Beat Records used to sell The Plimsouls' EP was to use the EP cover photo on posters advertising future gigs before the EP was even released. This tie-in, coupled with KROQ's heavy pre-release airplay, resulted in a quick sell-out of the first pressing. It kept the band--and their product--in the public's eye.

Sound And Vision

The newest and possibly the most effective means of exposure for local unsigned bands could very well be television and video. These fields are just beginning to open up, but the opportunities that exist in L.A. are ripe.

Videotaping itself can be a useful tool in the progress of a band. Besides the obvious use--for label reps as a combined aural and visual presentation--it can be used for self-critiques of an act's stage presence. Often-ignored weaknesses like poor audience eye contact, cliched posings and other bad habits can easily be spotted and corrected.

New Way Productions will tape a Zippers gig that will be shown only to record company execs. This solves the problem of getting A&R reps to your gig--you take it to them.

An on-air TV outlet is Theta Cable TV Channel 3's New Wave Theater (MC, Vol. IV, No. 14), which features unsigned local new wave talent. David Jove is working on the second series of 13 shows, having just completed the third. As for the future of the series, he says, "We're talking to people regarding syndication in different areas of the country, such as the Midwest. There is a tremendous appetite for product."

Also on Theta Cable is "Live From L.A.," produced by Terry Rangno and Dennis Wood for Raw Productions. Using a specialized mobile video truck by Video Masters, the series tapes live performances from The Blue Lagune Saloon on Mondays. A band's entire set is taped, then edited to a half-hour show. The truck is equipped with 24-track set-up, and two (soon to be three) cameras shoot the performance. Raw Productions is looking for a radio

station to simulcast the series. Syndication is also a possibility in the future. Bands wanting to participate should contact The Blue Lagune Saloon. Live From L.A. is broadcast on Sundays at 9 p.m.

Bigger televised productions are scheduled for late summer. Empire West Productions is putting on a rock concert at the Hollywood Palladium on August 28th featuring a star-level act and seven local, unsigned acts. The concert will be taped for a TV special by Empire West head Romulus Yaari. The show will last 90 minutes, giving each band about two songs amid dancers, mimes and clowns. Yaari has already received offers from the networks, but he plans on producing it independently, then selling it to the networks here and abroad. He is still looking for bands. The roster will be set by August 1st, so interested acts should call Romulus immediately at (213) 659-6692

Flipper's Roller Disco will be the scene for an upcoming syndicated variety show. Production begins in September for what owner Flipper described as a "pop variety show in the tradition of English variety shows." Directing the series will be David Mallet, who produced the David Bowie video singles. The debut show will be an hour long, while the rest of the series will be half-hour pastiches of roller skating, dancing, label acts and unsigned local bands. "It's not exclusively a new wave showcase," Flipper stressed "It's a pop variety show." Celebrities, a host and musical talent have yet to be cast; all interested should call Flipper's for more information.

'Heartbeat'

The biggest TV opportunity now is Hollywood Heartbeat, in production by Richard Mann and Lawrence Smith. After only four local broadcasts, the series has been picked up for a 13-week national run, thanks to ratings here.

Word of this, naturally, has already gotten around, as Mann jokingly counted "two million and two" bands that have contacted him regarding an appearance on the show. He and Smith, though, as talent coordinators, still go through their routine in picking groups. "We go out to all the clubs and see a lot of bands," he

(please turn to page 15)



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Fire Code Snags Spoil Zipper Show

What started out as a private, invitation-only showcase debuting The Zippers' new drummer became an overcrowded mess at Burbank Studios on July 12th. Burbank police turned away record company execs, local musicians and members of the press by the score as recently revised building capacity requirements and unauthorized publicity for the event combined to create chaos.

The Burbank Studio Center, a large video sound stage and rehearsal studio complex located at 301 N. Golden Mall, has a capacity of 380. On Monday, July 7th,

six Burbank policemen and three fire officials entered the complex because of reports of unlawful assembly.

"Someone called and told us that a large private party was being held," said Fire Department spokesman Jack Mitchell. The department had heard of a similar event previously, but only after the fact. Mitchell noted that large parties are illegal at the complex, since "it's designed for studio use, not for an assembly."

Once at the scene, however, the officials counted no more than "50 to 60" people. No arrests

were made and no fire code citations were issued at the time, although Mitchell noted that Burbank Studios happened to be due for a "normal inspection."

So, the department returned the next day for the inspection. They found a number of violations, such as not having the fire extinguishers mounted on the walls. Apparently these violations affect the building's occupancy, as Burbank Studio's Dan Bowley was told by city officials not to have any more than 50 people in the studio at one time.

Bowley, in turn, contacted The Zippers, who agreed to cut their showcase guest list down from 100 to about 50. The Zippers and Bowley didn't know that a band friendly to The Zippers, The Risk, printed up and distributed invitation fliers telling people to

come and BYOB. So instead of a small, private showcase, well over 150 people showed up. Over half the attendees weren't let inside the studio, as most milled around the mall. Burbank police made several sweeps, clearing the area without making any arrests.

The question in all this is: Who called the police with the bogus complaint, and why? Bowley, whose lawyers are appealing the violations, refuses to speculate, although it was intimated that the events have political implications. Burbank City Council has never taken a liking to rock music; the cancellation of the Starlight Amphitheatre 1979 rock schedule attests to that. Whatever the reason, the studio is appealing.

LOCAL BAND SCORES AT QUEEN GIG

BY ART FEIN

L.A.'s Blasters scored a unique coup when they were picked up by Queen for their West Coast dates. The Blasters faced 14,000 Queen fans at the San Diego Sports Arena--and then drove, the same night, to honor their commitment at the Nugget-A-Go-Go in Long Beach. The same situation prevailed the next week when Queen added them to their Forum dates; The Blasters drove from the Forum to The Starwood to open shows for the Go-Gos two nights. The show must go on!

Facing a Queen audience was no easy thing for The Blasters. Knowing full well the audience was there to hear heavy metal and operatic English rock, they overcame their substantial stage fright to turn in outstanding performances.



The Blasters; L to R- Dave Alvin, Bill Bateman, Phil Alvin, John Bazz. Center- Brian May, Queen.

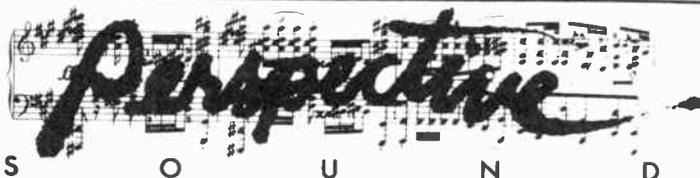
Picked by Queen to open their West Coast gigs.

"Appearing as 'special guests of Queen' we were afraid the audience would throw things at us," laughed lead guitarist

Dave Alvin, "but every night it got better. By the last night at the Forum, they were digging us."

It's no wonder that record

companies are starting to line-up to put in their bids for The Blasters' unique--and original--brand of rockabilly and blues.



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Producer Tom Dowd... Commanding And Vital

(continued from page 9)

MC: But don't you have to know when it's right to wind things down as well as keep things moving crisply. A band can fall into a rut just cranking tunes out over and over again.

DOWD: That is one thing I am very firm about. I believe in going into the studio and having at least three or four songs prepared that are not necessarily of the same character, so that when you walk

into the studio you don't force it through. You always know within an hour if a particular tune is happening, if the energy is right. And if not, it's wise to move right on to something a little different to keep the musicians on a creative edge. After four or five hours on the same tune, it might be mechanically perfect, but if it's a turkey, it's stiff. If nothing else, a studio date isn't wasted if we can learn from some mistake. You don't want to carry over the

disillusion of the day before.

MC: Do you think the '80s will be a decade of fragmentation, or will those musical tastes converge at some point?

DOWD: I think it will be three or four years before the next solid trend is established. I think things will be considerably fragmented. I think there will be stronger regional affiliations, with records responding to the locales. And then there will emerge a common denominator from those three or four major regions. From that will come the new mass appeal music. MC: What do you think about this new wave thing? Have you heard The Pretenders? Is this just grist for the media mill, or is it some-

thing from which this new mass appeal market will emerge out of? DOWD: There are two ways of looking at it. The first way is that many of the new wave bands are worthy, but they have not done enough homework to know where their root really is. They're coming off the second or third generation instead of going back to square one. I also believe that there are today either not enough people starting at square one or that if there are, we haven't found who they are or where they are in order to encourage them to get to the next level. Not too many people are good in the basics anymore. They're coming off bad copies.

Rocket Records' New LP

(continued from page 1)

be 'looking for audience reaction before deciding on a single.'

The concept of the album originated from Rocket's successful English compilation effort, also titled with the phone number placed in British papers. From that album, the Labrettas' single did quite well—well enough to warrant an album of their own.

Established as Elton John's own label for MCA, Rocket's fortunes dropped with John's

The label's attempted resurgence entails a Stiff Records-type tour, where a few of the label's acts tour and play together. One such event was recently held at the Whiskey, featuring the Relievers, Mike Rox & The Capitols and The Spears. It wasn't the best debut affair of the year, to be sure. The Spears had their moments, but seemed to play by rote. This was explained later by the fact that the lead guitarist was injured and replaced on short notice. The verdict

is still out on The Spears, but not on Mike Rox & The Capitols. Their unimaginative rock was further marred by lead singer Mike Rox' cliched actions. The dead giveaway: After finishing a song in a fit of frenzy, he quickly resumed a calm, relaxed state before starting the next tune. The Relievers were a breath of fresh air. Their music is harder than hell to classify—traces of rock, pop, fusion, Motown and reggae are evident. The needed spark was lead singer Mark Thomas' captivating stage personality.

Another local act on Rocket

that didn't perform is John Q Public. Besides the compilation release, Rocket signed Public to an album and singles deal on its own. Their recorded work will be produced by Hunt Sales, formerly with Iggy Pop and David Bowie, among others. Mike Dowd, creator of Supertramp's *Breakfast In America* cover, will do the jacket design. Public is quite pleased with Rocket's efforts, headed up by Charlie Murdoch and Kit Taupin. Despite the relatively small size of the label Public expects Rocket 'to do the right thing. We're completely behind them.'

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LA Pop Plans New Approach To Demos

BY TROY DIRK

Thousands of unsigned acts have experienced the futility of getting the major labels to give a decent listen to their tapes. A new alternative is being offered by Alex Kanakaris and Bob Nidever, creators of L.A. Pop Productions. L.A. Pop is preparing to release monthly compilation demos of unsigned acts distributed solely to label A&R people and other industry reps.

These showcase albums will contain 10 songs; five bands cutting two songs each. Participating groups "pay for their own studio costs and provide us with a broadcast quality tape," Kanakaris said. "They give us their finished product." He and Nidever judge the entries, and determine what bands are worthy of inclusion. Quality is the bottom line for the realization of the concept. "We

won't put out the albums if we're not convinced of a great product; that something's worthy of getting signed. If there are no significant happenings, we'll quit," he said.

Bands that qualify for the album pay \$600 for getting two songs on the disc. "I originally thought that was a lot of money," Kanakaris admitted, "but I calculated the costs of putting together an independent single and promoting it properly, and it's approximately the same amount." L.A. Pop's costs include making a master tape, plating, printing detailed liner notes with information about the bands, postage and hand delivering costs.

Kanakaris promises to 'promote the hell out of it. The important element is advance publicity with my contacts.' L.A. Pop has personal contacts with people at Atlantic, Arista, A&M, CBS, RCA, RSO, MCA, Capitol and Motown. By releasing a strictly promotional, specialized demo, 'the A&R people will give us a better ear; the album will get a better listen than the stacks of tapes they receive daily.'

Besides label reps, the demos will be distributed to music publishers, the press, personal managers (for bands looking for



L.A. Pop Productions' Alex Kanakaris: Demo records distributed only to A&R people.

one), and radio programmers for their feedback only. Airplay is not intended, except if the demand is great.

Songwriters are encouraged to send their tunes in, as L.A. Pop will try to give the material to bands already involved with the project. "The bands and songwriters keep all the rights. We have no interest in any band, so there's no prejudice in who or how we promote," Kanakaris added.

When questioned about any guidelines to determine the project's success, Kanakaris answered that "We wouldn't try to guarantee success. All we can do is offer a new and useful tool for reaching the A&R people." They would consider the project a success if even one out of six albums' worth of talent gets signed. "It depends on the size of the success. If one band out of 30 becomes a superstar act, that's still a higher percentage than most label efforts. But we're more interested in a true success than in just getting signed."

The first album is projected to be released September 1, and there are at least three openings left. Interested bands should get in touch quickly; call (213) 476-7920 or send tapes (they need not be broadcast quality) to Box 24941 L.A., Ca. 90024.

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HANICH MUSIC

The Publicity Game Pt. II: TV & Radio Sells Discs

(continued from page 11)

says. "We read all the trades, so we keep in touch with what's happening."

Although one might think that a very visual band would have an edge in getting on "Hollywood Heartbeat," Mann shot down that theory. "Everything is important," he said. "It's a total package. You can't have shitty music and expect to get on with good visuals. Music is still number one. Visuals are second."

The bands Mann and Smith chose "fit the image of the show--its energy and insight. We don't pretend to pick the newest wave in L.A. We just try to keep it on the verge (of what's happening)."

Mann cited an "immediate response" after broadcast. Recently he caught a group broadcast on HH performing in a local club, and he noticed the audience strongly responded to the song that was aired.

Despite all the TV opportunities and excitement, there are detractors. Manager Saul Davis is not particularly sold on TV as an effective means of selling a group. Besides the obvious sound quality problems (when there's no FM simulcast), Davis is concerned as to how a band looks on a 12- or 19-inch screen. "You always lose a bit of quality control when the show is shot by a third party--the director," he says. "And what good is it if only 90 seconds of your song is aired (that happened to The Kingbees on Heartbeat)?"

Alan Seymour of The Adaptors appeared on Jove's New Wave Theater, and he was far from impressed with the logistics of the show. "It was like an assembly line production. Eight bands were placed in different

corners of this large studio while the camera moved from one band to the other. There was no time for sound checks. I realize what they are going through--they can't even afford new videotape. They re-do old tape to shoot new bands. They're just more involved with the concept than the bands."

Overall, however, bands realize the limitations and go for the opportunities anyway.



Raw Productions' mobile video unit

Taping gigs at The Blue Lagune Saloon for 'Live From L.A.'

The Package

One recent example of a local band using all available avenues to create a name for itself without the benefit of a major label bankroll is X. Danny Sugerman, profited with Ray Manzarek of New Way Productions in MC earlier this year (Vol. IV, No. 4), described the media battle plan for pushing *Los Angeles, X'* debut album, in conjunction with Slash

Records

Slash and New Way are promoting X in selected newspapers across the country. They targeted for reviews special writers in influential magazines and newspapers, including *Rolling Stone*, *Cream* and *The Village Voice*.

The initial positive album reviews plus successful "teaser" gigs in New York prior to their English tour incited even more press and public enthusiasm. Requests for interviews on the East Coast increased, as did offers for live gigs. So, by the time X returned to the States, a mini-tour of New York, Boston, Washington

airplay, they will begin advertising in those areas. Radio stations are classified as either challenges (KWST, KLOS) or susceptible for airplay (KROQ). Sugerman stated that they are "using the press to inform radio stations that the album is indeed playable for FM." The fact that ex-Door Manzarek produced the LP might influence some reluctant program directors to give X a second listen. "At first, we used Ray's name as a handle to get attention," he continued. "Now the band is on its own. Both the critics and the public like them. It's only a matter of time before radio catches on."

"The biggest frustration is getting enough records in the stores," he said. "We're working closely with Jem to make sure that when X plays a certain town, there will already be records in the stores, so the audience will be familiar with the music."

