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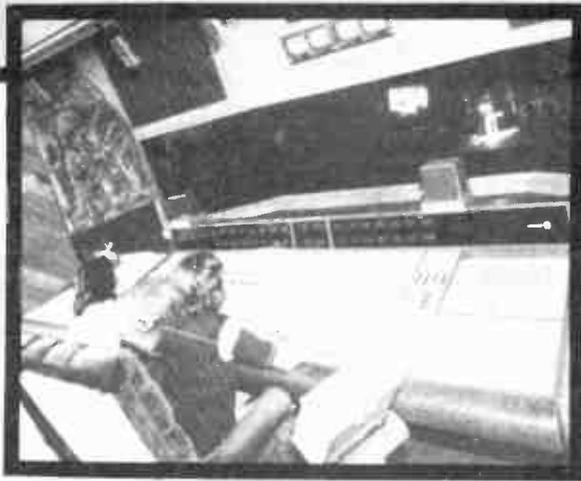
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# Feedback

## Digital Rebuttal

Dear *Music Connection*:

Frankly I was shocked and amazed at Michael Fremer's commentary, "Digital Disaster," which is without reason or qualification. My bewilderment is exacerbated by the fact that Mr. Fremer is a sound man in the film community (and a very good one). I feel you owe the reader your professional reasons for making such statements. Instead, what the reader was subjected to was a series of convoluted statements without any insight or understanding as to why you feel the way you do. Furthermore, you seem to be under the impression that the only reason for digital recording and Compact Discs is to turn a profit. I have worked in the record industry for five years now, in the capacity of A&R man for a major label, and during that time I have followed the advent of digital and the introduction of the Compact Disc. I salute Sony and Philips for the innovations they have created. These creations, Mr. Fremer, contrary to your narrow-minded view, have revolutionized the science of sound in ways that are far more wide-ranging than recording music. Frankly, I find it sad that anyone, especially one who is your field, is so willing to discard a revolutionary breakthrough in the science of sound, merely because it is not at its optimum level of performance and capabilities as of yet. I ask you, where would stereo be today if at its inception we discarded it merely because it wasn't at its optimum?

You, more than anyone, should be aware of the importance of growth and advancement in technology. It takes a great deal of commitment and belief to invest ten years of research and millions of dollars into these new technologies, and it is precisely this level of commitment and nurturing of new ideas that bring us these types of revolutionary breakthroughs. It takes a lot more than "self-serving propagandistic media and

business blitzes engineered by the manufacturers" to realize these developments. Something this far-reaching in its uses could not be brought to fruition by sheer greed, I'm afraid. Instead of trumpeting its demise, Mr. Fremer, why not contribute to its growth toward achieving its optimum in excellence and performance? To remain myopically locked into the past, sticking with the tried and true, can only create stagnation, in a field of science that cannot afford such short-sightedness.

Ritch Esra  
A&R Arista Records  
Beverly Hills, CA

*Fremer replies: MC is not the place to discuss phase shifting, sampling rates, and other technical issues. The purpose of my commentary was to let people know that they're being digitally hyped and to keep an open mind. I though I made it quite clear that I'm not anti-digital—I'm pro-good sound. I invite readers to listen to any later Beatles album, then McCartney's digital Tug of War (also George Martin-produced), to hear how awful current digital sound is. Dozens of other examples are available on request. I refuse to lower my sonic standards to help improve Sony or Mitsubishi's balance sheet.*

## Porta-Panic

Dear *Music Connection*:

We are counsel for TEAC Corporation of America of Montebello, California. It recently has come to our attention that on July 5, 1984, Mr. Bud Scopp (sic) of your staff published an article entitled "The Demo Revolution." Attached is a copy of the TEAC registered trademark no. 1,187,444 for "PORTA-STUDIO." You will note that Mr. Scopp used the TEAC "PORTA-STUDIO" trademark, without referring to the fact that it was registered or owned by TEAC. We assume that Mr. Scopp misused the TEAC registered trademark inadvertently in this article.

Richard B. Silverman  
Attorney at Law  
Chicago, IL

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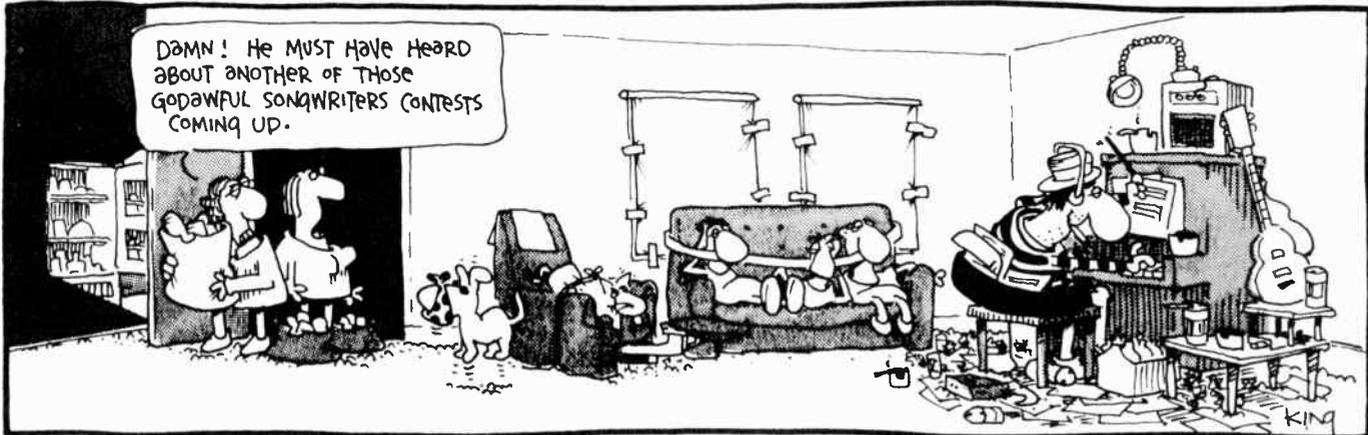
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## COMMENTARY

