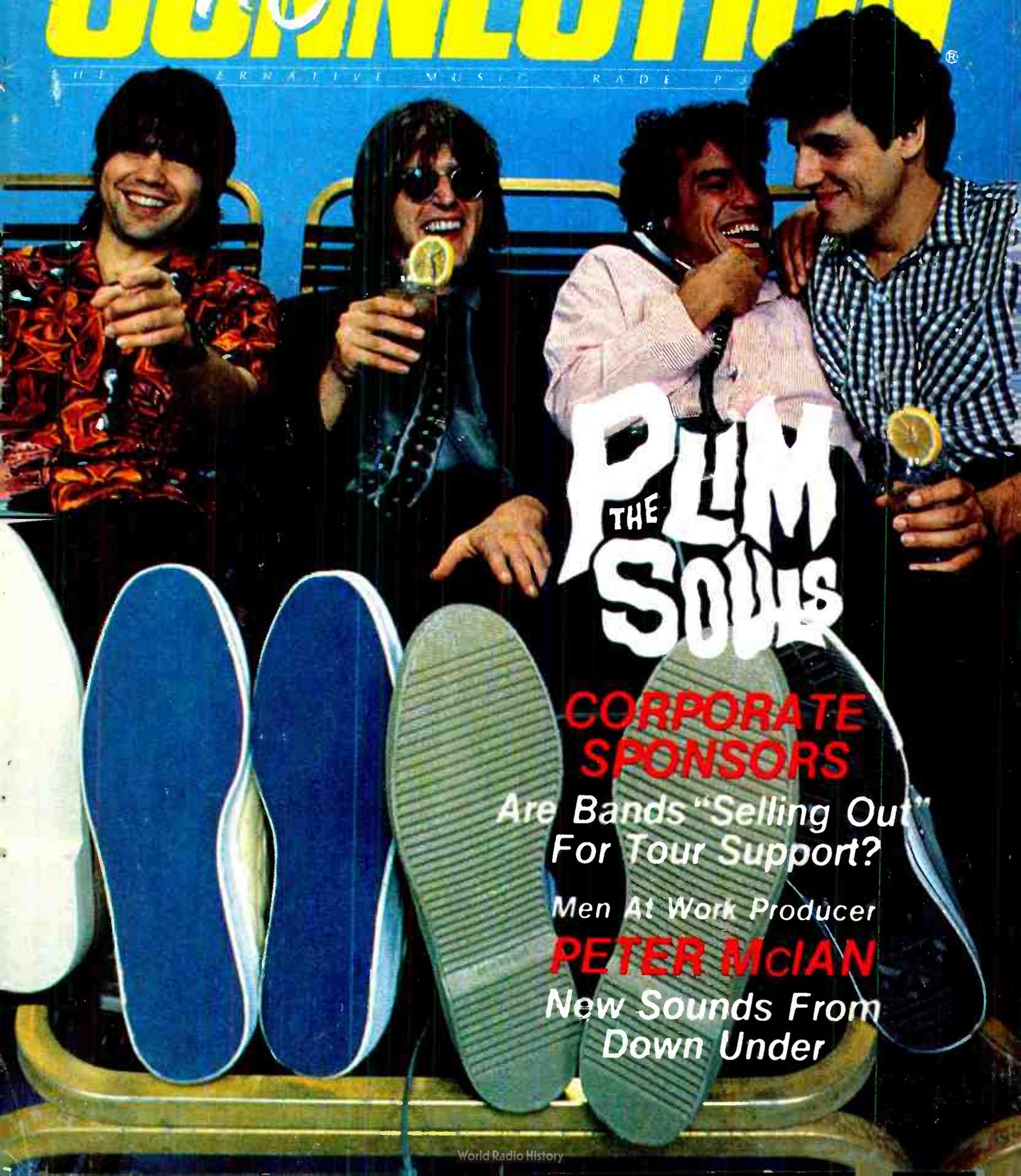


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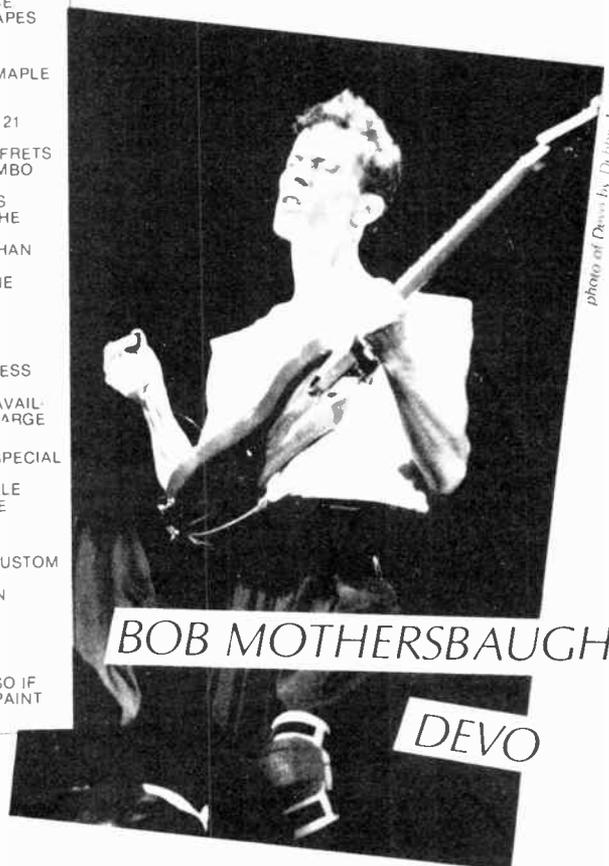
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COMMENTARY

The Marketing-Music Marriage Makes Sense

Rock and roll and corporate American advertising look like the strangest of bed-fellows at first glance. Imagine 1960s revolutionaries like the Jefferson Airplane sponsored by a tennis shoe company, or punks like the Dead Kennedys extolling the virtues of their favorite beer.

However, the fast-lane economics of rock took a drastic detour into the ditch in the late 1970s. When the major labels lacked the money to bankroll their escapades on the road, bands were left without the necessary funds to mount full-scale national tours to promote their albums. To the rescue came the youth-oriented corporations looking for new vehicles to push their products. Now it seems like every major rock band is being sponsored by a beer, cigarette, or recreation-product corporation, trading tour-support funds for the privilege of printing their logos on tickets, posters, programs, and advertising.

Despite the moral and ethical considera-

tions, these sponsors may just be the saviour of massive rock and roll tours. The concert stage has traditionally been the proving ground for rock bands, a place where careers are made and the audience-performer relationship cemented. When the record labels blew off their tour support, ticket prices skyrocketed to absurd heights, and merchandising (t-shirts, hats, programs) became the only way a band could break even, much less realize a profit for spending a good portion of their lives in Holiday Inns. Corporate sponsors now make touring feasible, especially in terms of preparation and promotion.

Bands accepting a corporate sponsor must be willing to at least have their name associated with a product, if not do commercials, which would turn them into *de facto* spokespersons for that corporation. The Who/Schlitz deal was possibly the most extensive marriage between a band and a non-musical company, involving a TV commercial and a gigantic cable simulcast of their last tour date. Diving headfirst into this sort of commercial relationship may tarnish a band's integrity, especially an act as important to rock history as the Who.

Other ethical considerations arise when bands are sponsored by cigarette companies. Should rock heroes like Eric Clapton tacitly endorse smoking when a large portion of his audience is comprised of teenagers? Bands ac-

cepting funds from blank-tape manufacturers mock the efforts of the record industry to solve the home-taping problem. When a fan sees a Rod Stewart concert sponsored by Sony, should he or she buy the album, or record it on a Sony cassette? Accepting sponsorship from a blank-tape manufacturer not only bites the hand that feeds, but that hand has more to offer a band than money.

The situation isn't always that drastic. A prominent local band reportedly turned down an opportunity to sing a commercial for Miller beer. The reason? They are all staunch Budweiser drinkers. While such loyalty is admirable, a new group today can hardly turn down the money, much less the exposure. Unfortunately, corporate sponsors want bands with a high recognition factor in their targeted demographic range. Therefore, the Rolling Stones, the Who, and Tom Petty pick up the tour support, while newer bands who desperately need the money just to break even are unable to afford touring outside their home base. In this regard, it's encouraging to see the Miller Rock Network sponsor bands like Sound Barrier, Josie Cotton, and Zebra, groups who really need the help. More companies should adopt this street-level strategy as an initial investment for future marketing campaigns, to be deployed when the bands break big. It's a gamble, but since when was anything in the music business a sure thing?

In This Issue



photo by Elaine Galika

Peter Case of the Plimsouls

The Plimsouls: Back To The Brink Of Success

After a disastrous freshman year on Planet, the Plimsouls are back with a second album on Geffen. Jeff Silberman interviews Peter Case on the state of the 'Souls. **Page 12**

Producer Peter McIan

In 1981, he agreed to produce the then-unknown Men At Work. Iain Blair continues McIan's saga from there. **Page 14**

Cover photo of the Plimsouls by Kristen Anthony Dahline and Glenn Gross of JAI Productions

Rock's Corporate Sponsors: Are Bands Selling Out?

As the economy tightens, many corporations have turned to rock bands as effective marketing vehicles. Cindy Payne examines the trend to sponsorship deals. **Page 16**

Fender 1983: The Death Of The Stratocaster?

Although long the dominant force in musical instruments, Fender has lagged behind in terms of innovations. Bruce Duff looks at the future of Fullerton's finest. **Page 20**



Fender's Elite line: the guitars that are supposed to replace the venerable Stratocaster

Jake Lee: Ozzy's L.A. Whiz

After losing Randy Rhoads, Ozzy Osbourne turned to the L.A. heavy metal scene for a replacement. Randy Case outlines the audition process. **Page 24**

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Feedback

No KROQ In Chicago

Dear *Music Connection*,

On reading program consultant Rick Carroll's explanation of the KROQ format (May 26 issue) infiltrating Middle America, the less anxious I was to have such a station in the Chicago market. That "(techno-rock) seems to be the core of our sound," is hardly reason to brag. The once-an-hour "jock's choice" track is hardly a reprieve from the oft-alluded "powerstack" that would fast grate in these ears, no matter how frequent the change.

Worse yet is Carroll's assumption that "cities like Chicago and Canton, Ohio, would love to have this." Well, I can't speak for Canton, but when you're talking Chicago, you're talking an international city, a metropolitan area of 8 million, the nation's second largest market, and a city where ample opportunity has spawned an extraordinary high quality of life.

Chicago has a rock station unlike any existing stations in the U.S. in WXRT-FM, an independently-owned 50,000 watt stereo station with a wide-open album playlist and air personalities savvy enough to maintain variety in every program segment. This variety I speak of certainly does not exclude KROQ's Ministry or Ultravox, but presents a certain depth of scope with the sanction of rock of all epochs (REM, Queen, Dylan, Kinks, Spector, Buddy Holly, the Sun Sound), black music (Mutabaruka to Muddy Waters, the Temptations to Albert Collins, Prince to James Brown), jazz, folk (an occasional Steve Goodman or John Prine), local music (Ministry, Shoes, and indy releases on down through the Shadows of Knight and Cryin' Shames), even comedy and spoken word. Lest this sound too cryptic, and as though the station were spread too thin, there's a sense of unbridled balance that ensures enough touchstones of familiarity to hold the listener who may need to chew Mutabaruka twice before swallowing. WXRT, like KROQ, has a "sound."

A Chicagoan whose car and home receivers have been glued to WXRT for 10 years now, I'm first to wage certain gripes toward the station. Mornings could afford to provide a bit more of a jolt with the Dream Syndicate than Stevie Nicks, and somehow the station appears to harbor the delusion that a slightly "adult" approach to the morning audience is well-advised. But as the day shift loosens, and especially after 6 p.m. on the evening air-shifts of Bobby Skafish and Johnny Mars, 'XRT often sounds like the Mudd Club on wheels. Bobby Skafish's "Big Beat" new

music "ghetto show" on Friday nights is fabulous, but nearly unnecessary when the station's typical evening programming shifts into gear.

The great part about WXRT is that it's a local phenomenon—no consultants adding their injurious two cents, nor any consultants emerging from within its ranks to tell Los Angeles and Canton, Ohio, that its "fine rock" format is for *their* market. It isn't, necessarily. It's something Chicagoans cherish, even if sometimes we do feel like punching out the receiver for bringing in one too many boring-old-fart cuts per hour. At least the station's library remains unlimited, the listener's intelligence seldom undermined. And they placed first among rock stations in the latest Arbitron figures for adult males.

Yeah, sure, take one of those turkey Adult/Contemporary formats on the right side of the dial and bring Chicago the KROQ sound. Personally, I wouldn't mind at all. But in the meantime, Carroll ought to observe that we're not *aching* for his wares. We've got something instead that probably wouldn't work in L.A. anyway, and are (usually) proud of having a radio station whose character developed around the interests and tastes the city its FCC license says it must serve.

Cary Baker
Chicago, IL

New Music Values

Dear *Music Connection*,

I take issue with your recent commentary, "Cashing In On 'New' Music," (Vol. VII, No. 11). I don't think that the punk revolution has been diluted and compromised at all. I think it has become synthesized, digitalized, computerized and televised. The kids who used to buy their first guitar are now buying Casio VL-Tones instead, and, at the push of a button, are getting just as heavy a bass sound as they could on a Fender. The new drummers are not buying drums, but drum machines. The whole point of punk-rock was that anyone could pick up a guitar and play. Well, anyone can do that now with a synthesizer. Does it surprise you when it begins to sound melodic?

As for your comment, "in effect, nothing has changed," I think everything has changed. Culture Club would never have achieved the success they have in America if it hadn't been for MTV. And if a band such as Berlin does a video that can't be shown on MTV, it's possible to catch it at a video bar such as Revolver. There is no need to continue to protest and rebel if you have finally been given what you want.

Joe Price
Los Angeles, CA

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News

CLUBS

Business As Usual: Starwood, Whisky Return, Country Club Confused

by Jeff Silberman

The ever-volatile Los Angeles area club scene continued to live up to its reputation over the past weeks.

Two of the most influential Hollywood venues, the Starwood and the Whisky-A-Go-Go, which have been dormant for quite some time, are beginning to show signs of regeneration. In Reseda, turmoil has once again descended on the management of the Country Club. Finally, long-time club booker Jan Ballard has left the Madame Wong's chain for the Music Machine in what could be a precedent-setting arrangement.

The biggest news concerns the impending reopening of the Starwood, the huge West Hollywood rock club closed two years ago after neighborhood complaints over unruly patrons. The club has since been purchased by Kathy Danenberg, and several major changes are in store. To appease the neighborhood pressure, the club will adopt a strict 21-and-over policy, which will discourage the teenage vandalism that plagued the Starwood in its previous incarnation. The venue is also in the process of major renovation; the concert room will sport a high-tech look and the disco room is being converted into a video room.

A new name for the venue has yet to be determined, though its new moniker for now is "Club Hollywood." A source close to the club stated that the renovation is in "the home stretch," that an official announcement of the club's reopening is tentatively scheduled for June 15, with a grand re-opening estimated to be scheduled in the first week of August. Despite the problems with overzealous patrons, the Starwood was a big favorite of both the musicians and the fans of the local scene. Its addition to the club circuit is a shot in the arm for developing local talent.

Things are less definitive at the Whisky. The legendary venue last shut its doors in September 1982, with the intention of renovating into a dance-music club by the end of the year. However, no renovations were made up to now. Recently, architects were reported checking out the club, and owner Elmer Valentine just confirmed that the renovations will start this month.

Although talk had it that the Whisky would reopen by the beginning of next year, Valentine had no idea of a reopening date, and that no timetable was set to complete reconstruction. He also wouldn't comment on whether the club would reopen with live entertainment or as a dance club. "All I will say is that the Whisky will reopen," he stated.

Confusion is an understatement at the Country Club in Reseda. Three separate sources presented three different interpretations of the club's operations, with a general consensus being that the Gary Purnell and John Ligon regime is presently running on shaky ground. While one source confided that Purnell is already out, and that owner Chuck Landis will run things until he finds new management, another said that Landis and Purnell are still involved in discussions over the future booking of the club, and that no final decisions have been made.

The Country Club reopened on February 24 under the helm of Purnell, a Northern California concert promoter, Paul Lambertson and John Ligon. After a shaky start, the venue has again started attracting the major tour-

Please turn to page 8



The marquee at the Starwood in Hollywood during the club's golden age

DISTRIBUTION

Motown Records Launches Together Distribution With Pickwick Personnel

by Jeff Silberman

Together Distribution, a new independent distributor owned by Motown Records, is currently in operation, filling a void for mainstream product on the West Coast.

Primarily staffed by former Pickwick employees, Together currently works over 25 labels, including Motown, Windham Hill, Boardwalk, Beverly Gler, D&D, and Life Song Records. The Chatsworth-based organi-

zation works the entire West Coast and sells, but not distributes, to Phoenix.

According to spokesperson Rosie Guevara, Together is run similar to Pickwick. "It's pretty much the same operation," she said. "We're using the same computer system, it's the same business."

"There is one very big difference," branch manager Bill Shaler added, "and that's a different parent com-

pany. Although we are owned by Motown, we do operate independently as a distributor."

Though Together has its hands full working the 25-plus labels it already has, Shaler stressed that they're always interested in new product. "We're always looking for new labels and product," he stated. "We listen to everything that comes in, and we do get a lot of calls."

What separated Pickwick from local independents Greenworld and Jem was that Pickwick really couldn't afford to handle the one-offs and local product that would sell 100 copies or less. Shaler disputed that allegation, though he did concede that Together's staff is more acclimated to the bigger-selling mainstream product.

"There are no restrictions or specific sales quotas," he asserted. "If we think we can promote it and sell it, then we'll pick it up for distribution. Greenworld, Jem and Important (a distributor out of New York) are still primarily importers. They do have their own labels, and work a more underground product. We're just as open to those labels, but we are more geared to work mainstream product. There is a place in the market for all of us to co-exist."

Those acts interested in working with Together Distribution can write to them at: 20720 Marilla Avenue, Chatsworth, CA 92311.

Please turn to page 9

LABELS

Mini-Albums Replace Singles For Promotion

by Bruce Duff

Twelve-inch singles and EPs (or mini-albums) are being used as promotional sales tools in much the same way as the standard seven-inch single has been traditionally used. As a result, the shelf life of an EP may be shortened and the record discontinued after it has run its course on the radio.

An example of this is the Duran Duran EP used to drum up sales and promote their *Rio* album with American buyers. Capitol Records press manager Steve Gelber explained that "the EP was used as a marketing tool

to create wider exposure for the band. We wanted to present the band in a more sophisticated image." The EP features extended versions of the hits "Girls On Film" and "Hungry Like The Wolf," both with hotter mixes (remixed by David Kershenbaum). The EP received sizeable dance club play, according to Gelber. The LP was then remastered with the new mixes that were previously only on the EP, and the EP was discontinued.

Another Capitol act, Missing Persons, had their indie seven-inch EP

Please turn to page 9

News

INDUSTRY

Air Supply Producer Harry Maslin Buys Local Studio For Prod. Co.

by Annette Blythe

Producer Harry Maslin, who recently purchased Allen Zentz Recording Studio in Hollywood, has begun a production company in an effort to find and develop new talent.

Maslin, a successful producer whose credits include top-sellers like Air Supply, Melissa Manchester, Eric Carmen, and David Bowie's *Young Americans* and *Station to Station* albums, has renamed the studio Image Recording. John Van Nest, Maslin's co-owner, is currently in the studio working with Boardwalk recording artist Nightranger. Maslin is currently unoccupied, and is actively looking for new talent.

After spending the last few years working with big-name MOR acts like Air Supply, Maslin is now looking to get his feet back into rock and roll, and is currently interested in "new music and rock and roll." His current tastes run towards artists like Thomas Dolby and Peter Gabriel, "something off the beaten path."

He has yet to actively scout local

talent. "We just took over the studio," he said. "We're trying to get our feet on the ground with that; we're just getting oriented in the local scene."

Artists he will work with will sign a production agreement, and after the studio work is completed, Maslin will help the band get signed to a label.

Presently, he is encouraging interested parties to send demos to him at the studio, located at 1020 N. Sycamore, Hollywood, CA 90038.

INDUSTRY

Clive Davis, Miles Copeland To Address Seminars In Chicago, N.Y.

by Mari L'Esperance

Music industry professionals interested in keeping up to date on new developments in the business should be eager to take advantage of three special seminars scheduled for this summer.

Clive Davis, president of Arista Records, will be one of many prominent industry executives who will participate in the 1983 Midwest Music Exchange (MMX) at Chicago's Bismarck Hotel on June 24, 25 and 26.

Davis will address a banquet which will culminate the three-day conference of workshops, seminars, panels and showcases aimed at commercial music promotion, and the recording industry in the Midwest.

Other speakers and panelists confirmed to take part in MMX include such industry heavyweights as Grammy Award-winning producer Phil Ramone, Epic Records West Coast A&R Vice President Frank Rand, and Full Moon Records A&R chief Bob Destocki. Other participants represent all areas of the music and recording industries and their related offshoots, encompassing personal management, booking, production, promotion, video, clubs, radio and the press.

Registration information may be obtained by contacting Music Events, Inc., promoters of the MMX, at 704 N. Wells St., Chicago, IL 60610, (312) 440-0860.

Following hot on the heels of MMX will be the Fourth Annual New Music Seminar scheduled to take place on July 5 and 6 at the New York Hilton Hotel.

The seminar will kick off with a keynote address by IRS Records founder and chief Miles Copeland.

Highlights of the two-day event in-

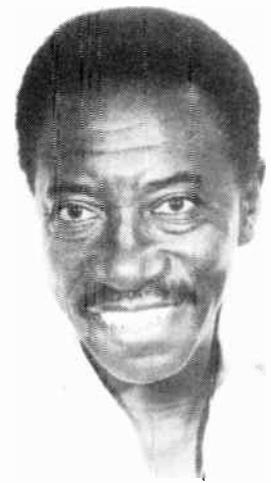
JOE WILLIAMS TO RECEIVE STAR ON HOLLYWOOD BLVD.

by Larry Hogue

Joe Williams, the legendary jazz and blues vocalist, will receive a star on the Hollywood Walk of Fame on June 13th.

Williams, formerly "the boy singer" with the Count Basie big band, began singing nearly fifty years ago on the South Side of Chicago, and has since risen to world-wide fame. Jazz pianist Billy Taylor says, "to many people, Joe is the world's greatest blues singer. He's an inspiration...the energy that he exudes permeates the stage, then comes right off the stage to the audience."

Williams' star will be placed next to that of Count Basie, his former mentor. Williams says of Basie, "he calls me his number one son and I am pleased to be so selected."



Jazz vocalist Joe Williams

The installation ceremony will begin at 12:30 p.m. at 6508 Hollywood Blvd., and will be attended by many prominent artists from the jazz world.

STARWOOD

Continued from page 7

ing showcase acts such as the Ramones, UB40, and the Damned, as well as local rockers Oingo Boingo, the Bangles, Dream Syndicate, and W.A.S.P.

Meanwhile, in a surprise move, Jan Ballard has left the Madame Wongs chain to work at the Music Machine. The move certainly carries with it more than a touch of irony, since Ballard was dropped from the Music Machine last February, when co-owner Gary Fontenot replaced her with Starwood alumnus Michelle Meyer. (The two have since left for other concerns).

What makes Ballard's return to the Music Machine a precedent of sorts is that she inked a deal with the club's management. This reportedly is a first; the usual *modus operandi* between club owner and booker in L.A. has been oral agreements.

Taking over the booking duties of the Madame Wong's chain is Dan Ferris, who also works as a booking agent for bands like the Teenage Heads from Canada. Ferris described his dual occupations as "the best of both worlds," and cautioned against those expecting major changes in booking policy at the Chinatown and Santa Monica venues. "There will be some changes, but more in mood than anything else," he said. "It will be subtle, but it will be a new thing."

clude an A&R panel, a radio panel, and several mini seminars covering such topics as talent and booking, publicity, independent label distribution, retail and marketing, management, and publishing.

Performances by new music bands like the Fun Boy Three and local psychedelic faves the Dream Syndi-

cate are among the special events planned for the seminar.

Interested participants should write to 210 E. 90th St., New York, NY 10028 for more information, or call (212) 348-4876 or 686-7410.



Clive Davis (left) gets a guitar lesson from Ray Parker, Jr.

News

CONCERTS

Wozniak Looks To "US 84" Despite Financial Setbacks at 1983 Fest

by Jeff Silberman

The 1983 US Festival drew to a close in a relatively quiet fashion, as approximately 35,000 music fans came to Devore, California, to witness a country music lineup featuring Willie Nelson, Waylon Jennings, Alabama, Emmylou Harris, Ricky Skaggs, and other country stars.

Although exact ticket numbers were unavailable at press time, the post-concert ballpark figures for the country show were similar to the rock portion of the festival held over Memorial Day weekend; actual turnout was not only far less than official estimates during the US Fest, it was not even remotely close to pre-concert expectations. It was widely reported that the second day, billed as "Heavy Metal Sunday," drew well over 200,000, when in actuality, approximately 150,000 tickets were sold. Regardless of the exact figures, it became readily apparent that UNUSON, the festival organizers, took another multi-million dollar loss on the event.

UNUSON head Steve Wozniak stated before the 1983 US Festival that the four-day event would at least have to come close to breaking even for him to consider putting on a similar concert next year. The break-even point was quoted as being anywhere from 600,000 to 800,000 tickets sold; around a half-million ducats were actually purchased. Despite his earlier claim, at a press conference on Saturday, June 4, Wozniak still harbored hopes of scheduling another US Festival around Independence Day, 1984, to coincide with the Olympics. He did concede, however, that another US Fest would be considerably scaled down, so the promoters could break even at the 150,000-ticket mark. Wozniak obviously learned the hard way that bigger does not necessarily mean better, especially when it comes to profitability, in the business of rock and roll concert promotion.

Musicians for three of the local bands that played the 1983 US Festival gave differing impressions of the experience. Vince Neal of Motley Crue likened it to "a world tour all wrapped up in one place. People who think heavy metal is dead should have been there (on Heavy Metal Sunday). It was incredible to look out at all those people. They should have (an US Festival) every year so everybody can get together and party."

Chas Gray of Wall of Voodoo took a bit more cynical stance. "We had a lot of fun," he said. "It was so crazy with all the people there. Besides that, it was hot and smoggy. We didn't make a half-million dollars,

but we got a great helicopter ride."

The inflated performance fees were also a matter of concern to Danny Elfman of Oingo Boingo, who also performed at last year's US Festival over Labor Day weekend. "The money thing was so ridiculous," he stated. "The whole business with the Clash was completely absurd. (Exorbitant costs) probably killed any chance of there being another one, so I guess it's a moot point by now."

Elfman wasn't as overwhelmed with this year's fest as the others. "We had been through them before, so we knew what to expect," he said. "It ran pretty much like last year. It was very organized; we had a few natural squabbles, but no huge run-ins with the promoter (Barry Fey) like we had with Bill Graham last year."

If there was to be another US Festival, Elfman remained hesitant to



photo by Debbie Leavitt

Danny Elfman (left) and Steve Wozniak (right) backstage at the US Fest

commit Oingo Boingo to another appearance. "That would be hard to say," he concluded. "Choosing to play a festival like that would really depend on the lineup, and who we're playing with."

Los Lobos, the popular L.A. rockabilly ensemble who recently signed with Slash Records, performed in the beer gardens at the Festival, as did other less-known bands.

MINI-LP PROMO

Continued from page 7

pressed into a twelve-inch when the band signed with Capitol last year. This generated airplay and awareness of the band while they were recording their debut album. The EP sparked two notable hits, "Words" and "Destination Unknown," which were later added to the *Spring Session M* album. The EP was then deleted because, "we didn't want to have the products competing with each other," said Gelber. The remaining EP songs are therefore out of print, although "Mental Hopskotch" is the B-side to the seven-inch of "Walking In L.A."