The bottom line for all this effort is sales. At press time, X had sold 30,000 copies (15,000 was the break-even point). "We are pressing 2,000 a day, and we can't press them fast enough to meet the present demand," Sugerman said. The tour will undoubtedly increase those numbers. This is not being ignored by the major labels who initially passed on X. "Several labels have approached us, wanting to pick up a distribution deal and make some easy money, but no way. X is staying with those who believed in them in the beginning; they're staying with Slash."

X is just one successful case of a band using as many promotional vehicles as possible to expose its talents to a large, previously unfamiliar audience. The Plimsouls, The Rubber City Rebels and The Busboys are other groups who created the right buzz through concerts, records and good press, capturing the attention of the labels. Sugerman summed it up like this:

"This proves it can be done," Sugerman said. "It's hard, but it sure feels good."

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BY MICHAEL DOLAN

Still Lazy After All These Years

WHY is it that a struggling actor, between gigs, will take a part-time job as a waiter, telephone answering operator, salesman, etc. and will improve his talent by enrolling in acting classes, voice lessons and various acting seminars, until one of his "Call Backs" produces results?

AND a struggling musician, between gigs, will stay home, get loaded and wait for opportunity to knock on his door.

WHY is it that a struggling actor will invest his money in the *DramaLogue* or *Variety* trade papers, seek out casting notices,

follow them up, and be totally prepared for any audition or reading that might come his way at the last minute?

AND a struggling musician will spend his last \$5.00 on *Billboard* and *Record World*, not to seek out opportunity, but to stare with envy at the full page, four-color ads, only to wonder why a record company scout didn't spot him jumping around on stage at the "Hollywood Dive Cafe," and offer to sign him on the spot.

WHY is it that a struggling actor will invest money on pictures, bios and resumes, seek out a good theatrical or commercial agent, study the methods of other actors, and literally go out of his way to promote himself to the best of his ability?

AND a struggling musician will stay home and refuse to get a part-time job because he feels he's ready for the "big time," classifies every business agent or business opportunity as a rip-off and will not spend ten cents to promote himself with pictures, demo tapes or bios, because he feels that's the responsibility of the record company after it signs him.

WHY IS THAT?

This editorial was printed in *Music Connection* in April, 1979.

The feedback was not surprising, about 60% of those responding totally disagreed with the editorial. Some of the letters read: "Who the hell do you think you are, accusing all struggling musicians of being lazy, unproductive and unable to form a rational business approach." Others said: "You obviously aren't talking about me. I've been in this business 10 years, and although I haven't been signed, I'm well aware of who and what to watch out for..." One outraged reader even offered to pay my way overseas (via pine box) for suggesting that the music community is made up of "stoned hippies." It was refreshing to know that there are singers, writers and players dedicated to the art of making music and enhancing their careers, but one year later, the facts remain. There are countless workshops, classes, courses and seminars available to the local performer/writer, and not one of them is filled to capacity.

MC offers a survival course yearly; and there is even a free event every week called "ASK-APRO," sponsored by AGAC, where anybody is invited to come in and ask various professionals in the business any questions they want. You would think there

would be a line around the block waiting to get in. Instead, the line is around the new Blues Brothers movie (which, by the way, I think is an insult to the music industry).

There is an absolute music renaissance going on in this city, much like the one in the '60s, when every high school kid picked up a guitar and started a rock'n'roll band. But if you'll notice, the groups that get signed are well aware of what they're getting into before their signature goes on any contract. Do you honestly think that a record company would sign a band that still think the "company" pays for the tours or still thinks that the "company" pays for the recording sessions? Give me a break!

Like the struggling actor, a struggling musician must investigate every avenue of education pertaining to his/her craft, and pursue it with determination, dedication and dignity.



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STUDIO SPLICES

BY JEFF JANNING

CARL LANGE, owner of Golden Age Recorders in Culver City, has installed a Solid State Logic board. "It's the Rolls Royce of consoles, and operates in conjunction with a computer," he says. "Most boards that have computer functions are only used during mixdown, but this unit rolls tape, punches in and out, keeps a record of track assignments, stores mixes and recalls various sections from different mixes for playback. It will even bill the client at the end of the session! It will do more than a Neve, and with maximum simplicity. It's the same board that was in the Record Plant—they leased it while their new board was being built. I was very lucky to get it." Carl arrived in L.A. in 1971. He started his recording business with two cassette machines, offering a tape copying service. Next, he bought a four-track and worked on radio shows. In 1975, he made the big move to 16-track, and by 1977 he acquired a 24-track. In 1979, he hired Jeff Cooper (a speaker at the recent SPARS convention—MC, Vol. IV, No. 12), an acoustic consultant, to re-design Golden Age. The new console (40 in, 32 out) is matched with a Stevens 40-track recorder, and the computer is due in about 30 days. Until then, Carl is offering introductory rates. "Even with the computer, we will be extremely competitive!" They will be adding a lounge in July. "We will be one of three studios in L.A.," he says, "to feature this board. The other two are the Record Plant and Kendun, which is block-booked for the year by Quincy Jones." When asked how this console—with a limiter, compressor, noise

gate and parametric EQ on every channel—sounds, Carl smiled and said, "It sounds incredible!"

CATHY CROPPER, co-owner of Slammer Management, tells MC, "Glacier Studios in Anaheim, owned by my partner John Alderette, is an 8-track facility featuring a Tascam 8-80 and a 24-channel Carvin board, plus loads of out-board equipment for a fat, punchy sound. Our chief engineer is Rick Stoner." Glacier tends to cater to high energy, be it new wave, rock 'n' roll or heavy metal. Recent clients include L.A. Rocks, Subtle Thunder, Stranger, Avatar, Mechanics and Kixx Music, which is produced by Joey Vieira (producer of Drum Drops). "Our studio is easy to find," she says. "It's just around the corner from California Music, near radio station KEZY."

INNUENDO, a hot band on the local club circuit, visited The Automatt in San Francisco long enough to cut two sides with producer David Kahne, who recently produced Pearl Harbor & The Explosions.

SUPERTRAMP is currently mixing a new "live" LP at Crystal Sound in Hollywood.

BLONDIE'S "EAT TO THE BEAT" received the Ampex Golden Reel Award, as did the group's producer, Mike Chapman, and The Power Station in New York, where the album was mastered. It is interesting to note that with each of its Golden Reel awards Ampex donates \$1000 to the favorite charity of the group or artist. In Blondie's case, the contribution went to the Police Benevolent Association of New York. (See Picture).

MARIA MULDAUR is mixing down a live album from tapes recorded at McCabe's during a gospel show she performed with The Chambers Brothers. Gingerbread Studios in Santa Monica, where Maria is mixing, has a direct line into McCabe's and has recorded seven live LPs in the last year. Co-owner Terry Ayres tells us "we have all Tascam equipment, a model 5 board and Tascam's first 16-track machine. It's a 90-16 and a prototype at that! Our client list includes John Fehely, Leo Kottke, Mike Bloomfield, Canned Heat and Norman Blake. Nicolette Larson is due in shortly, and Little Feat bassist Ken Gradney is producing and playing on a new single titled 'Cyclone' that I wrote and sing on." Good luck on the single, Terry!

RECORD PLANT has Les Dudek in recording and co-producing himself with engineer Lee DeCarlo. One of Record Plant's mobile trucks is at Wonderland, tracking Stevie Wonder, with Stevie producing, of course.

UNIVERSITY OF SOUND ARTS has announced the appointment of Ron McCoy as administrator of the 24-track facility. McCoy was an artist with RCA and he toured on the country music circuit. Most recently, he has been a DJ and program director.

NICK GILDER is currently recording his new album at Can-Am Recorders in Tarzana, with Ken Mansfield producing and Lanny Williamson engineering.

BOB APPERSON, co-owner of Sierra Pacific Studios, tells MC, "We did a lot of work on Ahmed Jamal's Genetic Walk LP for

Twentieth Century, and we cut Rodney Crowell's new single, 'Ashes By Now.' Edwin Starr is also tracking. We just finished up two in-house projects, and are currently label shopping." One is Delaney Bramlett, who co-produced his own LP with engineer Patrick McDonald. The second is Bob's own LP, which he co-produced with Howard Gail.

SOME 50 GOLD AND 20 PLATINUM ALBUMS have come out of Dave Hassinger's Sound Factory in Hollywood over the last 12 years. The original room where the bulk of this metallic glitter was recorded is still intact. It is Studio A, equipped with an API 24-track console and a 3M recorder. Studio B is keeping up with the ever-changing trends in hardware, with an API console and a 32-track Telefunken recorder. Staff engineer Bill Thomas tells us, "Casablanca Records does much of its work here. Starguard is in, with producer Mark Davis and staffer Serge Reyes engineering. Vernon Burch was also cutting, with James Gadsen producing. Jack Neitsche is finishing overdubs of Rick Nelson's new LP. We are also doing movie soundtracks. Bette Midler will be doing Hollywood and Devine in our studios, and Cheech and Chong just finished up the sound for their latest picture."

CRICKET, a Colorado group, has relocated in (where else?) Los Angeles, and recently finished up an album for Z-Brah Records with Michael Botts (drummer for Bread) producing. The project was recorded and mixed at Hit City West.



New wave is growing up. The arts of songwriting and musical production had taken back seats in most new wave recordings, but the past year has seen some solid artistry in work by Lene Lovich, Elvis Costello, Pat Benatar, Talking Heads and a few selected cuts from The Pretenders. But it is in the new Motels album that we find the raw energy of the '50s and '60s fused with the polish and sophistication of the '70s. All its aspects are at a level of professionalism we have grown to appreciate in the last decade, and this is accomplished within the pointedly raw edge of the rock style.

Rhythm: Every cut on *Careful* pays homage to the rock'n'roll classics of the 50s and 60s. Eighth-note grooves dominate, but many of the slower 8th feels are spiked with overlaid 16th notes. Underlying these rock grooves are heavy quarter-note accents, especially on the drums. "Envy" is based on a Bo Diddley beat; "Cry Baby" has a very fast 8th boogie feel; "Party Professional" uses funky 16ths.

Melody: The Motels' music is very melodic, with memorable hooks and catchy riffs. The songs hang together as songs, in contrast to the meanderings of many

THEORETICALLY SPEAKING

BY DAVID "CAT" COHEN

new wavers. Five-tone rock scales are alternated with seven-tone major scales, often in the same piece. What stands out is their use of unusual intervals in the melodic lines and accompanying fills.

Harmony: True to the rock style, the chords are triadic. Pop

pendent 4th chords are also prevalent.

Form: The structures here are well-defined, as the songs stick to 2-part forms (ABAB or AABAAB) for the most part, but the instrumental fills, solos and arranged contrasts break up the

fresh way that they do not become overly derivative. The strongest roots of the Motels' style come from the early 60s sounds of surf music, the early Stones ("Careful"), and early Motown ("Danger"). The second side has a few more sophisticated touches of the 70s, some reminiscent of Billy Joel, and even a hint of Joni Mitchell in "Slow Town." Lyrically, they recall the early Blondie imagery of detached irreverence. The only complaint is the derivative melody of "Whose Problem?" which sounds too much like a campy version of "Rhinstone Cowboy."

Comprehensive Analysis:

Careful is an excellent album that should find acceptance by a wide variety of rock fans. The stance is still radical enough for the avant-garde audience, yet the music is repetitively structured in a way that the general listener can easily assimilate it. The care taken in the sound quality and engineering makes the album a treat to the ears while the probing lyrics tantalize the open mind. Martha Davis, the lead singer and writer of half of the tunes delivers the vocals convincingly, and the other band members give her a solid accompaniment. Even the artwork on the cover is noteworthy. I give the album a 9.



CAREFUL
The Motels

Label: Capitol-EMI St-12070
Producer: Carter
Engineer: Warren Dewey
Writers: M. Davis, T. McGovern, M. Jourard, M. Goodroe
Publishers: Clean Sheets Music (BMI), Clams-Casino Music (ASCAP), Excessive Music Publishing Co./Iodine Music

and Jazz 7ths are absent. Actually, triads, themselves, are often absent as well. Melodic lines are played over a bass line and sometimes a third contrapuntal melody replaces chord changes for a whole song section. Sus-

predictability of these forms. "Bonjour Baby" has a 3rd section in the middle of the song but this is an exception.

Influences: The use of 50s and 60s influences are numerous, yet they are handled in such a

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SONGMINE

BY JOHN BRAHENY

Attorneys: Do You Need One?

Arista Music Vice President Billy Meshel did an animated rap against a certain type of attorneys in a recent interview at the Songwriters Showcase. Too often, he said, as soon as he found a writer/artist he was interested in signing, he would receive a call from an attorney who proceeded to "blow the deal" both for him and the writer. His apparent hostility toward these attorneys brought a barrage of reactions which we didn't have time to discuss in depth. I felt it was worth booking him for a later interview to explore the personal feelings and experiences that produced his volatile attitude about these attorneys.

Questions revealed that Billy, on two occasions, had found songwriters at the Showcase he wanted to sign to exclusive staff writing deals. Within a couple of days after expressing interest in one writer, he received a phone call from the writer's attorney saying, "We're talking about \$50,000 in front and escalations if certain moneys are earned." What was irritating to Billy was that there seemed to be no interest on the part of the attorney in what the company planned to do to advance his client's career, or how much money and effort the company was going to dedicate to it. Billy said, "I didn't expect to get into the deal free, but that was out of line. The problem is that most attorneys work on percentages..." It may be a conflict of interest for an attorney to get, say, 10% for negotiating a deal, because he may negotiate for high front money so he would get a fat fee right off the top. He risks blowing the deal or giving up deal points somewhere else at the expense of the writer in order to get the front money. (This is called "front loading a deal.") Billy felt that the writer was a "piece of meat" to that attorney, who wasn't at all concerned with the writer's career. If his outrageous request for this new writer wasn't met, it didn't bother him that he'd blown a deal with a publisher who might have helped to build a great career for the writer. The writer would fade into the woodwork and the attorney would go on to the next deal.

In the second situation, the writer, the manager and Billy had come to an agreement. Though Billy wouldn't want the details publicized, I can attest to the fact that it was excellent for a new writer/artist. The manager wanted to think about it for a few days. A couple days later, an attorney representing the writer called Billy saying that they had received a better offer somewhere else and could he top it. Billy told him to take the other deal. The next day, the manager called to say that he didn't know that his attorney had run that number on him and they still wanted the original deal. By that time, Billy was turned off by the game and didn't want to work with people who operated that way. He couldn't believe that the manager didn't know what his attorney was going to do. He also wanted to feel that the writer wanted to be with his company because they'd do the job for him, not just because he was the highest bidder.

It may have seemed to those who heard Billy that he didn't think songwriters should have attorneys. *WRONG*. Billy feels that the writer and publisher should sit down and discuss the deal in broad terms, then leave the 'boiler plate' details (specific percentages, etc.) for the writer's attorney to negotiate. He thinks that before seeing a lawyer, the writer should find out (by talking with the publisher) just what they each can expect from one another and get a feeling about the personal chemistry. Attorney Kent Klavens was in the audience and cautioned writers not to discuss specific deal points with the publisher if they don't know what they're talking about.

Meshel's main point was that too many attorneys look out only for their own best interests, and too many writers take too little interest in the business end of their careers, or are too intimidated by attorneys to tell them what they want. Next time, we'll continue this rap with some insight into the publishers' side of this controversy, and more on songwriter-attorney relationships.

John Braheny is co-founder/director of the Alternative Chorus Songwriters Showcase in Los Angeles.

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REVIEWS

Concert Reviews, *McCabe's* Review, On Record, Live Action Chart

Dennis Karmazyn

WILSHIRE-EBELL

The irony of so delightful a performance of Debussy's "Sonata" by cellist Dennis Karmazyn resides in the fact that the remainder of the evening's performance was, for the most part, disappointing.

Chopin's "Sonata In G Minor, Op. 65" opened the program and introduced the audience to Karmazyn's virile and often distractingly "lexical" style (charming in moderation and when complemented by fine artistic control, e.g., Glen Gould's). Karmazyn's musicianship presents itself as an array of tensions—rapture and impatience; technical expertise and imbroglia. One wonders why the program change (the Chopin had been scheduled second) as it was clearly the weakest of the sonatas for this soloist. Despite all Karmazyn's energy and feeling, he lacked precision and clarity in the lower register which was not relieved by too much bow.