### Copyright: We've Won the Battle, but What About the War?

First the good news. Last month the U.S. District Court overturned a lower-court decision in the *Buffalo Broadcasting* case. Brought by local TV broadcasters against ASCAP and BMI, the lawsuit challenged one of the fundamental concepts by which the performing-rights societies have operated: the right to issue blanket licenses granting a broadcaster use of the entire ASCAP or BMI catalog for a yearly fee. Those fees add up to about \$80 million a year—a substantial chunk of change and about 20 percent of total income from performance royalties. But the threat posed by the *Buffalo* case went beyond that. Radio broadcasters had hired the same law firm as the TV broadcasters, hoping to spread the blanket license challenge like a cancer.

The case has taken at least a temporary toll on the societies and their songwriter and publisher affiliates. In addition to multimillion-dollar legal expenses, ASCAP and BMI were forced to place in escrow over \$20 million, in the event that the broadcasters had won the case and been awarded damages. Facing this possibility, the societies stopped giving cash advances to members in the summer of 1982.

We know the fight isn't over. The broadcasters are sure to appeal the case to the Supreme Court. But with the case currently decided in favor of songwriters and publishers, it's time to distribute funds held in escrow. Hopefully, the societies will earmark some of those funds for resuming the advances that for some new, but promising writers, have meant the difference between practicing their craft or abandoning it.

Although the public has never had a clear grasp of the meaning of copyright, before the mid-Sixties it wasn't much of a problem. But with the advent of new technologies, each American citizen is now in a position to become a copyright infringer with not much more than the push of a button.

In fact, copyright infringement may seem to be the perfect crime. Copyright is so intangible, so vague in the mind of the consumer that it just doesn't seem like stealing. In the privacy of your own home, it's easy to rationalize the copying of a friend's record, a rented videocassette of a movie, or an expensive piece of software. With the *Betamax* decision, the government encourages this seemingly harmless rip-off that adds up to billions of dollars in lost royalties.

Even though cable and videocassette use of music have become an important part of contemporary entertainment, the songwriter and artist are curiously left out of the royalty picture. While an artist most often finances at least part of the video production costs, the record company automatically acquires the video rights by defining a record as a "sight or sound recording." But when it comes time to pay the songwriter/publisher, a video is not a record at all; hence, not even a 4.5 cent mechanical royalty is paid. In fact, there is nothing in the copyright law that demands that the user of a song in a video must pay the copyright holder. With ASCAP and BMI collecting only miniscule performance fees from the cable industry, there is no significant resulting income for the writer for these "new" uses of music.

The issues are complex. But two things are clear. It's time for copyright holders to band together to address common concerns and encourage public respect for copyright. And it's time for a completely new look at the copyright law.

—Bruce Kaplan

## News

### TICKETS

## Springsteen Fans Mad at Ticket Brokers

by Ben Brooks

LOS ANGELES—Bruce Springsteen fans have once again been thwarted by ticket brokers and unscrupulous store personnel at several of the 84 Southern California Ticketron outlets. Springsteen tickets went on sale October 1, and in a matter of hours all 110,000 tickets were sold for the seven Sports Arena shows in late October-early November.

managers at several Ticketron locations from "pulling tickets for their own employees before making them available to the public." It appears that Avalon Attractions and Ticketron are still learning to cope with the kind of hysteria that accompanies a Bruce Springsteen concert.

Angry fan reaction to unfair ticket pricing by brokers has not been so vehement since the last



Bruce Springsteen: Scalpers' nirvana.

According to numerous irate ticket buyers, a Springsteen-inspired random number system designed to alleviate exhausting waiting lines and would-be scalpers backfired when several security guards from Event Management—the security firm Avalon Attractions and Ticketron hired to supervise ticket allocations—allegedly gave priority ticket numbers to employees of scalpers and ticket brokers. In the wake of these accusations, four Event Management employees have been fired. The L.A. Times reported that Event Management co-owner Cory Meredith insisted that the majority of complaints were directed towards ticketron locations "outside the security firm's jurisdiction." According to Meredith, the security firm only covered 35 of the Ticketron outlets.

Meredith pointed out that his personnel had thwarted store

time Springsteen came to town in 1980. At that time, Springsteen implored the audience at his Sports Arena concerts to write to legislators in Sacramento in favor of a bill to limit the price that brokers could charge for tickets. The bill has since died, leaving no contest to the California state law which levies no ceiling on what licensed brokers can charge for tickets. Scalping at events is prohibited. Nevertheless, blatant scalping is typically the last priority for authorities at public events.

This time around, ticket prices at brokerages are setting new records for a rock concert. According to the Times story, Springsteen tickets are selling for as high as \$300 per ticket. "In my 10 years in the business, I have never seen a situation like this," said Brian Harlig, president of the California Association of Ticket Agencies. "This time around, ticket prices are just out of sight."

# News

## SPONSORS

### Miller Rock Network Offers Sponsorship To Regional Acts

by Brian McGuire  
MILWAUKEE, WISCONSIN—Corporate sponsorship from the Miller Rock Network is becoming a reality for lesser known regional bands around the country. The man behind the plan is Gary Reynolds, head of the Milwaukee promotion firm of Gary M. Reynolds and Associates, which runs the Miller Rock Network. While most corporate sponsors deal strictly with the biggest name acts, Reynolds sold Miller Brewing on the idea of tying in with bands that have not yet gone beyond their home turf.