Capitol used similar strategy in breaking Thomas Dolby. After *The Golden Age Of Wireless LP* failed to reach its potential, three tracks from the LP were put out with two new songs as an EP, including the hit "She Blinded Me With Science." After the song caught on in its EP format, the LP was rereleased with the two new songs and new cover art with much greater success. Other Capitol EPs, such as Iron Maiden's live *Maiden Japan*, remain in print because the tracks aren't available elsewhere.

At Polygram, national album promotions manager Drew Murray says "if it's something that's not on any of the LPs, we keep it out," citing recent EPs by the Jam and the Waitresses as examples. Dan Pine, of the company's publicity department, feels that the EPs are "more like teasers," much like the seven-inch single is used. Says Murray, "from the customer's angle, it's better to get the album," pointing out that an LP is a better value at \$8.98 than a \$4.98 or \$5.98 EP. He also noted that the cost factors were more profitable on an album for both the label and the retailers.

Bob Merlis at Warner Brothers agrees that "like a single, it (an EP) will run its course." He adds, however, that deletion of older EPs is "more trouble than it's worth as far as bookkeeping is concerned. A sale is a sale. It might not be as much profit, but it's still exposure and it's still worth keeping in the catalog as long as we're getting orders for it."

RADIO

KMET Not Planning To Alter Hard-Rock Format

by Jeff Silberman

Despite a plethora of speculation concerning massive personnel and programming changes at KMET-FM, a spokesperson for the station stressed that any changes would be subtle in nature and would not significantly affect its hard rock format and its growing use of playing local music.

KMET, once the ratings leader in the competitive Southern California AOR market, had fallen on rough times as of late. When it finished a distant third in the winter Arbitrons to KROQ and KLOS, there was talk of a major shake-up in either its format or its lineup of disc jockeys. It seemed to exacerbate what already appeared to be a tenuous relationship between consultant Lee Abrams and KMET staffers. One jock went so far as to complain, on the air, about the possibility of the Mighty Met adopting Abrams' highly-touted revised format of programming 80% new music to 20% oldies.

There were also published reports of the departure of news director Ace Young and DJ Jeff Gonzer, which turned out to be half true. Young has left after spending a decade with KMET, but Gonzer remains at his regular shift.

Abrams recently met with program director Sam Bellamy to "fine-

tune" the station's current format. According to music director Hugh Surratt, the average listener will have a hard time picking out any significant change in the station's sound.

"Instead of playing cuts like the third song on the second side of Molly Hatchet's second album, we'll play something more relevant," he said. "The playlist will be a bit tighter and more correct. We'll still be playing a lot of old material; we have to make sure it's the right stuff. Some of the old songs, like "Stairway To Heaven" and "Money," are burned out. Instead of emphasizing them, we'll play other cuts off those albums. This freshens up the sound."

"The changes in programming are subtle, and it will not affect local music in the least," he stressed. KMET recently had been incorporating more local hard rock talent, like Great White, Ratt, Quiet Riot, and Motley Crue, into their programming, and initiated "Local Licks," a nightly offering of an unsigned local act. The latter show has proved to be quite popular; Surratt noted that they already have an office containing hundreds of tapes. "Local Licks" is certain to continue," Surratt stated, "and we will still look closely at the local scene. It has proven quite beneficial, both to the bands and to us."

Local Notes

JOAN JETT has become Irving Azoff's first signing at MCA. Her first LP for the label will be out June 15.

THE BANGLES' EP, previously available on Faulty, will be released on IRS June 28. This hasn't stopped the girls from reportedly signing with Columbia Records.

SKAFISH will release their second album of tortured adult confusion, *Conversation*, in August on IRS. **STEELER** has lost the services of lead guitarist Yngwie Malmsteen and bassist Rik Fox. Replacing them are members of ex-Joe Perry screamer Ralph Mormon's band, Dutch Courage. Look for the debut Steeler album on Schrapnel Records this July.

IGGY POP'S next EP is produced and co-written by Cars' star Rik Ocasek. No news on whether the disc will sport the Animal Records logo (Blondie boss Chris Stein's custom Chrysalis label) or some other brave company's name.

THE MCGLYNN Brothers Band have returned from a ten-week tour of Europe. They have taken up a summer residency at Ye Olde Mucky Duck in Santa Monica.

THE BEAT (apparently less English nowadays) have scratched their plans to release an EP this August. Instead, IRS will release *What Is Beat?*, a greatest-hits compilation plus U.K. only tracks. IRS will release the Beat's two Sire LPs at the same time. Look for an album of all-new material in early 1984. Finally, Saxa, the Beat's 50-year old saxophonist, has rejoined the touring lineup after a two-year layoff due to road fatigue.

KROQ/MV3 jock Richard Blade snuggles close with Berlin bombshell Terri Nunn backstage at the US Festival.

EURO TEC Records is a new label formed under the direction of producer Bruce Caplin. The Lake Tahoe-based company has inked ex-Alice Cooper guitarist Michael Bruce as its first artist.

BROKEN IMAGE used to be Broken English, neither of which have anything to do with Modern English or Altered Images or Marianne Faithful, etc. Broken Image is cutting demo tracks with John Ryan, fresh off producing Patrick Simmons' *Arcade* LP.

David Lee Roth joined the band onstage at the Troubadour May 13, bellowing "it's a real pleasure to see three studs who make the rhythm that moves you!"

STEVE HARLEY, one of the glam-rock heroes of 1973 with Cockney Rebel, is making yet another comeback. He has re-recorded his hit, "Sebastian," and will tour the U.K. if the record becomes a success. His first concert in London is set for June 10th.

JIMMY PAGE was questioned on charges of cocaine possession last month after a raid on the guitarist's Windsor home.

STEVIE RAY VAUGHN, the whiz kid lead guitarist on David Bowie's latest album, quit Bowie's world tour before the first date over salary disputes.

BRATZ (not to be confused with the Brat from East L.A.) have been signed to Jacobs and Associates Management.

THE JU JU HOUNDS have lost the services of drummer/founder Brock Wheaton due to a "major difference of opinion."

CHRISTOPHER CROSS joined Karla Bonoff onstage at At My Place recently.

LITTLE TRIGGERS has added Greg DeBelles from New York on drums. The band is recording an EP at Perspective Sound, featuring "State Of Love," "Tighten It Up," and "Tonight."



Belinda Carlisle and Barry Williams show their 1950s roots during a performance of *Grease* in Long Beach.

PETE TOWNSHEND has been hired by the publishing firm of Faber and Faber as an editor. The 55-year old company has published authors like T.S. Eliot and Samuel Beckett, pretty heady company for a man who claims responsibility for lyrics like "that deaf, dumb and blind kid sure plays a mean pinball." The Who's guitarist is reportedly interested in translations of Spanish, German, and Latin American works, as well as publishing contemporaries like Ian Dury and Aidan Cant.

BOBBY MERCER, ex-outfield star for the New York Yankees, has released a new single called "Skoal Dippin' Man" on Entertainment Company/CBS Records. It's described as a "country-western saga..."

DONNIE BARREN has hit number one on Rodney Bingenheimer's KROQ show with "I Love My Cat's Meow," a rockabilly-inspired cut that sounds a lot like you-know-who. The record is now available via Important Records at your local retail outlet.

DARIUS & THE MAGNETS are recording their second LP for Deejay Records at the label's new studio in Woodland Hills. Dennis DeGher, who recently produced the Joshua EP, will twist the knobs. Look for an August release date. In addition, Magnet news, the band has picked up a new bassist, Tom Jones.

ROCKABILLY HEAVEN: the Blasters, Levi Dexter, and Ray Campi will share the bill at the Palace on June 24th.

RICK TERKEL, former manager of American Heroes and Mondo Cane, has started Champion Management to develop new rock and metal acts. Interested bands should call (714) 952-3553 for more information.

CHRISTIANE F., the European ingenue immortalized in the autobiographical film featuring David Bowie last year, is recording with Bob Hoffnar of Tuxedomoon.

JERMAINE JACKSON has followed his younger brother in splitting from Motown. Barry Gordy called the departure "amicable."

THE HONEYS, featuring Brian Wilson's ex-wife Marilyn, have released a first album on Rhino Records. Entitled *Ecstasy*, the LP features "Be My Baby" (Brian's favorite song) and has been described as "the Ronettes meet Pat Benatar."

RAY CAMPI and his Rockabilly Rebels have a new album called *Hollywood Cats* available on Rollin' Rock Records. The original rockabilly guy also is the star of *Rockabilly Glamourcize*, a 60-minute video of aerobics a la Richard Simmons and Jane Fonda. Other bands on Rockin' Ronny Weiser's production include Ronnie Mack and the Black Slacks and the Rip Masters. Club Lingerie hosted the premiere of *Rockabilly Glamourcize* last week. Push those stitups, hepcats!

Photo by Debbie Leavitt

THE STRAY CATS have pushed forward the release date of their second EMI album to the end of August. The LP, as yet untitled, is being produced by rockabilly patriarch David Edmunds.

THE DICK GROVE School Of Music will hold its graduation ceremonies June 13 and 14 in the form of a 16½-hour marathon concert showcasing the efforts of the senior class of 1983. The event will be held at the Burbank Studio Center.

BARRY MANILOW will be the first artist to play the new Pacific Amphitheatre in Costa Mesa July 29-31.

MISSING PERSONS are planning on a September release date for their second Capitol album.

MOTOWN'S 25th anniversary celebration was the top-rated show on TV after it aired on NBC May 16. This tends to refute certain claims that black artists don't do well on the tube...

RICHARD CROWLEY, erstwhile *MC* critic, will take to the airwaves via KPFK-FM on June 18th when he replaces Liz Garo as the host of "12 O'Clock Rock," a show featuring the very latest in post-punk sounds from L.A., England, Germany, Australia, and other dots on the globe.

PUNKY LIVES! One or two old timers in our audience may remember Angel, a 1970s metal band noted for their divine haircuts and antithesis-of-Kiss image. Well, original guitarist Punky Meadows and keyboard whiz Greg Guiffria have joined forces with Bobby Benjamin, David Easley, and John Shearer to form Legend, described by Shearer as "heavy, melodic, and reminiscent of Emerson, Lake, and Palmer." The group is recording at Paramount and will shoot two videos at UCLA June 16.

JUDAS PRIEST, Scorpions, and Heaven were spotted recently at the Country Club checking out future competitors Sound Barrier.

THE LOS ANGELES Songwriters Showcase was taped by the Disney Channel folks for the July 18 edition of their *Epcot Magazine* program. The Wednesday night LASS showcase was taped, as well as interviews with Trevor Veitch, Harriet Schock, Spencer Davis, Alan O'Day, Len Chandler, Michael Jay, and Allan Rich. The footage will be boiled down to seven minutes focusing on the role of LASS in the music industry. **FUTURE** will release their first LP, *Jupiter's Child*, on Derby Records August 15th.

MC CRITIC Stu Simone, Parvene Michaels (formerly the west coast director of AGAC), and John Collins of Golden Image Productions have founded New Image Public Relations. Call (213) 274-9940 for more information.

BRUCE DUFF, yet another *MC* staffer, is collaborating with Connie Hill on an EP project. Unfortunately, the band they were going to produce broke up, so they are looking for an aggressive new music band interested in releasing an independent EP. Send tapes to Connie at 10831 Fruitland Drive, Suite 103, Studio City, CA 91604.



Photo by Debbie Leavitt

KOSS has added a "safety light" to their Walkman-type personal stereos. The yellow LED lights up when the headphone volume exceeds 95 decibels, which is the level the Occupational Safety and Health Administration has determined could be harmful if you are exposed to it for more than four hours. Luckily for Iron Maiden fans, the safety feature in no way limits how high you can crank your tunes.

ROCKABILLY GUYS and gals will love the latest from Concert Clothes, a full line of t-shirts featuring Duane Eddy, Carl Perkins, Bo Diddley, and Gene Vincent. For more info, call (213) 348-1653.

THE SNOWMEN, Roadwork, and Open Fire will host a benefit for the Y.M.C.A. on June 25th at the Movieland Frontier Town Auditorium in Colton.

JULES SHEAR, the ex-Polar Bear who has a new album out on EMI produced by Todd Rundgren, will open Joan Armatrading's 1983 tour, including her June 25th date at the Universal Amphitheatre.

THE RENEGADES from San Francisco have been signed to 415 Records. An LP is expected in September.

THE STEPMOTHERS have returned to L.A. after causing much mayhem in Europe.

LOTSA HYPE and hopes are being pinned on Rick Springfield and his first film feature, *Hard To Hold*. Universal Pictures wants to lock him into a second feature before he departs for his 85-shows-in-86-days world tour on June 15. The one day off is Rick's birthday in August.

THE SURF RAIDERS have released a new LP, *Surf Bound*, on Surf Wax Records.

THE VANDALS EP, *Peace Through Vandalism*, is now available in cassette, for those of you who want to watch the LED light up on your Koss tape deck.

RHINO RECORDS has a wonderful lineup of weird and ridiculous summer releases. First off, they have a set called *Kinky Music* which is a collection of Muzak versions of classic songs by the Kinks. The songs were produced by Ray Davies. Next up is a compilation of every version imaginable of that bar-band warhorse, "Louie, Louie." Finally, they have assembled a pile of 1980s covers done in 1950s styles. Oddities like a Duane Eddy version of the *Star Wars* theme, an Everly Brothers version of "Superfreak," a doo-wop "Eye Of The Tiger," a Chuck Berryized "Bette Davis Eyes," and "Hotel California" done like Del Shannon. This truly unique package (12 songs in all) will hit the stores July 1. On a more earthly note, Rhino is re-releasing the original albums by the Nazz (Todd Rundgren's first band), long out of print and much desired in collectors' circles.

TRANSLATOR will release their second 415/CBS album, *No Time Like Now*, in July.

HEAVEN 17 will appear, but not perform, at the 321 in Santa Monica June 10th. The Divinyls will play here on June 11th, hot on the heels of opening the US Fest.

IDENTITY CRISIS: Martin Briley has had a hard time with the media recently. Seems that no one can get his fact-sheet straight. *Billboard* switched his front-page ad with an album cover for an R&B band also on the cover, *Variety*, *The Hard Sheet*, and *Cashbox* got Martin's first LP, *Fear Of The Unknown*, confused with his latest, *One Night With A Stranger*. ABC-TV credited a video clip of his hit, "The Salt In My Tears," to Martin Bailey, while American Express issued a new card to Martin Briley. They don't call AOR-rock faceless for nothing.

THE LAST TANGO (An American Rock Band) does not star Hendrix clone Randy Hansen, as erroneously reported last issue (Vol. VII, No. 11). The lead singer for the band is Kelly Hansen, while Randy Hansen is managing the group. He says, "although I'm not the Jimi Hendrix 'tributer,' I do a pretty fair Fats Domino."

LOS LOBOS have been signed to Slash Records. Expect an LP in the fall.

NOW ON MTV: videos by local acts Burning Sensations, Berlin, X, 20/20, Quiet Riot, the Bangles, the Blasters, Gary Myrick, and Rank & File.



photo by Debbie Leavitt

Above, KROQueen Dusty Street and noted P.I. John Lydon trade dental secrets and act genial. Right, Chrissie "Mommy" Hynde checks her guitar pick at a Pretenders US Fest warmup gig in Arizona.

KID ROCKER is recording a four-song demo engineered by Duane Baron, who did the same honors for Quiet Riot. Basic tracks were recorded at A&M, and the rest was completed at Pasha Music House.

PRINCE'S 1999 album has been certified platinum.

TALKING HEADS' new album, *Speaking In Tongues*, will be released in a special edition of 50,000 copies with high-tech artwork by world-famous graphic artist Robert Rauschenberg. The package will feature an original Rauschenberg photo montage involving three plastic wheels (remember *Led Zeppelin III?*), and will list for \$12.98.

LOS ILLEGALS have been named "the most promising new Latin musical artists" by the Latin Musicians Award Committee.

DURAN DURAN are premiering their 60-minute video in America this month. It should be one of the biggest-selling music videos ever, as 8000 British consumers have already purchased copies.

HARVEY MASON will host a Simmons electric drums clinic June 27th at the Guitar Center in Sherman Oaks at 8 p.m.

PHIL ALVIN wants to see the Blasters first album on Rollin' Rock Records re-released in the near future.

WAYLON JENNINGS' new LP may be familiar to fans of the Rolling Stones, since it's entitled *It's Only Rock and Roll*. Jennings is planning to tour with Jerry Reed, sponsored by Maxwell Coffee.

MODERN DESIGN are recording with Mark Stein producing.

ZOOGZ RIFT has a new bunch of Shitheads, including John ("A Blind Man's Penis") Trubee and Chris Wahl (formerly of the Flesh-eaters). The revised lineup will debut at the Lhasa Club on July 16. In other Zoogz notes, a cassette version of *Amputees In Limbo, Part III* is now available through *The Other*, a cassette magazine published in Nevada City, California. If you can't find this 46-minute epic in the stores, send \$7.00 to *The Other*, P.O. Box 434, Nevada City, CA 95959.

SPINAL TAP, the folks who hired an airplane to buzz the US Festival with a banner stating "Spinal Tap Kicks Ass," are a British heavy metal band who will be touring the States this summer. Just thought you'd like to know...

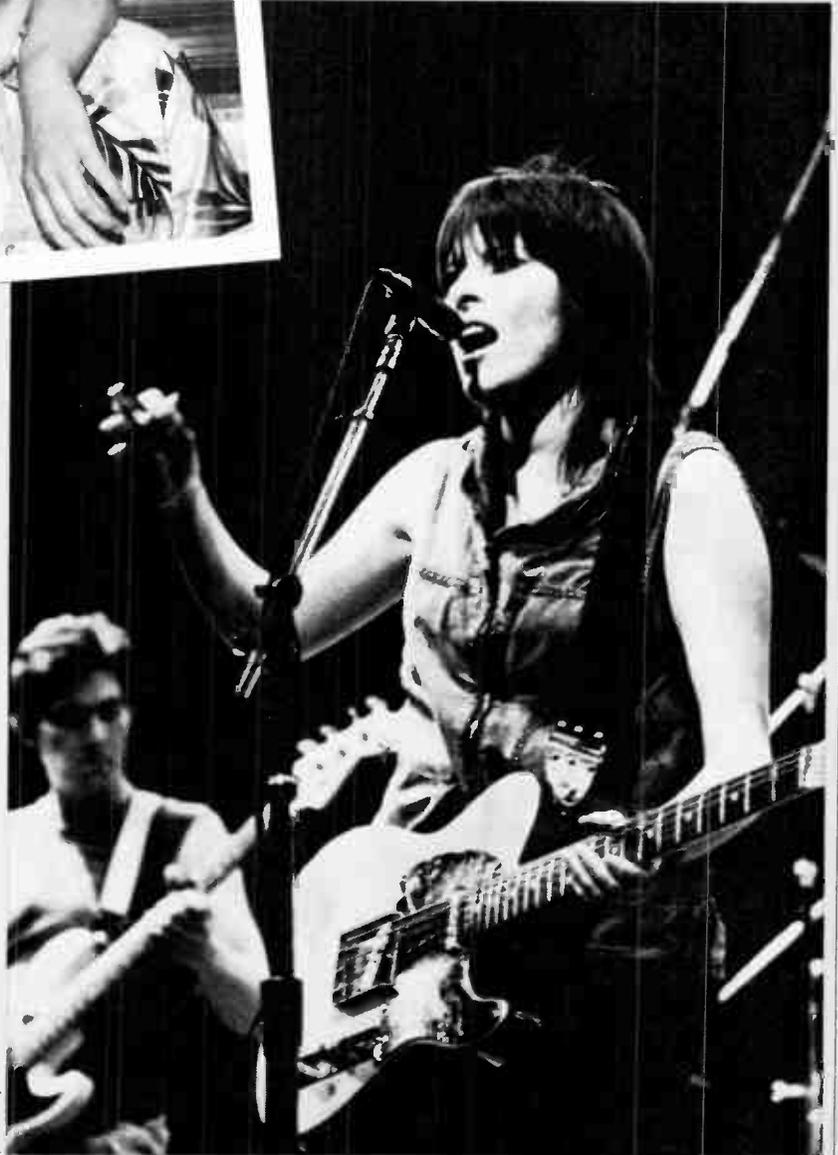
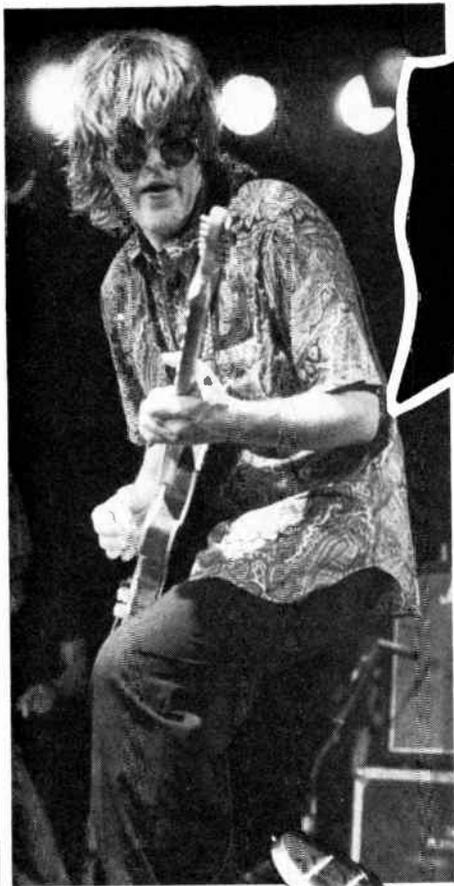


photo by Donna Santisi



THE PLIMS SOULS

The new aggregation slogged around the Orange County club circuit and played numerous parties before adding Eddie Munoz, a refugee from Austin, Texas, on guitar. The Plimsouls quickly became a hot item in the clubs, admired by musicians and adored by fans. They were honored as the Best Local Rock Band in the inaugural *Music Connection* Pick Of The Players poll in January 1980. Soon thereafter, they released an EP, *Zero Hour*, on Beat Records. It garnered impressive local airplay, including KLOS-FM. The success of the EP incited a lucrative bidding war, won by superstar producer Richard Perry's custom label with Elektra, Planet, later that year. Naturally, a lot of attention was directed at the Plimsouls when they released their debut album in May 1981, but despite several worthy songs, a raw and somewhat muddy production style wasn't the suitable sound for the material. "The songs might have been there," Case commented, "but if you can't bring it out on record, what good are the songs?"

"A Million Miles Away" convinced us we were still a valid band. It was a step forward.

Photos by Elaine Galika



Back To The Brink Of Success

by Jeff Silberman

Right about now, you'd think that Peter Case and the Plimsouls would be feeling an eerie sense of *deja vu*. After all, for the second time in their relatively-brief recording career, a highly-touted album of theirs has just been released. The first, a debut release for Planet Records, was quite a comedown following the success of their independent *Zero Hour* EP. So you really couldn't blame them for being at least a little apprehensive, waiting for radio's reception, a tour to be lined up, and most important, a response from the public.

If the early indicators hold true, the Plimsouls will finally reap the success that eluded them two years ago. Their new release on Geffen Records, *Everywhere At Once*, has swiftly picked up significant radio response, due in part to the success of their independently released single, "A Million Miles Away," last year.

Nevertheless, it has been a long and arduous journey to get to this point. The group had to postpone the recording of the album last fall to coincide with the readjusted release date. It took almost a year for the Plimsouls to finally get it out.

But even that slow process must have felt like a breeze compared to the roller coaster of

Left, Plimsoul guitarist Peter Case, and above, bassist David O. Pahoia entertain the faithful at the Roxy in Hollywood the night before the club was closed. Love that Paisley Patrol shirt, Pete...

a career that preceded it. In late 1978, Peter Case, who formerly played in the Nerves with powerpopper Phil Seymour and Jack Lee (who wrote "Hanging On A Telephone" and "Will Anything Happen" on Blondie's *Parallel Lines* album), met drummer Lou Ramirez on the freeway. He invited Case to a rehearsal with bassist David O. Pahoia, and thus the Plimsouls were born. Their name was derived from a song by the Jeff Beck Group called "Rock My Plimsoul" (a plimsoul is a British term for a canvas-soled tennis shoe).

In any case, radio didn't bite, and neither did the public. The difficulties the band and label had in breaking the record also attracted media attention, even from the unlikelyst of sources, like a major spread in *The Wall Street Journal*. "What we were doing on the cover of *The Wall Street Journal*, I'll never understand," he exclaimed. "That article blew a lot of people away. I don't think anyone spoke to us; they talked to everybody else but the group. It was dirty laundry hour at E/A."

As their label relationship grinded to an excruciating halt, Case acknowledged that the Plimsouls hit bottom. But out of that desperation blossomed a creative rejuvenation. "Our initial failure was the best thing that ever happened to us musically," he stated. "When we were out on tour during the first LP, it was a pretty dark period for the Plimsouls. We did a tour in a station wagon, driving from here to Miami, up to New York and Chicago, then down south again. When there are six guys in one car for that long a time, you listen to a lot of music and you talk a lot. From that, we got a much clearer idea of what we wanted to do. When we made the first album, we were really mystified by the whole idea, and we couldn't just go in and do what we wanted to do for a variety of reasons. So we came back from the tour demoralized. Musically we had hit the skids from playing all these clubs to hardly anyone.

"It was a question of getting our concentration back up," he added. "Of everybody kicking each other's butts around. So we cut 'A Million Miles Away' on downtime, and it became real exciting. There was a new feeling

about the group. Cutting that song convinced us we were still a valid group. It was a step forward musically. We had to cut it with a really spontaneous feel, or forget it. We started working with Jeff (Eyrich), and there was no pressure on us. We had no record deal, no nothing. We couldn't get arrested at that point. But the low point for the Plimsouls was the beginning of the high point of our creativity. The songs were better, the band was playing with more feeling. Eddie (Munoz) finally became a real important member of the band; we were not just doubling a lot of guitar parts. So even though we were rehearsing at a small rehearsal studio, where winos were sleeping in boxes outside and the band was really zilch, we were still making music that felt real exciting. We then decided to put it out ourselves."

The single, which was released in conjunction with Bomp Records, became a big radio item, not only on KROQ, but on KLOS as well. "We tried to get a deal with a demo of the single, but nothing happened," he said. "So we went to (Bomp head) Greg Shaw, and he was game. The whole thing started to come together when the single hit the radio; the band was on the same wavelength, doing subliminal things on stage to control our energy."

The local success overwhelmed their limited resources. Nevertheless, they still planned on releasing an album themselves. "We were also on 76 radio stations across the country," Case stated. "We were on the *Radio & Records* charts for something like 26 weeks, but that doesn't mean all that much. We only pressed and sold about 30,000 records. It was maddening; we couldn't keep up with the orders. Then the pressing plant we used closed down. We couldn't keep up. We



Top, Tom Petty (right) joins Case (left) and Eddie Munoz (center) at the Whisky on the last night the club was open in 1982. Above, Richard Perry (third from right) and the Plimsouls are shown signing the band's first record contract in the Tower Records parking lot.

knew we were in over our heads, but we still decided to make our own album. We used the money from live dates to pay for studio time."

The band had two songs in the can when Geffen made them an offer they couldn't refuse. Now that they were again signed to an influential custom label, it became imperative to put the cream of their repertoire onto the new album. Case went to a variety of sources for outside material besides writing his own tunes. "There are 13 writers for the 10 songs on the album," Case noted. "I write songs all the time, not just for the Plimsouls, but just to write songs. I write alone a lot, but I like doing stuff with other people. It's fun getting someone else's input. Collaborating gives you an added perspective. You get more from them than just a new verse or bridge. It's more than that."

To be sure, the Plimsouls took their time recording the album—and later were forced to take even more. "We didn't rake the songs over and over, but we did spend a long time making the entire album," Case explained. "The record was again cut very live in the studio, with the whole band playing at once. Then we'd go back and add vocal tracks and extra percussion. So we didn't spend countless hours in the studio, but we remixed it three times. We mixed with different people, and it made a really big difference."