Karmazyn was markedly more comfortable with the passionate "Sonata In E Major" by G. Valentini. Again, however, the physical exertion did not seem commensurate with the melodic elegance of the piece nor, again, did the cellist demonstrate adequate control.

The highpoint of the evening was the Debussy "Sonata." Karmazyn was assured and relaxed, and his playing fine, compelling and persuasive. Whereas thus far the performance seemed to fight against the structures; here, with the dreamy, emotional anti-structural impressionist composition, Karmazyn immersed himself, and in doing so evidenced his skill.

Pianist Doris Stevenson displayed strength but somehow fell short as an accompanist at times, not always following or listening to the soloist. One wished for discriminating nuances from the duo which too



Klezmerim

Photo by Judy Dater

rarely materialized and too often manifested itself as a physical display that suggested over-compensation. —Linda Sargent

James Galway

HOLLYWOOD BOWL

An audience of more than 12,000 showed up at the Hollywood Bowl on July 8th for the "All-star gala opening" of Summer Festival 1980. The evening's protagonists were flutist James Galway and the Michael Tilson-Thomas-led L.A. Philharmonic. Galway was in top form; the orchestra was not.

The flutist's segment of the program included his own transcription of the Bach F-minor Harpsichord Concerto. In the form of an A-minor concerto for flute and strings, the work was an ideal vehicle for Galway's fluid lines. Transparent string and continuo writing (and playing) allowed the soloist's mellifluous approach to tone and phrasing to come to the fore. The American premiere of

"Phoenix" Concerto for Flute and Orchestra by Australian composer John Carmichael (born 1930) exhibited a work that fits that mold of 20th century compositions in a highly Romantic style reminiscent of a motion picture score. Despite the selection's overall lack of freshness, there are some attractive moments, such as the harp writing and the ornate flute cadenza. The work also affords the flutist a technical showcase, and this was facily handled by Galway. In addition to offering of overwrought Irish encores on flute and penny whistles, Galway provided an enchanting rendering of Debussy's "Syrinx."

Insecure entrances and a lack of rhythmic precision plagued the Philharmonic's performances of "Four Dance Episodes" from Copland's Rodeo and Beethoven's Fifth Symphony. The Copland did contain convincing portions, such as some stylistically expressive brass solos and the tame rusticity Thomas elicited in the "Hoe-down" movement. The symphony became more solid as the work progressed. The consistently vibrant cello section is worthy of special mention. —Noreen Field

The Klezmerim

McCABE'S

These Klezmerim have the spirit of oldtime jazz and they have the chops to play anything. Kevin Linscott (trombone) and Donald Thornton (tuba) played in orchestras; the rest have honed their talents on less serious stuff but they are no less accomplished. Their music is intricate and each member brings an individuality to the group, as in the best jazz bands. David Gray and Lev Liberman, both on woodwinds, trade solos back and forth, driving each other to heights of virtuosity, yet never forgetting that "it don't mean a thing if it ain't got that swing." John Raskin provides a light jazzy accompaniment on an abbreviated set of drums with a ten-inch cymbal. And Brian Wishevsky, the group's trumpeter, has a proper sense of disrespectability, playing the entire evening in a rakish slouch hat and a cheap suit.

The Klezmerim play a varied mix of dance tunes and listening pieces, and space the numbers with stories and jokes to give the audience a feel for the atmosphere. The entire second half of their show was devoted to the musical recreation of a wedding, from the processional to dancing on the tables at the end of the evening. This whole event is held together by a running narrative. The younger sister of a big gangster is to be wed and the city's police chief wants to raid the party, picking up all the crooks and showing them who's boss. Of course the gangster gets wind of the raid, outwits the police chief and the wedding goes on. As the house lights came up at McCabe's, the audience was still moving to the music, and they left with a bit more spring in their step than when they came in.

As Lev Liberman said, Klezmer music "reflects the pleasures and passions of poor people in crazy times. It's been underground for fifty years, but now it's back!" Amen.

—Bob Mogill

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M.C. REVIEW

Keith Joe Dick at The Hong Kong Cafe, Chinatown

The Players: Keith Joe Dick, lead vocals; Vance Vincent, lead guitar, vocals; Telestar Taylor, guitar, vocals; Betsy Bottoms, bass; Diane Boom-Boom, drums.

Material: Classic rockabilly with integrity. All but two of the songs were vintage Elvis, Eddie Cochran, Duane Eddy, Hank Mazell, Huey "Piano" Smith and Jerry Lee Lewis. The two originals, "Cadillac Cruisin'" and "He's Gone," were true to the genre and were favorites with everyone. More songwriting, please!

Performance: Devastating. Keith Joe Dick in many ways picks up where the man he emulates left off. He is not another Elvis clone working with borrowed charisma; he is his own man. KJD handles a microphone like no one else in town. He dances, he acts, and he possesses a punk-romantic voice that gets to you. He flirts, and the girls love it!

Musicianship: Vance Vincent's rebel-rousing antics on his heavily reverberated Stratocaster are downright ghostly in their authenticity; he plays with fire. He and Keith kindle each other while Telestar plays musical arson in the background. Boom-Boom's drumming was basic; not much else was called for. She could have been more assertive, but that will come with experience. Betsy Bottoms also has her licks intact, but needs to attack the bass more.



Keith Joe Dick: Classic rockabilly with integrity

Photo by Richard Peralta

"Could make a sizable dent in the barren wastes of rockabilly."

This was the band's first night out together, and they had a great time. Twenty gigs from now, they'll be dangerous.

Summary: With some really creative management, this act could make a sizable dent in the barren wastes of rockabilly. More songwriting by Keith, or importing the

work of outside writers, could make the difference if they want to make an indelible impression on vinyl. Hopefully, KJD will steer away from Elvis and start emphasizing Keith Joe Dick. The act is together. A little work on the originals, and KJD could define primal rock in the 80s. -AWilliams

Who Cares at The Sweetwater, Redondo Beach

The Players: Richmond Landon, vocals, rhythm guitar; George Murray, bass; Mark Grinnell, lead guitar; Peter Kay, drums.

Material: "Who Cares," a graduate from the riff and repetition school of rock 'n' roll, gives the dated style a shot in the arm by injecting its hook-directed momentum with a muscular and lively rhythmic undercurrent. The presence of bassist George Murray (David Bowie's bassist) is prominent—instead of the overdrawn banality of most riff/boogie bands, the tight, stylized comradery of Murray's bass and Peter Kay's drums, complemented by some interesting rhythmic quirks in the bridges, invests the songs with a fresh, near-progressive sophistication. The themes are pure beachnut boogie via Jay Ferguson, with a minimum of mes-

sage and a willing reserve of energy and good-time spirit. Particularly noticeable were the Foreigner-type temptations of "Fool For Your Love," the upper register exercise of "Fantasy" and the pummeling locomotion that characterizes "Wouldn't Want To Give It Up." It was unfortunate, though, that the band didn't explore more tempered material. The set lacked a diversity of material. With every tune regimented in the same riff/rhythmic format, they eventually bled together into obscurity, though they were individually strong.

Musicianship: Murray's 'electric' bass and Kay's steady R&B drumming are the anchoring forces from which the group operates. Murray's gifts are without question—he's got a slapping, rasping sound which dances along at a jazz-flavored pace, very nearly creating a counter melody of its own. Kay's beat is stringent and taut. Floating above this are the jangling arpeggios and Nugent-

flavored theatrics of Grinnell, and Landon's resonant vocals. Though both executed competently, they lacked the subtle definition of the rhythm unit.

Performance: With not a whole lot of interspersed narrative, tunes pretty much emerged in steady succession. This was fortunate, for it was doubtful whether Landon could've generated interest with his own persona. It was Murray, silently engrossed with a puckered intensity that was the arresting, dynamic presence onstage, though he should have projected more vocally.

Summary: Who Cares is a well-groomed unit, and they performed an immaculate set, which was often exciting and enthusiastic. With a bit more variety in their body of super-fueled rockers, true definition will be added to an already strong set.

—Gene Kiyotoki

M.C. REVIEWS

The Rejects at The Playhouse

The Players: Terry Proffit, lead guitar; Stan Martin, rhythm guitar; Max Johnson, bass; Harrold Welk, drums.

Material: It's hard to classify a band when every song sounds different. A song that sounds like a rearranged version of some Led Zeppelin classic will be followed by a K.C. and The Sunshine Band sound-alike. "Leavin' Tracks" sounded like something from *Deliverance*.

Musicianship: I still haven't fig-

ured out whether The Rejects are or aren't "rejects." While the band tries to satirize your typical sloppy Top 40 band, they are surprisingly decent musicians. While Terry Proffit made a point of playing the first song out of tune, by the time his lead rolled around, he had the guitar in key for one of the hottest rock solos I've heard in a long time. While the musicians would flaunt their "Mistakes," everyone in the audience was aware that The Rejects were indeed seasoned musicians.

Performance: One by one the band members take the stage. Everyone but drummer Harrold

Welk. "Could somebody check the john and tell the drummer to get his ass onstage?" asked a band member. A few moments later the drummer staggered onstage with a drink in one hand and a joint in the other. After waving to the audience, he managed to fall on top of his kit, knocking over at least two cymbal stands. The set continued with one calamity after the other. At first, the crowd didn't know how to respond, but by the second number everyone was rolling on the floor.

Summary: By playing as badly as possible, this band makes itself perhaps one of the best acts in town to see live. —Ann Hull

Kixx Music at The Golden Gold Studio, Anaheim

The Players: Kixx Alderette, lead vocals, guitar; Cooler Kay, bass, vocals; Doktor Stixx, drums, vocals.

Material: Straight ahead rock 'n' roll with all the correct dynamics. Kickin' ass, breaking and building in all the right spots. The titles—"Charge It," "Fortune And Fame," "On With The Show"—

hinted at a message, but indistinguishable lyrics left a question as to what that message could be.

Musicianship: Skilled and seasoned. The bass licks, drum beats and lead guitar lines showed talent and expertise. Vocal blends and harmonies added dimension to an already hot sound. They pulled out acoustic guitars and bass to play, "Look At Me Now," which started slowly, then built into an uptempo tune. The switch of instruments and tempo furthered their impact.

Performance: Typical rock activity. Bass and guitar face-offs add emphasis to crescendos, dance movements and flying drumsticks look good, but it has been done before.

Summary: Kixx performed as well as any given label act. In my estimation, it takes more than that to make a splash in the industry—one little quirk, one magical difference to bring notice. Kixx is missing that magic.

—Laine Medina



Kixx Music: Rock 'n' roll with all the correct dynamics

Amanda McBroom at The Bla Bla in Studio City

The Players: Amanda McBroom, vocals, guitar; George Sopich, guitar; Michele Browman, vocals, keyboards; Peter Spellman, bass; Jackie Bruno, drums.

Material: As "The Rose" proves, McBroom is a first-rate songwriter. Her lyrics paint sharp, naturalistic images, like the "freight train shoes" in *Midnight Blues*. In one about picking up a handsome hitchhiker, "I'll Take You

Where You Want To Go," she sings, "I've never spent a lot of time in Sunday School, but I've seen a lot of passion plays." "I Wonder Where We're Going Wrong," a foot-stomping bar-room tune, perfectly showcases her husky voice.

Musicianship: Her forceful, sometimes raspy voice has a creditable range. In "Amanda," a Western ballad, her voice is an instrument imitating the howling wind—very expressive. Her backup musicians are noteworthy.

Performance: Things faltered on the opener, "Serve Him Right,"

but climbed steadily from there. McBroom's superb songs and sassy patter make her a one-woman show, right through "No. 4 with a bullet—"The Rose".

Summary: An eclectic offering of superior songs with lyrics to relish ("He left me half a heart and a single white rose"). She's not afraid to wear her heart on her sleeve. Her songs are sometimes mournful, but seem to be a way of purging pain rather than expressing bitterness. McBroom is a pure professional obviously on her way to the top—where she belongs.

—Rosanne Norman

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The Greg Best Band: A good, flowing set and quality musicianship

The Greg Best Band at The Sweetwater, Redondo Beach

The Players: Greg Best, vocals; Jeffrey Laine, guitar; Jim Christie, drums; Micki Steele, bass.
Material: Commercial new wave rock with a couple of ballads and a rockabilly tune mixed in. The set was very fast-moving—13 songs in little over half an hour. This rapid pace prevents the restlessness

that sometimes sets in when hearing a set of original material for the first time.

Musicianship: Good. Christie and Steele work exceptionally well together on drums and bass. Not only do they provide a tight rhythm section—they also bring in just the right degree of intensity for the mood Best's vocals and lyrics create. Laine's smooth guitar work blends in well for an overall polished sound. Best's deep, gravelly voice suits the material well, but could have been

enhanced by some good, strong backup vocals.

Performance: Best is a good front man, moving well with his music throughout the set. Even though playing to a small, sedate crowd, he kept the energy level up.

Summary: Although not a strikingly original act, The Greg Best Band has a good, flowing set and quality musicianship. In time, they could mature into a top-notch act.

—Terry Hall

Joe Chemay and Company at The Troubadour

The Players: Joe Chemay, lead vocals and bass; Billy Walker, guitar; John Hobbs, keyboards; Mike Meros, keyboards; Paul Leim, drums; Joann Harris, vocals; Brent Nelson, vocals.
Material: Soft rock in the MOR vein. The melodies and arrangements are very slick and tend to overshadow the lyrics, which are appropriate and often clever, but rarely deep. Sometimes the best lyrics, melodies and arrangements come together to make an infectious song, giving Chemay and Co. the potential for making a

place on the charts for themselves.

Musicianship: The quality of their work is impeccable. Chemay is a solid technician with an excellent variety of lines in his repertoire, and he has surrounded himself with musicians of a high order. They are all smooth and tight, and they know how to blend well or step forward, trading the spotlight easily. Especially notable is drummer Paul Leim, whose strength and variety contribute mightily to the group's overall feel. Also, Joann Harris' voice is a good complement to Chemay's, with the two of them trading lines on "First Time Around, Falling In Love," one of the band's most effective tunes.

Performance: This group of peo-

ple is comfortable onstage. Chemay strikes a casual stance, at times appearing almost blase. The group is there to have a good time and play some music, but not to get too excited or sweaty. Their energy is well-suited to cabarets and small clubs, but might fall short in a larger venue.

Summary: Joe Chemay and Co. are a group of accomplished professionals performing lightweight and appealing soft rock. They have the chops, but their material and performance lack passion and commitment. Even so, I think there are enough easy listeners out there that this group could find a nice, comfortable place on the charts.

—Bob Mogill

Wet Picnic at Madame Wongs, Chinatown

Players: Gus Santolalla, guitar, vocalist; Laurie Buhne, bass; Anibal Kerpel, keyboards; Rob Brill, drums.

Musicianship: The arrangements are more sophisticated than they need to be, and at times they made the band's decent musicianship sound somewhat forced and mechanical. So, although they play competently, it doesn't sound as good. The clear strength of the

group lies in Santolalla's vocals. His gritty pipes added clear-cut personality to the lyrics.

Performance: Here again, the complexity of the arrangements got in the way, as the band concentrated more on hitting the right changes than on delivering their message, but Santolalla's delivery made up for the lack of passion.

Material: A variety of influences in a mix that's less cohesive than it could be. Often a song would begin with a simple, strong guitar riff, then develop into a rock boogie and abruptly delve into more complex fusion or progressive rock changes during the chorus, often disrupting the dynamic momentum created beforehand, as in "Wondering Why." Wet Picnic is at its best when sticking to a consistent style,

as in "Break My Heart," and the Robin Trower mood piece, "Go On." "Tension" used a consistent Genesis/Yes bass line and an expressive vocal delivery to produce the best overall tune of the set.