"Each band is a regional success story we're tapping into," Reynolds explained. "We've found that local bands have such fiercely loyal followings that they have more of an impact, in terms of selling a product, than a major act would."

Starting in 1982, the Miller Rock Network sponsored five bands around the country. It grew to ten in 1983 and this year there are 15, ranging from groups as well-known as the Fabulous Thunderbirds, the Waitresses, and the Fleshtones to more regional entities such as L.A.'s Jack Mack and the Heart Attack, the Sheiks of New Orleans, and the Mighty Invaders from Baltimore.

In exchange for associating its name with these bands, Miller provides a number of services. Promotional material such as posters, banners, buttons, t-shirts, jackets, plus print and radio advertising is paid for by Miller in exchange for the presence of the Miller Logo. Four audio equipment manufacturers are now participating in the Network. The bands receive Audio-Technica microphones, Gauss speakers, MXR signal processors and QSC Audio amplifiers. Since the Network puts on an estimated 600 shows a year, bands can easily be booked into new areas. Finally, I.R.S. Records has agreed to issue a compilation album featuring one song from each of this year's Rock Network acts.

"I don't think it's exploitation," Reynolds emphasizes. "I think everything is done in good taste. What the bands need at this stage of their career is promotional sup-

port. It's very, very difficult for them to afford to put out thousands of dollars in free t-shirts and merchandise. Another thing is having our company and Miller behind them every step of the way for a year—or longer in some cases—where you're talking about a full-time promotion and marketing firm. How much would that cost the bands?"

The bands themselves also hear the criticism. Members of the Washington DC.-based Skip Castro Band—now in their second year with the Network—feel such criticism is unjustified. Pianist, Dan Beirne explained, "Let's face it, our market is essentially 18 to 25 and that is a very cynical market. At first we get criticized, but once they see the band with Miller sponsorship, I don't think they feel that way anymore. They realize we're not doing anything

different. We might say, 'hey, drink a Miller beer' once a night."

Reflecting on the nature of the deal, Beirne concludes, "The music industry has gotten so big that now there are other industries getting involved with it because they can make a lot of money for each other. It's just gone in that direction. We're not going to squawk at a good deal."

Reynolds claimed every band has the potential for corporate sponsorship, though not necessarily by Miller. "There's always a product to fit the band," he said, explaining that Miller Rock Network bands are "all pretty much fun, party groups."

Immediate plans for the Rock Network are for the expansion to 20 bands in 1985 plus the signing of three Canadian acts. "We take a look at interested bands," Reynolds explained, "and we can tell pretty much, based on where they're at in their career, whether they're something we'd consider. If they are, we start tracking and monitoring their performances and gauging how many people they're reaching. Then we make a decision."

The address for Gary M. Reynolds and Associates is 9415 W. Forest Home Ave., Hales Corners, Wisconsin, 53130. Phone (414) 529-5500.

## WORKSHOPS

### NAS Hosts Jackie De Shannon

by Peter Day

Jackie De Shannon, a Grammy Award-winning songwriter and veteran of numerous hit songs including Kim Carnes' "Bette Davis Eyes" was guest speaker at the Monday night workshop of the National Academy of Songwriters on October 15 at the Sunset and Vine offices of BMI.

The energetic blonde, who is currently writing two screen plays, gave insight to the creative songwriting process and the importance of understanding the business side of music. "Most of this business is out of your control," she said. In fact, it "makes the odds in Las Vegas look real good."

In the workshop led by Pete Luboff, De Shannon suggested that songwriters learn about the intricacies of publishing agreements and find a music attorney who specializes in contractual agreements. De Shannon encouraged songwriters to "have faith in yourself." She added comically,

"You've got to be a blockhead to start with. If I'd listened to everyone who said no to me, I'd be nowhere." She stressed that it is an opportune time for songwriters to sell their wares because so many publishers and record companies are glad to find new talent who have what it takes to make it.

She offered other advice to songwriters: "You can't set a time limit on it. You don't know when or where it will happen. Don't go into it for the money. Don't go into it because of the fame. Do it because you love it and you have to do it."

The National Academy of Songwriters, formerly Songwriters Resources and Services, is a non-profit organization which offers workshops and other services to its members. The next meeting of the NAS will be November 12, with guest speaker songwriter Tom Snow. The meeting is for members only and requires a \$1 donation at the door.

## SIGNINGS & ASSIGNMENTS

The Reverend Jesse Jackson has chosen Dick Griffey of Griffco Management Company as his personal manager with an eye on broadening his appeal beyond that of a politician and minister. Jackson has a record album/video of his address to the Democratic National Convention and recently hosted Saturday Night Live.

Gil Friesen, President of A&M Records, recently announced the appointment of David Anderle to the newly created position of Director of Film Music at A&M Records and Almo Irving Publishing. A seasoned producer, Anderle recently produced the *Pool Cues*.



Kelly Garni

Bay area rock group Sato whose membership includes ex-Quiet Riot bassist Kelly Garni, has been signed by Palace Records—an independent label. A tentative release date of November 1 has been scheduled for Sato's debut single with an album to follow. The band is represented by Ted Gertes.

Larry Brightboard has been named Program Director of radio station KOBQ in Yuba City, Calif. Formerly a writer for Music Connection, the morning drive time DJs promotion is effective immediately.