Two other things slowed down the recording process. "We played 200-225 gigs last year," he stated, "and although we were recording through the summer, we stopped in August when we realized it wouldn't come out until this year anyway. But we were really involved in the recording process, so I wrote a

Please turn to page 19

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MEN AT WORK PRODUCER

Peter McIan

New Sounds From Down Under

by Iain Blair

No wonder Peter McIan is the hottest producer in town at the moment. First, he produced an unknown band, Men At Work. They subsequently broke all records with their debut album, *Business As Usual* which went multi-platinum worldwide, and stayed at the top of the U.S. charts for 15 weeks (the longest run for a debut LP since the Monkees in '66) and produced two number one singles. Then he turned straight around and did the same thing all over again with their follow-up album, *Cargo*. And not content with that, he co-wrote a song, "Looking For The Stranger," that Pat Benatar covered on her platinum album, *Get Nervous*. Now released as her new single, it has shot up the Top 40 in three weeks.

No wonder he looks so self-assured as he lounges behind the board at Sunset Sound Studios in Hollywood where he's currently working on his latest project, another unknown Australian band called Dear Enemy. What is surprising is that the soft-spoken, bearded producer seems so unspoiled by his success. He's articulate and witty, with a refreshing perspective on the music business.

"Success has come very fast. It's been a checkered career so far. I suppose," admits McIan with a wry smile. Born in Boston of Scottish ancestry, McIan started out as a singer/songwriter, and learned the basics of production working for various record companies. "I did a fair amount for Mercury Records, where I was an A&R man, but I was also pursuing a solo career for a while, which meant doing anything to stay alive, even disco backing for *Starsky and Hutch* shows!"

Three years ago, his CBS album, *Playing Near The Edge*, produced a Top 40 single, "Solitaire," and gave McIan the break he was looking for. The album, written, arranged and produced by McIan, was voted one of the year's best albums by *Cashbox*, and gave him the opportunity to produce other artists. "something I'd always wanted to do," says McIan. "I was getting ready to do my second album, but the situation wasn't comfortable for various reasons. So I held off, and

gradually got more involved with production than with performing. I'd always preferred working in the studio to live anyway, so the shift in emphasis was fairly natural for me, as well as important."

Even more important, as it turned out, was McIan's decision to leave the L.A. scene and American music for, "a totally fresh perspective and look at what was going on in the outside world. It just seemed to me that nothing was happening here, although obviously there's plenty of talent out there." In the event, he landed up in Australia. "It seemed as good a place as anywhere," he laughs. "Peter Karpin, who was head of A&R for CBS Australia, offered me a project, and I thought 'why not?' As it turned out, it was the best thing that could ever have happened to me. I went down for five weeks, and ended up staying for over half a year! I was totally amazed by the musical scene that was happening here."



Producer Peter McIan at Sunset Sound

"For a start, it's so much easier to develop music in Australia because of the environment. There's an incredibly active club and pub scene that just doesn't exist here. You can go and see all these top bands play live every night, and watch them develop their act and material. That's enormously important for new acts, and that's how Men At Work and bands like Dear Enemy get so tight, and gauge new material and audience reaction to it. Here, those club opportunities really don't exist—there's just not that many places to play if you're not already well-established, or with a hot record out."

"There's also the major question of attitude, and I feel there's a big difference between the Australian scene and the L.A. scene. Being in L.A. is all about getting a record deal together, whereas being in Australia is all about making a living as a musician, and playing live and developing in front of an audience. There's something very wrong to me about acts who pursue 'the deal,' and who then disappear into the studios for nine months and only tour to support 'the product.' That's not what music is about, and that attitude ultimately produces formula rubbish that's bad for the whole industry. It may take time, but in the end, people get bored to death with the same old sounds, and then radio and the record companies have to take notice. In that sense, Men At Work's success has also been very important because it added a lot of credibility to 'the new music,' not only the stuff coming out of Australia and Britain, but from everywhere. Suddenly, radio saw that it was outselling the old stuff. It's just a pity it didn't happen quicker here."

McIan's first project down under, for singer Sharon O'Neill, was voted "Album of the Year," and was also nominated for a Countdown Award, the Australian equivalent of a Grammy. It was then that Karpin introduced him to Men At Work, who were playing their first Sydney dates at a bar called the Manzil Room, which is "a bit like the bar in *Star Wars*," recalls McIan. "I loved the band; they were so fresh and exciting, and they had so much vitality live. I was also very impressed with Colin Hay, their lead singer. So we went into the studio and recorded a single, "Who Can It Be Now?" because there wasn't enough budget to do a whole album at this point. Budgets are proportionately smaller there because the entire population is only about 14 million, about the same as L.A. Anyhow, that cut was released in May '81, and became a big hit there, so we went back in the studio (it was about the size of a small

Photo by Elaine Galke



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living-room!) and did the whole LP in about six weeks flat. I like to work fast." Released later that year in Australia. *Business As Usual* became the top-selling album in the country ever. It was released in America in April '82, and the rest is history.

Typically, McLan is modest about his role in the album's success, stressing the cooperative nature of the project. "I suppose the timing was good, but they were so talented, it was going to happen for them sooner or later. When I first heard them, all the basics were there, and they had all the songs. In fact, they had an overabundance of great material which I found very appealing. I strongly believe in the importance of the basic songs, and I always look for ten strong tracks before going in to record. It's very important not to settle for any filler, and I always remember how pissed I am when I get an album and find there are only two great tracks on it and the rest is just crap. Basically, I just helped shape and mold their material. For instance, "Who Can It Be Now?" is a magical sort of song, but when they first did it, it was over six minutes long, so we trimmed it and edited it. They're a great band to work with, and very easy for me. It was also great to be a fan as well as the producer."

McLan went on to stress the importance of pre-production work in the recording process. "It's probably the most important element of production for me. It's like a script, no matter how brilliant the special effects might be. It's the same thing in recording for me. I never go into a studio and wing it, or just hope for the best. I like to do as much pre-production work as possible, learning the material, arranging it, editing, choosing the right songs. In that

sense, playing live is also a great help in developing material, and seeing how a song connects with an audience, and Men At Work kept playing live gigs while we worked on the pre-production stuff. That's unfortunately something that few bands can do over here."

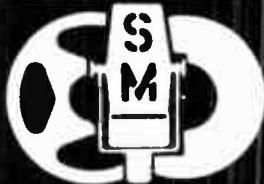
McLan also sees his role as producer as one of emphasizing "content over style. By that I mean I feel it's wrong to make a "producer's record" where the sound becomes incredibly stylized. There's an awful lot of records being made today like that, and some turn out great. But often the artist is slotted in to the wrong box, or given the wrong sound, just because it's current, instead of being allowed to develop their own personality and individuality. I believe it's always primarily the artist's record, and I try to stay out of the way as much as possible. Looking back at pop or rock 'n' roll, I think that since Phil Spector, with certain exceptions, since production work has not been very well integrated into the music. It went completely overboard in the disco era, when it was all producers' albums. Now at least it's back to the middle ground, which is much healthier. Now is a very exciting time to be a producer."

In terms of producers, McLan has fairly strong likes and dislikes. "One basic rule I always try to live by is 'every band is different, and should be treated differently.' That's why I really like Roy Thomas Baker's work, because he gets different sounds for all the different projects, and to me that's a very valid contribution to the music. Other producers may be after 'the ultimate tom-tom sound,' but to me, that's ridiculous, and it's not what sells an album. I really like Prince, Quincy Jones, Steve Lillywhite and Thomas

Dolby's production work. But I hate the typical L.A. session sound. It's sad, because the actual players are great, and the original 'L.A. sound' was great too, but it just didn't progress anywhere, and I personally blame the producers. It's so boring to hear a string of albums all sounding the same, using the same players and the same production values...a terrible waste of talent and ideas."

After the huge success of *Business As Usual*, McLan went back in the studio last July to record Men At Work's follow-up, *Cargo*. "We cut it at AAV in Melbourne, and the timing was really a very lucky break. Because *Business* hadn't quite taken off in the States yet, we weren't under that terrible pressure of trying to follow a monster hit. I think that second LP is always very difficult after a huge hit—look what happened to Boston. Anyway, it turned out great, and we were all very happy with the result. I think of *Cargo* as getting to know someone better. It fills in the outline."

With *Cargo* heading to the tops of charts everywhere, McLan is currently working harder than ever, producing Dear Enemy's debut album and preparing several other projects. "Originally, I was going to produce them in Australia, but there's been such a boom down there that I couldn't get any studio time," confesses McLan, "so I had to come back to L.A. I guess I've been hoist by my own pettard." And with his writing career also currently enjoying considerable success, he plans to do another solo album, "perhaps next year. I think it'll surprise a lot of people. In the meantime, I'll keep on working, with the emphasis on new bands and taking risks. Whatever happens, I don't intend to land up doing the fourteenth album by an artist." □



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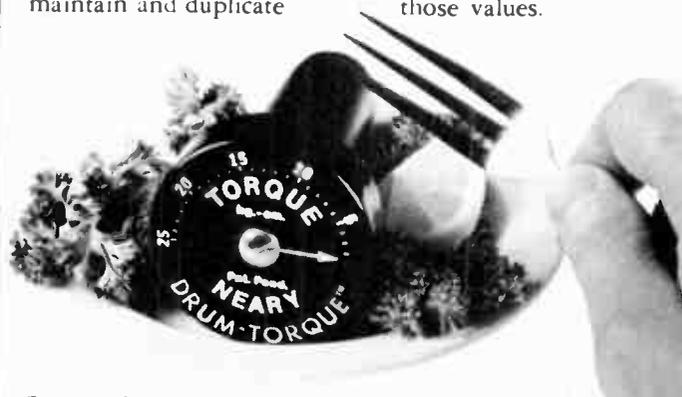
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Josie Cotton, now sponsored in part by the Miller Rock Network



John Q. Public, wearing free shoes from Nike

photo by Lee Kissinger

Corporate Sponsors Marketing Meets Rock And Roll

by Cindy Payne

■ The list of rock acts sponsored by non-musical corporations is growing longer by the week as more bands have begun to look beyond their record labels, private investors, and manufacturers of musical instruments for funds to underwrite touring, promotion, and video. The lean economy and competition for leisure dollars has caused alcohol, cigarette, soft drink, and clothing companies to turn to the heroes of today's high-spending teenagers, rock bands, to promote their products, update their image, and even record their jingles.

Some sponsorship arrangements are made with the artist never officially endorsing or even using the product. When Jovan cologne underwrote a portion of the Rolling Stones' 1981 American tour, their money allowed them to simply print the Jovan logo on the tickets and a special poster offered in advertisements. However, when the Who joined forces with Schlitz beer for their 1982 tour, the stakes were set a little higher. Peter Stroh of Stroh Brewery, which recently bought Schlitz, explained, "beer and rock and roll is a natural fit. Our objective is for music and

photo by Richard Hall



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beer to work together. We're not out to sell out, but these are tough times. Schlitz's sales in the under-30 age group have been down for the last five years. We wanted to promote the Schlitz brand in those younger demographics, so we looked for a group to help us launch the campaign. If we understand each other's objectives, no one has to compromise."

Schlitz provided the Who with a large cash advance to offset the band's tour expenses. In exchange, Schlitz secured the rights to the cable broadcast of the Who's final concert in Toronto, as well as a sweepstakes, in-store promotions, and the appearance of the Schlitz logo on every piece of merchandise, advertising, the tour programs, and 1.5 million posters. In addition, the band was filmed during what appears to be a soundcheck or a rehearsal and the footage was used in a Schlitz television commercial during the tour.

Stroh claimed that hard rock bands will continue to be an integral part of the Schlitz marketing image, and that the Stroh brand will also be looking at a sponsorship program in the near future. "It's important that the group has a strong local or regional following and appeal to the 18-24 year-old beer drinkers," said Stroh.

Many other beer companies have also begun extensive promotional tie-ins with rock acts. Budweiser began using Journey in specialized advertising back in 1978, and have gradually increased their efforts to encompass commercials sung by artists like Leon Redbone and George Thorogood to co-sponsoring the "Music Expo '83" at Long Beach State to organizing the Budweiser Superfest, a series of stadium concerts starring the hottest black artists from Stevie Wonder to Quincy Jones.

Tecate Beer, a Mexican brand not well known in the United States, are currently underwriting Tom Petty's 1983 tour. Tony Dimitriades of Lookout Management handled the negotiations for Petty, and concurred with Stroh that the beer/rock marriage makes perfect sense. "We needed money to do the kind of production on the road we wanted. Tecate was going to spend their money to advertise in some form of the media in the areas Petty's tour would encompass, so why

"It's important that a group has a strong following and appeals to the 18-24 year old beer drinkers."

—Peter Stroh, Schlitz

not spend it with us?" Dimitriades said that Petty does not do commercials or have any pictures taken with the product. They simply allow the sponsor use of the name in conjunction with the tour.

Miller Beer has also started a program to sponsor rock bands called the Miller Rock Network. Gary Reynolds, who heads the program, said he came up with the idea for Miller when he was working with an outside promotion and marketing firm. He found that many bands had needs that would match up with those of some of the corporations he was dealing with. However, the Miller Rock Network

does not sponsor the top acts in today's music like Tom Petty or the Who. Instead, Miller provides newer bands with strong regional followings with promotional support such as advertising, posters, stickers, and concerts coordinated by Miller's regional P.R. departments. Bands already signed include Zebra, Josie Cotton, and Sound Barrier.

Even a reasonably-unknown band without a record deal can secure sponsorship from a brewery. Black and Blue, a heavy metal band based in Los Angeles, recently inked a sponsorship deal with Grolsch Beer, a lesser-known brand which, like Tecate, is looking for a larger share of the lucrative American market. Their manager, a fifty-year old restaurateur named Garo, said he called Grolsch out of the blue with a proposal, because he thought the two of them had common interests and qualities. "Grolsch is new and of very high quality. Like the old saying goes, you can judge a person by the people he associates with," explained Garo. When Grolsch representatives saw the band live, they were impressed. Everyone in the band was drinking Grolsch, and they even included a schtick onstage in which they poured the beer into cups for the audience from a giant Grolsch bottle. The deal was clinched, and Black and Blue now receives financial support for advertising and some merchandise.

Beer is not the only product aimed at the coveted 18-34 age group. Soft drink companies have begun to sponsor bands to increase their visibility and improve their image. Canada Dry has underwritten a portion of Hall and Oates' 1983 tour, while Mello-Yello is now working with Greg Kihn. Dr.

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Selling Out?

Continued from page 17

Pepper has sponsored a series of concerts in New York's central park for years. Cigarette companies are now flexing their ad budgets in the rock field, despite protests from anti-cancer groups that the tacit endorsement of cigarettes by rock heroes will lead to increased use of those products. Kool sponsors one of the more prestigious jazz festivals in the world, while Eric Clapton picked up Camel cigarettes as a sponsor for his most recent tour. Some flack has resulted from this deal (Clapton's latest album was ironically entitled *Money and Cigarettes*), but Tom Huelett of Management Three is quick to defend this marriage. He suggested that without corporate support, some tours would not be possible at all. "You don't have to endorse the product," Huelett stated. "You combine efforts and it keeps ticket prices down."

Another corporation anxious to tap the younger market is Harley-Davidson, the beleaguered American motorcycle manufacturer which has seen their domination of the cycle market slip due to increased competition from Japan. However, Clyde Fessler, vice president of sales and marketing at Harley-Davidson, feels that the sponsored artist should believe in the product enough to want to endorse it. Three years ago, the Doobie Brothers approached Fessler for a possible sponsorship deal, but the company wasn't sure how they should handle it. They then learned that the band members owned Harley motorcycles, and, together with research

which showed that 60% of Harley riders were concert-goers, he was convinced that music was a viable market to attract future buyers.

Since Harley-Davidson is a corporate sponsor of Muscular Dystrophy, they decided to start their relationship with the music industry via a charity drive. Unfortunately, the Doobie Brothers broke up before a full sponsorship was arranged, but Doobie guitarist



Ex-Doobie Brother Patrick Simmons (left) receives a trophy naming him national chairman of the Bikers Fight Against Muscular Dystrophy. Also pictured are Clyde Fessler (center) and Willie G. Davidson (right) of Harley-Davidson motorcycles.

Patrick Simmons, now a solo artist, has recently been named national chairman of the Biker's Fight Against Muscular Dystrophy. The group has helped raise \$750,000 for the cause. "There was never any formal arrangement for compensation," said Fessler, "but we would sell them bikes at a reasonable rate or give small gifts, whatever felt right."

In 1984, Harley-Davidson will be looking very seriously at sponsoring bands in the new music scene. "It's very low-key," explained Fessler. "We can give exposure in our in-house magazine which reaches 250,000 Harley owners, and we can assist groups in promotion or charity drives. If the band is looking for a freebie, forget it." Fessler likes to deal with "real people who have a genuine interest in motorcycles. If you want to throw your leg over a bike, go for a ride in the country, and talk about how we can mutually benefit each other, that's great!" Groups need to have national exposure and be able to meet Harley's promotional needs.

Tennis shoes, or "athletic footwear," manufacturers are also sponsoring rock bands. Converse is helping underwrite Triumph's 1983 tour, while Nike has dressed the Eagles, the Knack, and the Go-Go's over the past three years. Diane Duarte, who coordinates Nike's efforts, also deals with local acts who have national exposure like Jack Mack and the Heart Attack and John Q. Public. She said that most of the groups Nike sponsors already wear the products, so they are happy to get free shoes to wear on stage, on album covers, in videos, and even while recording. This low-key approach is subliminal, yet effective and less costly than a full sponsorship.

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Matching corporate sponsors with bands has become a specialized field. Firms like Rockbill in New York, Focus Marketing in Connecticut, and Contemporary Marketing in St. Louis (responsible for the Who/Schlitz campaign) arrange deals for interested parties. Scott Cransberg of Contemporary Marketing was searching for a corporate sponsor for Kenny Rogers when he noticed in an article in *Adweek* that Jovan had purchased the rights to use the name of two of Rogers hits, "Lady" and "The Gambler" for new fragrances. This led to a deal between Jovan and Rogers which has the country superstar "anonymously" singing a jingle, although his name and image will not be associated with the products. Cransberg will receive either a flat fee or a percentage of the front money for his efforts.

Although corporate sponsorship, ranging in scale from Apple Computers' involvement in the US Festival to local rockers endorsing neighborhood recording studios leaves a bad taste in some mouths, music audiences have become a very valuable marketing tool for these corporations. In today's financial market, additional support outside the music industry is needed to provide the level of entertainment at concerts expected when ticket prices average \$15.00. While the corporate dollars have just begun to trickle down to the local level (Black and Blue, Sound Barrier, John Q. Public), bands should decide early in their careers what sort of sponsorship will best suit their needs. If a band plays it right, the members can write their own ticket, but it's important to remember that these corporate sponsors always expect something in return for their dollars. □

Plimsouls

Continued from page 13

bunch of new material. I play piano on four of the new songs. We worked them all up, but we decided we didn't want to include them. We'd stick to guitars for this album."

The Plimsouls will let Geffen call the shots when it comes to choosing the singles. "I figure Geffen knows how to sell records," he said. "We'll just make them. Supposedly that's the idea. Besides, we're pretty much behind whatever they decide to put out. If you take a year to make an album, there shouldn't be too much filler."

By all indications, it seems the band, and Case in particular, are preparing for the road-work ahead. Case has stopped drinking, one reason why the band often went "too crazy" during the constant gigging. Now they're preparing for a supporting role on a major tour. "I've done three national tours in station wagons, two with the Plimsouls," Case shuddered. "It gets really old after the 30,000 mile mark. You start to run out of things you can do in a 3x4 area."

While they haven't been booked on a lengthy national tour yet, they will be opening for major acts like Tom Petty and Men at Work at selected California dates. They got a quick introduction to the supporting role when they received a last-minute call to open for Petty at one of his Universal Amphitheatre shows. "They called Eddie up at two in the afternoon because Martin Belmont (of Nick Lowe's band) had slipped a disc and was in excruciating pain. We were just about to go to rehearsal, so we just changed it to the Am-

phitheatre. We didn't have time to worry.

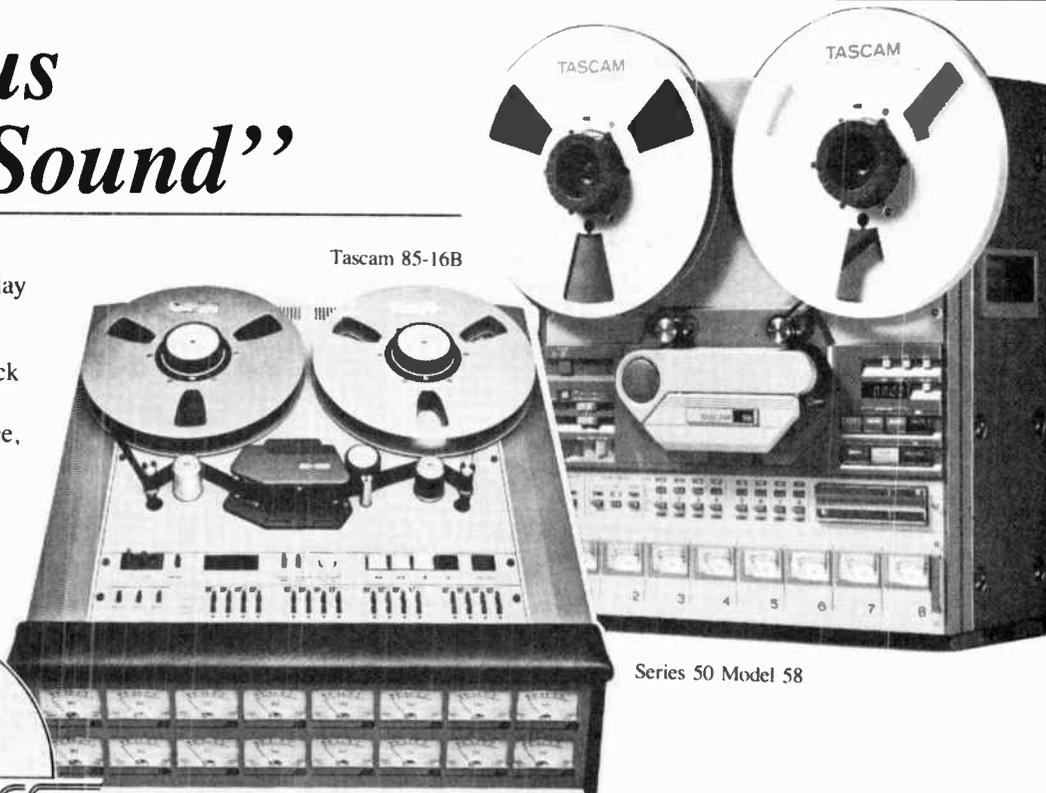
"It was fun," he recalled, "playing big places, I got a sense of vertigo, a feeling of falling, and not knowing which way is up. It's not a bad feeling; it's just that we were used to having the kids right in our faces, on the other side of the microphone. It's a long way from there to learning how to play to the back rows."

Rarely do rock bands get second chance at the big break after failing their first opportunity. So it would seem logical that after such a roller coaster career in less than three years, attaining success would mean more to Peter Case and the Plimsouls now than ever before. To them, however, just getting a second chance is a measure of success. "Success is a weird word," Case stated. "Just making the records we want and to be inspired as a band, that's success, in a way. That's one level, and to get that across to people and bring the whole thing home, yeah, we want that success too. There's definitely a drive in the Plimsouls to succeed, but it's not so mystifying to us as it was the first time around. We feel a lot calmer; it's like, 'on with our work.'

"It's just what you make of it," he concluded. "It's not necessarily having one hit record, but having a flow, an ongoing thing, a pump of your creativity. Success over a long period of time is keeping that flow going, of still being a healthy band. You keep coming up with new ideas, you go hear something brand new, and get your face slapped with it. Look at Ry Cooder and NRBQ. They're not huge, but they're still great, and to me, still successful. Commercial records are great, but the real satisfaction is playing stuff you really dig for a long period of time, and all that time, you're still developing." □

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Rumors Of The Death Of The Stratocaster Refuted

by Bruce Duff

Just as American car companies have felt the squeeze from Japanese exporters, American instrument manufacturers have suffered a loss of both sales and credibility due to the onslaught of well made and comparatively inexpensive imported instruments. But now, they are fighting back with state-of-the-art innovations and lower prices. This June, at the Chicago NAMM show, Fender is introducing more new products and innovations at one time than ever before; 80% of the models listed in Fender's newest catalog didn't exist a year and a half ago.

The story begins in the mid-1960s when CBS bought up some of the major musical instrument manufacturers in the business. Besides Fender guitars and amps, they purchased Steinway acoustic pianos, Rogers church organs, Gemienhardt flutes, Rogers drums, and Rhodes electric pianos. All of these companies were very successful and profitable for a solid ten years after the consolidation. Public relations director Joe Phelps explained, "they started falling behind somewhat in terms of being up-to-date with the neatest, newest gadgets. At the same time, companies like Yamaha and Roland were introducing some fine new instruments. Fender started losing a bit of the market share, although no one has ever come close in terms of selling electric guitars in the world market."

The corporate powers decided they wanted CBS Musical Instruments (an umbrella term for all of the companies mentioned above) to be on top, not only in terms of sales, but in innovations as well. They began to hire men with proven track records from other firms to put Fender back on top. John McLaren, the executive vice president of Yamaha who set up their keyboard division was recruited to be the president of CBS Musical Instruments. His first major move was to hire Bill Schultz, formerly of Yamaha Musical Products, to be president of Fender Musical Instruments, which includes Fender guitars, amps and Pro Sound, Rogers drums, Rhodes pianos, Chroma synthesizers, and

Squier strings. "Heads started turning," said Phelps. "McLaren and Schultz, the two top guys from Yamaha were together again."

The two new leaders realized that the road to recovery was dependent on research and development. Roger Balmer, whose credits include product development at Yamaha and general manager of Music Man, was hired as vice president of marketing and research and development.

The list continued to grow as the team strengthened. Paul Revera, whom Joe Phelps describes as an "amplifier guru, a man on the street who knows his stuff," began working with R&D to design the new Fender amps. He had done similar chores for Mesa-Boogie and

Pignose. Dan Smith began developing the new guitars with his department; he had been in charge of electric guitar product development at Yamaha. For acoustic guitars and Rogers drums, Eddie Rizutto became the marketing manager, the same position he had had with Yamaha.

The renovation didn't stop there. Fender purchased selected assets of Arp synthesizers and enlisted the brain trust behind them. John Shykun and the Woburn R&D team who began developing the Chroma synthesizer for Fender. Finally, Bob Sandell, who had been in charge of Yamaha's Combo Products Division, became the international and domestic sales manager for Fender. Add to these people the Fender veterans and Roger Cox, director of Fullerton R&D, and you have the winning team that accomplished the total revamping of Fender's products. Part of the process included revamping and expanding the production facilities and the manufacturing process.

Word had been circulating about a strange shakeup with Fender guitars. An ad from the Guitar Center read, "believe it or not, the Stratocaster, Telecaster and Precision bass, as we know them today, will



Above, the Fender Elite line of electric guitars, the ones rumored to be replacing the Strat.

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soon be no more!" Sensationalistic to be sure, but, as it turns out, accurate. It began two years ago, roughly right after the changeover in executives, when Fender issued the highly successful Vintage line. The old, much-sought-after Fenders were researched and, for all intents and purposes, recreated. The models include all the original features of the early models, including finishes used in the old days. The models reissued are: '52 Telecaster, '57 Stratocaster, '62 Strat, '57 Precision Bass, '62 P-Bass, and '62 Jazz Bass. According to Phelps, "the Vintage series guitars have become the most successful selling line of electric guitars in history." These reissues were made possible by the workmanship of the Fender veterans who created the originals.