Summary: Wet Picnic is far from one of the easiest bands to classify. Even though their forays into fusion and other complicated musical styles within rock arrangements did disrupt and confuse the listener's attention, the passionate vocals were quite involving. If they could tailor their arrangements to better showcase their strengths, they'd incite far more interest.

—Jeff Silberman

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Zamp and The Suspects at The Troubadour

The Players: Zamp Nicall, vocals, guitar; Rene Ayala, vocals, guitar; Matt "Doc" Wallace, bass; Jeff Hands, drums.

Material: Extremely new wave pop—so much so that the songs nearly evaporate in their own excesses. The rhythms are appropriately simple, but uninspired melodies mark each song.

Musicianship: Generally The Suspects work well as an ensemble, supplying proper support for each other. Ayala's guitar playing was notably subdued, but it was too thin. A more full-bodied sound would have helped. Zamp sings,

and if it's because he's the best singer, we're spared some real torture.

Performance: The whole idea is to let Zamp be the focus of attention. This instinct is correct, but Zamp has some problems holding that attention. Taking on sudden, new wavy poses and a pseudo-gay stance while belting out unintelligible lyrics leaves me cold. But the near capacity house called Zamp back for two encores. I must have missed something.

Summary: I come down hard on Zamp and The Suspects because they are taking advantage of the scene and playing in a very lazy fashion. What they play is fine and valid; how they play it is cheap. The audience at The Trou-

badour was very straight-looking. This indicates that Zamp & The Suspects sound so homogenized and safe that some poor A&R man might mistake it for a new creative musical force because everyone there seemed to like it. Well, that's not good enough.

There was one highlight to the show. The first encore was a truly inspired tongue-in-cheek version of "Strangers In The Night." It practically redeemed the whole show. Unfortunately, their second encore was a Milque-toast version of The Animals' "We Gotta Get Out Of This Place." Zamp and The Suspects will be playing all over the place—you decide.

—Charlie Mullin



Last Rites: Garage band acid rock

Last Rites at Gazzarri's, Hollywood

The Players: Chuy Morga, lead vocals; Rod Miller, lead guitar; Tony Wilson, bass; Don O'Neal, drums.

Material: While many are labeling the act "heavy metal," I personally prefer to reserve that title for bands more worthy of the name. "Last Rites" material in reality is garage band acid rock.

Musicianship: Despite Chuy Morga's fair range and tone, his appearance onstage and clumsy moves left much to be desired. As far as the rest of the musicians and backup vocals were concerned, the only appropriate word is "flat." When the musicians weren't singing or playing out of tune, guitarist Rod Miller toyed with his effects pedals.

Performance: "Last Rites" began the set with "Nuclear Child," which employed the basic Black Sabbath influence. The influence is about all it employed, because musically, it fell on its face—and so did the songs that followed.

Even the group's equipment crew couldn't bring themselves to applaud such obvious band favorites as "Fifth Street Park Bench" or "It's A Matter Of Time."

Summary: Zeppelin and Van Halen need not worry about competition from this act and, if I am not terribly mistaken, the closest Last Rites will ever get to a record deal is a sale at their local record shop. Songs without hooks and poor musicianship add up to an unappealing set. —Ann Hull

Bobby and Hank at The Toy Cannon, Canoga Park

The Players: Hank Wolff, vocals, drums, percussion; Bobby Irving, vocals, piano.

Material: Bobby & Hank's material ranges from jazz, rhythm & blues and rock & roll to country & western. This variety-pack of covers shows their range, but doesn't reveal any creative thoughts of their own.

Musicianship: Good. Their confident attitude shows their experi-

ence. Each has his own particular style, yet they have joined to form a distinct groove. Bobby used all of the electronic keyboards skillfully, and he also conducted and arranged the set. Hank's percussion is tight and calculated. Their vocal abilities left something to be desired.

Performance: Formerly from the recording group The Sandpipers, as a duo they do a good job of blending together to put on a good show. Their format is a mellow, cool sound, popular around Los Angeles' lounge circuit. Close ties with the audience are important here, and they showed their poise.

Summary: Their ambition is to write and produce their own material, which they should fully incorporate into their set as soon as possible. To an already tight repertoire, good vocals could improve the flow of each song, and a little bottom would give their act a stronger pulse. What they lack vocally, though, they make up for musically.

—Laculon A. Alagehband



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MNM'S

I'm Tired/Knock-Knock
(45, Quark (Bomp))

The MNM's seem to have something going for them. I use the ambiguous "seem to" because the poor mix makes the vocalist sound as if she's shouting across a traffic jam on Hollywood Boulevard. Although I'm not too crazy about any record that makes my new stereo hiss like a K-Mart special, I still found the MNM's first song, "I'm Tired," above average. It bounces along like a petulant, spoiled little girl trying to get her parents' attention at a cocktail party--and I may have given it a higher mental rating if only the vocals and instrumentals had blended more clearly. The second cut, "Knock-Knock," is more articulate, but I liked it less on principle. It's fine for what it is, but I'm tired of knock-knock jokes. Guess you could say I'm, (gulp), knocked up?

—Janna Goodwin

THE RICK SMITH BAND

The Squares Are On Top/
Barbados
(45, Deep Dish Records)

The Rick Smith Band has a sound that avoids recent trends and strives for individuality. "The Squares Are On Top" is about trying to be successful and observing the dorks that have "the money." "Sitting on top of a six-figure deal," be it record or dope deal, the singer threatens to push the squares aside and assume his position as king of the mountain.

The group's arrangement on this song is particularly interesting. Smith's harp and the guitar play tight, funky lines in unison while bassist Dominic Rondanella plays countermelodies. Rondanella's bass work throughout both songs is worth the price of the record for any students, players or fans of the four-string

instrument. His approach to tone and technical fluidity is marvelous, comparable to Brand X' Percy Jones.

The B-side is a mix of country and reggae stylings which, when you think about it is pretty awkward. Nonetheless, the rhythms work well together. The pedal steel (maybe just a regular guitar with slide and volume pedal) sounds good, especially when it's paired with Smith's "country fiddle" harp playing. Ultimately, "Barbados" begins to drag and isn't up to the level of the A-side, which figures.

—Bruce Duff

SUMNER

Sumner
(LP, Asylum Records)

This album comes down to a tug-of-war. On one side of the rope is Sumner Mering's powerful and sometimes harsh material, combined with the band's excellent musicianship and excitement, all straining against the flimsy vinyl it's on. With a relentless grip on the other end is the better-safe-than-sorry production of Jack Nitzsche.

The subtleties and odd twists of Sumner's music are noticeably held back by the tight fists on the controls. Their energy is very subdued on record, and they didn't live up to the huge amount of street-talk and excitement they have generated over the past few months in L.A. Still there are a few tracks that manage to stand out.

"Hot Nights" is a surly, sweating song that effectively captures the feel of nights in summer on the streets in Hollywood. "Nights," "No Time To Stop" and "Wishes" deliver a promise that the album fails to keep. In all fairness to Nitzsche, a live sound is difficult to capture, and the

album does hint at the capabilities of Sumner. But hints are not enough, Jack. Most of us in the record-buying public do not enjoy a tease.

—Tom Kidd

THE BOXBOYS

American Masquerade/
Come See About Me
(45, Zone-H Records)

America is usually slow to catch onto a worthwhile fad but for once a Los Angeles band is right on target. The Boxboys bill themselves as "Uptown Yankee Ska" and the title fits snugly. First off, this band is 100% lily white and one of the Boxboys is a girl, but never mind that. With "American Masquerade," the band delivers a light-hearted ska romp that may be considered somewhat light-weight compared to heavy duty British ska artists like The Specials and The Selector. The Boxboys have the traditional ska rhythm in order but the energy and enthusiasm is absent--on disc at least. However, with the slightly husky-yet-smooth vocals of lead singer Betsy (the Boxgirl) and the sparse musical arrangement topped with some distorted sax frills, The Boxboys package an Americanized variation of the form, which may prove to be more instantly palatable to the basic rock fan.

At least that would explain the pop/rock B-side, "Come See About Me," by Holland and Dozier. The overdubbed choruses lend the tune a '60s-ish girl group sound more than anything, so the combination of this with the trendiness of ska may become a winning formula. The band is blessed with better-than-average production, able management and great cover art and packaging. Where it is lacking, however, is in its ability to successfully bring across a riveting personality, either musically or charismatically. But it's

still far too early to tell--The Boxboys could easily wrap things up.

—Vickie Arkoff

THE SHY ONES

Soap Opera/Shy One
(45, Humble Records)

This single lives up to its name, and here it's not a good thing. A muddy production and unaggressive musicianship mar an otherwise decent piece of wax. "Soap Opera" is an agreeable tune with a good melody and entertaining lyrics, but the manic expressions of singer Jimmy Fitzgerald don't reproduce on record. A cleaner, sharper and more upfront production is sorely needed here. "Shy One" suffers from a combination of timid guitar strumming (though it seems appropriate, it's not in the context of the arrangement) and dull production. If Fitzgerald could fully express his enthusiasm in a production that emphasizes instead of hampering the frenzy, the results would be more satisfying. Better luck next time.

—Jeff Silberman

THE FAST

Cars Crash/B Movies
(45, Sound Liberating Records)

O.K., so The Fast aren't a homegrown band, but they've been intermittently commuting from New York for a while now, so what the hell... "Cars Crash" is a slow tune that dynamically builds into an intense chorus. Most impressive are Paul Zone's passionate vocals over some fine backup harmonies that keep the song from falling into melodrama. "B Movies" is a fine rocker with a strong beat set in crackling guitar work. The lyrics are good for a few laughs, too. In some ways, the song is better than the A-side, which gives you a good idea as to the strength of the single. Winner all the way.

—Jeff Silberman

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CLUB DATA

Club Data and Live Action Chart compiled by
PATRICIA ST. ANTHONY

The Comeback Inn, Venice: The club's third anniversary on August 3rd is going to be celebrated with a very intriguing combination of music and dance. Well-known top-notch local musicians, as well as a few bands that perform at the Comeback Inn on a continuing basis are among the jazz, ethnic and folk musicians scheduled to appear. In addition, exotic Indonesian folk dances will also be included in the festivities. The club will have a grand opening, at the same time, of their new botanical garden in their patio. Sixty different species of flowers, cacti and plants will make up the garden. By the way, the celebration will begin at noon on August 3rd, and continue until 2a.m.--check it out. Nightflight, who have been playing the club for only two months, are beginning to "take off" (pardon the pun) at the Comeback Inn, steadily drawing a following. A new group to perform at the club, Satory, (led by east coast drummer, Charlie Xavier, they play traditional jazz), are said to be well worth seeing.

The Ice House, Pasadena: August 1st and 2nd, the club will present a blues night, featuring such artists as Roy Brown, Lowell Fulson and Albert Lee. And coming up this weekend, Flashback (who have been described in print as, "Manhattan Transfer on acid") will perform with Elder-Locke on July 25th.

Pasquale's, Malibu: John Klemmer, who has been selling out Pasquale's everytime he appears there, played the club on July 2nd and 9th. There is an unconfirmed rumor flying around that Klemmer may make additional performances there throughout the summer. Willie Bobo, who played on the 6th of July, drew a fair-sized crowd into the club. Up and coming shows for August include a live recording session at Pat Britt's appearance on August 2nd. Britt, a former staff record producer at a major label, and an alto sax player to boot, will perform Bebop jazz on the above mentioned date. Ted Nash will appear at the club on August 1st and 2nd.

The Hong Kong Cafe, Chinatown: Human Hands, who sell out the club everytime they play) made an appearance on June 27th. The REV (a very new band on the club circuit--they've only been performing for two months) and the Crank, who played the Hong Kong on July 5th, will return with Keith Joe Dick on the 1st of August. And Johanna Went, who performed at the club on July 11th, will be back with Butch (featuring KK of the Screamers) and Cage on August 15th.

The Whiskey, West Hollywood: July 1st was Rocket Records night at the Whiskey--The Relievers, Mick Rock and Spears all performed. As expected, the Undertones and Robin Lane and The Chartbusters were sell-outs the three nights they played (July 10th, 11th and 12th). Local favorites Oingo Boingo did phenomenally well on Wednesday, July 9th, as did the Twisters, who played with the Fabulous Thunderbirds on July 4th and 5th. Japanese soul men, the Chanels, also drew a healthy crowd on July 8th. The group, who performed in blackface, did rave-up soul covers, a la James Brown. And the Dead Kennedys, as predicted, drew huge crowds to all their shows in late June. Upcoming shows for August include appearances by Billy Burnette, the Scooters and 20/20.

McCabe's, Santa Monica: Maria Muldaur recently recorded a live album at the club (her first in a few years) on July 13th and 14th. The LP, comprised entirely of gospel material, features the original Chambers Brothers, with Ron Tuft (Elvis Presley's drummer for 15 years) and Steve Burton in the band. Cables fed the performance to nearby Gingerbread Studios. Early word is good, and release is set for September on Takoma/Chrysalis. Upcoming shows include a rare visit by 80-year-young blues-master Sippie Wallace and Friends. Sippie, known as Bonnie Raitt's "grandmother" (Wallace is said to have been a tremendous influence on Raitt and partially responsible for Raitt's strong interest in blues) has had some of her tunes recorded by Raitt on her early albums. One of her last local performances included a stint opening for Bonnie Raitt four years ago, at the Coconut Grove. Bawdy, wry, with go. 1 tunes and a whole lot of blues, Sippie Wallace is a performer to catch. She will be playing at McCabe's, Friday, September 19th. Another artist to have a song recorded by Bonnie Raitt, Mose ("Everybody's Crying Mercy") Allison will be at the club on October 10th and 11th. Be sure not to miss Allison for his performance--a sure-fire dynamite show!

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	on chart		this issue	last issue	on chart	
1	• •			Dead Kennedys	6	4	2	Blasters
2	2	12		Twisters	7	•	•	Naughty Sweeties
3	• •			Fabulous Thunderbirds	8	•	•	Go-Go's
4	• •			Oingo Boingo	9	7	2	Nu-Kats
5	• •			John Hiatt	10	•	•	Human Hands

JAZZ

	this issue	last issue	on chart		this issue	last issue	on chart	
1	• •			John Klemmer	6	2	2	Bill Watrous Quartet
2	• •			Willie Bobo	7	9	2	Nightflight
3	• •			Ray Pizzi	8	8	20	Arco Iris
4	1	4		Dick Spencer Trio	9	•	•	Satory
5	4	6		Pat Senatore Trio	10	•	•	James Newton

COUNTRY

	this issue	last issue	on chart		this issue	last issue	on chart	
1	1	2		Pecos	6	4	4	Tony Gee
2	2	2		Prairie Siren	7	6	4	Flint Hills Fever
3	• •			Prairie Nights	8	7	10	Stone Country.
4	• •			Redneck Round-Up Band	9	8	14	Red Rock Ramblers
5	3	2		Rick Tucker Band	10	•	•	Brian Mark

DON'T MISS...