Independent promotion mogul and chairman of Isgro Enterprises, Joe Isgro, has acquired the Jay Warner Music Group. The Warner catalogue will be incorporated into Isgro Enterprises' new publishing arm, the Private 1 Music Publishing Group, with Jay Warner assuming the presidency. Warner will report to Vice Chairman David Chackler.

Producers Clif Magness, Glen Ballard and Brock Walsh have been signed to Quincy Jones Productions to work on a variety of projects.

Enigma Records has announced the appointment of Jim Martone as controller.

# News

## LITIGATION

### Huey Lewis Busts Parker Over Song Similarities

by Murdoch McBride

A complaint for copyright infringement, damages, accounting and injunctive relief has been filed in the U.S. District Court by Huey Lewis, author of the hit song, "I Want a New Drug."

Named as defendants in the action are Columbia Pictures, Golden Torch Music, Ray Parker Jr., Ray Diola Music, Ivan Reitman and Arista Records for their collective and individual contributions to the hit song, "Ghostbusters."

The suit, quietly filed on August 29, 1984 in the Central District of California, downtown L.A., claims that, "...defendants Reitman and Columbia hired defendant Parker to write a musical composition to be used as the title song for the theatrical motion picture entitled "Ghostbusters." Rather than create an original musical composition, defendant Parker copied from, and produced a musical composition, also entitled "Ghostbusters," so substantially similar to the original composition (Lewis's song) that it is a copy of, and infringes upon plaintiff's copyright in, the original composition."

The plaintiff in the case is Helux Music, [Huey Lewis's company, composed of Lewis and members of his band] confirmed Robert S. Besser of Margolis, Burreland, Besser.

In cases involving copyright infringement with popular songs, the legal process is often lengthy and sometimes difficult. Attorney Besser was reluctant to go into great detail about the case but confirmed that he expects to wait six months before going before Judge Real in U.S. District Court.

When pressed for his opinion of this case in light of the often difficult task of proving infringement, Basser said, "We believe the suit has merit. We handle quite a bit of copyright litigation."

Besser also confirmed that one or more of the defendants had been contacted and asked to cease such infringing but declined, thus bringing about the necessity for recent legal action. The defendants in the case are being represented by

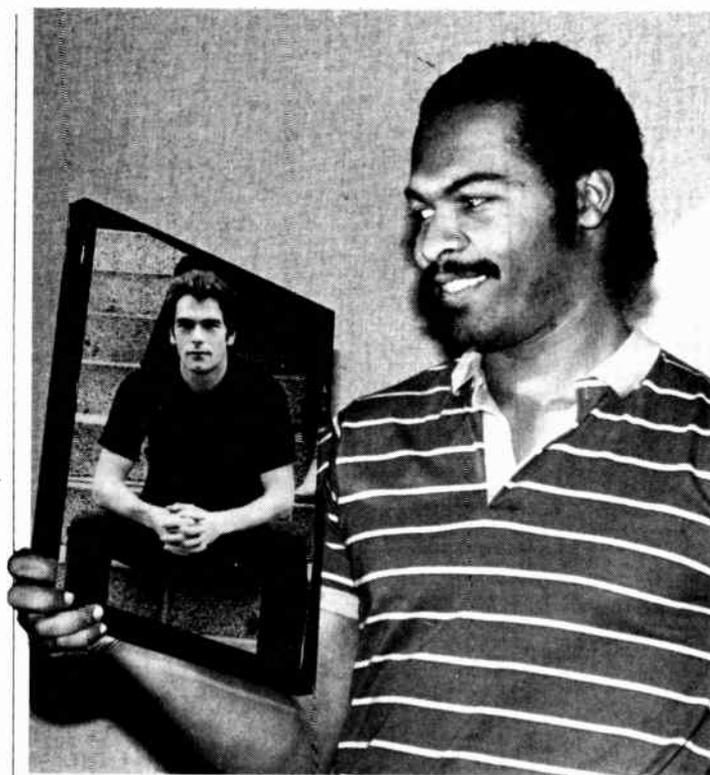
Robert Dudnick of Rosenfeld, Cassy and Krauss.

The suit by Hulex states that, "...on or about June 28, 1984, (the) plaintiff received a Certificate of Registration of a Claim of Copyright for the song "I Want a New Drug." The most accurate available date for the "Ghostbusters" song is 1984 according to the soundtrack album jacket. Both songs are being researched at the Register of Copyrights at this time.

In light of the fact that the Lewis song received broad airplay well before the public release of the Parker song, it could be speculated that the plaintiff's burden of proving access to the original material is lessened and that the most difficult aspect for Hulex's case will be to convince the court that the songs are similar enough to judge for infringement.

The Hulex suit includes a demand for jury trial and further alleges that the "...plaintiff is entitled to recover damages against such defendants in such amount as the proof may support, but in no event less than five million dollars."

Informed sources place the cur-



Parker contemplates lawsuit.

rent sales totals for "Ghostbusters" album and single at close to a million-and-a-half units each.

If Hulex wins the action, they stand to make damages, possibly statutory damages, the profits that exist from "Ghostbusters," as well as all future profits that may be made, if the sound track title song proves to be an infringement.

A hard and fast rule concerning such cases of musical copyrights does not exist and the

plaintiff in such actions must prove "access" to the original material as well as "substantial copying" thereof. The alleged guides which say that a set number of notes constitutes plagiarism are not based in law. Substantial copying can be proven on varying musical standards such as a number of similar notes, accents, bars, and their relation between each other. Similar errors in musical composition between the two works in question can be used to prove infringement.