Fender wanted to give the players a state-of-the-art modern guitar with features that weren't even heard of twenty years ago; the Elite series. This line of guitars features 14 patent-pending innovations, including the Lokset nut, new active preamp circuitry, new TBX and MDX-expanded tone controls, a new kind of bridge (the strings are no longer inserted through the back of the guitar), a completely new tremolo system for the Strats,



Left, some of Fender's newest microphones. Above, the Fender Chroma synthesizer, complete with an interfacing Apple II computer system and video screen.

and a built-in strap-lock system. The line features three Elite Stratocasters, three Elite Teles, and five Elite Precision basses. Said Dan Smith, "our goal with the Elite series was to retain the legendary Fender sound, expand the repertoire of available sounds, and cure some of the nagging little problems of past Fenders."

As advanced as the Elite line is, its price will prevent many players from checking them out. For this reason, Fender also developed the Standard line. It features many, but not all, of the Elite features. A lower price will help in the battle against the imitators. Phelps noted that, "when a kid walks in the store and sees a Fender copy for \$500 and a Fender for \$500, it will be no contest."

Also on the guitar front, the Bullet series has been expanded from two models to seven. The Bullet is the lowest-priced Fender, designed for younger players, but with the idea that it is still a guitar that won't be outgrown. Also, Ed Rizzuto has brought out two distinctive lines of acoustic guitars. The California series features the same distinctive headstock as the Fender electrics, while the Standard series is more traditional.

In addition to the Rhodes electric piano, Rhodes has expanded with new synthesizers and an electronic piano which generates its sound electronically rather than using a pickup as the traditional Rhodes does. The major difference between this and other electronic keyboards is that the new Rhodes pianos contain two independent sets of tone generators. These are adjustable in terms of pitch, which means that a discrepancy of up to 1/4 semitone can be achieved, giving it much

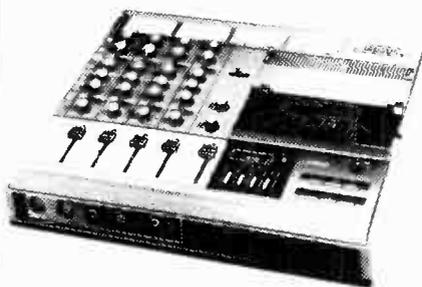
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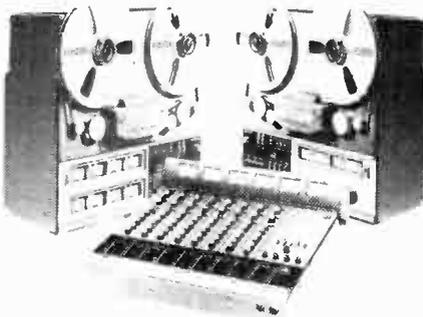
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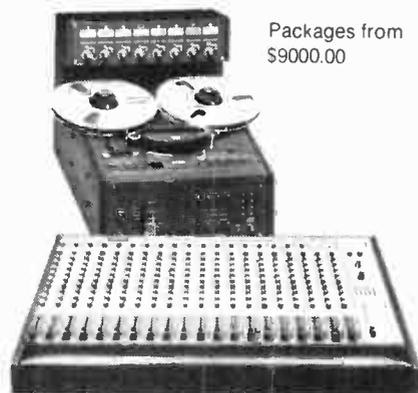
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F e n d e r

New Leaders And Ideas

Continued from page 21

the same characteristics of an acoustic piano's unison strings being slightly out of tune. Also, the keyboard has settings for vibes, harpsichord and electric piano.

From the John Shykun/Arp connection comes the Chroma synthesizer. It differs from other synths in that the keys are actually touch-sensitive like an acoustic piano. Already it's the "hottest-selling synthesizer in the \$5000 range," according to Phelps. It has 50 programs to choose from, plus an additional 100 voice programs on the cassette included with the Chroma. It has 16 channels and can be interfaced with an Apple computer. Another new keyboard is the Polaris synth, a scaled-down and less-expensive version of the Chroma. It can also be interfaced with certain computers as well with other Chroma and Polaris synthesizers.

"Paul Revera went in and updated the tube amps," said Phelps. "He took their basic circuitry, revised it, then started adding all the features he'd been putting in Toto guitarist Lukather's amps: signal processing, effects loops, and channel switching. Everything everyone wants, he stuck it in there." The amps also have treble and bass boosts, three-band equalizers, and the familiar master volume which allows for heavy over-

drive at a reduced volume.

Besides the extensive lines of amps already developed by Revera that are on the market, Revera will soon unveil the new Sidekick series of small amps. These little amps range from 10 to 50 watts and feature a headphone output, a three-band equalizer, a master volume control, and speakers ranging from 10 to 15 inches. The 20 and 30 watt models contain reverb, and the 30 watt model has a presence control. The 10 watt amp has a built-in battery charger for portable playing and poolside serenades, and if you're such a fanatic that you have to play in your car during rush hour, you can plug the thing into your cigarette lighter.

Perhaps the biggest surprise of all from Fender is the introduction of a Pro Sound line of P.A. equipment. Roger Balmer



Fender's new Harvard Reverb II amplifier

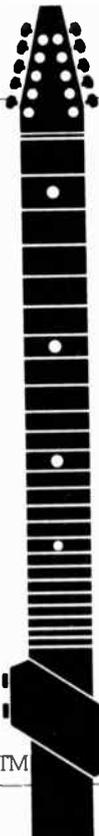
was instrumental in this venture, as he helped develop the Yamaha PM series. According to Phelps, "the two major competitors in Pro Sound will be Yamaha and Peavey. Price wise, Fender will be in-between the two." The extensive line includes five power mixers, three stereo mixers, two stereo power amps, and three new series of mics. According to marketing director Steve Woolley, "we drew upon Fender's tremendous strength and experience in equipment for live performances and we approached it from the standpoint that whoever's operating the sound system is giving a performance too. So we tried to design equipment that would allow everyone from singers to engineers to give their best possible performance."

The main improvement in Rogers Drums has been in the lowering of the price. As Phelps said, "Rogers has been known for years for their extra heavy hardware, eight-ply shells, and their premium quality and price. What happened is the bottom has fallen out from under the high priced instruments."

The R-360 and the R-380 are both five-piece kits with durable hardware and a reduced price tag. The basic Rogers design and sturdy hardware are still intact.

In addition to all this, Bill Schultz has stepped up enforcement of Fender's trademarks. When one importer brought in a large shipment of Fender copies to the San Francisco harbor, the trademarked Fender headstocks had to be sawed off before the importers could take possession. Similar acts have occurred domestically as well, showing that Fender and its new team are taking the musical instrument market very seriously, and that Fender intends to stay on top. □

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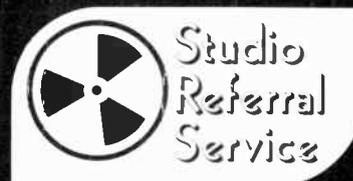
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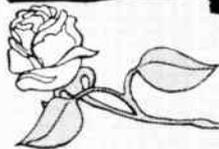


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OZZY OSBOURNE GUITARIST

Jake E. Lee

From L.A. Clubs To The US Fest

by Randal A. Case

Ozzy Osbourne has not had the easiest of solo careers since leaving Black Sabbath three years ago. Although his three albums have gone platinum, he has provoked the ire of many religious groups with his "Satanic" image and publicity stunts. His concerts are debated in city council meetings and picketed by parents. His health has suffered after a decade of touring, causing on-stage collapses and cancelled dates.

To top it off, Osbourne lost his fine lead guitarist, Randy Rhoads from L.A.'s Quiet Riot, in a freak plane accident in Florida. His first replacement, Brad Gillis, played with Ozzy long enough to record the live *Speak Of The Devil*, and then returned to his spot with Night Ranger. To enlist a permanent guitarist, Osbourne turned to Dana Strum, a friend and his onetime bassist who was residing in Los Angeles. His mission was to find the hottest unknown heavy metal guitarist in town, a difficult task considering the sheer number of superb players now gigging in Southern California.

Strum began his search last November in local clubs like the Troubadour, Madame Wong's, and the Country Club, as well as attending several showcases. "In a lot of cases, I had to look beyond the bad amplifiers, the club atmosphere, and even the chemistry of the bands," Strum recalled. "At one point, there was a list of approximately 25 candidates. I was tracking down players I'd either heard or heard of. There were a lot of word-of-mouth recommendations which I would check out."

There were three basic criteria used by Strum to gauge potential contenders. "Number one, I was looking for playing ability; not necessarily diversity, but rather the degree of in-bag, specialized playing they could fit into Ozzy's style. Two, they had to have charisma. A screaming metal guitar player has to have the look. The third part of the criteria was mental. How were these guys going to handle being in a major rock band? What would happen if Ozzy got crazy on stage or the amplifiers all blew simultaneously?"

To weed out unsuitable guitarists, Strum applied "the kind of pressure they would have to contend with if they got the gig." Some candidates couldn't take hearing who the competition was, others were overly aggressive and impossible to deal with, and some "just chickened out." By this stage, only eight of the original 25 were still in the running.

The next step in the audition process was to record the players. The studio used wasn't particularly glamorous. "It wasn't a garage, although it looked like one," Strum said. "The way the room was set up, if you weren't recording, you were rehearsing or wheeling your gear in and out. This wasn't a situation where they could screw around. I wanted to get rid of the whiners who couldn't play if their strings weren't right." Without the musicians' consent, Strum edited each tape down to five minutes and forwarded them with pictures to Osbourne in England.



Jake E. Lee: Ozzy Osbourne's new guitarist

Strum was looking for an aggressive person, but not a player who would get impatient and try to contact Osbourne or his management while the tapes were being judged. Consequently, some overly-eager individuals (including one who demanded to edit his own audition tape) were bumped.

The last phase of the near-endless audition process was a showcase of three finalists at S.I.R. Studios in Hollywood, attended by Osbourne. "One guy chickened out on the day of the audition," Strum recalled. "I decided to change the order at the showcase to make sure both guitarists had a fair shot at the spot. The third guitarist arrived almost 45 minutes late, but he stayed calm. Ozzy was really impressed with his attitude." That guitarist finally won the spot in Osbourne's band. His name is Jake E. Lee; he was spotted by Strum at the Troubadour playing with Rough Cutt.

"He can play jazz, he can play classical, he can fingerpick, he can play burning fast and he can do blues, but it wasn't needed for Ozzy's gig," said Strum. "Jake plays very in-bag for Ozzy's requirements. During his tape audition, he didn't play a blues lick and a rock lick and jazz lick. He knew just what was wanted from him. He knew this was grinding heavy metal, and that's what he played."

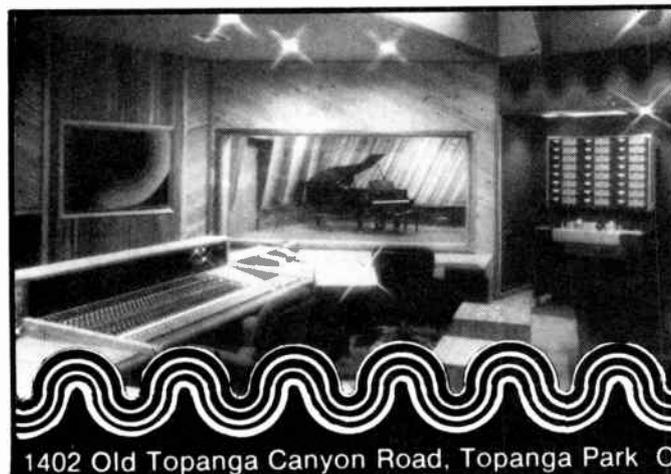
Lee grew up in San Diego but moved to L.A. because his hometown "just wasn't happening" in terms of original music. Although he had garnered some fame with Rough Cutt, he wasn't always optimistic about his chances of getting picked.

"They wanted a solo at the live audition," Jake relayed. "just a guitar playing all by itself. They said 'do you have your solo prepared?' and I said, 'Hey, I'm doing such a bad job, I don't want to embarrass myself anymore.'"

"I would think that'd be the wrong thing to do, but Sharon (Ozzy's wife and manager) told me later she liked that. She liked the fact I wouldn't do something I wasn't sure of if the circumstances weren't right."

Although Lee felt he didn't play up to his fullest capacities at the audition, he was nonetheless confident of his newfound stature as the lead guitarist for one of the top heavy metal acts in the world. "It's funny," he said, "all I'm really doing is playing copy songs. I used to play Black Sabbath songs in cover bands. Now I'm just doing them for more money." His hometown debut at the recent US Festival was a resounding success, a fitting finale to one of the stranger casting calls in music history. □

photo by Nancy Vollrath



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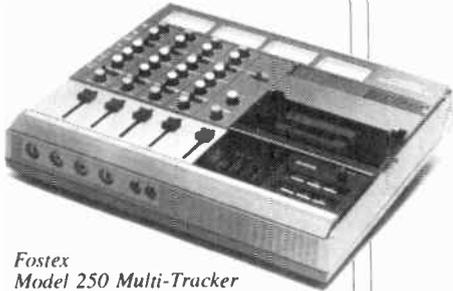
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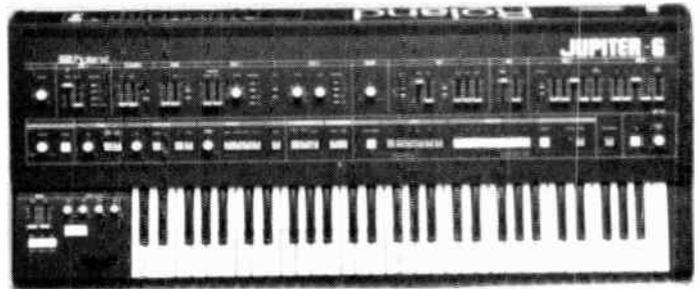
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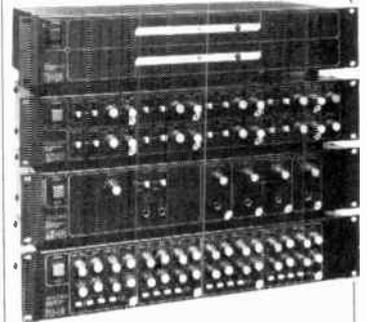
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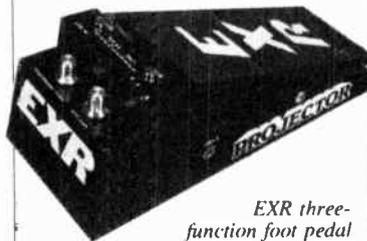
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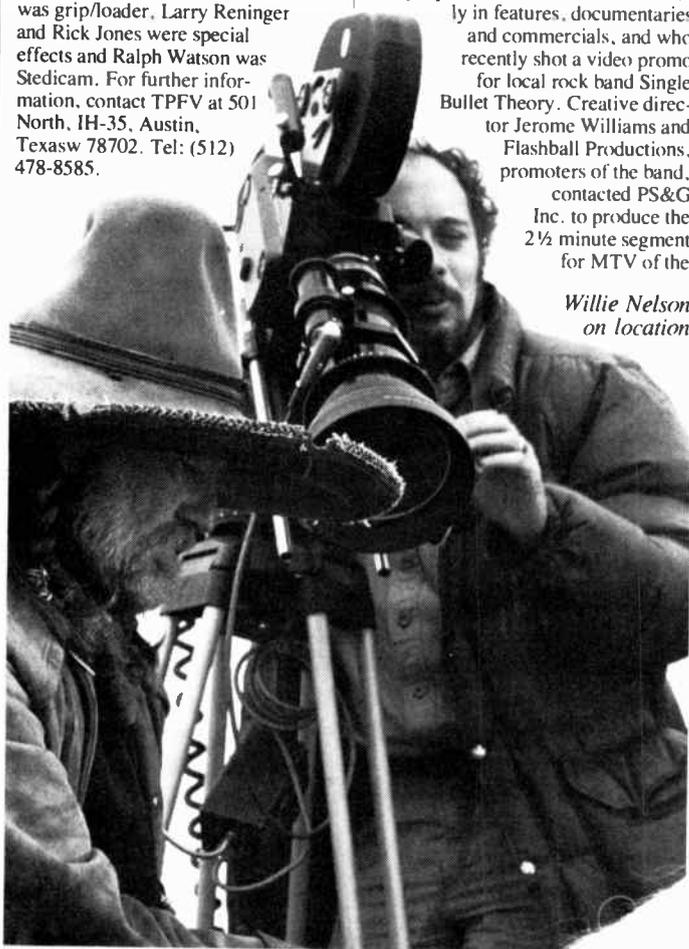
Audio/Video Update

VIDEO

By Iain Blair

TEXAS PACIFIC FILM/VIDEO have been busy shooting a video with country superstars Willie Nelson and Merle Haggard in conjunction with Nelson's Me and Paul Production company. The promo, especially conceived as a narrative piece capturing the feel of a classic western, features both singers acting and performing their duet, "Pancho and Lefty." It was shot on 16mm film and conceptualizes the song written by Townes Van Zandt, who also appears in the piece as a Federales poet. Nelson appears as the mortally wounded Pancho, on the run from Lefty (played by Haggard) and his posse. Co-directed by Lana Nelson and TPFV's Richard Kooris, and shot on location in south central Texas, the narrative style of the project is a departure from the live in-concert format usually associated with country videos.

The shoot was produced by Nelson and David Anderson, and edited on videotape by Richard Kooris, Lana Nelson and David Anderson. Richard Kooris also acted as cinematographer. Kevin Boyle was assistant camera, Vicki Margolin was production manager. David DeWitt was grip/loader, Larry Reninger and Rick Jones were special effects and Ralph Watson was Stedicam. For further information, contact TPFV at 501 North, IH-35, Austin, Texas 78702. Tel: (512) 478-8585.

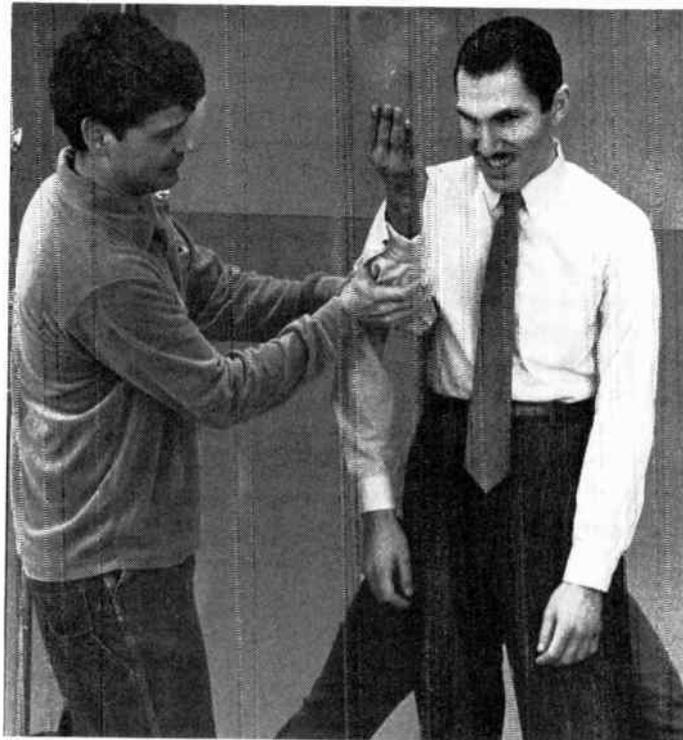


Willie Nelson on location

WHIFLER-NIMMER PRODUCTIONS, also based in San Francisco, recently completed shooting its latest video featuring a first-time combination of two of the hottest west coast bands: Russell and Ron Mael of Sparks and Jane Wiedlin of the Go-Go's. The project, for Atlantic Records, was for Sparks' new single, "Cool Places," from their new *Sparks In Outer Space* album. The collaboration apparently came about after the Sparks fan club received an enthusiastic fan letter from Wiedlin, who says, "I've been a fan of Sparks since my school days, so it was a nice surprise when Russell wrote back inviting me to sing on some tracks; it was also a nice change to work with guys instead of all girls!"

The video made extensive use of a specially designed and constructed set of miniatures created by Graeme Whifler, who also directed the shoot. Well-known for his unique and off-beat approach to music videos and TV commercials, Whifler has also shot projects for the Residents, Tuxedomoon, Snakefinger and Renaldo and the Loaf. The video was produced by Larry Nimmer, formerly a staff producer for CBS-TV's S.F. affiliate and music producer at Varitel Rock Video. The clip is currently airing on MTV. For further information, contact Whifler-Nimmer at 1907 1/2 Divisadero St., San Francisco, 94115. Tel: (415) 921-7027 or (415) 826-7715.

PS&G INCORPORATED is a Richmond, Virginia based production company who have worked extensively in features, documentaries and commercials, and who recently shot a video promo for local rock band Single Bullet Theory. Creative director Jerome Williams and Flashball Productions, promoters of the band, contacted PS&G Inc. to produce the 2 1/2 minute segment for MTV of the



Ron Mael (right) learns magic at the recent Sparks video shoot

band's current hit single, "Hang On To Your Heart." Location production comprised three 18 hour days in two locales in Richmond's downtown arts district.

The promo was shot on 16mm, and later transferred to 1" videotape on the Rand Cintel at Film Craft in Detroit. Post production work was done at BES Teleproductions in Richmond. Lighting for the shoot was by East Coast Lites, Ltd., Chris Klykken was assistant camera, Barry Fitzgerald was set design and art direction and Terry Stroud was production coordinator. For further information, contact Charlotte Parks at PS&G Inc., 406 West Franklin St., Richmond Virginia, 23220. Tel: (804) 788-1450 or their Los Angeles office at (213) 243-3360.

LOMBARD ENTERTAINMENT COMPANY recently shot a video of the Marty Balin song, "Born To Be A Winner," off his second solo album for EMI/America. As reported in *Music Connection* (Vol. VII, No.9), the song is not his new single, but the cut "that MTV wanted," says Balin. The promo, portraying the proverbial rags to riches story, features Balin himself, and was produced by Robert Lombard, who said "Balin was very involved in both the concept and the editing." The concept is reminiscent of a Broadway musical number, and was shot in 16mm at Carthay Studios with the negative synched to sound. The New York street scene recreation was accomplished by art and set director Louis Mawchinett, and Shabadoo handled the elaborate choreography. The video was directed by David Lewis, and then transferred to one-inch videotape for editing at Complete Post. For further information, contact Lombard Entertainment Company at 8033 Sunset Blvd., #738, L.A. 90046. Tel: (213) 650-0060 ext 738.

LIPS (Ladies In Production Services) is a new video production company based in San Francisco and formed by Tawn Mastri, a former producer with Videowest. According to Mastri, LIPS "produces music videos and films for MTV, and has been extremely busy since starting earlier this year." The company shot the very successful video for the current hit song "Jeopardy" by the Greg Kihn Band, with Joe Dea directing, John Torcassi as cameraman, and Mastri producing. Shot on 1" videotape, and then edited at Varitel Video in San Francisco, the promo is on heavy rotation at MTV.

LIPS also recently shot the Scorpions' "No One Like You," and were awarded an Emmy for their promo of "Happy Man," again featuring the Greg Kihn Band. Their latest project is the recently finished video of "I'm No Angel" by Julie Stafford, who was formerly a back-up singer for Marty Balin and Jerry Garcia. Produced and directed by Mastri, the clip was edited at Varitel and is soon to air on MTV.

For further information contact LIPS at 1344 De Haro Street, San Francisco 94107. Tel: (415) 550-8100.

AUDIO

By Jeff Janning

MUZIC TRACK STUDIOS, Los Angeles, CA: Studio owner Courtney Branch is currently wearing the producer and engineer hats as he works on the debut album of artist Peni Wilson for his own AMP Record label.

SKIP SAYLOR RECORDING, Los Angeles, CA: Herb Penderson is in self-producing his own solo album for Sugar Hill Records. Jon Gass is at

Audio/Video Update

the boards, Scott Lipsker is in producing singer/songwriter Lisa Raggio, who is better known as Pvt. Gianelli of the TV version of *Private Benjamin*. The EP is being produced for Khaki Kid Musicworks. Dollar Varden and Ron Rue are in for Angle Street Productions working on an EP of Dollars' band. Out Of Key Productions artist Valerie Hoebel is in with producer Michael Jay tracking an EP. Artist Johnny Lyon and engineer Jon Gass are in producing an EP for Johnny and his group the Hitmakers for Chrisman Management.

HIT CITY WEST, Los Angeles, CA: Billy Davis Jr. is in overdubbing tracks for his new solo album with producer Webster Lewis and engineer Avi Kipper.



Paul McCartney beams brightly with his Ampex Golden Reel.

PAUL McCARTNEY, who has won all kinds of awards, finally received his first Ampex Golden Reel Award after recording twelve solo albums. *Tug Of War* was both mixed and mastered on Ampex Grand Master 456 tape at Air Studios in London and Monserrat in the British West Indies. McCartney donated the \$1,000 award to the Amersham Boys Home in Montserrat.

PRIME TRACK, North Hollywood, CA: New World Music act GPX 39 is in tracking a sci-fi musical concept with producers Alan Riva and Stephen Sharp. Mark Healy and Danny Tarsha are handling the engineering. Danny Tarsha mixed two tracks by CBS artist Susan Lynch, who is in doing pre-production work with producer Larry Whitman for her new album. Producer Moki DeMarco is in with Krash tracking a single for DeMarco Productions.

THE AUTOMATT, San Francisco, CA: Atlantic recording artist Stacy Lattisaw is mixing her upcoming album with producer Narada Michael Walden. Dave Frazer is at the console with John Nowland assisting. Holly Near and Ronnie Gilbert are in

mixing their self-produced album for Redwood Records. Leslie Ann Jones is at the board with second Ray Pyle. Scott Mathews and Ron Nagle are mixing Grunt/RCA artist Paul Kanter's new album. Ken Kessie is at the boards. Translator is tracking basics for their 415/CBS album with David Kahne producing.

WIZARD STUDIOS, Los Angeles, CA: Producer Kathy Kurasch recently celebrated her 22nd birthday by holding a playback party reviewing her recent jingle campaign for KNX-FM. Luminaries attending included Mick and Shara Fleetwood, Lauren Wood, and Shelly Yakus.

CONWAY RECORDING STUDIO, Studio owner Buddy Brundo talked to *MC* about the recent upgrading of his studio. "We installed a new 48 channel Neve 8108 to replace our 32 input API. We also added a Studer A-800 and a Q-lock system. The control room was also remodeled by George Aushburger and Waterland Design. Stephen Paul, with the help of Neve's Steven Laisi, handled the audio interface. At some time in the near future we will be adding the Necam Automation System. We are waiting for the Necam III (which is an update of the current Necam II) to be put on the market. Our first client since the upgrading, Juice Newton (who is in with producer Richard Landis and engineer Joe Chikarelli) likes the sound she was getting."

SOUND IMAGE, North Hollywood, CA: More than a recording studio, Sound Image is also a record and production company. Their first signing is George Faber and Stronghold, who are in the studio completing a single of "Ride Sally Ride." David Carr and Kim Fowley are currently working on an album for the group Relation with engineer Phil Moores.

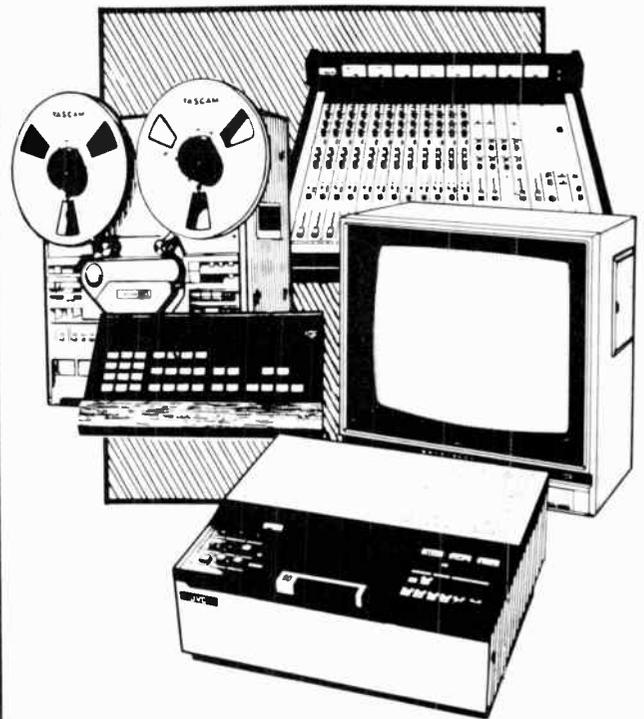
THE VILLAGE RECORDER, West Los Angeles, CA: Jimmy Buffett is in with producer Mike Utley working on overdubs and mixes for his new album. Elliot Scheiner is at the boards with second Cliff Jones. Diana Ross is in with producer Gary Katz tracking vocals for her upcoming RCA album. Daniel Lazerus is at the console with Robin Laine assisting the project. Elektra Records artist Carly Simon is being produced by Michael Mainieri, who is currently doing guitar and synthesizer overdubs in studio "B" with engineer Gary Starr.