PARAGON: Yes, there is talent coming out of Orange County, and this group rocks as hard as any of 'em. At **The Troubadour, July 27th.**

BLUE LAGUNE SALOON 3RD ANNIVERSARY PARTY: Marina del Rey's pride & joy of rock & roll explodes with the rockabilly of The Blastars, the Texas-tinged rock of The Textones, and The Differentials, **July 29th.**

MUSICAL CHAIRS: This is your last warning. Bring the tools of your trade down and play your ass off, then watch the critic-judges outdo you with classics like, "Ya Gotta Slag Somebody." This once-in-a-monthtime chance to slam your favorite critic and have a great time happens only at **Club 88, Aug. 4th.**

--Jeff Silberman

GIG GUIDE

Clubs, Showcases, Record Companies, Producers & Publishers GIG GUIDE LISTINGS ARE FREE Los Angeles 462-5772 Las Vegas [702] 384-5537

● INDICATES PAYING GIG

CLUBS & SHOWCASES

GREAT AMERICAN FOOD & BEVERAGE CO., located in Santa Monica & Hollywood, seeks top quality musicians & singers to also work various positions in restaurant. 213 451-1411

OTHE LOAF & LADER RESTAURANT/Caberet, located in Pasadena, is booking 3-5 piece bands for Fri. & Sat. MOR, versatile & able to play uptempo music. Also looking for showcase material for Thursday. No house PA, soon to have one. Contact Rita Tabb. Mon. & Wed., 10:30-3:00, Sat., 11:30-2:30pm 213 449-2838

DELI CAFE, in Beverly Glen, is looking for light jazz/contemporary soft rock musicians. Dave Stewart morn. 213 658-6426

CASABLANCA, located in Anaheim, book 3 bands a night. Rock, new wave, ska. For more info, call: 714 497-4469

J.W.'S SUPPER CLUB, located in L.A., is interviewing class artists of all kinds for a different kind of showcase, daily between 12pm-8pm. Bring resume, tape recorder. Pianist furnished. For more info contact Lynise or Clark at: 213 735-8418

BOMB SHELTER, in Covina, is a new coffee house seeking musicians, comedians, mime & various acts for Fri. night shows. Call Travis at: 213 331-2678

TROPICAL SUPPER CLUB, in Culver City, looking for new wave bands, Tuesdays only. Submit tapes & resumes to: Larry Jacobson, 2241 Virginia Ave. #13, Santa Monica, CA 90404. Or call 213 450-6990

DISCO PARADISE is looking for disco groups. 213 556-3000 xB-29

●**OSCO'S COMEDY CAVE**, a comedy showcase located beneath Osko's Discoteque in W.L.A., is looking for unique musical group with large following. Pay is negotiable. Send bio with SASE to 7172 Hawthorne Ave. #101, Hollywood, 90046 or for more info call Jo Ann Maher 213 876-9415

●**MYRON'S**, located in L.A., is the largest disco club in the city and features dancing Sun.-Thurs. from 9pm to 2am, with afterhours on Fri. & Sat. until 6am. The club has Mon. & Tues. avail. for showcases & rentals. Play for door. Call for more info. 213 748-3054

●**THE RIGHT TRACK**, located in Pasadena, is looking for country rock bands. Contact Spencer Whitted, Tues-Fri 10-4pm. 213 795-0656

●**THE BRASS RAIL**, located in Glendale, books five to six piece top 40 Disco groups, Tuesday through Sunday. Please call Louie betw. 12 & 6pm at: 213 242-2227

●**HARD ROCK SALOON**, located in Long Beach, is looking for main stream R&R bands with two sets of danceable, orig. material. Call Bob, Sundays after 4pm. 213 433-9409

●**KICKERS**, a new club in L.A., is looking for top country acts. No house PA. Contact Paul Beck, Mon-Fri 11:30-2:00 or Sat. after 4:00 213 820-4909

●**VALLEY WEST SUPPER CLUB** located in Tarzana is interested in booking high quality pro. Rock'n'Roll bands. Contact Nick Gilles. 11-5 p.m. 213 342-7166

●**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 Steve Whitaker 213 450-5004

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

●**ANTIQUE MIRROR** located in Granada Hills is looking for R&R acts. All types needed, 7 nights a week. For audition information call Bill, Mon.-Sun., 11a.m.-2p.m 213 360-3310

●**THE O.N. CLUB**, Silver Lake, is looking for ska, reggae and soul bands for Friday and Saturday nights. Send tapes and resume to Howard Paar, 635 N. Orange #8, Hollywood, 90026.

CANDI LEJAS Rock Palace in Hollywood is booking all types and styles of rock and R&B bands with good following. Grand piano and new PA system available. Showcasers are chosen from battle of the bands nites, club performances & tapes. Send promo kits to: Intercon Unltd., 10848 Ventura Blvd., Studio City, CA 91604. Deliveries by appt. only. For more info call: Lore London 213 763-8102

VOCALISTS OR GROUPS, male or female (no hard rock or punk) needed for Los Vegas type revue. Send pic & resume to Bay Lido Building, #101, 3700 Newport Blvd., Newport Beach, CA, 92663. Interview by appointment only. 714 673-4691

COFFEEHOUSE/SHOWCASE for songwriters & solos/groups into music, dance, poetry & drama. Tim 213 484-8214

CONTINENTAL HYATT HOTEL, in Hollywood, is holding auditions for singers, comics and bands for showcase every Tuesday between 2:00 & 4:00 p.m. We furnish pianist. Bring music & photos. Call for more information- 213 For more info.- 213 656-6461

●**CUCKOO'S NEST**, located in Costa Mesa, is booking 3 bands nightly. Rock, new wave, ska & reggae. For more info, contact Jerry Roach 714 497-4469

SKIP E. LOWE'S TALENT SHOWCASE is now at the Beverly Hills Ramada on Sun. nights. Looking for singers, comics, musical acts. For info. call: 213 656-6461

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

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

●**THE NEW ROSE CAFE & CABARET**, located in Hollywood, is under new management and booking all types of variety acts for Tues. thru Sun. nights. Performers will receive portion of door charge. Contact Deborah Rose after 7pm 213 663-7132 or 213 466-7126

L'OMELETTE CAFE, in Pasadena is seeking traditional jazz acts. Send tapes and resumes: c/o Dale McCabe, 400 S. Arroyo Parkway, Pasadena, ca 91105. Or call, after 7pm Tues.-Sat. 213 578-0217

●**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

●**F. SCOTT'S** of Venice, "A celebrated cabaret," is looking for rhythm, jazz, soft rock, pop and Broadway acts. Also seeking original singer/songwriters. Variety entertainment is our specialty. Always looking for new talent. For further information, contact John Anders 213 821-4120 or 213 396-7444

●**FLAHERTY'S SALOON**, in Glendale is seeking house country band. The saloon hold Monday night auditions for all types of acts and also holds a Talent Contest every Tuesday night with cash prizes. Will book country entertainment and variety acts with a following. Call Mon. thru Sat. after 6pm. Glen 213 956-5757

GIG GUIDE

PRODUCERS

GEMINI PROD. seeks orig. commercial material. Send cassette & bio to Gemini Prod., c/o Ron Knight, 3685 Jasmine Ave., Palms, CA 90034

PRODUCTION/MANAGEMENT Co. with exc. track record & extensive contacts seeks self-contained show groups or musicians interested in show groups for the road.

Sal Fonti 213 462-3311

AIRETIGHT PRODUCTIONS, a new full-service production co. is seeking self-contained groups or any projects ranging from demos to video masters.

213 469-9908

213 242-9744

ALLWORLDSTAGE Prod. is auditioning special new wave bands & acts for weekly TV show, "New Wave Theatre," on the air now, in L.A. and S.F. Call for info.

213 852-1353

BACKSTAGE MANAGEMENT will be accepting one strong commercial pop band for management & label consideration.

Bambi 213 550-1216

CLASSICAL & JAZZ soloists and small groups sought for new label. Top level talent only. For more info, call Richard Crampton.

213 785-5366

GEORGE MICHAUD AGENCY is looking for top 40 rock & disco groups. Submit demo tape, pics, & resume to Bobb Cooper c/o George Michaud Agency, 4950 Demsmode Ave. #1, Encino, CA 91436. No calls please!

WOODEN LADY PROD. is looking for a witty & charming lady who can type and use a phone creatively. Work involves meeting industry people & all facets of industry related work.

Albert 213 258-8791

PERFORMERS AND MODELS: RLC Talent Agency is now auditioning screen testing, casting & video taping practice pilots for T.V. variety shows at Troupers Theatre, 1627 N. La Brea Ave., every Wed. at 7:30pm

213 659-1561

213 659-1572

TALENT WORLD PRODUCTIONS is seeking a top 40/country band for immediate road work.

Bob 213 550-1354

GET GONE PROD. is auditioning musicians for stylistic rockabilly band. Need bass, guitar, drums with good image. Male or female, under 25 yrs.

Ian Clare lv msc 213 506-5885

PLATINUM INTL., a full-service production co. with 24-trk facility and Japanese label (beginning early summer) seeks self-contained new wave, pop/rock and R&B bands. Mail tape, bio & glossy to Platinum Intl., 18730 Oxnard Ste. 212, Tarzana, CA 91356, Attn: Kathy. Enclose SASE if need tape returned.

RECORD COMPANIES & PUBLISHERS

M-80 RECORDS seeks finished masters & quality acts. R&R, new wave & new music. Contact Kathryn Brody or Tom Moriarty.

213 274-0600

MAGNUM RECORDS is now looking for quality R&R groups. Send tapes to: 3305 Burbank Blvd. Burbank, CA 91505.

Joanne 213 849-7381

BOULEVARD RECORDS is seeking male & female artists & bands for possible record prod. Also in need of songwriters & arrangers. Please send cassette & all info to: Boulevard Records, 1835 So. Virginia Rd., L.A., CA 90019

SMALL RECORD & PROD. Company seeks one knowledgeable person to take charge. Must know music business, have estbl. contacts & be willing to work hard.

213 466-6097

DISTLER PUBL. CO. & SOUTHLAND RECORDING is looking for recording artists—new wave, R&R. Send copyrighted material and/or cassettes to R.A. Distler, 6423 Wilkenson, No. Hollywood, CA 91606. Enclose SASE.

SOULTONE RECORDS is seeking a 4 to 7 piece band. Must be able to play old & new R&B music and have own equip. for recording and shows. Heads must be together. No Hollywood trip.

213 462-9355

213 467-2786

or
Between 1-6pm

HUMAN ZOO MUSIC is looking for MOR artists/matrl. in the vein of Kenny Rogers, David Gates, Todd Rundgren. (ballads, etc.). For T.V., record co. For more info, write to: Randy Pitch, 6255 Sunset Blvd., #603, Hollywood CA 90028. Or call 213 462-1576

BROTHER BEAR MUSIC PROD. needs quality masters for possible placement in U.S. & abroad. Prefer C&W and all types of instrumentals. Send tape with SASE to: Brother Bear Music Prod., P.O. Box 8260, Van Nuys, CA 91409

OSTAY MUSIC CO. is looking for all types of material (except rock). We are presently working with our associate, Warner Bros. Records, in order to fulfill our recording date needs. Please submit cassette & short bios to: Ostay Music Co., 1833 Tenwood Ave., San Bernadino, CA 92404. We are affiliated with ASCAP. For more info call: 714 883-2560

MISCELLANEA

RECORDING ENGINEER seeks artists & groups from new wave to metal. Good studio access.

Bill Thomas 213 306-2815

AUDITIONS for sexy female dancer. Ballet training required, with exp. in lifts. Weight, 110 lbs. Height, 5'6" in heels.

213 464-5003

213 936-7977

INVESTOR/BACKER &/or top management needed for young attractive heavy metal rock band. We are showcasing at top Hollywood clubs, major labels interested.

Dave 213 469-8371 x57

213 894-2462

NEEDED, by manager, someone ideal to help musically groom male rock performer, who is geared towards being a superstar. Must have exp. with vocals, arranging & stage presence. Pros only.

John Prano 213 659-4210

MALE SINGERS needed for the 70 voice Valley Master Chorale, an all volunteer, non-profit group. Upcoming concerts at Disneyland, Royce Hall-UCLA and Dorothy Chandler Pavillion. All interested baritones, tenors and basses, call for audition at:

days 213 825-3206

213 340-0293

eves 213 363-0272

SINGERS FOR SALE: Guidance workshop, now forming, to prepare singer for prof. singing career. Stage presence & movement, mike techniques, backup rhythm arrangements & auditions will be covered. To showcase at local clubs.

Jean O'Brian 213 882-5599

FREDE DAVID PROD. needs Mexican band for the sound of Mexico.

Call Frede David 213 848-1234

FEMALE PIANIST, attractive, with strong lead voice, needed to accompany two pro male singers for Japan tour as trio. Exc. salary, \$350. per week, 1 meal per day. All living & transp. expenses paid. 2 month commitment.

Bill 213 837-0463

Tom 213 395-7055

COMPOSER WANTED to score very ambitious UCLA film short. Orig. jazz & rock influenced jazz needed. Exc. showcase opportunity.

Contact Jeff Wishengrad or Ron Diamond at: 213 462-6388

INTAMUSIC currently has several artists with original material (rock, R&B, etc.) ready for recording studio with other groups in development. Investors are now being considered. For more info, write Intamusic, c/o AM/PM Consultants, 610 So. Venice Blvd. —4351, Marina Del Rey, CA 90291

COMPOSER WANTED by producers of syndicated television series, "Fantasy Hit Parade" to compose theme music to our lyrics. For copy of lyrics & info., please write Fantasy Hit Parade Theme Song, c/o Michael Kellerman, Sunset-Gower Studios, 1438 N. Gower St., Hollywood, CA 90028. Please, no phone calls or deliveries.

ESTBL. RECORD LABEL for sale. 400 plus catalogue.

Bud Mathis 213 464-6876

NEEDED: SOUND ENGINEER for The Bla-Bla Cafe. Must be exp. Contact Deb at 213 769-7874

K-WEST "SEEDS", is looking for unsigned solo artists & bands to submit broadcast quality tapes for consideration. Send tape with brief bio to: "Seeds", c/o K-West Radio, 6430 Sunset Blvd., L.A., CA 90028. Attn: Elizabeth-Monica Salazar Or call KWST and ask for Elizabeth Salazar.

213 467-1224

HOLLYWOOD ACADEMY OF PERFORMING ARTS is now accepting applications to form an integrated company of musicians & dancers. The theme of this company is to incorporate all forms of music & dance. The performers will be videotaped for U.S. and International distribution. Please make inquires by phone.

Gordon Goff 213 785-8852

Kanny D'Camp 213 464-1112

ELECTRIC LUTHIER seeks complete power woodworking shop. Will trade instruction or money.

Bruce 213 935-7443

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.

PRO PLAYERS

SESSION PLAYERS

BOB SAKUMA

Phone: 213 874-3469
 Instrument: Piano, arranging and conducting
 Styles: All
 Read Music: Yes
 Qualifications: More than 10 yrs. exp. Best Arranger's Award at Tokyo Music Festival

BLAKE BROWN

Phone: 213 278-2214
 Instrument: Guitar
 Styles: All
 Read Music: Yes
 Qualifications: Local groups, demos, extensive jazz exp.

HARRY MORTON

Phone: 213 709-5746
 Instrument: Electric Guitar
 Styles: Jazz, hard rock, new wave classical rock
 Read Music: Yes
 Qualifications: 13 yrs. playing exp. Studio & live. Exc. ear. Specialize in all forms of rock.

RICHARD GARNETT

Phone: 213 462-5955
 Instrument: Keyboards
 Styles: All
 Read Music: Yes
 Qualifications: More than 15 yrs. exp. in music, including clubs, concert, T.V. and recording. Former instr. at Berklee

MICKEY CANTRELL

Phone: 213 760-7817
 Instrument: Drums
 Styles: Rock, hard rock & new wave
 Read Music: Yes
 Qualifications: 15 yrs. experience. Energetic hard rock specialist exc. ear. Recording and concert exp. Very solid and also into new wave.

ERIC IAN SLUYTER

Phone: 213 501-3654
 Instrument: Bass Guitar, Fretless Bass Guitar, Acoustic Bass
 Styles: All
 Read Music: Yes
 Qualifications: 15 yrs. exp., sessions, T.V., radio, film, clubs

LEE CRONBACH

Phone: 213 463-4247
 Instrument: Piano, keyboards
 Styles: Rock, R&B, pop, disco, country, Latin
 Read music: Yes
 Qualifications: Ten yrs. recording/concert/road exp. M.A. in music-specialty in accompanying singers.

DANIEL GUERRERO

Phones: 213 380-5717
 213 877-0014
 Instrument: Piano, keyboards
 Styles: Jazz, rock, classical, Latin, country, pop
 Read Music: Yes
 Qualifications: Pianist/Conductor: Mitzi Gaynor, Jim Nabors, Kay Starr; Guest piano/conductor: Johnny Carson, Merv Griffin, Dinah Shore, Steve Allen; Production pianist: Ann-Margaret, Lili Tomlin, Cass Elliott; Assist. Conductor/Keyboardist for L.A. Civic Lite Opera and Shubert Theatre.