## GUITARS

### Toto's Steve Lukather Gives Solo Show

by Sue Gold

Toto guitarist Steve Lukather gave a rare solo performance September 29 at the Valley Arts Guitar store. The show was held in order to promote the store, according to co-owner Al Carness.

"We're hoping to be able to put on one show a month," Carness said. "We aren't sure, yet, who we're going to have next time."

While the Lukather concert sold all 300 tickets the day they went on sale, neither Lukather nor the store made a profit on the show.

"We spent as much on adver-

tising as we took in at the door," Carness explained. "We don't plan on making a profit on any of the shows. We want to promote the store and make money on the overall picture." He added, "Lukather did the show because he wanted to. He likes us."

Conspicuously free of fancy costumes and lighting, the band simply played their music. And while Lukather's name got top billing, all the musicians got their share of the spotlight.

It was more of an impromptu jam session by a rock-fusion group than a concert. Everyone took turns taking solo spots, which appeared

to be more improvisation than well-planned melodies.

Lukather's solos ranged from hard rock to soft tunes. And after a lengthy solo, Lukather would take a break and turn the spotlight over to someone else. Both Paich and Mathieson earned considerable applause for their synthesizer work. East, Castro, and Porcaro also managed to take solos during the night.

In spite of the power outage, Carness said the night was a success. "Everyone had fun. We (at the store) did, and so did the performers. It was a fun night."

# News

## SONGWRITING

### Hit Songwriters Unite To Form L.A. EARS; Exclusive Coalition

by K. A. Parker

**HOLLYWOOD**—An exclusive, loosely knit coalition of hit songwriters has formed in Hollywood under the guidance of Tom Snow, writer of "Let's Hear It For the Boy" and "He's So Shy." The group, called L.A. EARS, meets every month in the back room of an L.A. restaurant to celebrate their success, but also "to learn to address the issues that are facing the American songwriter, especially in the world of copyright," according to Snow. "We've got problems to address."

"It occurred to me that if we met regularly in very comfortable surroundings and ate some good food and first celebrated ourselves as a community, the image and perception of ourselves would grow," Snow, who is also on the board of National Academy of Songwriters said that the group recently petitioned NARAS regarding the eligibility of Song of the Year and feels that they were helpful in changing some policy.



Tom Snow

According to EARS member and writer of "Killing Me Softly," Norman Gimbal, "it's not a polit-

ical action group—it's not a union or a guild. It's a sharing thing. It's eating and drinking and laughing and comparing events and problems. We get serious when we talk about the things that concern us." "I belong to a lot of unions," said "Fame" and "Footloose" writer, Dean Pitchford. "I belong to SAG and AFTRA and Equity and Writer's Guild and all of them have get-togethers where you don't feel alone. Yet songwriting is a very solitary task and except for BMI and ASCAP who have a dinner once a year, there's never been an organization that existed for songwriters just as a bond—a group of people who get together because they share the joy of a common craft, a common theme of celebration."

"It's tough for songwriters out there," added Gimbal. "They have a ways to go to try and protect their dignity and get their just reward for what they do. They're the backbone of the music business and I think too often they're really treated badly. It doesn't matter how successful we are. We're songwriters—we're not out there to change the world but we have enough prestige to take a position and do something as a group."

## RADIO

### KIIS Scores 10 Share in Summer Arbitron

by Ben Brooks

**LOS ANGELES**—Contemporary hit radio station KIIS has made another dramatic move in Los Angeles radio history chalking up a 100 share in the summer quarterly Arbitron Ratings. The jump marks the fifth quarter of radio dominance in the number one slot for KIIS, which boasts a one-two punch of morning man Rick Dees and daily cash give-a-ways of up to \$5,000. KIIS has been at the top of L.A. radio popularity since the 1983 summer Arbitron when it received a 7.6.

Behind KIIS was KABC talk radio with a 7.9 share, followed by easy listeners KJOI and KBIG. The next contemporary hit radio station behind KIIS was the relatively new KKHR in tenth place followed by KIQQ in fifteenth place. KLOS led all album oriented stations in fifth place overall with a 3.5 followed by KMET and KROQ coming in at ninth and fourteenth respectively. The most significant upward movement was made by Spanish language reader KTNQ leaping from 1.8 to 3.22 and adult contemporary

topper KOST which moved from a spring Arbitron number of 2.7 to 3.4.

There has been much speculation as to the reasons for the success of KIIS. While Music Director Mike Shaefer attributes market research as the number one reason for KIIS' dominance, it is hard to overlook Schaefer's second and third ingredients in the winning KIIS formula. Certainly morning drive personality Rick Dees is a substantial if not dominant factor, along with the station's relentless daily cash giveaways. Dees hooks listeners who stay with KIIS for the rest of the day. During his show, Dees announces the song that will signal a cash giveaway sometime later in the day. When there is an opportunity to win up to \$5,000 every day it's not hard to understand why people leave their dials on 102.7 all day long. Playing the most popular records is certainly an essential element of success. Any station can do that. It appears that KIIS has something more going for it—personality.

# RADIO REPORT

by Kerry Ryback

Listed below are Southern California bands currently being played on Los Angeles AOR/MODERN MUSIC radio stations. New additions to the playlist being broadcast on a regular rotation are marked with an \* in addition, local artists featured on specialty shows are noted.