STUDIO 9, Hollywood, CA: Silk Purse Records artist David Nigel Lloyd is in self-producing his upcoming album. He wrote the twelve songs, which he describes as "new wave folk."

TRES VIRGOS STUDIOS, San Rafael, CA: Songwriter/guitarist Craig Wingate is currently working on a two-song demo. Engineer Gordon Lyon is at the boards with second Stuart Hirotsu.

CELEBRATION RECORDING INC., New York, NY: Teruro Nakamura is producing an album on Jorge Dalto with engineer Mark Hood at the boards and Sal Ciampini assisting. The album features guest appearances by Steve Gadd, George Benson, David Sanborn, and Eric Gale.

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Songmine

By John Braheny

New Music's Potential

New rock music styles have injected a much-needed shot of energy into a flagging record industry and painted new sounds on radio's sonic landscape recently. Even though in my opinion there's still the same ratio of good to bad, at least it *sounds* a whole lot fresher to the kid who asked, "wasn't Paul McCartney in another group before Wings?" than to me, since I saw my first concert in 1956 with Elvis and Bill Haley. I hear lots of styles, riffs, and chord changes from earlier times in fresh mixtures. I hear "16 Tons" in "Stray Cat Strut." I hear early Motown's unique blend of R&B, classical and pop in cuts today by Culture Club and Dexy's Midnight Runners, blended again with other styles and made fresh with the sounds of new electronic instruments and studio technology.

The increased availability of affordable state-of-the-art music technology has produced some notable changes in the industry relating to songwriters. First, the good news: it's allowing creators of music, musicians and composers as well as producers an almost infinite palate of sounds and capabilities that, beyond the initial investment, allow them to create master demos at a fraction of previous production costs. It means that record companies can sign a self-contained act knowing that the recording budget can be minimal. There are a couple of inherent dangers in this phenomenon. There was a bandwagon effect, not uncommon in the industry, that financed tons of danceable but artistically bankrupt records during the disco era. It was a medium primarily for arrangers and producers in which very few actual "songs" of value were heard. I have no real philosophical objection to what I'd call "functional" music for dancing. If people enjoy it, it's valid. My objection is that as a listener and lover of songs, I don't want my choices limited by a chart full of sequenced, monotonous, mindless electronic patterns. There's variety now, but the danger looms ahead.

I'm also concerned that there's a shift to self-contained groups on the charts who seem to get by more on their use of the technology than on compositional or lyrical creativity. I'm beginning to hear albums again with one or two interesting cuts and lots of filler. This was one of the maladies that contributed to the slump in the last couple of years. The record buyers weren't getting their money's worth. The industry has a way of jumping on a trend and beating it to death, so I hope some quality control will prevail now that things are exciting again.

It looked for a while that producers and record companies had taken stock of that situation and were looking to pack their records with potential hits. One of the results was that they were using more outside songs, (not written by the artist) making better use of the great writers who aren't necessarily artists. Let me make a guess though, that the record companies have to pay full mechanical royalty rates of 4 1/4 cents per song per unit sold on the outside songs rather than 3 cents on the act's own songs per "controlled composition" clauses in the act's record contract. That's the clause that the record companies have employed to neutralize the mechanical rate increase to publishers and writers. The act either promises to accept the lower rate or they don't get the deal.

This results in a classic philosophical confrontation that illustrates what industry critics object to when they say that lawyers and accountants are running (or ruining) the industry. A producer who has made a creative, subjective judgement that the strength of an outside song will enhance the sales of an album has to try to defend the payment of the extra 1 1/4 cents to accountants who don't have the creative experience to make that judgement but can say, "how do you *know* we couldn't have made more money by using the act's tune and saving the 1 1/4 cents?" The accountant is dealing with numbers and the producer is dealing with the gut-level creative judgement. This is a real tough situation that gets tougher when the economics get tighter.

Reviews

CONCERTS

Roxy Music

At the Universal Amphitheatre, Hollywood

When assessing a totally unique, charismatic figure like Bryan Ferry, your thesaurus has a field day. "The epitome of style," "grimaces that bleed angst in melodramatic scenarios," and "an entree of Continental grace and manner" would gush forth. Personally, I prefer "Bryan Ferry's got class up de ass."

Roxy now bills themselves as a trio, but without demeaning the talents of guitarist Phil Manzanera and reed ace Andy MacKay, Bryan Ferry is the show. No other singer exudes such a special elegance that wrings every drop of emotion from his repertoire. He awkwardly lurches around the stage, but there is a strange grace to his style that neatly distorts what could be melodramatic pap. His voice is the *creme de la creme* of crooning.

Here, the trio was ably backed by a large ensemble of of session musicians and stylish singers. They added a rich, full texture to the melodies, and captured every nuance in the arrangements. They could swoon or roar with equal amounts of finesse and power. Manzanera and MacKay both shone during their times in the spotlight, but it was Ferry who made it sparkle.



Bryan Ferry of Roxy Music delivers with force at the Amphitheatre

It wasn't the best of sets. After starting slowly, they glided through the melodramatic "Song for Europe" before hitting a dry spell midway through. This, not surprisingly, came during lengthy instrumental breaks. When Ferry reclaimed center stage for the moving "Avalon," then whisked into the cocky "Love Is The Drug," the set took off. It peaked during Ferry's versions of Neil Young's "Like a Hurricane" (far more romantic than the original) and Lennon's "Jealous Guy," which was simply breathtaking. There isn't another singer that could do Lennon justice, especially on that song, but Ferry gave it a life of its own. That's why he's in a class by himself.

—Jeff Silberman

Windham Hill Showcase

At the Wax Museum, Washington, D.C.

A record label probably more closely associated with a certain sound than any other, Windham Hill was originally known on the California tofu circuit. Now, it has become a national phenomena in the past several months. Proof that Windham Hill's easy-going music is tapping a large audience vein could not have been more obvious than when a traveling review of three of the more popular artists packed this 1500-seat venue.

First at bat was pianist Liz Story,

with a series of slowly undulating, wistful pieces that seem to be all cut from the same emotion. She's expressive, but she's locked into one expression. Although she makes much of her influence from jazz pianist Bill Evans, the most remarkable thing about her playing is its lack of similarity to any piano tradition.

Next was Alex de Grassi, playing steel-string acoustic guitar. De Grassi's music deals with jazz and folk elements without the bite. Sometimes he would use a strong rhythm or melody, but most of his songs were formless musings decorated with a few technical thrills here and there.

Windham Hill's star performer, pianist George Winston, headlined the show with a set of greater dynamic range, made up of pieces that were musically far more memorable. Basically, his fast parts were faster and his slow parts slower. Winston tests the definition of "jazz" artist. Following the Windham Hill formula, he is a stylist more than anything. He goes for high, ringing notes, uses lots of sustain, and almost never improvises. Even when he boasted of his debt to Fats Waller and gave a lesson in stride piano, he never strayed from the written note. One of Winston's greatest assets was his personability and natural humor on stage.

It's easy to make generalizations about the Windham Hill sound. It's generic music; its greatest trick is that it sounds like there's some substance to it. It's Muzak for moderns, but there's a large audience out there who loves it, and probably millions more like them who haven't heard of it yet.

—Brian McGuire

Ronnie McDowell

At the Palomino Club, North Hollywood

Ronnie McDowell made his way to the country charts with an Elvis soundalike voice and attitude, so it was not surprising that his fans came to experience *deja-vu*. Unfortunately, when McDowell is left to his own persona, his style is devoid of any emotional intensity or sincerity.

Interspersing his country hits with off-the-wall '50s R&B tunes and contemporary pop songs, his show reeked of Vegas veneer. Sam Cooke's "Cupid" was sung in the same slick, southern rock style as "Watching Girls Go By" and "Wandering Eyes." Although Conway Twitty was successful in transforming the Pointer Sisters' "Slow Hand" into a poignant country song, McDowell couldn't pull it off; all the necessary subtlety was lost due to his sloppy interpretation and cluttered arrangement.

The medley of McDowell's influences, which included classics by Hank Williams, Ernest Tubb, Johnny Cash, and, of course, the Big E, was the show, especially "My Way," since Ronnie McDowell has yet to create a vocal style of his own. The over-30 female audience seemed to love him, though. He capitalizes on



Ronnie McDowell: "the over-30 female audience loved him"

this in his repertoire; at least three or four songs allude to the relative merits of "older" women.

Backing McDowell was an all-pro band, all of whom helped out vocally. Craig Morris played dynamite piano and had a voice strong and unique enough to have warranted center stage. Greg Martin and Robby Thompson, both on guitar, played some interesting leads; but the band could have used a pedal steel to "country" the mostly pop-rock sound. The three and four-part harmonies were tight throughout, but at times were over-

done and overwhelming.

What most of the Palomino Club audience wanted to hear was the ghost of Elvis Presley (McDowell provided the vocal tracks for the TV film on Elvis' life), and McDowell obliged them. It will take time before he can do it his way.

—Laura Golden

Bella Davidovich

At the Music Center, Los Angeles

Guest conductor Garcia Navarro took the stage to a warm welcome, and with a minimum of fuss, immediately led the Los Angeles Philharmonic into the opening work, the *Overture to Euryanthe* by Weber. A stately, romantic piece, featuring two beautiful themes that appear later in the opera, the overture is both moving and uplifting, and Navarro quickly showed himself to be both sympathetic and commanding, by cutting through the vigorous flourishes that Weber's music sometimes inspires.

An even warmer welcome was accorded to Bella Davidovich, the Soviet-emigre pianist who has become one of the most sought-after soloists since her American debut at Carnegie Hall in 1979. From the moment her fluid fingers touched the keys in Chopin's *Concerto No. 1 in E minor* to

the final resounding chords, it was immediately obvious why. She is an artist combining supreme technical virtuosity with a forceful personality and exquisite style that makes her the ideal pianist for such a work. Chopin's piano concerto is a complex and demanding work full of ornamentation, and the long orchestral introduction which delays the soloist's first appearance. But Davidovich's entrance was fiery and confident, setting the tone for the rest of her performance. After the statement of themes and melodies in the opening *Allegro maestoso* movement, the work becomes quintessential Romantic Chopin during the slow *Romanze* movement, which featured some stunning cascading figures from the soloist. The final *Rondo* movement is another exhibition of pianistic virtuosity, and Ms. Davidovich once again effortlessly proved herself the music's equal.

The second half of the concert consisted of a lively and highly enjoyable performance of Falla's *El Sombrero de Tres Picos*, a complete ballet score. Guest conductor Garcia Navarro was a perfect complement to this richly melodic and rhythmic work, with its opening shouts of "ole," castanets, and solo commentary by mezzo-soprano Suzann Guzman, and occasional flashes of humor. This fine performance ended a particularly impressive evening's concert.

—Iain Blair



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Reviews

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Failsafe

At Madame Wong's,
Chinatown, Los Angeles

□**The Players:** Tim Mockler, lead guitar, vocals; Tom Lloyd, bass, vocals; Tod Polidori, drums; Melanie Simms, keyboards.

□**Material:** Loud, raucous, bass-heavy pop/rock with frequently inspired lyrics and intriguing arrangements. Covers included an obscure number by the Left Bank and a letter-perfect remake of the Electric Prunes' psychedelic confession, "I Had Too Much To Dream Last Night."

□**Musicianship:** The most outstanding element in their sound is Mockler's guitar playing. His U2-like histrionics and chord structures are inventive and, at times, hypnotizing. Simms' keyboard playing was barely audible through Mockler's voluminous phrasings and Polidori's continual drumming assault. Lloyd held the bottom down like a real trooper, never allowing Mockler or Polidori to venture too far out of the song's basic rhythm patterns.

□**Performance:** The musical chemistry between Mockler and Lloyd is Failsafe's greatest asset and most distinguished charm. Camaraderie,



Failsafe: "pop/rock with inspired lyrics and intriguing arrangements"

cooperation and confidence on stage translates into a well-defined stage presence and an inexplicable rapport with their audience. Lloyd's casual vocal harmonies add new dimensions to the songs. Two tunes, "Lonely Here Without You" and "Soldier In The Rain," were performed with particular intensity. Simms looked a bit out of place; it was no surprise that this was one of her first gigs with the band. With more rehearsal, and a little volume control at the soundboard, her keyboard fills might enhance the

overall sound and image that Mockler commands from center stage.

□**Summary:** Failsafe has a distinctive sound and a dynamic stage show, fueled by Mockler's unique guitar playing and Lloyd's vocal abilities. They know how to construct anthem-like rockers using the simplest ingredients of heavy bass, mucho drums and powerful guitar riffs. With two records already under their belts, Failsafe just might have what it takes to reach a wider audience via the airwaves. —Benjamin Krepack

Jenny Yates

At The Icehouse, Pasadena

□**Material:** Acoustic "panache." Yates clearly puts her stock in the value of commercially-oriented originals, and having matched talents with local writers Lisa Nenzio, Nat Kipner, and Marcia Coy, produced a set which was a standout for its upbeat pacing and melodically winsome tunes. Running the gamut from the tender "Someone Else Expression" and the story-form reggae-tinged "Hollywood, Let Me Go Home" to the sequential finesse of "It's Never Too Late," Yates' songs were well-arranged, full rhythmed, and lyrically honest and alive. Inclusions of Kenny Loggins "Heartlight" and Joni Mitchell's "For Free" fleshed out the set smoothly, being of similar character to Yates' own style.



Jenny Yates: "acoustic panache"

□**Musicianship:** Sounding like a clear-voiced Bonnie Raitt, Yates' singing was fully expressive and controlled—here strong and gutsy, and

there sensitive and soft. As a guitarist, she's a natural, playing full-on acoustic rock, which, when overlaid by her resonant voice, wove beautifully into the fabric of the songs. Electric piano was handled gracefully as accompaniment to the softer ballads.

□**Performance:** Yates' between-song humor allowed her to immediately establish a comfortable relationship with the audience. She exuded a friendly and intelligent effervescence which manifests itself in a clever off-the-cuff wit, and a spontaneity that sparked her into a half-serious rendition of Petula Clark's "Downtown."

□**Summary:** Yates should kidnap a band, steal one, because the potential in her material begs for full instrumentation. Even so, as a solo performer, she wears it well. She's vibrant and attractive, and an accomplished musician with pure enthusiasm for her art. —Bonnie MacKinnon

The Flameouts

At Hop Singh's,
Marina del Rey

□**The Players:** Bill Monroe, rhythm guitar, vocals; Mikel Sauve, vocals; Larry Diaz, bass, vocals; Johnny Roulette, lead guitar; Craig Pratt, drums.

□**Material:** Wisely taking advantage of three lead vocalists, the Flameouts utilize material that occasionally provides a standard '60s-based formula for three-part harmonies. Writer Bill Monroe is forever indebted to the sounds of the Turtles; however, at

times it almost feels like a generic imitation, lacking innovation and surprise. Monroe needs to find his own unique niche in the pop/wave scene in order to establish a substantial identity. Fortunately, Larry Diaz and others supply a very fresh sound that pulls the show together.

□**Musicianship:** Without a doubt, the vocalists in this group really excel. Trading turns at lead vocals, the three provide clean, clear, and strong deliveries. Bassist Larry Diaz make up for the lack of challenging lead guitar arrangements by using walking bass lines and maintaining a strong bottom end. Pratt made the usual 4/4

meters consistently interesting.

□**Performance:** Sauve was always a pleasure to watch as he maintained high energy and danced through practically the entire set. His theatrics and vocal endurance never failed the audience, as he and bassist Larry Diaz enjoyed what they were doing—something the rest of the band needs to put across.

□**Summary:** This band has the ability to show promise. A more cohesive collaboration between the members in terms of material, stage presence, and interaction could launch this band into the forefront of the local scene. —Deborah Hanan

Reviews

CLUBS

Great White

At the Country Club, Reseda

□**The Players:** Jack Russell, vocals; Mark Kendall, guitar, vocals; Loren Black, bass; Gary Holland, drums, vocals.

□**Material:** Basic hard rock and roll along the lines of Van Halen, an analogy that springs into mind a bit too easily. There seems to be no stand-out hits, but they should be

credited with the fact that their material is not *all* hard rock and has a bit of texture, which was good to see.

□**Musicianship:** The traditional star of the band (musically speaking) has been Mark Kendall and his guitar leads, but the majority of the set found him playing quite drably until the one part of the set where he just seemed to break loose and take off, much to my relief. The rest of the band played rather typically, but showed a comfort with their instruments that only comes with playing a long time.

□**Performance:** A major detraction from this gig was that the band took forever to get onstage, so that any energy from the opening act that was left in the crowd was all but gone. For a hard rock band, Great White displayed a surprising lack of enthusiasm

or energy onstage. Russell was the possible exception, wandering back and forth across the stage, pointing every other second at the crowd. But Black just seemed to stand straddle-stanced and chomp on the bass, while Kendall just stood fairly motionless with his sunglasses and grinned/gaped a lot. The one exception again was during his solo, when he suddenly came to life. Afterwards, though, it was back to his Billy Zoom imitation.

□**Summary:** Great White has been very successful at one thing: bringing new life into an old band. For those who had never seen them, they are a fairly good, solid rock band with a new record. For those who do know them, however, they are just the Dante Fox from their Troubadour days. —*Michael Heller*

Vonda Shephard

At My Place, Santa Monica

□**The Players:** Vonda Shephard, lead vocals, piano; Mike Wilk, keyboards; David Coy, bass; Adie Grey, back-up vocals; Art Rodriguez, drums.

□**Material:** A progressive pop/rock feel on most of the tunes, with some folk and jazz accents running in and out of the texture of accompaniment. Originals were pleasant, but not particularly memorable. "Out On The Town" was probably the most interesting tune of the lot, and "So Blue," her encore, was the most moving. Overall, Shephard's songs seemed to reach for feelings just beyond her scope to articulate.

□**Musicianship:** Shephard has a vocal quality and style similar to Rickie Lee Jones. Her mid-range is strong and has a potential for warmth, but her top range changes quality and



Vonda Shephard: "vocal quality similar to Rickie Lee Jones"

gets breathy and light, while her bottom range dropped down so low in some places it was almost inaudible. Another major problem was her tendency to drop off ends of phrases, making most of her lyrics indistinguishable. Her piano playing showed more sensitivity and style than her vocals. The band, for the most part, was tight and competent.

□**Performance:** Often uncertain and self-conscious, Shephard appeared detached from the songs. While she basically has a pleasant stage presence, at times she looked like she had to work to maintain that charming smile. Shephard, Grey and Wilk exhibited the most energy onstage, but even they seemed unfocused and insincere.

□**Summary:** Separately, the words, music and vocals fail to convey that intangible feeling of magic that they seek to capture. But together, wrapped in commitment, Shephard could make it happen if she'd get more involved, and give more of herself to the music and not be so self-conscious. —*Sally Klein*

Me First

At the Plant, Studio City

□**The Players:** Casey Jones, drums; Bill McLain, guitar; Doug Pearsall, percussion; Danny Ken, vocals, bass; J. "Spike" Goldbarb, saxes; Ray K, vocals, guitar.

□**Material:** Funk/rock grooves, circa Talking Heads' *Fear of Music* and *Remain in Light*, accentuated by heady, often *wit-tay* lyrics. "Irritation" and "You Made Your Bed, Go Lie In It" start with brisk funk riffs and are layered with eccentric Byrne vocal-ese. When the instruments are integrated dynamically ("Kountry Klub") or the rhythmic groove is especially aggressive ("Bounce Your Bones"). Me First shows some promise. Too often, however, the grooves lack melodic changes to keep them from becoming static. Also, the eccentric vocal delivery often obscures the lyrics, rendering their thematic jist meaningless.

□**Musicianship:** No problems here. All worked their instruments to good effect. Most impressive was Goldbarb playing two saxes at once in "Kountry Klub." Not that he showed amazing technique; rather that the simultaneous horn sounds added an arresting

texture to the song. The singers were good, but not overwhelming.

□**Performance:** Another area where there's plenty of room for improvement. At first, they seem to be feeling their oats. They stood stiffly and looked uncomfortable. When they did relax, they settled into a certain "cool," where a commanding visual vocal point was direly needed.

□**Summary:** Me First have some interesting musical ideas. While they're up to the task technically, both the songs and their performance lacked a dynamic tension that would make them really involving. Remedy: A lot more stage work and a little more diversity when it comes to creating melodies. —*Jeff Silberman*



Me First: "a commanding visual vocal point is direly needed"

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Reviews

CLUBS

Nika Rejto

At Coffee Emporium, Marina del Rey

The Players: Nika Rejto, flutes, vocals; Jeff Hoffman, guitars; Doug Lunn, bass; Jim Blair, drums; Brad Dutz, percussion; Llew Matthews, keyboards.

Material: Mostly standard repertoire, with two or three originals by Rejto. She is as good a composer as performer, and her ideas go from gentle ballads such as "Kareem" to funky, down-home jazz in "Borderline Strut." Chick Corea's "Windows," was also effective.

Musicianship: On this particular occasion, Rejto was a little handicapped by two new and unfamiliar players, and the result tended to be somewhat unbalanced. Jim Blair was a little too loud and rockish for both the material and the room. Hoffman turned



Nika Rejto: "a well-schooled musician and an adept singer"

in some neat solos, despite a lack of rehearsal time. Matthews was a firm foundation.

Performance: Rejto is a well schooled musician and technically adept singer. Her stage presence is natural and easy, although a little discomfort would creep in from time to time. She utilizes both the regular

flute and the alto flute, using the later more for color and emphasis.

Summary: Rejto and company have been making the rounds for some while now, and are definitely a must-see attraction. There's a genuine desire to relate with the audience, and a general feeling of good spirits.

—Frankie Nemko

Cheshire Bronze

At the Roxy, Hollywood

The Players: Mark Harwood, vocals; John Harwood, guitars; Scott Walton, keyboards; Greg Mortimer, bass; Chris DeFranco, drums.

Material: Progressive rock not unlike early Genesis, with full-out sound and lighting effects, billowing fog machines, etc. The best efforts of the set were quite engaging: "Tapestry," "Cage," and "Black & White." The weaker material suffered all the more for being so grand in scope; tunes which were actually passable seemed overwrought and overblown in their handling.

Musicianship: A hats-off to the players is in order here. Scott Walton's keyboard work was intricate and nimble, and everyone else acquitted themselves as skilled, precise musicians. John Harwood secured an



Cheshire Bronze gets ethereal

acoustic guitar at one point for a classical solo. What risked coming off as haughty and contrived worked well. Harwood's venture on the acoustic served as a charming mid-set breather.

Performance: Mark Harwood is a cool and confident frontman (his voice is splendid) but he's not that much of a mover on stage. The band whets the audiences' appetite for something visual with colored lights and effects, and they pull this off pretty well. They apparently realize their lack of movement and have set out to compensate for it. Even the placement of musicians is dramatic and eye-catching—each player is elevated to differing stage heights.

Summary: Some of the early tunes were hard to sink your teeth into, but when the choice moments came, they were magic. When these guys hit, they hit big. As far as lush, panoramic progressive music goes, Cheshire Bronze has the ability to offer inspired, alluring, at times delightful music.

—Randal A. Case

The Three O'Clock

At the Country Club, Reseda

The Players: Mike Quercia, bass, vocals; Gregg Gutierrez, guitar; Danny Benair, drums; Mike Marciano, keyboards.

Material: Powerpop laced with a psychedelic tone and heady lyrics. Song titles "As Real As Real," "Happen Happened" and "Mind Gardens" recall the flavor of late '60s Carnaby Street, whole a contemporary meter bouys up the music, making it as danceable as it is listenable. Vocal harmonies harken back to the golden days of the British invasion and often recall the timbre of Euro/

American vocal groups like the Nazz and the Byrds.

Musicianship: Top-notch all around. Quercia leads the group with a crisp soprano style, taking his bouncy bass guitar lines with a double helping of Beatles influence. Together with Benair's careful, downbeat drumming, central to the incessant meter of the group, they often recall the rhythm section of McCartney and Starr. Guitarist Greg Gutierrez favors minor chord passages with ringing suspended 7th notes which pixillate and color the vocal lines. By combining his offerings with Marciano's dappled harpsicord and toy piano parts, they spin a hypnotic web of sound.

Performance: Sitting atop a hot pink drum set forecasting changes and using a myriad of rhythms, Benair is the most kinetic band member to watch. Together with Quercia—teen

clean and boyishly affable front and center, they comprise the visual nucleus. Guitarist Gutierrez crouches in concentration over his Telecaster, exercising a controlled right hand technique and taking careful steps around stage, while keyboardist Marciano maintains a low profile, switching snappily from sound to sound with subtly mastery.

Summary: Upon first listen, the Three O'Clock may sound as if they've reanimated an older brother's record collection from 1968. Indeed they have rediscovered fun in pop music by using simple, progressive melodies which create a refreshing splash of optimistic atmosphere. The lads borrow selectively from the past, but infuse the music with a youthful energy which should insure them of their own future.

—Paul Van Name

Reviews

CLUBS

Ken Wiley

*At Donte's,
North Hollywood*

☐ **The Players:** Ken Wiley, French horn; John Yoakum, woodwinds; Jerry Kalaf, drums; Steve Anderson, bass; Rich Eames, piano; Paul Via-piano, guitar; John Eidsvoog, synthesizers; Del Blake, percussion.

☐ **Material:** All Wiley originals, imaginative, colorful, and largely pleasant. Very little improvisation was exhibited, with musicians playing as they read their music. He could use more of a balance with varying ballads and uptempos.

☐ **Musicianship:** Easily the best thing that the eight-member group has going for it is Ken Wiley himself. Very seldom does the French horn occupy center stage, and it's a joy to hear Wiley play it so masterfully. John Eidsvoog should have been utilized more, since he's one of Wiley's more distinctive players. Del Blake's percussive work was reminiscent of Jeckyl and Hyde—sometimes he played wonderfully, yet other times...

Much of the rest of the band needs to work on developing their own sound, as woodwinds, drums, and guitar reveal too much of their affinity for Lee Ritenour's original "Baked Potato" band.

☐ **Performance:** Again, Wiley is excellent, and as a whole, the band itself shows much potential.

☐ **Summary:** It's quite possible that Wiley might find himself

Ken Wiley: "would do well to make himself available to other formats"

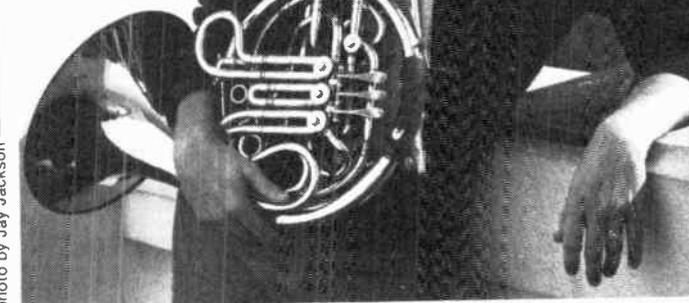


photo by Jay Jackson

to be one of the most in-demand musicians in town. He has something new to offer with his sensitive French horn playing. Wiley would do well to make himself available to other formats.

perhaps by paying his dues with one of the jazz greats like Freddie Hubbard, Herbie Hancock, or Chick Corea. When he comes back with his own group, look out! —Linda R. Reitman

The Academy

*At All The Way Live,
Santa Monica*

☐ **The Players:** Randall Gollard, guitars; Ron Hurst, vocals; Tim Pedersen, drums, percussion; Doug Provisor, synthesizers; Lachlan "Lucky" Westfall, bass.