JEFF BOGNAR

Phone: 213 434-1325
 Instrument: Drums
 Styles: All
 Read Music: Yes
 Qualifications: 2½ yrs. show & road work with Big Bands.

JEFF FARGUS

Phone: 714 530-2908
 Instrument: Keyboards
 Styles: Rock, pop, R&B
 Read Music: Yes
 Qualifications: Just finished work on Moon Martin album

VOCALISTS

EMILY SANDLER

Phone: 213 396-9170
 Vocal Range: Alto to soprano
 Styles: Pop, disco, country, MOR
 Sight Read: Yes
 Qualifications: BFA in Music from Calif. Inst. of the Arts. Studio & stage exp., beautiful voice with unique sound. Versatile, reliable, dedicated.

STEPHEN FONTAINE

Phone: 714 493-8646
 Vocal range: Four octaves
 Styles: All
 Styles: All
 Sight Read: No
 Qualifications: 5 yrs. club work, various recordings, concerts.

JACKIE FISHELL

Phones: 213 246-1215
 or lv msg 213 483-7970
 Vocal Range: Alto II-Soprano
 Styles: All
 Sightread: Yes
 Qualifications: BA Music, 12 yrs. pro. studio exp. (lead, overdubs). also club, stage. Prev. work incl. contract with Chisa Records, demos, commercials. Exc. ear.

MARGARITE ROGERS

Phone: 213 242-4677
 Vocal Range: Alto-second soprano
 Style: Country rock, country etc.
 Sight Read: Yes
 Qualifications: Great harmony, much experience, both stage and studio.

BETTINA

Phone: 213 396-2254
 Vocal Range: Strong alto to soprano
 Styles: All
 Sight Read: No
 Qualifications: Stage and studio, serious, prefer leads

ROB'T DANA

Phone: 213 465-9961
 Vocal Range: 1st Tenor
 Styles: All
 Sight Read: Yes
 Qualifications: Studio, live, exc. ear, background and harmony. Also have a female partner for group work.

JANET DEAN

Phone: 714 638-9473
 Vocal Range: Strong alto to soprano
 Styles: All
 Sight Read: No
 Qualifications: Studio, stage, clubs, network TV. Serious, hard-working.

GROUPS

TURBULENCE

Artists and Instruments: Jeff Santiago, vocals; Steve Ventrello, guitar; Mike Skinner, drums; D'artagnon Poe, bass; Rob LaViollette, keys. Three part harmony.
 Styles: Jazz/rock fusion, R&B, Disco
 Available for: Clubwork, concerts, casuals
 Contact: D'artagnon 213 896-6047
 Steve 213 994-6484

AVALANCHE

Artists and Instruments: Josue & Fred Caban, songwriters/lead guitars/vocals; Darryl Millsap, multi-keyboards; Jim Starks, drums.
 Styles: Commercial R&R, all originals
 Available for: Looking for bass player & lead vocalist to finish act for contract. San Gabriel Valley area.
 Contact: Josue Caban after 4:30pm-213 334-5264 or Darryl Millsap after 4:30pm-213 969-6028

PRO PLAYERS

\$10 PER ISSUE FOR ALL ADS

Complete appropriate coupon, and mail to:

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 6381 HOLLYWOOD BLVD.
 SUITE 323
 HOLLYWOOD, CA 90028

Session and fill-in work requires a high calibre of professional and technical proficiency. Please use this listing only if you are qualified.

SESSION PLAYERS

Name.....Phone(s).....
 Instrument.....
 Style(s).....
 Read Music: yes no (circle one)
 Qualifications.....

GROUPS

Name of group.....
 Individual artists and instruments.....

 Type of music.....
 Available for.....
 Contact.....

SESSION VOCALISTS

Name.....Phone(s).....
 Vocal Range.....
 Style(s).....
 Sight Read: yes no (circle one)
 Qualifications.....

CLASSIFIED

24 HOUR HOTLINE 462-5773

DEADLINE: THURS. 4:00 PM

24 HOUR HOTLINE 462-5773

DEADLINE THURS 4 00 PM

TO PLACE A FREE AD:

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

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

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

NEXT CLASSIFIED DEADLINE
THURSDAY, JULY 31 AT 4PM

LAS VEGAS HOTLINE
(702) 384-5537

PA'S & AMPS 2

JBL 3-Way System with 2-15" 222A's, 124 driver with one lense assembly. 2 2420's in each cab. \$1500. 213 344-9266x

Shure Mode 700 PA, 400 watts. Instereo or mono., 6 channels with EQ reverb. Built in fans. 213 258-1401x

Alex Peavey Component System, 900 mixer & amp. 9 channels, 400 watt spkrs., Altec half A-7 cab. with Altec 515 15" spkrs., JBL crossovers & horns with Emilar 100 watt drivers. \$2000. 213 258-1401x

Jerry Fenwick 714 280-8739x
Analog Echo, Roland DC10. Like new. \$180.
Steve 714 840-6525x

Peavey Roadmaster head & 14" cab. Exc. cond. \$675. 213 709-1863x

Brian 4 x 12 cab. with 4 JBL K120, \$400. Sun Colosium, 300 watts, \$300. 213 344-9266x

Carvin Bass Cab. with 18" EV spkr. Exc. cond. \$350. obo. 213 361-3342x

Pure Pro Master Board, 701 spkrs., Brand new including warranty and manual. \$1500. obo. 213 353-6311x

Casey Altec A16 PA bottoms with 15" JBL spkrs. \$400. pr. Steve 714 840-6525x

Altec 4313 Studio monitors, 5 yr. warranty. \$475. pr. 213 989-0608x

Ampeg Guitar Amp, V-40 with 4-10" spkrs. \$300. Jerry 714 280-8739x

Lab Series Bass Amp, 2-15 spkrs. 200 watt head. \$650. Rich 213 780-3355x

Altec 15" Bass spkr. in small portable cab. \$150. Ron 213 379-5527x

Yamaha G5112 Amp, 12" Altec spkr. \$225. Tim 213 985-0073x

Fender Pre-CBS Band Master head & cabinet. \$275. Josh 213 334-5526x

Fender Pre-CBS Band Master head & cabinet. \$275. Josh 213 334-5526x

Rock Amp, exc. cond. \$130. Pete 213 876-0792x

Shure Pro Master mixer. Board & 2-701 spkrs, brand new with owners manual & warranty. \$500. Casey 213 353-6311x

JBL 4313 Studio monitors, 5 yr. warranty. \$475. pr. 213 989-0608x

Marshall 50 watt head, 6 mths old, \$450. Mike after 11:30am 213 657-8539

Traynor YSC 9 spkr cab. Capacity 100 watts max. at four ohms. 15" x 12", thorn with a alternator. Exc. cond. \$500. Don Kaufman 213 823-5011

Altec 12" x 14" PA head with reverb. 6 low-z, 7 high-z inputs. Accomodates echo external power amps. EQ & other accessories. Queen 100 watts output, 8 ohm cabs. Don 213 823-0511

Tec A3440 in box, warranty, owners manual. Immaculate. \$995. 213 982-0763

Fender Tweed pro amp, collector's item. \$250. Ray Angels 213 766-2623

Carvin Vega CB-33 spkrs, 1 pr. \$850. DM-1-CV mixer, \$650. Ron Talley home 213 990-6802x office 213 659-7291

Peavey Skpr cab. contains 2-15" spkrs, 2-12" spkrs. For bass or lead with castors. Exc. cond. \$250. Gary days 213 393-2455x

Complete JBL Spkr system, 245-60 bass cabs. with 2205 spkrs. 2 radio horns with 2485 mid-range drivers. 4-2402 tweeters & cross-overs, \$1175. Beau 213 781-7631

Wanted: PA System, will trade for recording studio time or rehearsal time. Gary 213 655-2996x

Carvin Vega A-400 pro lines stereo power amp. \$550. Beau 213 781-7631x

Fender Tweed REverb, 2 yrs. old. Master volumn, new tubes, good cond. \$350. Frank 213 996-7842x

Wanted: 147 or 122 Leslies in any cond. with or without reverb. Ann 213 767-2238x

JBL 4350 monitors, \$1900. pr. after 6pm 213 340-4003x

Tapco 6200-B, like new, 6 channel stereo mixer. \$275. Albert 213 258-8791x

Kasino PA 300 watt head, 6 channel EQ 212 & horn in each column. \$650. Fin 213 467-9311x

Carvin Vega folded horn cab. with 18" spkr., \$300. Sunn concert bass top, \$200. Steve 213 466-4083x

Great System: Used 3 times only, 9 space road case with fan, audio arts 4 parametric EQ, m8de 40100, MXR flanger-doubler, Yamaha 2 channel amp #P2100. Rock hard case with 1-12" custom spkr. All cords. Will sell sep. \$1820. Tony Marus 213 273-7001x

Kustom Lead 35 watts, 10" spkr. \$200. new, with warranty. Ron 213 379-0929x

Altec 15" bass spkr. in small portable cab. \$150. Ron 213 379-5527x

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TAPE RECORDERS 3

- Otari MX5050 % 8 channel tape recorder, unused, \$4002.
Ron 213 658-7936x
- Teac Porta-Studio, model 144. Brand new. \$975.
213 656-7609x
- Teac 230S reel-to-reel recorder, perf. cond. \$300. Mamichi 600 cassette deck, \$500. Malignore 213 762-5453x
- Teac 230S reel-to-reel recorder, perf. cond. \$300. Mamichi 600 cassette deck, \$500. Mamichi 700 cassette deck, \$600.
213 762-5453x

Studio Capability portable Technics cassette recorder, 68D sweep header, 3 heads, anti rolling, high do Dolby with 9 volt power pack, model KP-997. Input 110-125-220-240v, 50hz, 9 w, 1 1/2 yrs. old. \$600.
Tony 213 273-7001

MUSIC ACCESSORIES 4

- Wanted: Roelen Space Echo with chorus, Model 301. Will trade Strato or Fender Pro Amp. Ray 213 766-2623x
- 2 Marsh 4-12" cab. cases. \$100. each. 1 tapco 2200 EQ, \$200.
213 709-8826x

GUITAR & DRUM REPAIRS

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- Boss Chorus Ensemble, \$160.
213 762-5453x
- Brand New Bang & Olufsen stereo. \$1004. Beogram turntable with spkrs. 2400 receiver with remote control. \$2900.
213 656-7609x
- Sound Workshop Mixing console. 12 in-8 out. Unused. \$3100.
213 658-7936x
- Gerard Syncro Lab 95 turntable, 5000 amp, Teac Reel-to-reel model RA405. 2 spkrs. Exc. cond. \$350.
213 986-0844x
- Janice
- DDX 128 New \$450, sell for \$250, large Buyer studio mic stand, \$85 each. Sennheiser F441NVV, \$325. AKG D190E, \$60. AKG D224E needs work, \$150. Altec 626A mic \$75 Bi amp, rack mount, reverb, \$395. 604E Studio speaker cabinets, \$85 each. EICO Stereo Amp, one side working. \$20. Jerry 852-1961x

GUITARS 5

- 1950 Gibson ES-5, gold schallers, ebony fretboard, fat frets, re-wired, humbucking pickups (1967). Mint cond. \$1200.
Ron Colburn 213 851-7044x
- Ovation Acoustic/electric. Like new, \$375. Francis 213 652-2432x
- White Les Paul Copy, black binding, Grover machine heads. \$100. obo.
Ray 213 465-1766x
- 1955 Les Paul Jr., sunburst, new frets, perf. intonation. Screamer. B. Thomas 213 306-2851x
- 1975 Les Paul Special, 1955 re-issue, flat top, perf. cond. with hard shell case. \$500.
213 762-5453x

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- Taka 6-String Acoustic Guitar with Shadow pick-up and case. \$150.
213 664-0478x
- Gibson Les Paul, '79, mint cond, dark wood, barely used. With space case. \$500.
213 789-8595 or 769-4475x
- Guild D-25, new, with Guild case. \$450.
Chris 213 397-7484x
- Guild F-50 acoustic guitar with case. New, exc. cond.
213 826-8164x
- Les Paul bass, high & low impedance. Like new with hardshell case. \$350. obo
213 982-0763x
- Fender Strat pre CBS, '59, strat pickups, custom brass hardware, '62 rosewood neck. \$550.
Ray Angels 213 766-2623x
- Guild F-512 12-string guitar, ebony neck with abalone & mother pearl inlaid. Hardshell case. Exc. cond. \$700.
213 399-5720x

- Matsuo M-70 classical guitar, ebony neck, hardshell case. Exc. cond. \$400.
213 399-5720x
- 1970 Guild Starfire guitar with DiMarzio pickup, customized built-in overdrive, neck work by Luthier Valdez. \$600.
Beau 213 781-7631x
- Ovation Balladeer 12-string acoustic/electric guitar. \$375.
Beau 213 781-7631x
- '65 Gibson SG, cherry red, all orig., great action. Hard shell case. \$400.
Steve 213 466-4083x
- Gretsch Chet Atkins Country Gentleman Classic hollow body, new gold grover tuning & Nashville bridge. Exc. cond. with orig. case & patch cord. \$550.
Ken 213 464-8901x
- 1950 Gibson E55 guitar, mint cond. Gold schallers, ebony finger board, fat frets, new wiring. 1967 humbucking pickups. \$1,000.
Ron Colburn 213 851-7044x
- Gibson SG, good cond. \$350.
Tedd 213 473-4916x
- 1955 Les Paul Jr., all orig., new frets. Exc. cond.
B. Thomas 213 306-2815x
- Fender Strat case, 6 mths old. \$50.
Ron 213 379-0929x

- Gretsch Electric Guitar, Les Paul design, double coil pickups, brass Guild bridge, hardshell case. 6 months old. Will trade for Fender Telecaster or Strat.
214 524-2054x
- Fylete Acoustic Guitars new avail. to see & play. \$650-\$950.
213 461-8221x
- Guild D25 with guild case. \$475.
Chris 213 397-7784x
- Fender Stratocaster, 1956, all orig. \$1900. Ovation, \$500.
Tom Gaggin 213 399-3614x
- Frankston Steel String guitar. good cond. with case. \$125.
Scott 213 762-7730x

KEYBOARDS 8

- Prophet 5 Synth., new, \$3600. Micro-moog synth., perf. cond. \$350.
213 762-5453x
- String Machine, exc. cond. including all features, case & pedals. wkdays 213 468-4163x
- Hammond C-3 with 2 Leslie spkrs. #22. All oak case, full pedals, \$2500.
Jerry 213 280-8739x
- Crew Mardes-2 lead synth. with pallaphonic modal & dual oscillator. \$975. obo
Bruce 213 399-4393x
- Clavinet, D-6, new & perf. with case, legs & adaptor. \$650.
213 656-6599x
- Hammond D-2, 2 lines out. \$775.
Ann 213 767-2238x
- Wurflitzer Portable Organ, model 7300, good cond. \$100.
Tom 213 577-7255x
- LOST: Arp Omni at Troubadour. 6/3/80. Reward, no questions asked.
Robb 213 851-6256x
- Wanted: Keyboard. will trade for recording studio time or rehearsal time.
Gary 213 655-2996x
- Uako Polyphonic Orchestron with case. \$575.
805 684-6813x
- 5'9" Grand Piano, Kawai ebony high gloss. \$4500.
Terry B. 213 780-3893x

WINDS 7

- Classic Conn Sax, in exc. cond. \$250.
Steve 213 683-4446j
- King Brand Trumpet with case. Exc. cond. \$150. or trade.
213 762-8541j
- Bundy Flute, exc. cond. \$125.
213 392-7034j