### KMET 94.7

Textones\*  
Quiet Riot  
Bangles  
RATT  
Black 'n Blue  
Armored Saint  
Mighty Metal Shop  
WASP  
Lita Ford  
Autograph  
Warrior  
Dokken  
Van Halen  
Motley Crue

### KLOS 95.5

Armored Saint\*  
Dokken  
RATT  
Metal Six-Pack  
Mansfield  
Legs Diamond  
Black 'n Blue  
White Sister  
Quiet Riot  
Van Halen  
Local Music Show  
Swiftkick  
Channel 3  
Passionnel  
Eclipse  
Arcana  
Rita Foxx  
Stryker  
Textones

### KnAC 105.5 FM

Long Ryders\*  
Choir Invisible  
The Textones  
Animotion  
Scott Goddard  
Baxter Robertson  
Secret Hearts  
Darius & the Mapnets  
David Alan Loy  
Bangles  
Untouchables  
Go Gos  
Jeremy & the Mustangs  
The Nobdys  
Bus Boys  
Sparks  
Dream Syndicate  
Rain Parade  
Dral M  
Ten Inch Men  
Red Hot Chili Peppers  
Angel & the Reruns  
What's New For Lunch  
Chey Acuna  
Mark Shark  
The Runner  
Broken Toys  
Homer  
Leaving Trains  
Silver Tears  
Motels

### KROQ

Bangles\*  
Animotion  
Baxter Robertson  
The Textones  
The Nobdys  
Sparks  
Untouchables  
Max & The Mob  
Red Hot Chili Peppers  
Scott Goddard  
Tom Peterson  
Surf Punks  
Local Music Show  
Christian Death  
Cathedral of Tears  
Babylon Warriors  
Minutemen  
Channel 3  
Suburbia (soundtrack)  
Fishbone  
L.A. Poetry  
Leaving Trains

## A&M VIDEO LAUNCHED

by Ben Brooks

**HOLLYWOOD**—A&M Video is the moniker for a new in-house video cassette label at A&M Records. Supervised by Laura Reitman, the label's first September 17 release was Styx's *Caught in the Act*, an 85-minute concert / story retailing at \$29.95.

"Rather than license out our video to other entities," said Reitman, "we feel that no one knows how to market our artists' videos better than us. We are going to market and promote videos like we do our records."

Look for the Police's 75-minute Godley-and-Creme-produced *Synchronicity Concert* to hit the streets in late October, followed by a 38. Special concert video.

A&M Video is gearing up for an undisclosed simultaneous album / video concept release in November, according to Reitman.

## FINE TUNING:

**Sight for Sore Ears:** Listen for the return of some of L.A.'s best voices to the airwaves, but this time on TV, as Linda McInnes (KLOS, KGB), Joe Reiling (KLOS, KMET, KNX FM), and Raechel Donahue (KROQ, KMST, KMET, KSAN) will be premiering as VJs on Turner Broadcasting's CABLE MUSIC CHANNEL on October 26.

**Same Station, Different Song:** If you liked it the first 400 times you heard it, you'll like it again as The Mighty 690 (XTRA-AM) switches to "EXTRA GOLD", and if you still can't get enough oldies-but-goodies, try the "new" sound of KHTZ (97.1 FM), which mixes moldy goldies from the Sixties and Seventies with today's hits.

**Bucks:** Smelling the success of KIIS FM and KLOS money giveaway, KMET jumps on the bandwagon, paying listeners cash for correct answers to a trivia quiz. You see, it pays to listen to the radio.

# LOCAL NOTES



**TOT:** Guitarist Steve Lukather and his wife Marie are expecting their first baby, while David Paich is getting married in December. Toto's first album in two years is being released on Halloween.

**BEATING IT:** Weird Al Yankovic's backup band, 3-D, are off the road after a six-month tour. Bermuda Schwartz, Steve Jay, and Jim West are making their services available until next spring, when they hit the road again with Mr. Y. Look for Al's next hit sendup, "Purple Brain."

**YOU CAN LEAVE YOUR HAT ON:** Here's Sweetheart's lead singer, 19-year-old Daniel Wolfington, about to take a shower and practice his vocal chops. Daniel sang at the opening ceremonies of the L.A. Olympics, so he's used to crowds. Studio vet Kenny Kerner has been signed to manage and produce the just-formed band.

**VOICE REMOVAL:** Wanna remove the voice from your favorite song and sing along? No sweat: If you have a "mono" switch on your amp, simply reverse the leads on ONE channel of your cartridge; i.e., reverse left "hot" with left "ground." Push the mono button in and viola! Caution! Only switch leads with volume down and be sure to put it back to normal when you're through. No mono switch? Write to MC attention Michael Fremer, and he'll provide the details.



**MOTLEY WHO?** Here's the loveable Crue holding their Golden Reel Awards, which

Ampex presented them for recording their platinum LP on their tape. They're at

Cherokee, and, as you can see, they're very excited. Kudos, Crue.

**HEY, HEY, WE'RE THE DREAMS:** New rock-band sitcom, *Dreams*, on CBS Wednesdays at 8.30. Not the worst show on the air.

**HAIR-CARE SECRETS:** Wanna give yer locks that hip, matted look seen in the photo? No problem—just don't wash it for a few months. So says the aptly pseudonymed Paul T. Roots (known to his mom as either Paul Roessler or "Hey, you"), who'll be debuting his new group, T. Roots, at Club Lingerie on Monday, October 29th. The band is scheduled to play a handful of L.A. dates before recording an LP in late November. T. Roots features Roots himself on keyboards and lead vocals. Paul, who is also writing the majority of the band's material, is a former member of the Nina Hagen Band, the Screemers, 45 Grave, and the original Twisted Roots. Along with Paul, the band consists of Oez Cadena on guitar (DC3, Black Flag, Redd Kross, Twisted Roots), Bruce Duff on bass (45 Grave, No-YZ, Jesters of Dentiny), and Art Fox on drums (Weirdos, Zippers, Arthur Lee & Love, and Bo Donaldson & the Heywoods). Have your 'doo ready for the gig—stop washing today.