☐ **Material:** Their repertoire is original with very commercial possibilities. With influences ranging from Peter Gabriel to the Beatles, they've managed to put together a very unique sound. "Eyes Of The Beholder" is nicely arranged. "Death By Dancing" also fared well, but the best of the set was "Waiting In The Wings."

☐ **Musicianship:** There was fine playing all around; each displayed a total absorption and an almost-grave earnestness in their music. There is a lot of tight control; everything is very neatly rehearsed—perhaps too much. Although Hurst shows that he is a great vocalist, there is little harmonizing and absolutely no backup vocals. One can't help but feel that the entire set must revolve around him. To hear the same voice singing all the time can get tedious; it would have been nice to see someone else spotlighted. Nevertheless, they were better than "good" and the audience certainly loved them.

☐ **Performance:** Although a fine performer as well as vocalist, Hurst appeared a bit wooden in his expressions at first. Later, buoyed up by the crowd, his reservations seemed to leave him and he became more relaxed. He even performed a daring double-back somersault onstage, a feat executed without mishap. Herein could lie all the earmarks of a really

photo by Dan Wohlitz



The Academy: "an almost-grave earnestness in their music"

class act, but more showcasing of the others' talents needs to be emphasized as well as Hurst's own.

☐ **Summary:** These guys are serious musicians, not given to cutting up onstage. Instead, they prefer to deliver a dedicated performance, which

is fine but a little lively banter couldn't hurt, either. With a bit more growth in certain directions, such as spotlighting the others in the band and adding more vocal harmonies as well as showing some warmth and humor, they could go far. —Theresa Nixon

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PERFORMANCE WORKSHOPS

Reviews

RECORDS



Non Fiction

The Blasters

Slash/Warner Bros. Records
Produced by The Blasters

This resilient band continues to deal with the major question of their career, namely how does a very good band win the hearts of a national audience? As the Blasters have written more tunes and honed their individual "roots" style, they've lost some of the boozy sloppiness that used to ignite their sets and replaced it with a different kind of soul, one that depends on precision of execution, a grasp of the fundamentals and the ability of singer Phil Alvin to deliver the emotional goods.

Non Fiction at first struck me as a step down from their initial studio set, the songs too plainly narrowed on ordinary life, with talk of "dirt farming" working men, rented suits, bus stations and doctor's bills. Repeated listening clarifies the band's message. They've made a solid rhythm and blues album that satisfies on all levels, from the chugging drive of "Jubilee Train" to the social comment of "Boomtown." The lyrics certainly aren't fancy, but they're canny, as in the "Fool's Paradise" opening, "The men on the corner/Hiding from their wives/Say that I should listen/To some good advice."

Saxophonists Steve Berlin and Lee Allen spice up "Barefoot Rock" and the rest very well, and Gene Taylor's fine reading of "Tag Along" transfers all the fun of their live version to disc. The authenticity of the sound, with its delightful echoes of Creedence and Professor Longhair, makes *Non Fiction* something of a modern miracle, a new album that settles in nicely with the classics of the past.

—Mark Leviton

You Are Here

The WOZ

UEQ Records

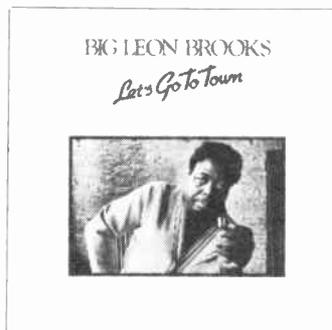
Produced (and written, sung, and performed) by The WOZ

If Todd Rundgren's *Something/Anything?* was ambitious, what do you call this? the WOZ (Dale Wozny, not Steve Wozniak) does everything very well. After writing down bass,

guitar, slide guitar, sax, tamborine, synthesizer, piano, Hammond, drums, and lots of vocal parts, I gave up trying to keep track. They aren't all just lumped together either; every instrument is used with discretion, and the result is a well-balanced mix and a varying sound that is entirely unexpected from an unknown guy, working in an unknown record company somewhere in Huntington Beach.

You Are Here is in fact too slick for my taste—too many techno/disco keyboards and synthesizer whips. But there's some likely KROQ (read that "quirky") material here and even a few MTV possibilities; whether you consider that derogatory or encouraging is a matter of personal preference. Harmonically, the songs are more inventive a noticeable than 80% of today's pop music, which could be a comical drawback.

With a calling-card like this, the WOZ should be able to go just about anywhere. It will be interesting to see what he does. —Bruce D. Rhodewalt



Let's Go To Town

Big Leon Brooks

Blues Over Blues Records

Produced by Bob Corritore and Steve Wisner

Sounds of Kansas City

Monte Easter

Intrigue Records

Producer uncredited

Big Leon Brooks was a Chicago blues harmonica player who first cut his teeth on the music of Little Walter. During the 1940s and 1950s, Brooks worked with greats such as Otis Rush, Jimmy Rogers, and Freddie King among others, but was eventually sidelined because of ill health. Coaxed back into the studio, this album is the result and it is a powerful testimony to Brook's prowess with the bent notes of the blues harp. In a too-familiar scenario for blues musicians, Brooks died last summer of a heart attack, but this album preserves a place for him in the blues world.

On *Let's Go To Town*, Brooks is in fast company with Chicago veterans like Pinetop Perkins, Guitar Junior and Moose Walker. The title track is a raucous, good-time cut that features Brooks on jump style harmonica and husky vocals. Things slow down with more traditional material like "Tell Me Baby" and "You Hurt Me So."

"Hurry Up Joe" varies the program and is a pleasant shuffle with all the trappings of a folk tale.

Let's Go points out the primal power and attraction of the blues. Although Brooks did not receive much recognition or financial reward from playing such undiluted sounds, this album assures that listeners will remember his music.

Sounds of Kansas City is a different story. Monte Easter is an L.A. musician with a penchant for K.C. sounds. The songs on this album, particularly the opener, "Back In Kansas City," start off well, with a piano intro and a solid bluesy feel. However, things soon degenerate. A tired, out-of-tune horn chorus breaks in and establishes the predominate mood. Repetitious and sloppy. Easter would be well advised to rework this material and *rehearse* his musicians (all uncredited) before setting his sounds to vinyl. —David Keller

Metal Health

Quiet Riot

Produced by Spencer Proffer
Pasha Records

Once a Starwood mainstay as well as rock heroes in Japan, Quiet Riot fell apart quietly when guitarist Randy Rhoads and bassist Rudy Sarzo left to play with Ozzy Osbourne. Vocalist Kevin DuBrow carried on as best he could; he recruited ace drummer Frankie Banali along the way. Sarzo came home, and as we all know, Rhoads graduated to martyrdom.

Carlos Cavazo has the unpleasant job of filling those shoes, and he does a pretty admirable job. Thankfully, the ex-Snow guitarist sticks to his own licks, and unlike 99% of headbanging guitarists, he doesn't try to play the overused licks of Van Halen or the late Rhoads. Brian May sounds like an influence, as Cavazo seems to sound more British than Hollywood, using lots of mock classical lines amped up to hyperspace. Unfortunately, producer Proffer mixed the guitar way below the vocals and drums, draining the metal from the heavy.

DuBrow has his influences too. Steve Marriot's his phrasing, as well as Roger Taylor from Queen and Noddy Holder from Slade. The band has taken Slade's "Cum On Feel The Noize" and slowed it down from a rocker to an anthem. It's not up to the original's quality and, frankly, DuBrow doesn't do Holder as well as Blackie from W.A.S.P.

Quiet Riot's previous hit, "Slick Black Cadillac," is here, done faithfully to the original. It was a great tune then and it stands the test of time. "Let's Get Crazy," from the DuBrow repertoire, is a good anthem, but the lyrics are too stupid, with macho party-man posturings and lines like "I wanna kiss your lips, not the ones on your face/Your innocence child is really out of place."

"Breathless" and "Run For Cover" are standard metal fare, but they both show off the tightness of the Banali-Sarzo rhythm monster. There's also a couple of metal ballads, which are a waste of time when you think

about it—the kids always skip over these tracks.

The style of world-class majestic metal that QR are going for is timeless, but the songs they are writing, for the most part, aren't. They are on the right track though, and if the writing gets a little more interesting, they could be the huge act they've been trying to be for so long.

—Bruce Duff



The Hand Is Quicker Than The Eye

Joshua

Olympic Records

Produced by Dennis Degher and Joshua Perahia

Some label should sign this band and put them on tour with Styx where they belong. Joshua is the 1977 A&R dream come true: a faceless AOR quintet complete with a concert-scale sound system and stage, a road crew, and a following that packs every club they play. They host lavish showcases and have been known to send flowers on occasion. They even have a program ready for concession-stand sales.

If *The Hand Is Quicker Than The Eye* had been released on a major label, Joshua would be right up there with Nightranger, Saga, Aldo Nova, Survivor, and Bryan Adams in the glamorized metal freshman class. Their EP is overflowing with the simple melodies, simpler lyrics, and piano/synth flourishes so in vogue with today's male teens. Joshua Perahia handles the guitar-hero flash with unexpected taste, while vocalist Stephan Fontaine chirps and squeals in a manner indistinguishable from Steve Perry of Journey or REO's Kevin Cronin. The songs don't have the hooks one finds in Billy Squier or Loverboy but bands of this genre usually require 5-10 albums to hit the lowest common denominator and refute the critics by selling millions of records.

Production on this album misses the mark by several miles, burying the ballsy riffs so essential to the genre under gobs of synthesizer and a flat bottom. Nothing commands attention, leaving nothing to be remembered.

A little image updating here, a little good-time rowdiness there, and Joshua will become yet another incarnation of Grand Funk Railroad, defying all odds and selling out stadiums. See you on MTV. —Chris Clark

Reviews

SINGLES FILE

...Craig Lesk has crafted an unassuming, amiable melody in "Linda" (World). The song is nicely performed and goes down quite easy, if you can swallow the cliched lyrics. He tries to turn the volume up and rock in "Good Time Baby," but the sound is too frail...Fast Floyd & The Firebirds are the Bay Area's answer to Phast Phreddie, at least in concept. But "Tigerman" is more sloppy than raw, the vocals don't work and the production buries the sax six feet deep. "Frog Legs Man" is inadequate garage blues. While some decent sax can at least be heard, the song itself still misses the mark...Hellion has the most loyal fan club in town; their single only shows them to be partially worthy of such devotion. Their crunch/riff hard rock has decent guitar work and, best of all, Ann Boleyn's sharp, raspy voice. But the rhythm section in "Driving Hard," (Mystic) especially the drums, is plodding and lethargic, when ferocious is appropos. Topped off by a tinny mix that obscures a bass-thunder bottom, and even their Deep Purple cover "Black Knight" fails to live up to expectations...Illinois plays some of the most polite music in the world: "Light The Stars" is too tasteful for its own good, it makes Bread look like the Sex Pistols. "Hobo Blues" (Coyote) is noteworthy only because it's such a blandly pleasant ditty that there isn't an ounce of sadness in their blues...There are two kinds of garage rock: one is raw, fast, loud, and overly aggressive. The other is just the opposite, totally forgettable and minor league in every phase of musical performance and production. The latter applies to the Nuclear Boyz. "No Spies in London" (Reactor) and the other three cuts are pseudo-punk, out-of-tune rockers that sound like they're afraid to play loud enough to irritate their neighbors. And because it's played by rote, it's no fun to listen to...The Sivilles have a definite strong suit, but it's hard to discern what it is on the decent funk rap "Foxy Dancer" (Infinity +). Fortunately, they really shine on the flip, the soul ballad "Falling In Like." They've got a terrific variety of very expressive vocals, and it blooms here. Give these guys a stronger sound and some killer tunes, and the sky's the limit...



Channel 3 is one of the better hardcore acts still around. "I'll Take My Chances" is a fine rocker accentuated by a literate self-examination of their feelings: "What's the use in being angry if you don't know why?" The flip, "How Come?" (Posh Boy), has the proper energy, but the dynamics aren't as prominent. The production could be improved all the way around, too...Blue Wave attempts to be a surf blues/rock act, but the only thing going for "Beach Fight" is its short length. The playing, the singing, and the production doesn't capture an enthusiasm at all. Same goes for "Surf Spot" (Blue Wave). Isn't the beach supposed to be fun?...By this time, I could really use something good and stupid. Here comes Highway Patrol, a band dressed like menacing CHIPs. They play loud rock with a punkish energy, but it's hampered by a fuzz guitar sound (sorry, I couldn't help it), and hoarse vocals. Actually, "Chatilla" (10-4) is a catchy, biting rocker that stands up to the rest of the file. But where's the fun and dumb? Check out "John Wayne's Dead": "Duke was strong/More than you and me/Duke says bomb/To keep us free/Don't tell me radiation ruined the health/O!

the symbol of America itself." Ahhh, thanks. I needed that...Returning to some semblance of normalcy is Jesse Hawkins. "Kick Around" is a pretty decent rockabilly-twined tune with good energy and nice hooks. "Lies" has more of an R&B feel creeping into it, and it still comes off well...
—Jeff Silberman



EP FILE

ROCKATS—Make That Move (RCA): The Rockats, once led by Levi Dexter, used to slog around the local circuit back when rockabilly wasn't so fashionable. Ironically, now that it is, their debut effort sounds more like Thompson Twins in spots. The synthesizer-gorged melodies of "One More Heartbreak" reveals a band whose "roots" are only in their bouffants. When they stick to guitar riffs, as in "Burning" and the title cut, they still come off well. Of the two rockabilly-influenced cuts, "Go Cat Wild" stands out. So in the end, the Rockats EP isn't too bad at all. It just ain't rockabilly. Not even close.

GARY MYRICK—Language (Epic): First off, kudos to Epic for giving Myrick a third shot at the brass ring, and from the sounds of this, their patience may finally be rewarded. Myrick has always written catchy rock tunes; they just weren't arresting enough. His weaknesses—drawing the songs out too long and a lack of variety in the repertoire—are still here as well. What has changed is the production. Robert Margouleff has fashioned quite a smooth, yet potent feel that accentuates Myrick's strengths and obscures those weaknesses. The guitar riffs crackle, the drumbeats throb, and the keyboards blend into the melody. "Guitars, Talk, Love and Drums" is their piece de resistance. The melody and the rhythm resonate with feeling and force. The other cuts are far from losers too. "Glamorous" carries a nice dreamy feel to it. So while Myrick hasn't made a giant creative leap, he's never sounded better.

BEAST OF BEAST—Sex, Drugs...And Noise (My Ass Records): The best thing going for this disc is the overall sound. Basic punk thrash arrangements are cleanly fueled by cutting guitar riffs, reverbed to death. Virginia Mac is another plus; her raspy voice aches with desperation. While the sound is alluring, the material is lacking. From "Destructive Heroes" to "She's Wasted," all too-familiar themes of alienation, self-abuse and nihilism are served up with little distinctive flair. The disc attempts to straddle a line between two disparate camps and satisfies neither. It's not raw or reckless enough to be accepted on hardcore terms, and the lyrics lack a uniqueness and the moxie to make them arresting.

EDDIE & THE TIDE—Maybe I'll Get Lucky (Spin): This Santa Cruz quintet has crafted a pleasant mainstream AOR with a dab of Springsteen bravado and a heaping portion of Petty dynamics. Lyrically, Eddie's world begins and ends with the quest of true love, be it idyllic ideals "Running Wild, Running Free," the first date "Nervous," or just a one-sided affair "Bottom of Her List." The band's performance is fine, the musicianship is exemplary, and the tunes are well-conceived. Even so, it's hard to get worked up over this. Sounding like Petty does not mean as good as Petty. Far from it—there's nothing distinctive about the band; the stock lyrical scenarios fail to reveal the emotions behind the singer's actions. If you're in the mood to hear the new AOR mainstream, maybe you'll play *Maybe I'll Get Lucky*. But most likely, you'll put on the real thing instead.
—Jeff Silberman

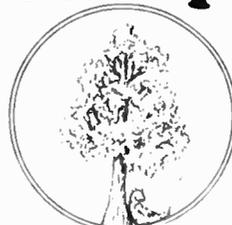
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Club Data

By Ron Gales

How You Can Bleed And Beat Inflation Too

All right, L.A. metal fans, when you think of blood, what local group comes to mind? If the hard rockers among you answered W.A.S.P., you would certainly have struck the right vein. The Troubadour, thinking in a similar fashion, has organized a week-end-long benefit for the Red Cross on June 23-25 featuring W.A.S.P. all three nights, admission being \$10 to each show. The economically and/or civic-minded of you can get in for half-price if you donate blood either at the mobile unit that will be stationed outside the Troubadour or at the Red Cross' downtown office. Blood puns aside, a truly novel idea with unique entertainment joining up with a worthy cause.

WONG'S WEST, Santa Monica: To tide everyone over while Esther Wong finds a new booker, local music scene mensch Cash Landy performed a stand-up comedy routine on the 3rd. Best joke: "Take my club...Please..."

CARMELO'S, Sherman Oaks: KKGO DJ Dick McGarvin, seeking a little variety from sitting behind the console, went ahead and formed his own big band. They are slated to play here June 14th.

COMEBACK INN, Venice: Wayne Johnson gives his last L.A. solo performances before going on tour with the Manhattan Transfer on June 17th-18th. Emmett Chapman's June 15th show will be videotaped for French television, so here's a chance for you emigres to wave bonjour to your mere and pere.

HOP SINGH'S, Marina Del Rey: Country blaster (bring cotton for your ears) Roy Buchanan brings his show here on June 9, while acclaimed Cuban saxophonist Paquito D'Rivera follows on the 10-11th. The 15th brings the coming of the Great Guitars, with Charlie Byrd, Barney Kessel, and Herb Ellis.

CLUB 88, West L.A.: The first Saturday of each month is Blues Night here at the 88, each one featuring L.A. blues staple the Blue Wave Band, a Chicago-styled outfit that has played with Etta James, Lowell Fulson, and Clifton Chenier, among other greats.

KIT KAT, Hollywood: Suzanne (and I) want you to know you can take that *Flashdance* crap and shove it. One of the hottest shows of the month will be here on Sunday, June 26th with Los Lobos and Jerry Sikorski, aided by the lovely and talented dancing ladies of the Kit Kat.

SASCH, Studio City: Al Kooper brings in his new band, Temporary Sanity, with drummer Richie Hayward from Little Feat, on June 28th.

THE ORPHANAGE, North Hollywood: This rather recent addition to the Valley nightside scene also boasts a varied lineup of rock, punk, mod sounds, and heartland music. The Minutemen on the 9th and Social Distortion on the 12th sandwich a Mod Nite starring Sidewalk Society on the 11th. Garage-meisters Redd Kross invade on the 19th, while the country-billy Bridge Climbers' last show here saw Phil Seymour and Dwight Twilley jump up on stage to help out, and more of the same antics are to be looked for.

DONTE'S North Hollywood: June 16th, owner Carey Leverett will, in the immortal words of Sheriff John, put another candle on the birthday cake. The *Tonight Show* band will provide rousing entertainment in what will be a suprise-filled evening. Also coming: the return of Capp-Pierce and Juggernaut on the 17th and 18th of June, and the 7th Avenue Band on June 20th.

LIGHTHOUSE, Redondo Beach: Formerly a strictly jazz nightspot, the Lighthouse is expanding its booking policy to include R&B, ska, and rock. There is no cover charge for either their Saturday or Sunday afternoon shows, Saturdays featuring the popular Caribbean sounds of Steppin' Lazer, Sundays with rockabilly conglomeration the Hornets, comprised of Greg Sutton from Tommy Tutone, Ian Espinoza from the Pearly Kings, and Beachy from (where else?) Beachy and the Beachnuts.

Music Connection Exclusive

LiveAction CHART

May 18—May 31

This Week
Last Week
On Chart

ROCK / POP

1	—	4	Skanksters
2	—	5	Jack Mack & the Heart Attack
3	—	1	Pop Continental
4	—	1	Jah Wobble
5	—	4	Billy Vera
6	1	6	Joshua
7	—	2	Fibonacci/Minutemen
8	12	5	Rick Vito
9	—	1	Dwayne Eddy/Hal Blaine
10	—	1	Commuter
11	—	4	Jimmy & the Mustangs
12	4	3	Brat
13	—	4	Hornets
14	—	4	Burning Sensations
15	—	1	Sleepy LaBeef
16	—	1	Great Buildings
17	19	8	Steppin' Lazer
18	—	1	Black 'n' Blue
19	—	1	Tantrum
20	—	1	Sexist

JAZZ / BLUES

1	—	1	Karla Bonoff
2	7	4	Pat Senatore Trio
3	14	3	John Guerin/Robben Ford
4	1	9	Don Randi & Quest
5	—	3	Ray Pizzi
6	—	1	Heath Brothers
7	—	2	Capp-pierce & Juggernaut
8	—	1	George Van Eps/Tony Rizzi
9	—	7	Appolonicon
10	—	1	Ned Doheny
11	—	1	Louis Verdieu
12	—	1	Dick Grove Writer's Band
13	—	1	Mike Garson
14	—	6	Arco Iris
15	—	6	Baya
16	18	3	Bill Berry All-Stars
17	—	6	Fents
18	9	2	Justo Almario
19	—	1	Charlie Shoemake
20	—	1	Scott Henderson

COUNTRY / FOLK

1	4	9	Grits
2	1	8	Duke Davis & Buckshot
3	—	5	Jerry Baze
4	—	1	Chuck McDermott
5	—	3	J.B. Dogwood
6	3	8	Golden St. Cowboys
7	—	3	Gerald Ray
8	—	5	Diana Blair
9	—	1	Stan Rogers
10	—	5	Doug Kershaw
11	10	6	Greg Harris
12	—	1	Tommy Overstreet
13	11	3	Razzy Bailey
14	12	5	All-You-Can-Eat Band
15	8	7	Larry Dean & Shooters
16	—	1	Rose Madox
17	—	1	Sundance
18	20	3	Constables
19	16	3	Bull Durham
20	—	2	Pat Cloud & Friends

The LiveAction Chart lists the top drawing acts in Los Angeles and Orange County. Clubowners and bookers list the top three draws over a two-week period, excluding comps and guest lists. The size of the venue, sell-out performances, and the number of times an act is listed are also taken into consideration. Clubowners and bookers interested in participating in the LiveAction Chart and Club Data are encouraged to call (213) 462-5772.



photo by Elaine Galia

The Minutemen, shown here taking their time (ahem) in front of the Lingerie, will appear at the Sunday Club on June 12th.

Showcase

By Paul Van Name

The Urge Show Their Spirit

“We’re not going to alter our past to try to be something that we’re not. In other words, we’re not nineteen and punky and new wave. Our music is an interpretation of today, and tomorrow, and of the past,” says Ed Cassidy, founding member and drummer of the Urge. “In my conception of where music is at and where we fit into it, we’ll be the leaders of the future, not the followers.”

Throughout his long and varied musical career, “Cass” has never confined himself to any single musical style. His performance background includes stints with groups which cover the musical spectrum from polkas to country and western, jazz, rock, and even a sojourn as snare drummer for the San Francisco Symphony and Opera Company. Today, together with bassist Larry “Fuzzy” Knight and Roy “R.C.” Cunningham, they are weathering the seas of making it all happen another time around.

Knight and Cassidy have shared credits over the past ten years. Cassidy was a founding member of the group Spirit, who enjoyed a flourish of world recognition in the late 1960s. Larry Knight then joined Spirit for an extensive European tour and the two have played together ever since. The timelessness of Spirit’s material stands as an example of musical longevity. To this day, “I’ve Got A Line (On You)” and “Mr. Skin” remain in the new band’s repertoire.

Analyzing the Urge’s sound, Knight says that “right now, some of our tunes are very guitar/bass/drum oriented, and therefore identifiable as the output of a power trio. But our idea is to be more like a rock orchestra. We want to perform live, we want to talk to and touch the audience with our music.”

Although the Urge’s third component, guitarist and lead vocalist Roy “R.C.” Cunningham, is relatively unknown in the L.A. area, his talent speaks louder than his local performance credits. During an audition in 1982, R.C. wowed Cass and Fuzzy with his boundless energy, and the lineup was com-

plete. They promptly went into the studio and produced a four-song demo, which has since found its way onto European vinyl with a German-based record company, Music People.

Having been the route more than once, the guys know that you’d better have the right artillery. One of the battles the band currently faces, all too familiar to most groups, is the acquisition of mature, responsible management. Fuzzy feels that “a good manager should be a good director, with people working for him who help the a band perpetuate their craft. We’ve become familiar with upper-echelon management in our past, but when you start a group nowadays, some of these “managers” expect the band to go out there and stick up their own posters.”



From left, Ed Cassidy, Fuzzy Knight, and Randy Cunningham of the Urge

R.C. also has some views on lackadaisical managers who take advantage of bands who, in a crowded marketplace, are willing to carry the extra weight of promoting their own product. “Bands today do want to manage themselves to a certain extent, but then you have the case of the manager who is more than happy to pick up the phone for you. When it comes to things like marketing and promotion, the band is expected to handle it all.” Knight feels that “the Urge’s objective is to play in an environment free from the tensions usually associated with artistic enterprise. Responsible management is therefore key to our strategy.”

If pressed for an answer, the band will state that their music is targeted for the 14-50 age group. But do these rock veterans have

anything to say to those people at the younger end of the demographic scale?

“Rock and roll has a very basic feeling to convey,” explains Knight, “one of communication through musical language and celebration and expression for youth. Every musician who pursues his ideal must believe in that, regardless of age.” Drummer Cassidy serenely states that “starting a new rock band is like building a never-ending bridge from the past to the future. In order to do that, a person has to maintain the child within himself and a sense of wonder.”

In creating the Urge, Cassidy, Cunningham and Knight have fused together elements of traditional and contemporary popular music, creating something unique, vital, and explosive that nonetheless shares the basic ingredients of spontaneity and dynamics which make great rock and roll. But having taken aim at appealing to a wide audience, they are painfully aware of the fact that you simply can’t reach some of the sub-genres of today’s pop scene. “If you want to divide the music scene up into the myriad of categories that there are nowadays, we’d have to eliminate one or two of them, but that’s mostly because they eliminate us, which is a big problem. If you don’t fit their mold, to hell with you, no matter how well you play.”

The band’s image could be described as being fad-resistant. Fuzzy refuses to shear his carmel-colored locks for a fashionable ‘do’ as is the current trend, while R.C.’s bear-like girth and “goatee” mustache give him the appearance of being a cross between Leslie West and Frank Zappa. Ed Cassidy’s profile, ageless aura, and affinity for black clothing give him a commanding, other-worldly presence for which he is referred to as “the E.T. of rock and roll” among his peers.

“We never participated in the Circle Jerks syndrome,” notes the portly Cunningham, which turns out to be a lucky stroke for slam-dancing. Before receiving a minor leg injury, R.C. was a candidate to play professional football. “We don’t want to instigate insanity in our audience,” he added, “we just want them to listen. When we do play live, seeing people enjoy themselves and react to our music is the biggest thrill of all for me. Money is secondary. I’ve played to some large crowds and made a killing on some nights, but so what? Nothing changes when you make it but the money.”

“We’ve been together for about one year, but we haven’t put a time limit on our success,” Knight concluded. “If your music is viable, it will happen eventually.” □

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LOS ANGELES

CHEERS!

10700 Vanowen, N. Hollywood 91605
Contact: Vivian
(213) 506-9709

Type of Music: contemporary music, including jazz. No punk or heavy metal, originals OK
Club Capacity: 125
Stage Capacity: 6

PA: Yes
Lighting System: Yes
Piano: Yes

Audition: Call or send promo, SASE for return
Pay: Negotiable

THE FAT CAT

1516 N. Western,
Hollywood, CA
Contact: Cathleen Robinson.
(213) 652-8159.

Type of Music: All but hardcore punk, originals OK.

Club Capacity: 100.
Stage Capacity: 3-7.

PA: No.
Lighting System: Yes.
Piano: No.