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PERCUSSION 8

- Ludwig Clear Vistalite** drum set, double kick drum, 4 tom-toms, snare. Complete set without cymbals. Used only for sessions. \$4500. obo
213 666-7609x
- For Sale:** 1 Ludwig drum, \$15. 1 Ludwig 10" x 14" tom-tom, \$60.
Bill after 6pm 213 466-5779x
- Two Con Bop** congas with stand. \$220.
Steve 714 840-6525x
- Ludwig Snare Drum**, 6 1/2" x 14, brass, Black Beauty, super sensitive. \$175.
Jeff 213 783-0824x
- Rogers 5 piece Ebony** black drum set with memory lock. Syna-sonic snare, 24" bass, 13" & 14" toms, 18" floor tom, 18" crash, 21" ride with stands. \$1100. obo.
714 842-6544x 714 892-2753x

GUITARISTS 9

- Looking For '80s Influenced** guitarist to complete melodic pop oriental group. Vocal ability favored & writers are welcome. No heavy metal, please.
Scott 714 521-5355x
Mark 213 863-7390x
- Guitarist and keyboard player** wanted. All orig. material. Must be creative. Newport Beach area. Have studio and good connections, ready to go. Tom 714 957-0628x
- Lead/Rhythm Guitarist** seeks other musicians to jam with prog. rock or fusion.
Bruce anytime 213 787-7159x
- Wanted: Lead Guitarist** for top 40 & jazz band. Must rehearse 3-4 nights a week.
David Sharnley 213 383-3036x
- Pro. R&R Guitarist**, 27 yrs. Tasty, easy to work with. Seeks pro. group. Sings, writes & will travel.
Dennis 714 776-9386x
- Versatile Guitarist Avail.** for showings, casuals, etc. Can sightread in all styles, easy to work with.
Terrance Elliot 213 306-2815x
- Dynamite Dance Band**, newly formed with exciting new sound, seeks guitarist. No drunks or druggies. Have rehearsal space. Aiming at No. 1. Steve 213 379-0428x
- Former Musical Director For Beatlemania** looking for fantastic guitarist. Pro attitude, image and vocals a must.
213 980-0918
213 796-8189x
- Good Classical Guitarist** with background in rock & jazz wants to start or join serious group.
David 213 784-8763x
- Lead Guitarist**, exp. with major rock artist, recording & concerts, seeks pro. working rock group only. Promo kit upon request.
213 652-7960x
- Guitarist Wanted**, Ld. vocals preferred.
Lyno or Tom 714 957-0628x
- Guitarist/Vocalist/Songwriter** into English rock, new wave & reggae seeks band.
Ray 213 485-1766x
- Ed Van Halen, Brian May Styled** Guitarist needed. Must look great. For recording band.
702 731-5920x
- Lead Guitarist/Vocalist** seeks pro. working rock group.
Phill 213 501-3004x
- Guitarist Wanted** for new wave/rock band. 18-23 yrs. Play lead, now recording demo in L.A.
Krohn 213 465-5124 x1006
- Rock Guitarist** looking for band. Exp., backup vocals.
Ken 213 796-8440x
- Guitarist With 10 Yrs.** pro. exp. in country music. Extremely open-minded. Looking for top 40 or jazz-flavored group. Serious only.
Tom 4pm-8pm 213 762-7701x
- Guitarist/Keyboardist** avail. for working sit.
213 466-3974x
- Lead Guitarist** avail. for funk/new wave/rock or blues.
John 213 661-9690x

- Wanted: Guitarist** for fun-time South Bay R&R band.
Mike 213 377-1593x
Quint 213 377-4133x

BASSISTS 10

- Bass Player** wanted for versatile American music in L.A. Some jazz chops.
Ron Colburn 213 851-7044x
- Bass Player**, exp. solid taste style. Avail. for working sit.
Ron 213 506-8774x
- Brilliant Bass Player** needed for orig. pop/rock band with media plans. Call for auditions.
P. Heftl 213 248-9054x
Arron Werner 213 553-5299x
- Elec. Bass 9 ARP Synth.** bass.
Jeff Gholson 213 876-0482x
- Bass Player** Wanted by recording act with studio time. Music is electronic new wave. Relocate to San Diego.
Eric 714 281-6693x
- Bass Played** wanted to complete Ganem & Archer guitar duo. Sing harmony, simple & elegant music image.
Nash Prod. 213 396-2146x
- Rock'n'Roll Bassist** seeks westside rhythm & blues band.
Rich wknds & eves 213 836-8891x
- Wanted: Bass Player** that can sing lead. Already have gigs.
Edwin 213 223-4779x
- Beatlemania-type** group ready for completion. Bass player needed, must sing high harmonies & very much resemble early Beatles.
Tom 213 462-3053x
- Gamma's Bass Player** for sessions, show-cases, etc. through Aug. 8 a.m.-8 p.m.
Glenn 213 467-5722x
- Joddy**- We are looking for you. If you know this bass player, contact Craig.
213 842-6346x
- Band Looking** for bass player for road gig. Good bucks. Call Craig.
213 842-6346x
- Wanted: Bass Player** for R&R dance band. All orig. Infl.: Buddy Holly, Rick Nelson, Bobby Fuller. Must be totally committed. No outside gigs.
Mark 213 876-9669x
- Bassist/Vocalist**, double on bass pedals, needs keyboardist & percussionist for electronic ELP-type band.
David 213 695-1954x
- New Wave/Power Rock** band seeks bass player. Pro equip. required.
Andy or Clay 213 306-2715x
- Beatlemania-Type** group now ready for completion, bass player need, must sing high harmony & very much resemble early Beatles.
Tom 213 462-3053x
- Wanted: Bassist** with lead vocal ability & orig. mat. for working country/rock band.
213 379-6540x
- Bass Player** wanted for orig. new wave/rock band. Recording now, gigging soon. Must sing & have lots of energy. Serious about having fun.
Kerry 213 823-2261x
- Bassist/Vocalist** with 11 yrs. concert & recording exp. seeks top-notch rock group with backing and/or record deal. Exc. chops, stage presence, orig. mat. Only pros, please.
Stu 213 665-6211x
- Bass Player** Wanted for fun-time South Bay R&R band.
Mike 213 377-1593x
Quint 213 377-4133x
- Bass Player** needed by high energy melodic new wave oriented group. Orig. mat, rehearsal studio booked.
Peter after 6pm 213 474-4959x
- Bass Player** Wanted for post-new wve group. Christians in group but music not Christian oriented.
eves 5pm-9pm 213 966-9480x
- Bass Player** WAnted who also sings for aggressive post-new wave commercial power rock band.
10am-6pm 213 335-6910x
- Bass Player**, Exp., solid style & image seeks current sounding rock band.
Ron 213 506-8774x



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24 HOUR HOTLINE 462-5773

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□ **Bassist Wanted** for high energy mutant art rock band. Emphasis on odd rhythms & dischords. Male, female or undecided.

2-6pm 213 204-6111x

eves & wknds 213 306-2545x

□ **Bassist Wanted** for Stevie Wonder/Gino Vanelli-type orig. band.

Jerome 213 677-6694x

□ **Pro. Solo R&R** new wave act seeks power or tasteful bassist with ext. studio & stage exp. for 24 trk recording proj. & live date pending. Must have good image, ref's., & credits along with demo upon request. Good pay. Please, serious pros only.

before 4pm 213 506-4996x

□ **Auditions For Permanent** male or female bass player for est. pop group. Must read charts, 18 yrs. or over & ready to make music a career.

Allan 10am-7pm 213 964-7498x

□ **Bassist / Lead Vocalist**, 14 yrs. pro. 1st tenor with concert & rec. exp. seeks orig. tasteful rock band. Salary only.

213 980-8771x

□ **R&R: Player "Virtuoso"** with lead vocal ignore

□ **Bass Player "Virtuoso"** with lead vocal ability wanted by est. concert caliber R&R band with contact to major labels. Good stage personality. Pros only.

463-8191 xG7

□ **Bass Player** wanted for orig. rock band now forming. Elec., acoustic, & vocals. Paid rehearsals.

Isaiah 213 473-8790x

Tom 213 464-6350x

□ **Contemporary R&R Band** seeking exceptional bass player for recording, personal appearance & tape. Only pros need apply.

Richard 213 902-1473x

Allan 213 279-2401x

interest. Must be creative. Rehearsal, days in Long Beach. Work pending.

213 599-5100x

□ **R&R Keyboardist**, must cover all keys, synth. etc. We have equip., must be great looking & sing as well. For recording band.

702 731-5920x

□ **Brilliant Keyboard Player** needed for orig. pop rock band with media plans. Call for audition. Paul Hefti 213 248-9054x
Aaron Weiner 213 553-5299x

□ **Keyboardist/Songwriter**, orig. material, set to record album, need personal agent, manager. Jazz-new wave sound.

John 805 496-2264x

□ **Wanted: Keyboardist** for Nov.-Jan. European tour with show band "Something Extra." Must read, have keyboards, age 20-30, pros only. Now playing Warehouse, Newport Beach.

Glenn 714 497-4937x

□ **Jazz/Blues** vocalist seeks keyboardist with view, to work out act to take to small clubs.

Joan eves 213 680-0385x

□ **Keyboardist, Female**, seeks orig. working group. No new wave. Pros only, please.

213 345-5135x

□ **Pro. Keyboardist** with all equip. including Prophet synth. avail. for well-est. bands only. No top 40, please.

213 762-5453x

□ **Multi-Keyboardist Needed** by "BMI" lead guitarist & bassist/vocalist to form nucleus of modern group. Unusual orig. mat. with uptown slant. Vocals helpful.

eves 213 662-5873x

□ **Multi-Keyboardist/Vocalist** wanted for orig. rock band now forming. Paid rehearsals.

Isaiah 213 473-8790x

Tom 213 464-6350x

□ **Keyboardist & F. Vocalist** seeks band with overseas work.

213 988-1791x

□ **Auditioning F. Or M.** keyboard players for est. pop group. Must read charts. 18 yrs. & over. Ready to make music a career.

Allan 213 964-7598x

□ **Keyboard Player** looking for work. Have played with Dr. John, Seals & Crofts, Little Richard, Chuck Berry. Flo & Eddie. Must be union scale or equiv.

213 787-1386x

□ **Multi-Keyboardist** seeks working sit. or currently working band.

213 662-2089x

□ **Keyboard Man** avail. for working band. Read, write, sing backup. Have transp.

John 213 473-3312x

□ **Keyboardist Looking** for professional work.

Bill 213 842-8872x

□ **Pro. Keyboardist** avail. for lounge, club or casual work. As a single, with a female vocalist or group. Able to arrange, read well. No new wave or rock. Want working sit.

Gregg 213 463-9265x

□ **Multi-Keyboardist** with PA, Van & rehearsal studio with female drummer with syn-drums & lights avail. for imme. work. Both can sing.

213 271-1565x

□ **Keyboardist/Vocalist** wanted for club work & to complete album project. Rock.

Terry or Rick 213 968-1468x

□ **Pro. Keyboardist** needed to complete pro 5 piece rock vocal group. Must play good rhythm guitar, sing well, & have good presence. We have our own studio & album release.

James 213 275-7406x

□ **Wanted: Exp. Keyboardist/Singer** with good equip. & stage presence. For info call Pat.

after 4pm 213 495-7198x

□ **Pianist, 17 Yrs. Pro.**, seeks immed. work. Lounges, casuals, working sit. Can sight read & transpose. Have Fender Rhodes.

Steve after 3pm 213 782-7135x

□ **Keyboardist Who Has Played** with Dr. John, Seals & Crofts, Flo & Eddie, Little Richard & Chuck Berry looking for work. Must be at least union scale or equiv.

Andy 213 787-1386x

□ **Synth. Player & Electronic** musician avail. for working sit., pop credits.

Alex 213 662-8588x

□ **ARP Synth., B-3, & pianos.**

Jeff Gholson 213 876-0482x

VOCALISTS 12

□ **Modern German Female Model** turned lead vocalist seeks intelligent, mature estab. band in avant garde new wave area. 213 462-0122x

□ **Five Piece Rhythm & Blues** working band seeks female vocalist. Ronny 213 938-9197x

□ **Lead And Backup Vocalist**, extensive work in recording, TV, touring, is available.

Debra Wilson 213 652-3674x

□ **Rock Band With Major Label** needs male lead singer who plays hard rock.

Neil 213 838-0996x

□ **Wanted: Flexible Female Vocalist** for solo and ensemble work and recording. Orig. material preferred. Tom 213 659-6330x

□ **Attractive Female Vocalist**, also dances, seeks working band. John 213 789-9764x

□ **Male Vocalist With Style** similar to Eddie Kendricks looking for two female vocalists to organize trio. Must know harmony and be dedicated. Norman 213 469-0229x

□ **Strong Lead Singer**, front man, plays guitar, seeks group. Versatile, exp. "Let's Rap."

Ron Coulburn 213 851-7044x

□ **Vocalist Wanted** for high-energy rock band.

Dave 213 842-4951x

□ **Lead Vocalist, Male**, 15 yrs. exp with major acts, studio, stage, songwriting. Tenor with style & incredible range. Working pros only. R&R, R&B & money music.

Chaz Higgins 213 986-6773x

□ **Pro. Male Vocalist** influ. by Gillian, Lou Graham, David Coverdale, seeks exp. band with management and/or record deal. Pros only please.

Stephen 714 493-8646x

□ **Singer/Guitarist** seeking work with estab. group or getting together with serious minded musicians to form group. Prefer pop, Top 40, Rock 'N' Roll. Bill 714 524-2054x

□ **Pro Female Vocalist** seeks working or recording band. Has PA, charts and knows current material. Would prefer to rehearse in Valley area. 213 501-3360x

□ **Singers, Male Or Female:** If you have a good voice with very high and low range, call 10 a.m. to 8 p.m. for recording and possible appearances.