**ASTRAL PROJECTION?** It'll be electronics, not witchcraft at work, when ghoulish Elvira pops up in four different places come Halloween night. Bring your Watchman to the Palladium, where Elvira's performing live and tune in to *The Fall Guy*, where you can see her spooking Lee majors. Later on, Elvira will bewitch

Carson on the *Tonight* show. And cable viewers can punch in MTV for six hours of Elvira as she presents *Night of the Living Dead*, which, according to some informed maniacs, is no less than the *Citizen Kane* of gore. A word to the wise: if you're gonna spend the evening with MTV, eat early!



**EAST L.A.'S THE BRAT** are recording an album live to two-track under the production supervision of the veteran Paul Rothchild (the Doors). Rothchild calls the approach "a return to my recording roots. My favorite work of my career has been done live in the studio." Pictured are the band's core members (from left): Rudy Medina, Therese Covarrubias, and Sid Medina.

Jimmy "Z" harmonica solo. "It's a bit troubling," comments Jimmy. "That guy is getting my applause."

**TURBULENT TUBE TALK:** October 27's edition of the Wally George Show will have heavy metal as its theme. The infamous and outspoken Wally George will host as guests local bands Stryper (on Enigma) and Poison. Watch for the fireworks as Wally dukes it out with heavy metal. Another note. Stryper seems to be hitting the airwaves heavily lately, having appeared on KNBC News, and with an upcoming appearance on Entertainment Tonight scheduled for late October.

amazed at "how incredibly he played my licks." At least he thought it was incredible, until Jimmy went backstage after the show and found out that 75 percent of Springfield's concert was taped, including the

**L.A. / NARAS DIGITAL SYNTHESIZER FORUM:** At 10 a.m. on Sat., Oct. 27, the doors will open at three major recording studios (United Western 6000 Sunset Blvd.; SIR, 6048 Sunset Blvd.; and Ocean Way, 5050 Sunset Blvd.), where, for only \$10 per person, you can spend the day watching demonstra-

tions of the latest in digital synthesizers by reps from over 20 of the major manufacturers. This educational forum is open to the public and, in addition to the many NARAS members, dozens of important industry people are also expected to attend. At 5 p.m. the doors will close and the L.A. NARAS

Staff and Governors will host a private "thank-you" party for the manufacturers at the Brown Derby.

**LIVE OR MEMOREX?** On a night off from one of the Rod Stewart gigs in New York, sax/harmonica player Jimmy Zavala went to see Rick Springfield perform, since Jimmy played on his recent album. Jimmy was especially interested to hear how the touring harmonica player would handle Jimmy's solo on "Bob Til You D'op." Jimmy was

Photo by Bill Cooper



**ZEREMBA IN NOVEMBA:** Doing his updated version of Pat Paulsen is Fleshtone Peter Zeremba, write-in presidential candidate and host of the I.R.S. MTV show, *The Cutting Edge*. See him give his campaign speech—and see guests like the Furs, Difford

& Tilbrook, General Public, Let's Active, and the Minutemen—on Sun., Oct. 28 at 8:30 PST.

**NEWMAN REVUE REVIEWED:** While it fails to capture some of the darker ironies and ambiguities of Randy Newman's singular songs, the La Jolla Playhouse production of "Maybe I'm Doing It Wrong" (a musical revue built around Newman's music now playing at the Roxy) offers a rollicking, fast-paced evening of laughs and revelations. If it did nothing else, the revue would be worthwhile for its weaving of these often brilliant songs into a rich tapestry of rustic and contemporary Americana. The band, directed by Michael Roth, gave the show its underlying coherence with a sound that was part Stephen Foster and part Salvation Army, while Roth's piano work accurately portrayed the delicate dramatics of Newman's own playing. Of the four actor/singers, Paul McCrane connected most authentically with the spirit of Newman's songs and performances—his restrained but resonant performances of "Christmas in Capetown" and "God's Song" stood in shadowy contrast to the intermittently broad and cutesy renderings that sur-

rounded them. Not surprisingly, the full-tilt ensemble performance of "I Love L.A." raised goosebumps throughout the house. All in all, the most unusual "rock" presentation to play L.A. in some time and highly recommended for its pacing and wealth of great music. Rolling down Imperial Highway in the photo are McCrane, Dee Hoty, Joe Jackson lookalike Dann Florek, and Susan Berman.



photo by Ray Pennington

# NEED A HIT?

*Who Ya Gonna Call?*

*That's Right, Ray Parker Jr.*

by David Nathan

**T**hey had listened to some 60 songs, hadn't picked one and gave me two days to come up with something to use!" That's how Ray Parker Jr. describes his last-minute assignment from Columbia Pictures for their movie hit of the year, *Ghostbusters*, which happens to have provided Mr. Parker with the biggest hit of his career. "I saw the rough cut of the movie without the special effects and I saw enough to know what kind of song to come up with." Of course, Columbia loved it and the rest is history: Ray made

a great video "shot in the middle of a Friday afternoon in Times Square in New York with a cast of thousands watching!" The video featured the stars of the flick—comedians Bill Murray and Dan Ackroyd—and that, together with the movie's immediate box office acceptance led to Ray hitting the Number-One spot on the pop charts, finally dislodging another movie-featured tune, Prince's "When Doves Cry."