Audition: Send tape & promo pak to: 442 No. La Cienega, Suite 210, Hollywood, CA 90048. Atten: Cathleen.
Pay: 100% of door.

MAXIM'S RESTAURANT

Berwin Entertainment Complex,
6525 Sunset Blvd.,
Hollywood, CA
Contact: Skip E. Lowe
(213) 656-6461.

Type of Music: Jazz, rock.

Club Capacity: 200.
Stage Capacity: 12.

PA: Yes.
Lighting System: Yes.
Piano: Yes.

Audition: Contact Skip E. Lowe.
Pay: Possible after talking to Skip E. Lowe.

THE STAGE WEST

17044 Chatsworth,
Grandad Hills, CA
Contact: Joe 5pm—8pm,
(213) 360-3310.

Type of Music: Rock, originals OK.
Club Capacity: 350.

Stage Capacity: 10.
PA: Yes, w/operator.

Lighting System: Yes, w/operator.
Piano: No.

Audition: Contact Joe 5—8pm.
Pay: Negotiable.

PINATYS LA CREPE

11744 Ventura Blvd.,
Studio City, CA
Contact: Ben.
(213) 760-3544

Type of Music: Piano/vocal duo.
Originals OK.

Club Capacity: 70.
Stage Capacity: 3.

PA: yes.
Lighting System: yes.
Piano: Yes.

Audition: Call for apt.
Pay: Showcase Tues—Weds, leading to paid work.

COMEBACK INN

1633 W. Washington, Venice 90291
Contact: Will Raabe or Jim Hovey
(213) 396-6469

Type of Music: Original acoustic jazz, synthesizer soloists, reggae or musical comedy

Club Capacity: 100

Stage Capacity: 6

PA: Yes
Lighting System: Yes

Piano: Yes
Audition: Send cassette, LP or 1/2 inch video to above address

Pay: Negotiable

SKIP E. LOWE'S TALENT SHOWCASE

HOLLYWOOD ROOSEVELT HOTEL

Hollywood Blvd., Hollywood, CA
Contact: Skip E. Lowe
(213) 656-6461.

Type of Music: Rock bands, singers, comedians, originals OK.

Club Capacity: 150.

Stage Capacity: 8.

PA: Yes.
Lighting System: Yes.

Piano: No.
Audition: Call for details.
Pay: Possible if show is solid.

THE ORPHANAGE

6411 Lankershim Blvd.,
N. Hollywood, CA
Contact: Joe (213) 506-0382

Type of Music: Rock, reggae, funk, new wave, R&B, originals OK.

Club Capacity: 200.

Stage Capacity: 9.

PA: Yes.

Lighting System: Yes.

Piano: No.

Audition: Tape.

Pay: Percentage of door.

HEAVEN ON EARTH

CLUB RESTAURANT

1447 2nd St.,
Santa Monica, CA
Contact: Q.
(213) 395-2122.

Type of Music: Anything but punk or metal, originals OK.

Club Capacity: 150.

Stage Capacity: 4-5.

PA: Yes.
Lighting System: Yes.

Piano: Yes.
Audition: Call for more information.

Pay: Showcase. May lead to paid work.

PAPACITOS

12740 Culver, Marina del Rey
Contact: Alfie Martin
(213) 823-0075

Type of Music: All but hard rock, soloist to 6-piece bands, orig OK

Club Capacity: 85

Stage Capacity: 6

PA: Yes

Lighting System: Yes

Piano: No

Audition: Call for appointment

Pay: Percentage of bar

THE STAGE

10540 Magnolia Blvd.
N. Hollywood, CA 91601
Contact: Pat. Noon-8pm.
(213) 985-9937

Type of Music: rock, originals OK.

Club Capacity: 150.

Stage Capacity: 4-6.

PA: No.

Lighting System: Yes.

Piano: No.

Audition: Send pix, tape to above address.

Pay: Negotiable

DONTE'S

4269 Lankershim, N. Hollywood
Contact: Cory
(213) 877-8347

Type of Music: jazz, fusion

Club Capacity: 125

Stage Capacity: 15

PA: Yes

Lighting System: Yes

Piano: Yes

Audition: live or tape

Pay: Scale or negotiable

321

321 Santa Monica, Santa Monica.
Contact: Howard Paar.
(213) 451-5003 (mornings).

Type of Music: New dance music, originals OK.

Club Capacity: 1200.

Stage Capacity: Unlimited.

PA: Yes, with operator.

Lighting System: Yes, with operator.

Piano: No.

Auditions: Send tape or record with promo pack—no returns.

Pay: Negotiable.

RUMBLESEAT

4700 Pacific Hwy, Long Beach
Contact: April York
(213) 438-7498

Type of Music: Top 40, new wave

Club Capacity: 400-500

Stage Capacity: 30'

PA: Yes

Lighting System: Yes

Piano: No

Audition: Tape, vinyl, audition, schedule of past and future gigs

Pay: Negotiable

CAHMELO'S

4449 Van Nuys, Sherman Oaks
Contact: Chuck or Denise
(213) 784-3268

Type of Music: Jazz

Club Capacity: 150

Stage Capacity: 6

PA: Yes

Lighting System: Yes

Piano: Yes

Audition: Send promo with SASE

Pay: Union scale

THE BASEMENT COFFEEHOUSE

1226 N. Alvarado, Echo Park
Contact: Mark Phillips
(213) 484-8214 (days)

(213) 413-9111 (8-11 pm)

Type of Music: Folk & various acoustic music, originals OK.

Club Capacity: 100.

Stage Capacity: 5.

PA: Yes.

Lighting System: Yes.

Piano: Yes.

Audition: Call for audition.

Pay: Showcase only; open Saturdays only, 8-11 pm.

THE CATTLEMEN'S WHARF

1339 Hacienda Blvd.,
Hacienda Heights, CA
Contact: Patrick
(213) 339-8681

Type of Music: Danceable, new music, originals OK.

Club Capacity: 200.

Stage Capacity: 8.

PA: Yes, with operator.

Lighting System: Yes.

Piano: No.

Audition: Call for information.

Pay: % of door plus \$1-per guest.

BANJO CAFE

2906 Lincoln Blvd.
Santa Monica, CA
Contact: Raoul, (213) 392-5716

Type of Music: Bluegrass, jazz, Dixieland, swing, originals OK

Club Capacity: 100

Stage Capacity: 6

PA: Yes

Lighting: Yes

Piano: No

Audition: Monday talent night, \$50 prize, anthing acoustic

Pay: Negotiable

THE ICE HOUSE

24 N. Mentor, Pasadena
Contact: Jim Robinson
(213) 681-1923

Type of Music: Pop, rock, R&B, variety, originals OK

Club Capacity: 110

Stage Capacity: 8

PA: Yes, with operator

Lighting System: Yes, w/operator

Piano: Yes

Audition: Tapes and live

Pay: Percentage of door

THE GOLDEN VILLAGE

6547 Hollywood Blvd.,
Los Angeles, CA 90068
Contact: Cindy Driscoll
(213) 469-0200 or 462-3034.

Type of Music: New waverock, originals OK.

Club Capacity: 150.

Stage Capacity: 5.

PA: Yes.

Lighting System: Yes.

Piano: No.

Audition: Send tape and picture with SASE.

Pay: Negotiable.

RAMADA INN

1160 N. Vermont Ave.,
Hollywood, CA 90029
Contact: Elaine Robinson or Tyrone Bowers (213) 461-0604 or 292-0188.

Type of Music: Pop, jazz, R&B, folk, showtunes. Originals OK.

Club Capacity: 150.

Stage Capacity: 6.

PA: Yes.

Lighting System: Yes.

Piano: Yes.

Audition: Contact Elaine or Tyrone after 5 P.M.

Pay: Showcase Monday nights only for singers & single musicians only. Band provided.

LIGHTHOUSE CAFE

30 Pier Avenue,
Hermosa Beach, CA 90254
Contact: Ken Dunn, or Helena Marette
(213) 372-6911
Type of Music: Jazz, rock, R&B, blues,
reggae.
Club Capacity: 150.
Stage Capacity: 6.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Tape.
Pay: Negotiable.

HOT LICKS

P.O. Box 10061
Torrance, CA 90505
Contact: George
Type of Music: Rock, originals.
Club Capacity: 1200.
Stage Capacity: 10.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Tape.
Pay: Negotiable.

SHAMUS O'BRIAN'S

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

ALL THE WAY LIVE

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

CELEBRITY CENTER

5930 Franklin Ave., Hollywood.
Contact: Barbara Jespersen
(213) 464-0411.
Type of Music: All but hard rock,
originals OK.
Club Capacity: 80.
Stage Capacity: 5.
PA: Yes.
Lighting System: No.
Piano: No.
Audition: Sign up at 8 PM on Thursday
to play that night.
Pay: Showcase only.

THE SILVER SADDLE

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

CLUB 22

9428 Brighton Way, Beverly Hills
Contact: Michael after 10:30 am.
(213) 274-7766
Type of Music: Jazz, T40, Combo,
originals.
Club Capacity: 120.
Stage Capacity: 2.
PA: No.
Lighting System: Yes.
Piano: Yes.
Audition: Call for audition info.
Pay: Negotiable.

CATHAY DE GRANDE

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

TRANCAS

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

THE VEX

2580 Soto St.,
E. Los Angeles, CA 90032
Contact: Joe or Mike
(213) 222-5600.
Type of Music: Any original new music.
Club Capacity: 200 and up.
Stage Capacity: 7.
PA: Yes, w/operator.
Lighting System: Yes, w/operator.
Piano: No.
Audition: Send tape & promo pak.
Pay: Negotiable.

TROUBADOUR

9081 Santa Monica Blvd.,
Los Angeles, CA 90069
Contact: Michael Glick
between 1-5 pm M-F
(213) 276-1158.
Type of Music: All types.
Club Capacity: 300.
Stage Capacity: 8.
PA: Yes. Must bring own mic, stands, &
cords, (Low Impedance).
Lighting System: Yes.
Piano: Yes.
Audition: Tape/Bio/Picture.
Pay: Percentage of door & 50% of dis-
count ticket.

ORANGE COUNTY**THE WOUNDED KNEE**

815 S. Brookhurst,
Anaheim, CA 92804
Contact: John Ewell
(714) 635-8040
Type of Music: Upbeat country & oldies.
originals OK.
Club Capacity: 225.
Stage Capacity: 6.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Call for audition.
Pay: Negotiable.

SAN DIEGO**BILL COVIELLOS' DISTILLERY EAST**

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

DANCE CITY

6875 El Cajon Blvd.,
San Diego, CA 92115
Contact: Kurt Krueger
(619) 697-1811
Type of Music: new wave, national acts,
ska, originals OK.
Club Capacity: 750.
Stage Capacity: 8.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Send tape and pics for audi-
tion.
Pay: Negotiable/possible %.

THE RED COAT INN

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

MISCELLANY

PRODUCER/PRODUCTION company, in-
dustry established, currently reviewing
new artists that are unique & self-
contained. Financial backing provided.
Polished pros only w/Billboard 100
potential. Send cassette w/bio to:
Spector Productions, 7000-340 Rolling
Hills Estates, Palos Verdes, CA 90274.
Sorry, no returns.

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

BARBOSA RECORDS, a major in-
dependent label w/major distribution
seeks new talent. Send tape and
resume to: 3156 Wilshire Blvd., Suite
36, L.A., CA.

KEYBOARD PLAYER needed to join
cast of *My Imaginary Lover*, a musical
drama opens Sept. 16th at Am-
bassador Hotel. Rehearsals start 2nd
week of July. Salary waiver for rehearsal.
Good pay for performances. Must
play rock. Contact Miss Brooks 9-5,
M-F at (213) 461-0846.

PROFESSIONAL MANAGER/Promoter
formerly associated with Motley Crue,
seeks the next L.A. Supergroup. Pro-
fessional, theatrical, heavy metal only.
For management, promotion, record-
ing, submit tape & bio to: P.O. Box
1402, Beverly Hills, CA 90213.

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

TWO WRITERS looking for Van Halen
type guitarist for paid demo. Serious
only. Call after 2 pm. Ken or Phil. (213)
779-1180.

MUSIC EDITOR/writer required for
sound track work on low budget film.
Send resume to Kandel Productions,
6860 Canby, Reseda, CA 91335.

I NEED multi-talented musicians,
classical & modern for music sound
track on low budget film. Send
resumes to: Kandel Productions, 6860
Canby, Reseda, CA 91335.

ROADIE W/VAN or truck wanted for
modern dance rock band w/showcase
dates beginning this month. Some pay.
343-2414 or 701-6302.

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

SONG MARKET

GALLEON RECORDING & Ship To
Shore Publishing is accepting R&B/
pop/country/new wave/gospel for sum-
mer and fall '83 releases. Submit
cassettes, lyric sheets, pix, bio, SASE
to Galleon Records, 3088 Laurel Drive,
Riverside, CA 92509. All material will
be considered. Masters will receive
special consideration.

PRODUCTION AND management
group accepting new music of any
kind. Musicians interested please
send resumes to: Pleiades Records,
9514-9 Reseda Blvd., Suite 429, Nor-
thridge, CA 91324.

MAJOR LABEL artist seeking pop/rock
top 40 album cut material for release.
Send cassette, lyric sheets & SASE to:
Flamingo Records/Polygram Records,
16828 Saticoy St., Van Nuys, CA 91406,
atten. A&R. No calls please.

LYRIC WRITERS wanted: please send
samples of work to 236 Box 1168,
Studio City, CA 91604. Please include
name, address & phone number.

MUSIC PUBLISHER looking for 1984
Olympics music material for Network
consideration. Accepting only demos
with orchestrated production with in
the impact of NY, NY, Chariots of Fire,
etc. To fit Los Angeles Olympics
theme. Contact: Chuck Tennin, c/o Big
Fish Music, (213) 984-0377.

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

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

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

NEXT CLASSIFIED DEADLINE THURS., JUNE 16, 12:00 NOON

2 PA'S AND AMPS

Two bass cabs, w/15" JBLs, \$200 ea. 15" JBL spkr, new \$150. 15" EV bass spkr. Like new, \$125. 7-11 pm. Steve 213-366-39301
Sunn 2 15 bass cab. Mint cond. \$350. 5-7:30 pm. Sean 213-203-85631
Fender blonde Bassman, 1962, top and bottom, grt tube sound, \$300 firm. 213-896-32061
Peavey special 130-lead, itswch, eq, reverb, \$300. Bob 213-502-04861
Ampeg SVT bass amp head w/inew tubes \$425 obo. Before 4 pm 213-685-6057 x251

Sunn 4x12 Coliseum cab, handles 250w. \$225 obo. Ron 213-506-87741
Sunn power amp, SA-11, dual, 100w, new in box. \$250. 213-837-25091
Crown D150, perf cond. \$350. Aaron 213-851-77691

Fender Twin, mstr vol, cstrs, xint cond. \$350. 213-765-33441
8-chnl board, twin graphic eq, stereo, 200w, plus 2 S12 EV spkrs. \$1000 obo. After 6. Steve 213-399-52481

JBL PA system w/4 15" spkrs & 2 horns w/2 Crown amps & VFX-2 stereo x-over. Handles any capacity, includes Sunn 2212 stereo console & Anvil case. \$2950. 213-631-61511

3 Peavey monitors, 12 45s, 150w, 8 ohms, 2 Yamaha spkrs, S0410, 3 Shure SM-58 mics, 1 mic stand, 3 holder, 3 goosenecks, all for \$1500. Mary 714-842-79511

Fender Super Reverb, mstr vol, road case. \$200. 213-787-40631

Peavey 400 series bass amp, 2 chnl, xint cond \$200. Dan 213-781-58491

Marshall 4x12 red streak cab, \$350 or trade for Ibanez VE 405 efx. Call 5-7:30 pm. Sean 213-203-85631

Marshall 4x12 slant cab, early model, mint cond, \$450. Call 5-7:30 pm. Sean 213-203-85631
Risonn CTA 120 tube amp, mstr vol, wave switch, brite & presence. \$450 or trade for Ibanez 405 efx. Call 5-7:30 pm. Sean 213-203-85631

74 Marshall 50w head, new tubes, mint cond, \$450. Julio 213-704-84651

Spec Electronics 800c mixing console, 16x16x8, totally modified, xint cond, \$4250 obo. Paul 213-993-47781

Fender 75 xint cond, reworked by Paul Revera, \$425 obo. After 5. Ray 213-463-43611

Tascam 5A 8 chnl mixer, \$1300. Tascam 204 talkback module \$75. 2 Tascam Model 1 mixers, \$110 ea. 2 Teac PB-64 Patchbays, \$50 ea. Tapco 2200 Graphic eq, \$160. SAE MK-27 stereo octave eq \$600. SAE Mark 4 Stereo amp, \$322. Urei 530 graphic eq, \$350. Sound Workshop 242 stereo reverb \$288. Allison Research keplex w/power supply \$350. DBX II 124 4-chnl noise reduction \$350. Kenwood KD-4100R turntable \$200. DBX 162 compressor/limiter \$440. MXR digital delay, \$700. 2 BIC T-1 cassette decks \$250 ea. 2 pair Auraltone spkrs \$60 pair 702-384-12121

2 Vega cabs w/18" 300w spkrs & 2 MOR 50w horns. \$550 obo. Gary 213-842-04551

Yamaha B-100 bass amp head \$200 213-399-30781

Wanted: bass amp sep. head & cab., 150w min., \$300 plus trade bass & rebuilt Silvertone and/or amp. Alan 213-480-29901

Allison 65K programmer for mixboard. Has 48 chnl cap., is expandable. Just upgraded by factory. \$4500 obo. Sheldon 213-668-15901
Sunn monitors, 2 cabs, 1 12" spkr, horn. Covers. \$200 pr. 213-575-12141

Jim Williams custom, 16x16x8 console, grt sound, gd shape, \$3800 obo 213-993-47781
Tascam model 30 mixer, 8x4. \$800 Tim Campbell 619-222-10391

3 TAPE RECORDERS

Teac cassette deck A-430, new in box \$250 213-837-25091

Docorder 8140 4-chnl simulsync tape recorder, reel-to-reel, w/TEAC AX20 mixdown panel. Both \$375. Cary 213-996-28691

80-8 Tascam 8-trk recorder w/DBX \$3600. Teac 3340 4-trk recorder \$1120. Teac 7030 SL 2-trk \$1000. Revox A-77 2 trk \$500. Tandem-burg 10XD-4 1/4-trk tape recorder w/rack mount & remote \$1100 702-384-12121

Tascam model 244 portastudio \$950. 213-327-68251

Fostex 8-trk recorder w/Anvil case \$1600 213-327-68251

50 empty 1/4" reels, 10" metal w/boxes \$2.50 ea. 213-508-88281

Tascam 88 8-trk recorder w/factory console. \$2350 obo 213-993-47781

Docorder 7140 4-trk reel-to-reel, simulsync, sound on sound, built-in echo unit, perf cond \$400. Jim Dunn 213-856-42401

Tascam portastudio model 144, perf cond, used 5 hours. Jim 213-856-42401

Tascam 80-8 with VSO, Tapco C-12 series 2 console. Perf cond, xtras, both \$5300 obo 213-764-44821

Teac model 2340, 4 trk, gd cond, recently tweaked, \$450. John 213-935-35581

Fostex 8 trk multi-chnl recorder w/Anvil case \$1700. Tascam model 244 PortaStudio, \$950 213-327-68251

Teac 4 trk, A2340 w/simulsync, 1/4" tape, 2-sp. \$400. Clayton 213-376-43211

4 MUSIC ACCES.

Tascam DX-8 DBX noise reduction unit for 80-8. Xint cond, \$680. Jim 213-277-41281

Wanted: DBX noise reduction & range expander system. Gary 213-842-04551

Wanted: piano bench. Gary 213-842-04551
Conn strobo-tuner, xint cond, mic inc. \$250 213-575-12141

String bass bows: French bows \$55, \$125. German bows, \$55, \$175 213-462-45021

Frap F100 acoustic pickup sys, incl: transducer, preamp, low freq rolloff. Xint acoustic report. \$200 213-575-12141

Sony video tape recorder, V#1600, Fully overhauled w/90 day parts & labor warranty. Dave 213-843-16101

MXR digital delay w/4 cards, gd cond, \$450 213-344-63601

1/4" Sony videodisc deck \$600 213-668-15501

Anvil B size efx case, 18"x28" \$150 213-701-63021

Shure model 700 pro master power console, 200w, stereo, 8-chnl, twin 9-band eq, 2 EV S12-2 spkrs, \$1000 obo. After 6. Steve 213-399-54281

Roland RE301 Chorus/echo \$400 213-652-67051

Roland 808 drum computer, xint cond \$625. Eves. Don 213-874-97591

Electronic drummer, multi-vox rhythm ace. FR7M, 30 pre-programmed rhythms, ind. vol. controls for each instrument. \$300 obo Tom 213-733-81141

Shure, EV mics: SM 57s, SM 58s, PL9s, 1777. All for \$450 obo. Aaron 213-851-77691

Analog delay line hanger, 19" rack mount, \$400 obo. Aaron 213-851-77691

Furman model RV-1 rack-mount reverb w/built-in eq & limiter. Xint cond, \$150. Days. Mike 213-380-2980 x2301

Lexicon model PCM-41 digital delay w/1swtch. Xint cond. \$600 firm. Days, Mike. 213-380-2980 x2301

5 GUITARS

Yamaha steel-string acoustic FG 335, \$150 obo. Cary 213-996-28691

Ibanez Precision bass, nat. wood body, maple neck w/21 frets. Xint sound, action. New cond, gig bag. \$350 213-462-45021

String bass, 1/4 modern American round-back w/violin corners, adj. bridge & cover. Very gd cond, \$800 213-462-45021

Kay upright bass w/case, stand, bow. \$450 Brian 213-902-01601

Two Rickener guitars w/case. Perf cond. 12 string 8/ or bass. Semi-hollow body, sunbrst finish. \$900 ea. Call 9-6 weekdays 213-658-83551

Fender electric guitar \$275 213-276-12991

Yamaha 140 acoustic steel strings, gd cond. \$125. Lori 213-708-15821

Jazz bass nat. blond finish, maple neck, Schallers, Schecter p-ups, wired for mono, stereo, and phase. \$450 obo 213-399-30781

Rich B 45 acoustic w/case \$700 714-497-21101

Carvin Koa bass \$500 714-497-21101

1952 Gibson ES5 guitar, custom ebony fngbrd, Shallers, gold humbuckers. \$950. Ronald 213-836-02921

Fender Strat white w/orig. F. Rose tremolo, 1 S. Duncan distort pkup \$600. After 7. Oliver 213-208-64381

Left-handed fiddle, pro, xint cond & tone. Incl: pro bow & hrdshl case \$300. 7-7:30 am, 11-11:30 pm 213-396-18871

Late 60s Tele, maple neck, 2 Bill Lawrence pkups, 1 phase swtch, Schallers, \$600 obo or trade. Rick 213-760-48231

G&L F100 Series I guitar, perf cond, case \$325 obo 213-701-63021

Les Paul 25th Ann. sunburst, \$1000 714-497-21101

G&L L1000 bass, sunburst w/ebony fngbrd \$300 213-464-89611

72 Fender Tele bass, custom work done, \$250. 213-859-27791

Avid collector looking for authentic Gibsons and Fenders. Guitars & basses. Top dollar paid, 9-5 pm. Debbie 213-385-42811

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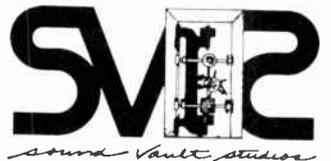
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MUSIC CONNECTION, JUNE 9—JUNE 22

Fender acoustic 6-string w/new hrdshl case \$100 for both 213-837-25091
 1980 Hamer sunburst w/case, Xint cond. \$545. 213-874-30221
 S. Yairi classical guitar, limited edition, model 900, 1978, rosewood sides & back, triple A sitka spruce top, mahogany neck, ebony fretboard. \$500 obo. After 6. Steve 213-399-5248t

6 KEYBOARDS

Hammond T-200-2 organ w/dolly, padded cover, Leslie, rhythm unit \$1300, Tom 213-733-8114t
 Wurlitzer model 120 elec. piano, collectors' item, needs work \$225. 213-828-2219t
 Oberheim OB-1 programmable synth w/memory & Anvil case. \$800 obo. 213-994-0763t
 Yamaha CS 70-M 4 mos old, polysynth w/digital memory, band dig, seq., touch sensitive keyboard w/split keys & mono/stereo outputs. Under warranty \$2500. Mary Foster 213-396-9014t
 Wurlitzer elec piano, 200A, xint cond, needs one reed. \$425 obo Cary 213-996-2869t
 Expanded Moog 35 modular synth w/keyboard & rhythm controller. Perf cond. \$5250 nhd Dan 213-856-4267t

Fender Rhodes Stage 88 Mark II, brand new w/warranty & road case. \$975 Paul 213-781-1358t
 Arp Omni string polysynth w/case \$575 obo Call noon-5. Linda 714-894-7680t
 Casiotone 403, new. \$550 obo 213-995-7093t
 Hammond spinnet organ, xint cond, trade for xint piano, Sheryl 714-761-2120t
 Trowbridge upright piano, plays & sounds grt. \$300. 5-8 pm 213-881-8331t
 Silent practice keyboard for pro pianist. 88 keys, fully adj. action, beautiful wd cab, portable \$175. Noel 213-980-0596t
 Yamaha CF 60 synth, 8-note poly, pressure-sen. keys, presets \$700 obo 213-376-4321t

7 HORNS

Silver flute, xint cond. \$100 714-761-2120t
 Miraphone tuba, 186, double b-flat \$2300. Blake. Aft 6. 213-330-8114t
 Incredible custom Mark VI alto, \$1000 714-681-2410t

Bass Player Wanted
 for original hard rock band with single, major radio air play and management.
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8 PERCUSSION

1969 Ludwig 11-pc. w/accs. \$1250 obo 213-540-2117t
 11 pc. Ludwig 1968-9 series drumset w/accs. \$1500 obo. 213-540-2117t
 Synere sensor w/ftswtch \$50 obo Don 213-359-5951t
 Camco drumset, 15 yrs old, very gd cond. Robert 213-728-8778t
 Drum cases, xint cond. 30" bass, \$80 obo. 15" tom case, \$40 obo or will trade for 13" tom case plus \$\$, Roland 213-371-8389t
 11 pc Dragonwood double bass drumset w/cases, traps, 7 Zildjians, 1 Paiste, Tama hrdwr, Speed King pedals, chimes \$1250 213-952-4051t
 1926 Deegan xylophone. Antique w/rosewood keys in gd cond. \$1000 obo. Jeanie 213-650-1802t
 7 piece Rogers kit, 7 Paiste & Zildjian cymbals, all hardware & road cases. Gd cond. 2 mikes, needs some new heads. \$1000 obo. 213-248-8578t
 Tama Imperial Star 22" bass drum w/case \$250. Yamaha pedal \$70. Tama pedal \$60. Bob 714-892-2318t
 Slingerland hard-to-find black chrome drums. 12,13,15, 18, 24 inch w/chrome snare, assorted hrdwre. \$600 obo 213-993-4778t

9 GUITARISTS AVAILABLE

Guitarist w/bckgrnd vocals sks working or soon to be R&R band. Infi: Pety, Pretenders, U2, Police, Pros only. Doug 213-461-5546t
 Guitarist avail for band doing covers and/or orig. Have HM material for LP. Gene 213-697-9524 or 694-5798t
 Hot ld guitarist sks band. Must be pro only 213-656-9224t
 Guitarist avail, club & studio exp. Bruce. Eves. 213-765-6054t
 Ld guitarist w/vocals & 15 yrs exp sks full time pop/metal/T40/orig band. Will send photo & tape on req. Call anytime. Brit Hadden 505-265-4633t
 Guitarist avail to join or form band playing orig material. Funk, pop, romantic, dance music. Noel 213-857-6635t