213 463-8191x

KEYBOARDISTS II

□ **Pro. Keyboardist** Wanted for show variety unit. Group has agent plus major label

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DEADLINE: THURS. 4:00 PM

Attractive Female Vocalist-performer seeks working band or musicians to form band with strong vocalist. Orig. material-top 40.
Mary or David 213 837-6625x
213 935-8293x

Pro. Vocalist & acoustic guitarist, 8 yrs. club exp. seeks other pros. for night club act. Pros only.
Mark Sterling 213 473-1829x

Pro. Concert R&R band involved in record-touring project seeks high-energy male lead vocalist with strong 1st tenor range who can perform with good stage presence. No amateurs.
Scott 213 651-5392x

Attractive Female Vocalist with 3 1/2 octave range, exc. ear for melody & harmony, seeks working acts as lead or backup vocalist.
Rita after 5pm 213 453-1295x

Male Lead Vocalist Wanted "Virtuoso", est. concert caliber R&R band with direct contact to all major labels. High range & energetic stage personality a must.
213 463-8191 GG7

Major POP/R&B recording artist needs 2 female background singers for upcoming tour. Must have ext. range, good stage presence, pro. ability & attitude.
Tom 213 939-7360x

Female New Wave vocalist seeks band with good image.
Nicky 714 731-7527x
714 952-0427x

Male Lead Vocalist/performer needed by "BMI" songwriter-lead vocalist & bassist-vocalist, with equip. & unusual orig. material. Versatility, pipes & presence a must. Theatrical exp. & sense of humor helpful.
eves 213 662-5873x

Vocalist, great stage presence, great vocals, British-oriented for recording band.
702 731-5920x

New Wave Power Rock Band seeking vocalist, pro. equip. required.
Call Andy or Clay 213 306-2715x

Female Country Singer looking for Bluegrass band.
Vikki 213 395-4182x

New Rotic Jazz/Rock poetic male singer, 33 yrs, looking for musicians to form art rock performance band.
213 467-5722x

Lead Singer/Songwriter/Guitarist, 33 yrs., seeking success-minded, lead guitarist to form orig. rock act. Prefer female or liberated male. Have PA & good matl. Hwd. area. No jazz or disco.
Julian 213 664-0487x

Female Vocalist Looking for working sit. Professional only.
Ann 213 296-8476x

Lead Female Vocalist seeking band with organization & dedication. Exp. in A&R, on stage & studio. Work hard & will travel.
Marcia 213 820-1209x

Baritone Vocalist into rhythm, looking for band.
Joseph 213 666-6772x

Female Singer Wanted for Caucasian group, no drugs, must be attractive. No training or exp. required, will train.
Jerom 213 387-2705 or 277-8044xD42

Male Vocalist And Lyricist, totally organic, 29, sings true feeling improvisational music, wants to create and play beautiful music.
Jeff 805 438-4296x

Female Lead Vocalist who doubles on keyboards wanted for soon to be working band doing clubs and casuals.
Dave Orenstein 213 467-0611x

Female Singer with wide vocal range into R&B, Top 40 and orig. seeking working sit.
213 935-8603x

Strong Female Lead Singer looking for working group. Barbi 213 933-7891x

Wanted: Male Lead Vocalist for orig. Southern Rock R&B band with connections for recording and performing. Call after 1 p.m.
213 918-1692x

Male Vocalist, 3 octave range, baritone to tenor, any style, reads, seeking working band, recording. G. Brown 213 464-8382 or 657-2720x

Exc. Female Vocalist avail. for studio and club work, ext. training and pro exp. with demos, commercials and voice-overs. All styles, exc. ear, can read.
Jackie 213 246-1215x

Drummer, 17 Yrs. Exp., avail. for work. Jazz. Ron 213 462-7572x

Exp. Drummer, 16 yrs. old is seeking new wave band.
Eric Sztzman 213 784-3320x

Wanted: Drummer For Rock & Roll dance band, all orig., infl. by Buddy Holly, Rick Nelson, Bobby Fuller, Gentrays & the Swinging Medallions. Must be totally committed. No outside gigs. Mark 213 876-9669x

Drummer, 15 Yrs. Exp., seeks working club or show band, Top 40, jazz, funk, rock, pros only. George 213 347-8947x

Drummer, band with manager, record, lots of work, seeks drummer with good voice, harmonies. Al 213 333-6774x
213 633-3906x

Wanted: Steel Drum Player, close to Capitol Records area. Jim Egan 213 467-4360x

Drummer Avail. for short session work for demo tapes. Rock 'n' Roll, R&B.
Al 213 456-9440x

Back-up Drummer needed for Tweenagers. Need to fit this description: 5'9", medium build, short, dark brown hair, must look or be between 40-mid-50s, have punk attitude.
Carl 213 276-5105 or 501-4221x

John Bonham Drum Set, 5 piece Ludwig, heavy duty equip. Zildjian cymbals, cases, drum riser. \$900
Henry 213 892-6743 or 349-4117x

Drummer, Proficient in all styles, reads charts, studio exp., looking for working sit. Pros only. Fred 213 549-9805 or (805) 481-2070x

DRUMMERS 13

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Group With Orig. Material seeks drummer who is willing to work. Must be aggressive and open minded. Tom 213 346-4405x

Drummer Needed Immed. for European rock group, various styles.
Thomas 213 306-2563x

Former Musical Director for Beatlemania looking for fantastic drummer and guitarist. Pro attitude, image and vocals a must.
213 980-0918, 796-8189x

Drummer Wanted For New Wave group, have orig. material, have manager and agency.
Michael 213 461-1482x

Latin Percussionist, timbales, congas and bongos, avail. for any work. Latin and disco.
Chubby Bee 213 632-7036x

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- Drummer/Percussionist** wanted for orig. rock band now forming. Paid rehearsals.
Isaiah 213 473-8790x
Tom 213 464-6350x
- Congas, Bongos, Latin & Brazilian** percussion. Have working with Sergio Mendez, Gloria Gaynor, John Klemmer, etc. 17yrs. playing & touring. Refs. on request.
Johnny Conga 213 785-4461x
- New Age Rock Drummer** wanted by non-profit church for rehearsals and Aug. 10 perf. Prefer someone who meditates.
Robert 213 465-7114x
- Drummer Seeking** pro band with good image.
Bob 213 731-7527x
213 952-0427x
- Drummer Needed "BMI"** songwriter-lead guitarist & bassist-vocalist with unusual orig. material seeking strong versatile drummer. At home with rock & funk.
eves 213 5873x
- Drummer X** names seeks touring & recording new wave band. No starving hopefuls, please.
Keith 213 650-4522x
- Action Drummer**, 16 yrs. exp., seeks working position. Sings lead & backup.
Eric 213 466-7126 xH-49
- Drummer Avail.**, studio & stage exp. for Hollywood all orig. R&R band.
Jimmy 213 461-3418x

- Tenor & Soprano Sax**, rhythm guitarist, vocals & songwriter seeks band or working sit.
Earl eves 213 599-2708x

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- Mid-Sixties Gibson** 335 with hardshell case & new tuning keys. \$82.
Paul 213 472-4802x
- JAN & DEAN:** Have super surfer/skating song for you. Music written by hit composer. Could be great single. Contact Ms. L. Green.
213 465-3869x
- Sound Engineer/Consultant** avail.
David Joss 213 876-0482x
- Lead Singer/Songwriter/rhythm** guitarist, 30 yrs., needs backup band. Only new wave or rock. No disco or jazz.
Julian 213 664-0487x
- Andy & The Rattlesnakes** are seeking professional management.
Andy 213 399-3077x
- Arranger Avail.**, has extensive exp. in demo & commercial jingles. Have arranged both with successful results.
John 213 276-7114x
- Investors Wanted** for musician/engineer team. A breath of fresh air for the 80's.
213 876-0482x
- Personal Management Needed** for establ. recording artist with recently recorded album.
David 213 506-0896x
- Business Minded Songplugger** wants job working catalog. Major credits.
Jim Egan 213 467-4360x
- Progressive Rock Guitarist** seeks musicians for orig. band. Exceptional material, equip., good attitude. After 6 or weekends.
Rick 213 246-0880x
- Musicians Wanted**, synth., guitar, drums, to start an electronic rock 'n' roll extravaganza video band, will be taped in a 4-color camera TV studio. Imagination a must. Please send resumes and/or demo tapes to Brad Freedman, 164 N. Woodburn, L.A. Ca. 90024
213 472-7023
- MultiVox String Ensemble**, exc. cond and sound. \$700 obo
213 982-4621x

- Elvis Presley Impersonator**, just arrived from Paris, is looking for a band to set-up show.
Bill or Richard 213 784-7315x
- Female Drummer** with syndrums & lights and male multi-keyboardist with PA, van & rehearsal studio, avail. for imme. work. Both sing.
Sandy 213 271-1565x
- Recording Engineer** seeking working sit.
Mark 213 242-9744x
- Band Looking for Management**, into English R&R. Presently playing at House of Kwan. Would like to tour, lots of potential, all exc. musicians. "Tour De Force". Serious calls only.
213 465-8551 x 122
213 466-4822x
- Self-Contained Rhythm** section; bass, drums, rhythm & keyboards avail. for work. Familiar with Elvis mat. Can go R&R.
Andy 213 787-1386x
- 5 Piece Rhythm Section**, now performing, seek agent for booking or people with private affairs.
Ron 213 938-9197x
- Recording Engineer** seeks creative assignments. Production credits in T.V., film, commercials, prime time T.V. Synthesizers & sound effects a specialty.
Alex 213 662-8588x
- Arranger/Conductor**, highly skilled in all areas, can get groups together. Film, T.V. & record credits.
John 213 463-4282x
- Roadie Needed** for pop/rock band. Exp. not necessary.
David 213 766-2852x
- Salsa Band** needs pianist that reads well, also male vocalist.
Edwin 213 223-4779x
- Musician/Engineer Team**. Let these orchestration artists use their musical sketchpad to complete your aural images.
JG and the DJ 213 876-0482x
- Booking Agent Or Agency** needs for show/variety group. Unit has pro attitudes. Only serious licensed agents need apply.
213 599-5100x
- Orig. Songs** Wanted by singer for recording. Slow ballads & jazzy uptempo.
John 213 656-9896x

- Songwriter/Arranger/multi-instrumentalist** avail. for working sit.
Ron 213 677-6694x
- Pedal Steel Guitarist** with many credits, guitar co. endorsee, seeks working band. pros only.
Spark Sinclair 213 475-2307x
- Hector Berliz Girolamo Frescobaldi**, musicologist, apprentice orchestrator. Avail. July 21.
Chris 213 670-7456x
- Wanted Drummer & Keyboardist** with ability at playing jazz for working jazz, top 40 combo. Preferably 23 yrs. or younger.
213 883-8674x
- Rhythms For All** occasions by roots of rhythm.
J.C. 213 785-4461x
- "Avalance,"** a San Gabriel R&R group is looking for a bass player & lead singer.
Josh after 4:30pm 213 334-5264x
- Attn: Managers, agents & prod.**, "La Costa" a dynamic gospel dual act has arrived.
Fred 213 666-3379x
- Singer/Songwriter & Producer** of gold & platinum avail. for recording & gigs. Est. working pros. only.
Chaz 213 986-6773x
- Automobile:** BMW 530i, 1977, all new wheels, 4-speed leather sun roof, cassette. Exc. cond. Blue. \$11,000.
Graves 213 796-3330x
- Available:** Keyboardist who also plays all woodwinds, for working sit.
Bunk 213 242-7405x
- Female Dancer/Singer** wanted for orig. act with guitar & percussion. Brazilian influence.
Carla 213 324-8356x
- Independent Female** seeks P.R. job in music business. Go-getter. Can you use me?
Carla 213 697-8661x
- Guitarist & Drummer**, both female, seek top 40 rock orig. group. Male players with ten yrs. exp. preferred. No primadonnas or ego flights.
213 913-1568x
213 820-9852x
- Vocalist** seeks voice lessons, advanced hair stylist, will trade services.
Richard 213 887-5151 x261
- Blonde Mother & Daughter** lookalikes are wanted for new wave band. Must play bass and rhythm. Cyle 213 276-5105 or 501-4221x

HORNS 14

- Excellent, Highly Trained** sax player avail. for demos, showcases and general freelance work. Jim 213 277-4128x
- Exc. Saxophone Player** seeks working band. Tenor, alto and soprano.
Tony 213 837-5722x
- Wind Player**, flutes, alto & tenor sax. Sight reader, any style avail.
Nika Rejto 213 986-3925x
- Major Pop/R&B Recording** artist seeks sax/flute/percussionist for upcoming tour. Must have pro. ability & attitude.
Tom 213 939-7360x

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Personal Manager seeking female singer/songwriter, self-accompanied with good attitude and stage presence, studio exp., orig. exp. Lynne Robin Green, Personal Mgmt. 213 465-3869x

Songwriter/Musician writes beautiful melodies with funky hooks. Seeks publ. co. or production house. Pros only. Rick 213 296-8478x

Wanted: Rhythm Section (bass, drums) for rock 'n' roll dance band. All orig. Infl. by Buddy Holly, Rick Nelson, Bobby Fuller, Gentrys and The Swinging Medallions. must be totally committed. No outside gigs. Mark 213 876-9669x

Lyric Writer For Country, Gospel and Rock & Roll looking for serious composer. Prefer Orange County. Jim 714 549-0386x

Gypsy Type Musicians. Needed are musicians who play violin, mandolin, balaitaika, guitars and the like, who can improvise, have a background of classical European folk music. Send picture and resume with a note about special abilities. No calls or deliveries. Suzanne Balai, 6565 Sunset Blvd., Suite 218, L.A. Ca. 90028

Bass, Drums, Guitar and Keyboards familiar with Elvis material, country and rock avail. to back up solo artist. Andy 213 787-1386x

Drummer/Vocalist with 20 yrs. exp. looking for Top 40, lounge or jazz band. Versatile and responsible. Bob 213 839-6764x

Husband For Hire, 10 yrs. exp., working administrator position for record co. William Peele 213 876-2551x

Singer/Guitarist with orig rock record out needs exp. drummer into performing and recording. 213 392-1901 or 279-1539x

Wanted: Bass, Keyboard And Sax for new wave group with mgmt. and label interest. Sound similar to Springsteen. Pro players with good image only. Ray Angel 213 766-2623x

Singer/Guitarist with orig. rock record out needs exp. drummer, bassist, keyboardist into performing and recording. Nick 213 392-1901 or 279-1539x

Orig. Sound Wanted for female singer for recording. Slow ballad and jazzy uptempo. John 213 656-9896x

A Political New Wave Band looking for guitarist, bassist, keyboardist. Tim 213 797-0911x

Rock & Roll/Pop commercial band with orig. material now forming. Need lead guitarist, drummer and multi-keybdst. Short term goal: Exp. and income. Longterm goal: attain musical and commercial potential. Ed Berman 213 465-9456x

Wanted: Musicians And People to form conceptual think tank for possible management agency. The more we think, the less we invest. Allan 213 456-9440x

Pro Singer/Songwriter/Guitarist with 45 record and radio play, published songs, demo tapes, seeks pro mgr. or management co. with money and credits to shop for solid recording contract. Neil 213 372-9378x

Sound Man Wanted for top L.A. band. Send resume to 315 S. Beverly Dr., Suite 210, Beverly Hills, Ca. 90212

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Female Vocal/Flute/Prod., 17 yrs. exp., looking to reform British-Euro. Rock/Jazz group. Backing and recording pending. Need double drums with 24s-40s taste, bass, elec. & acoustic guitar, eerie vocalist, classically trained tenor vocalist, keyboards. After 10:30 p.m. Jan Dubin 213 466-7501 Room 102

Promotion Man Wanted for Stevie Wonder, Gino Vanelli type. Jerome 213 677-6694x

Businessman Wanted To Back new musical act. Jerome 213 677-6694x

Pro Singer/Writer, country, rock, bluegrass, seeks bass, drums, steel/dobro, possibly keyboards. Rob 213 462-6099x

Singer/Composer with orig. material and concert seeks producer. 213 826-0259x

Vocal/Piano Duo seeks immed. work at lounges, happy hours, casuals and sessions. We are seasoned, versatile pros with a large, varied book. All styles. Some orig. Call after 3. Claire 213 469-7760x Steve 213 782-7135x

Lead Character Needed for feature length video production. Lead singer/guitarist in a rock band leaning to sensitivity and acoustic music. Opportunity to develop all material. Gray 213 788-2360x

Lyricist; Talented, Serious, have contacts, seeks composer with same for pop/rock ballad & country. Hal Lufsky 213 392-4024j

Looking For Work in any musical field, such as sales, etc. Have exp. 26 years old. John 213 661-9690x

Drummer, Bassist, Guitarist & female vocalist wanted between ages of 18-22. Heavy metal-new wave. Mr. Bill 213 761-0630x

Found: Doberman-Shepherd, black & white dog in Alvarado area. Call after 6 p.m. 213 483-3189x

Road Crew Needed for recording act. Dave 213 766-2852x

Phone Mate with warranty, \$79, with remote, \$149. 213 826-7675x

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Den Starks of creative Enterprises is now forming a reggae group. All amateur talent interested call. 213 751-7841o

Artist Looking For Poet/lyricist for work. ng opportunity. Call til answered. 213 661-3888o

Hollywood Girls, the ultimate all-girl orig. rock band seeks producer, backer or manager. 213 982-1624x

Wanted: Backer for theatrical super group. Must see to believe. 213 780-0043k

Male Vocalist wishes to appear on blues festivals and shows, can sing rock, R&B & oldies but goodies. Bob Starr 213 672-2349o

Arranger Avail. Have extensive exp. in demo & jingle/commercials work. Have arranged both with successful results. Call anytime. John 213 876-7114k

Pro. Rhythm Section—guitar, bass 9 drums avail. for showcases & demos. Read all styles, credits & references on request. Paul Vee 213 708-2649k

Female Commercial Lyricist wanted by composer/songwriter. Tnm lv mag 462-1384k

Sound Engineer/Consultant avail. Dave Joos 213 876-0482o

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