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Female guitarist sks female band. Rock/wave, my origs w/promo 213-864-4519t
 Guitarist sks rock/metal act. Have stereo Marshalls, synth & dig. exf. Fluid solos 213-479-3818t
 Guitar plyr sks creative, orig jazz/fusion band. Randy 213-981-7321t
 Guitar plyr sks wrking band. T40, most styles. Exp, dependable, hrd wrkr w/gd attitude. 213-345-4586t
 HM lead guitarist from Philly, Marshall equip, sks metal band w/future. Mark 213-359-3042t
 Country ld guitarist sks imm work. Tim 213-766-3286t
 Guitarist sks wrking T40 or casual bnd. Exp in variety of styles, vocals, xint equip. Serious only. David 213-789-7878t
 Ld guitarist, ext. HM style, image & attitude, equip w/Marshalls, recording & LA circuit seek. seeks LA metal act or musicians. Hollywood area 213-876-7488t
 Ld guitarist, Brit. inff, melodic & versatile sks interesting band. Daniel 213-706-0294t
 European guitarist/voc. w/xint equip & modern image sks techno-pulse band. Creative, dbl on keys & bass. Pros w/mgt only please 213-461-0623t
 21 yr old European ld guitarist sks HM band. Xint attitude & equip Oliver after 7 pm 213-208-6539t
 Ld guitarist avail—young, hot, aggressive, sks serious band. Sean 213-428-6098t
 Guitarist prom sks T40 and/or orig band. Live & rec exp, pro equip, trans, sing, Prefer pop/rock, seasoned plyrs only 213-345-1916t
 Guitarist/voc. sks wrking T40 or casual band. 12 yrs pro exp 213-367-4813t
 Pro ld guitarist w/tenor voice avail for exp wrking rock act. Aft 5 714-846-2771t

9 GUITARISTS WANTED

Rhythm guitarist wntd, must sing backup, play some lead. Serious rock band w/hard, energetic music ala Rainbow, Nightranger. Orig band w/studio, connections & mgt. Must write as well as sing 213-248-8578t
 Female guitarist vocalist wntd by all female band. 60s type dance music, mostly orig. s. Floxy, Police, Cars. 213-267-5315t
 Ld guitarist w/writing ability wanted for flashy HM band w/female voc. 714-774-5386t
 Guitarist wntd by techno-pulse dance band. Infi. Duran, Psy, Furs, U2, no HM. Peter 213-461-5888t
 Pro guitarist needed for showcases & rec. Must be able to pickup material fast. Rich 213-826-0107 x170t
 Working rock band holding auds, for ld guitarist w/voc. & elec grand. 213-786-1272t
 Guitarist wntd for melodic hard rock band. Youthful image, Long Beach 213-598-2570t
 Guitarist w/ld vocs wntd for T40. Strong soloing, jazz, flash, melody versus speed. Warner recorded artist wants comm. band. Dave 213-908-9676t
 Estab Hollywood/Silverlake hard rockabilly band sks pro ld guitarist. No flakes, rec. deal pending, own car & equip. 213-871-8717t
 Ld guitarist wntd, simple & tasty w/B. Holly & T. Pety inff. Backup vocs, stage presence, pros only 213-876-7108t
 Wanted: HM guitarist, Priest, Sabbath, A. Cooper, V. Halen. No kooks 213-506-5796t

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Ld guitarist wntd for powerpop group. Must have likeable look 213-457-1928t
The Persuaders sk ld guitarist w/Stones. Petty infl. Backup vox, stage presence. Pros only. John 213-876-7108t
 Pro ld guitarist wntd for modern funk band. Need talent & ambitious plyr 213-227-8573t
Nightwalker sks ld & rhythm guitar plyr w/backup vox. Pro attitude & equip, rock image. S.Cal tour, 45, LP project. Have investors, studio. Mark Steele 213-202-6687t
 Guitarist, ld & rhythm, wntd. Chris 213-746-8559t

10 BASSISTS AVAILABLE

Pro bassist songwriter w/LP credits & reads sks wrking T40, R&B, pop band. Xint stage presence. Pros only. Joshua 213-506-7559t
Bassist, intelligent & versatile, sks wrking country, country/rock or MOR band. Harmony vox, gd equip & trans. Gary 213-876-6492t
Pro bass plyr, 27, sks orig estab band w/mgt and/or contacts. Dan 213-782-9791t
Bassist/songwriter, LP credits, xint equip & image, sks comm. HM band. Pros only 213-653-4994t
Bassist/writer sks pro estab wrking band, 4-6 niters or rec. contract 213-327-6825t
Ex-Steeler bassist avail to join or form HM or hard rock band w/mgt. Have just finished debut LP. No games or egos. 1-6 pm Rik Fox 213-396-2017t

10 BASSISTS WANTED

Bass plyr, singer wntd for daytime orig new wave rock band. Dale 213-396-4229t
Bassist wntd for all-orig rock/pop new wave band w/producer, agent, studio, even, rehearsal. Michael 213-391-7957, 397-8646t

Jetsons sk bass player. Bard 602-820-1375t
Female bassist wntd, must sing, T40, rock, country, oldies, orig. Work avail. Call 11am-2pm. Michael 213-385-0816t
Female bassist w/style, over 5'5" to start female band. Rock, wave, orig. 213-864-4519t

Bassist wntd, 25-30, simple & tasty, backup vocals, infl by Beatles, Byrds, Petty, John 213-876-7108t
%Modern tribal psychedelic band sks bass plyr. Have upcoming LP 213-876-9822t
 213-365-3889t

Female band age 16-20 sks bassist. Have producer, studio lime & gd contract coming up. 213-667-0694t

Bassist needed for dance rock band infl by Duran Duran. Rich 213-202-6198t

Bassist wntd by orig hi-energy Latin R&B band. New songs welcome. Top notch plyrs only. Lv mess for Alan 213-855-1010t

Bass plyr needed for all-orig hard pop band w/EP for gigs. Exp. depend, self-supported, equip. Tom 213-461-4410t
 Bob 213-874-7411t

Bassist wntd for showcasing all-orig band. 213-464-2024t

Bass plyr wntd for orig band. Infl by Stephenwolf & 60s rock. No pay-seekers. Mark 213-508-7728t

Bassist/singer wntd for all-orig rock band. Songwriting a big plus. SS Valley 213-896-0458t

11 KEYBOARDISTS AVAILABLE

Multi-keyboardist with OBX & Yamaha sks hard rock band ala Rainbow. UFO. After 5 714-759-1345t

Synth-keyboardist Emerson to Loverboy avail. Total rock image, vox, Jupiter 6. Dave. 714-635-7183t

Keyboardist sks wrking T40 band. Has B3, Rhodes, mini-Moog & poly. Gary 213-842-0455t

11 KEYBOARDISTS WANTED

Keyboardist wntd for wrking LA/OC T40 band. Pro equip & attitude, stage presence, lead vocals, rehearsals 213-768-2641t

The Here, orig new music dance band/w/45 sks keyboard plyr. Serious, gd equip 213-936-2278t

Keyboardist, M/F wntd for all-orig proj. Funky type, no T40. Must have gd stage presence & personality. Infl by Barkays, M. Jackson, R. James, Sly. After 5, Eddie 213-383-5258 or 480-7724 (8-4 pm)t

Keyboardist wntd w/lightweight equip for rock group doing video. Jim 213-764-6618t

Keyboardist wntd by fem voc for lounge & casual work. Wide repertoire, swing, jazz, standards, blues, show tunes, harmonies would be a plus, but not nec 213-934-2609t

Keyboardist wntd for newer than new wave w/LP & airplay. Gd image for video. No beards or moustaches 213-855-0203t

Keyboardist w/own polysynth wntd for Permanent Wave music ensemble. Classical training necessary. Rock exp helpful. Travel Jessica 213-623-3805t

Wanted: keyboardist. Must have xint equip, gig pending for 4 pc. Vocals. Gordon 213-349-9179t

Female keyboardist wntd for Japan tour. Standards & pop 213-384-8123t

Keyboardist wntd by up & coming new rock dance band. Image a must 213-463-8325t

Keyboardist wntd for new wave rock band. Hot fem. voc. Grt equip, Valley area. Serious only 213-762-0449t

Synth plyr wntd by band w/upcoming EP. Pop, wave, techno, have mgt & backing 213-650-0060 x2418t

Synth plyr into elec. R&B. Before noon 213-659-8270t

Synth plyr wntd for orig daytime new wave rock band. Dale 213-396-4229t

Keyboardist wntd for hi-energy new music band w/demo & label int. David 213-271-6688t

Keyboardist wntd for outstanding melodic rock band w/modern infl. Vocal ability helpful. Rec. & showcase soon. Joe 213-332-5869t

Ballad singer wishes to team w/keyboardist for nightclub work 213-668-1459t

Polysynth plyr wntd by radio-oriented dance band w/demo & mgt. Joe 213-652-8314t

Multi-keyboardist wntd by unique rock act. Must be able to rehearse 6 days a week for next 4 weeks. Pros only 213-306-2193t

Keyboardist wntd for EP recording & performance project. Polysynth req. Pros only. Kelly 213-374-2625t

Keyboardist wntd, must have polysynth & vocals for part-time T40 & part-time orig techno pop band to work w/another keyboardist who sings & drummer. Work avail imm. Mark 213-396-9014t

Keyboard plyr w/synth wanted for T40 rock band. Must be willing to do non-paid auditions (lined up) 213-674-4229t

Keyboard plyr wntd for orig melodic hard rock band. Must have concert equip, writing, stage presence. Full time pros only. Auditions at SIR 213-553-4581t

Exp keyboard plyr wntd for world tour. Young, charismatic w/qual. synths, vocals for recording R&R pop group 213-664-2340t

Nightwalker sks comm. keys/synth/synth/rhythm guitarist. Pro attitude & equip, rock image. SoCal tour currently, 45 album project pending. Have investors, studio. Mark Steele 213-202-6687t

Serious quality rock keyboardist w/grand & OBX wntd for orig rock band w/club & promo connections. Must write & sing 213-248-8578t

Keyboardist wntd for duo w/female vocalist 213-760-7344t

12 VOCALISTS AVAILABLE

Exp female vocalist avail for T40 band. Attractive, connected, powerful range & gd stage presence. Dawn 213-276-6591t

Female vocalist sks T40 wrking band. No HM. Have Yamaha PA & strong, energetic voice. Call 9-5. Suzi 213-649-1300 x221t

Female vocalist, great sound, attractive, sks band doing orig & covers, studio work. Lv mess. Linda 213-822-2280t

Female vocalist recording artist from Chicago goes solo, sks pop/rock band. Investors waiting to see my act. Only serious need apply. Days 213-660-8268t

Male vocalist, singer not screamer in LA area. Scott 213-390-4961t

Singer/songwriter/guitarist/drummer, 26, bachelor of music, sks wrking pop T40 rock group. Gary 213-662-1972t

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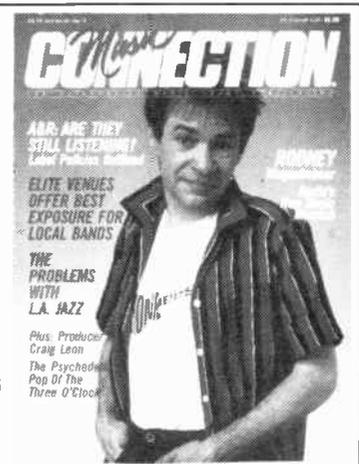
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Female vocalist currently wrking T40 5 night club circuit looking to switch to 2-3 night club gig w/wrking band, duo, trio. Serious only. Lori 213-708-1582t

Female vocalist/lyricist ala Chrissie Hynde sks rock group 213-258-3521t

Male vocalist c&w, 20, gd stage presence. Dean 805-581-1731t

Great female vocalist sks wrking band, trio, or duo. Holiday 213-799-2429t

Two bckgrnd singers sks singer/songwriter or wrking band. Jean 213-936-5466t

Showband: young entertained sks musicians that can put on a show, from ballads to rockabilly, singing ability & gd stage appearance a must. After 7. Brad 213-827-1328t

Front man avail. Very dist. vocie, much touring & rec. exp, grt rock image. Label exp. Have tapes & video, sks image con. rock band w/deal or pending 213-506-6901t

Female vocalist/lyricist w/records in UK & Europe & pub. deal sks multi-keys for collaboration & mgt & prod deal 213-469-4833t

Attractive female vocalist w/video & stage exp sks band w/orig material. After 6. Nancy 213-467-3534t

Ld vocalist songwriters sks down-to-earth R&R band. Owns PA. 7-11 pm 213-366-3930t

Female vocalist w/powerful voice stage & studio exp sks wrking T40 band. Have Yamaha PA. After 6 Susie 213-372-9318t

Top flight pop session vocalist avail for collaboration w/songwriters, bands 213-545-4369

Female ld vocalist sks wrking band, orig w/gigs or T40 rock/wave. Xlnt stage presence & voice, PA & van. 213-664-1292t

Black male vocalist sks gd R&B/funk band. Gd stage presence, strong tenor. Phillip 213-759-3637t

12 VOCALISTS WANTED

Lead singers needed for demo work. Mail cassette to Nesbit, 1825 N. Wilcox, No. 2, Hollywood, CA 90028

Lead vocalist wntd for outstanding melodic rock band w/modern infl. Must have gd. image, grt coive & strong stage personality. Soon to be recording, showcasing. Joe 213-332-5869t

Pro rec. and touring Euro-style HM band sks singer w/image & tech ability. Mark or Bill 213-761-8482t

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Christian female sought by 4-man pop/R&B band. Must be versatile w/bckgrnd ability. Must also be able to dance. 213-464-8381t

Female vocalist wntd, must double on keys or guitar. T40, rock, country, oldies & orig. Have keys/PA & work. Serious only. Michael 213-350-8168t

Female vocalist wntd for active duo. Bill 213-339-6917t

Female vocalist wntd for all-orig group. R&B, rock, funk, & reggae synthesis. Hot band. Pros only 714-689-6968t

Female vocalist wntd who plays either guitar of keys as a second vocalist in a T40 band. Bob or Cindy 213-456-6239t

Vocalist wntd for orig new waver/rock band w/recording dates. Gd image a must. Pros only. 213-842-3945 or 739-8484t

Lead singer wntd, male, tp join orig, melodic hard rock band. Must have power, writing & stage presence. Only exp, full-time pros need apply 213-553-4581t

Creative female vocalist for bckgrnd & leads wntd for all orig funky proj. No T40. Must have gd stage presence & personality. Infl by Barkays, M. Jackson, R. James, Sly, Eddie 8-4 pm 213-480-7724 After 5 213-383-5258t

Female vocalist wntd for wrking T40 band in LA area 714-898-2583t

Female lead & bckgrnd singer, brunette or redhead pref. Must have nat. sense of rhythm & dance ability. Debbie 213-851-1049t

Male tenor needed w/strong upper range (high Cs & Ds). Must read & have theatrical bckgrnd. Bob or Greg 213-767-6070t

Lead singer wntd for the Quest. All orig material, gd gigs.. must rehearse. Nick 213-660-3726 Alan after 6 213-870-2244t

Female vocalist, syn. voice, expressive style, lively personality, rock, blues, swing, country, pop, reads, grt harmonies, some percussion 213-934-2609t

Male vocalist, hi energy rock comm. new wave band. Bruce 213-997-0250, 805-526-3472t

Female vocalist must be hot, exp, & gd looking. All orig rock band 213-399-8973t

Female vocalist wntd for Permanent Wave music ensemble, classical training nec, rock exp helpful. Travel. Jessica 213-623-3805t

Vocalist wntd for very pro mainstream rock act. Have studio, label, interest, & awesome PA. No flakes 714-527-2821t

LA's best HM vocalist sought to join America's new No. 1 band. Must be ready to do anything to be the best 213-372-3978t

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Viper sks ld vocalist for HM proj. High range, pro exp & travel 213-966-8240t

Two female backup vocalist wntd. 5'5" to 5'7". Grt looking, dancing 213-995-3337t

Composer/songwriter sks M/F vocalists for new music proj. Semi-classical live ballads, movie themes. No rock, punk, T40. Serious & trained voices 714-645-5553t

Pop, new wave techno band w/RP sks female vocalist w/modern image ala Blondie, Berlin. Have pro mgt & backing. Send tapes & pix to Pop Productions, Suite 241, 4219 W. Olive St. Burbank 213-728-8778t

Keyboardist sks female pop vocalist to form duo for club work. Aaron 213-465-1684t

13 DRUMMERS AVAILABLE

Creative & exp funk/rock drummer w/xlnt equip sks modern funk/rock band. Paul 213-506-6495t

Drummer sks unique wrking T40 band. Charlie 213-466-7224t

Drummer sks orig band 213-728-8778t

Female drummer sks female rock musicians to form band. Have new drums, trans, greta image, rocks steady. 213-372-4558t

Versatile drummer sks jazz/rock band ala Carlton, Crusaders 213-558-8277t

Drummer sks T40, jazz or country band. 213-840-8276t

Drummer sks wrking club group. All qualifications, great time 213-763-4196t

Drummer w/pro exp sks wrking or pro sit. T40 or orig 213-760-3972t

East coast drummer sks estab wrking band. Pop, reggae, funk, fusion 213-436-0217t

Conga & timbale plyr 12 yrs exp sks wrking band. 213-936-4114t

Drummer, groove-oriented, sks orig rock band w/strong plyrs. Pros only 213-859-2545t

Ex-Strange Days drummer w/14 yrs pro exp, many MTV appearances, various recorings, toured US & Canada, much exp sks orig band. Resume & tapes on req 213-988-1226, 274-2091

Groove-monger drummer/voc wants to form or join orig band that can make 'em sweat like the Plugz/Glaxh/X/NRBQ do. No pop/metal/trash 213-876-2862t

Drummer, 17 yrs exp, stage, studio, TV commercials, 3 sets of drums & percussion, have rec. w/top names, pro attitude, gd image, sks wrking pop/rock band w/mgt & label. Videos avail. Steve 213-553-4581t

Drummer avail formerly w/Ju Ju Hounds & Johanna Went, sks new band. Brock 213-650-8766t

Pro drummer sks orig rock new wave band. Bob 714-892-2318t

Drummer sks estab rock band for travel, live studio. Todd 213-449-2747t

Drummer looking for the Clash only 213-355-1369t

Pro drummer w/many yrs exp sks wrking hi energy rock or pop band w/mgt and label. Xlnt equip, trasn, solid style. T40 bands also welcome. Sunny 213-845-0160t

13 DRUMMERS WANTED

Creative, busy, intense drummer wntd for orig hi energy rock showcase band. Must be exp & loudw 213-342-1977t

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Pro hard rock drummer who wants to play pop wntd imm. Origs. rehearsal 6 days/wk.
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Drummer wntd for blues R&B rock band. Must be able to play dance music & be mature. Pro attitude
213-662-6438t

A Band Called Sam sks an R&B drummer. Sam Taylor
213-396-8332t

Top heavy recording act sks double-kick drummer. Pro only Jay 213-540-4950, 316-2180

Drummer/vocalist wntd for orig pop/rock band. Lv mess
213-986-9214t

Drummer wntd for ska, wester blues oriented estab band. Impeccable timing & exp a must. Denise
213-828-8075t

HM double-kick drummer wntd by estab European style recording act. Pros only
213-362-3303t

Quality drummer wntd w/double kick, full set for all orig HM band. Recording & tour pending. Mgt & backing. Joe
213-785-2138t

Drummer wntd, for comm. new wave pop band w/English infl. Ray
213-463-6459t

Riverside T40 new wave band sks exp drummer
714-682-8385t

Drummer wntd for dance rock band infl by Duran Duran. Rich
213-202-6198t

Drummer needed for new wave rock band w/hot female singer. Valley area, grt equip. Serious only
213-762-0449t

Drummer wntd for showcases & recording. Must be able to pick up material fast. Rich
213-826-0107 x170t

14 HORNS AVAILABLE

Fire your incompetent sax player and use Bad Bob!
714-681-2410t

14 HORNS WANTED

Pro horn plyr, trombone, trumpet or sax, wntd for modern funk band ala T. Heads, S. Minds, R. Void, Bowie. If you're an xnt plyr w/style but a little outside, dial now!
213-227-8573t

15 SPECIALTIES

Wntd: mgt co. who will promote & book LA's most outrageous band. Pros only. Rick or Spider
213-848-6720t

Wntd: silent investors to back LA's most outrageous band. Have very gd contract. Serious only. Rick or Spider
213-848-6720t

Drummer & bass plyr needed for orig new wave dance music in S.Bay area. Have PA, showcases. Scott
213-318-3208t

Wntd: bass plyr/keys/percussionist for estab unit. Serious only.
714-963-2383
213-665-0008t

Hollywood based band sks guitarist, multi-keys, 2 vocalist, drummer & sax plyr. Alan
213-460-2990t

Stephen Lee & 3D sks ambitious lighting person to work w/house equip & slide proj. on spec. Good opportunity. Negotiating major deal. Morgan Mgt.
213-828-8985 x921t

Serious musicians: I am forming melodic T40 band w/female vocalist
213-763-0286t

Producer, manager backers wntd for solo singer/songwriter w/bckgrnd, hit potential material. John
213-876-7108t

Backer wntd by concept techno-pop band w/all modern equip & track record. Many label interested. Need \$ to finish off act.
213-995-3337t

Classical guitar plyr wntd by flute for dou. Dik
213-399-7457t

Looking for musicians to form group. Tyrone Smith
213-231-6493t

Musicians: keys, bass, guitars wntd by singer/songwriter for showcasing my orig pop/hard rock songs I've recorded. To make video & go for contract. Van
213-474-5711t

Black Knight Records sks financial backers for independent record projects 213-856-8786t

Investors & management needed by Speakeasy in all-orig rock band. Will play anywhere anytime Before noon 714-781-6690t

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The Here, an orig new music dance band w/45 sks new mgt. Must be responsible & have carnivorous altitude
213-936-2278t

Seeking male black guitarist, drummer & keyboardist bet 17-22.
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Planiat, drummer, bassist, guitarist, lvd vocalist wntd to join M&F vocalist/composer in forming group. RC Prods.
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Can you afford to loan a new music group \$500 to \$2000 annually for recording & promotional purposes? Serious inquiries only.
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Female flutist sks versatile female musicians. Grt contacts. Wendy
213-794-3267t

Management or booking agency wntd by OC band, 31 Tier Avenue. Call for tapes & photos.
714-837-9976t

Wanted: silent investors for June 11th showcase of unique, orig rock act. Very comm. melodic pop. Pro. Min. req. \$5000. 24 trk demo avail. Serious only
213-306-2193t

Management co. wntd by Millenium, based in LA. We have the songs, we don't send tapes. Eric or Ryan
213-756-69612t

I write orig new rock songs and sing lead. I need a guitarist, bassist, synthesist & drummer or machine for band. Chris
213-746-8559t



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Wanted: female musicians for developing band. record label int. Bass guitar, ld guitar, keys, trumpet, sax & drums. Hard work & long practices a must. Amateurs welcome. After 6 213-824-2762s

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Lyricist wntd by major label artist/songwriter. T40, pros only. David 213-786-16831

Songwriter shop specializes in rap songs sks band. Chris 213-466-12381

Lyricist under contract has co-written two UK singles, sks successful composer for collaboration. Judy 213-469-48331

Singer/songwriter sks male singer/songwriter for orig pop/rock act 213-782-87791

Arranger/keyboardist sks lyricists w/4 trk tape recorder & piano for collaboration. Aaron 213-465-16841

Songwriter sks acts needing special material. 213-887-1611s

Published lyricist will trade services for guitar, singing or drum lessons, studio or recording time. Can write practically anything. Suzanne 213-659-6968s

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 7:45 PM Cassette Roulette, publisher song evaluation by Don Cason & Kimberly Fox of Word Music
 8:30 PM Live Performance, Teri DeSario, hit secular artist and New Word recording artist
 9:00 PM Winner of LASS SRS Songsearch Competition Gospel Category
Pitch-a-thon, Gary Whitlock needs Christian pop rock for the Imperials, contemporary black gospel for Leon Dattilo, traditional church oriented black gospel for Milton Brunson & contemporary Christian pop for Maria Muldaur
WEDNESDAY JUNE 22, 1983
 7:00 PM Interview with Ben Wright, who has produced Stevie Woods and Favares, and arranged for Michael Jackson, Earth Wind & Fire, Shalamar and Paul Anka among others
 7:45 PM Cassette Roulette Publisher song evaluation by Mauron Bailey, Cliff Tep Road/Another Show Music Hit songwriter & independent publisher looking for R&B and pop
 8:30 PM Live Performance, to be announced
 9:00 PM Pitch-a-thon, George Tobin, hit producer is looking for songs for Smokey Robinson Not your basic R&B. Pop with progressive feel ala Culture Club or Stephen Bishop's "On And On" Great adult lyric.
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LEE CRONBACH
Phone: (213) 463-4247
Instrument: Piano, electric piano (Yamaha CP-30), and experience on other models.
Styles: Rock, R&B, Country, Pop, Latin
Read Music: Yes.
Qualifications: Instructor in pop music at Cal State-Northridge & East L.A.C.C. Copyist for Cream Publishing Group, 14 yrs performing, session, and teaching experience. My specialties are accompanying singers, arranging demo sessions.
Available For: Local club work, rehearsal pianist, sessions, charts.

GUY BABYLON
Phone: (213) 664-7284
Instruments: Synclavier II, Mini Moog, Arp Odyssey, Roland VKI, Rhodes, Vox Jaguar.
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Styles: All.
Read Music: Yes.
Qualifications: 14 years professional experience. Master's in Flute performance, previous college instructor, reliable. Local 47. Played sessions, shows, casuals, orchestras.
Available For: All professional situations, session work, casuals, teaching.

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Read Music: Yes.
Qualifications: Excellent technique and feel. Can enhance any music. Extensive experience as a session player in Europe. Classical background. Trained in France. Strong in theory & harmony. Strong synthesist with great ear. Can program unique sounds and play hot leads. Please call to hear demo!
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Read Music: Yes.
Qualifications: I have worked for many name acts. Tape & resume available.
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Instrument: Lead vocalist, keyboardist, synthesist?
Styles: All but heavy jazz.
Read Music: Yes.
Qualifications: Much studio experience, clubs, etc. One girl band—much synthesizer knowledge, write guitar & percussion.
Available For: Studio work, demos, commercial recording.

GRAFFITI
Phone: (213) 684-6104
Instrument: Guitar, keys, bass, drums, female vocals.
Technical Skill: Musicianship, production & some engineering.
Styles: All.
Read Music: Yes.
Qualifications: We have all been involved in the live music scene in L.A. for several years w/major stars & producers. We do a wide variety of music & can get it quickly to save time & expense. We also have good vocal qualities.
Available For: Sessions, casuals, back-up & club concerts.

WILLIAM CAPONE
Phone: (213) 649-4179
Instrument: Drums, congas, timbales, bongos, hand percussions, some mallets and keyboards.
Styles: Rock, country, pop & jazz.
Read Music: Yes.
Qualifications: Schooled at Berklee School of Music and New England Conservatory. Extensive studio and live performance-solid time-percussion and rhythm section arranging and scoring experience. Excellent visual image for any video project.
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Instrument: Guitars (vintage selection).
Styles: Modern.
Read Music: Yes.
Qualifications: 10,000 studio hours.
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JOHN GILSTON
Phone: (213) 395-5046
Instruments: Drums, Simmons electronic drums, electronic percussion.
Styles: All.
Read Music: Yes.
Qualifications: Concert tours in U.S., Europe, UK, extensive album & studio credits including Donna Summers, Jeffrey Osborne, George Duke. Arrangements and production assistance available.
Available For: Recording.

VOCALISTS

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

JOHN BATDORF
Phone: (213) 896-3206.
Vocal Range: 3 octaves.
Styles: MOR to hard edge rock.
Sight Read: Yes.
Qualifications: 13 yrs experience singing leads and backgrounds on several albums as well as extensive touring. Also very experienced in producing and arranging vocal parts. I am currently singing on many session dates as well as doing several jingles.
Available For: Sessions & contracting.

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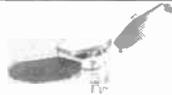
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