How does Mr. Parker feel about hitting the top spot? "Great, of course," he grins as he relaxes in the living room of his beautiful home above the City of Angels in Beverly Hills. "I thought the



Parker with hardcore 'busterphiles at Sam Goody contest in N.Y.C.

movie was great, too—so all ways around, the project was a success.” Ray recorded the song, as with everything else he’s cut, at his own studio, Amerayan Studios which he created right at the start of his career back in 1977. “It’s ridiculous, man! I have to book to get into the studio now—there are so many people using it. Lionel [Richie] did a lot of his Kenny Rogers’ sessions there; Cheryl Lynn has recorded there; I produced Diana Ross there on tracks for her last album; and the *Breakin’* soundtrack was recorded there, so I literally have to call and get time.” Indeed, on the day of our interview, Ray had planned to be in the studios but, when he called up, he found there was no time available at Amerayan! Not that he minds, really, “because I do own it so I do get to make a few dollars out of everyone using it!”

**M**oving back to the subject of his gigantic hit, Ray feels that the video played an essential role in the song having achieved its lofty status. “It’s not the first one I’ve done by any means—I’ve been doing videos for overseas markets now ever since “Jack & Jill,” my first hit with Raydio back in 1977. But whereas they might have been small budget promo clips, this one was much more expensive—we went all the way. Truthfully, I think, that the videos have made a big difference in the last few years from my perspective as a recording artist. It’s no longer just about cutting a track: now we can do mini-movies too! And my mother loves to see me in the videos!”

The success of the “Ghostbusters” video has given Ray a taste for the movies. “Yeah, that’s the next step for me,” he smiles. “Right now, we’re looking for a good script and can’t wait. People keep telling me I have this certain kind of sex appeal,” states Ray modestly, with a big grin spreading across his face, “and who am I to argue? So I figure I’ll probably do pretty good on the silver screen.” Certainly Ray’s personality and appeal, given the right property, will definitely open him up to

a successful career in films and it’ll be interesting to see what he chooses as his screen debut.

Even without the runaway success of “Ghostbusters,” Ray hadn’t been doing too badly with his recording career, although he laughingly admits that until he cut “A Woman Needs Love” a couple of years ago, he’d never sung lead on any of the records he produced with

*‘People keep telling me I have this certain kind of sex appeal, and who am I to argue?’*

Raydio. “I just sounded pretty bad and that’s the truth about it, so on all those records you’re hearing Arnell Carmichael, who’s now the official leader of the group since I stopped doing that when “A Woman Needs Love” became a hit. But it’s a funny thing, because, when I wrote it and cut the track, it was in the wrong key for Arnell. Well, I was all ready to erase my vocals and the rest of the guys stopped me—they told me to take it to Clive Davis [the president of Arista].

“I took it to Clive, really scared about what he’d think. To my horror, he told me it was great, he was going to release it and I should get ready and do a solo album since my face was on the cover of the Raydio’s records anyway and he thought I was photogenic! He was just amazed that my voice sounded like it did and he told me real straight, ‘I can’t imagine how you got your voice like that!’

The truth is, I had been working at it. Anyway, I took Clive’s advice and things have worked out pretty well ever since, although even after “A Woman Needs Love” was released, I went a little crazy—I called the radio stations and tried to have it withdrawn. I kept telling Clive it wasn’t the right mix and I’m the king of the mixes—I’ll do 19 mixes and get 23 pressings before I’ll be happy and even then I feel that what I’ve come up with isn’t good enough.”

The success of “A Woman Needs Love” led to Ray’s Top Ten hit with “The Other Woman.” By then, people were calling him the guy with the nice sexy voice. “I figured I must be doing something right vocally, even if I wasn’t the greatest singer going.” Interestingly, Ray had made it to the Number-Two spot on the charts six times and “Ghostbusters” was the first time he’d made it to the very top. “I’ve had the Bee Gees stop me, Michael Jackson stop me, and then Prince stop me, so I was beginning to wonder if I’d ever hit it! I was pretty pleased that I did—even though it was just a couple weeks before Tina Turner toppled me! Since I really like that record myself and I feel like she really deserves the success she’s having I really don’t mind.

“I think it’s great in fact that black artists have taken over the Number-One spot on the pop charts for so many weeks. I don’t think it’s necessarily that radio stations are more open to black artists. I think it’s more that we’re making records that have wider appeal and the public’s just more open to what we’re doing. I really don’t think that pop radio is ready to start playing the real funk stuff yet by any means! It’s just that people are buying the music because of its quality rather than anything else.”

And Ray should know something about quality: He’s been around for quite a few years now, playing on records by a whole range of artists, from his early days growing up in Detroit. “No, I did not have your standard church background!” he states. “Don’t forget, I’m

*continued on page 17*



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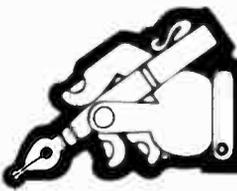
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# SPACE-AGE SONGWRITING

## *Be Nice to Your Synthesizer. It Can Help You Write A Hit*

by Billy Cioffi & Todd S. McKinney

**S**ongwriting as a craft as well as an art form has been tossed into the hyper-space of computer technology and, like it or not, is here to stay. Denying this situation is somewhat akin to the cavalry refusing to accept the horseless carriage. Just the improvement of the sonic quality of song demos alone requires the songwriter to at least be aware of some of the creative possibilities.

One of the more positive aspects of the new synthesizer technology lies in the fact that the writer is no longer dependent on the imagination of the publisher or A&R man. For all practical purposes, nothing need be left to the corporate vision—but this also compels the composer/lyricist to, in effect, put up or shut up.

In utilizing the new technology, the songwriter has an orchestra at his fingertips in the person of his synthesist/programmer. When making a small budget demo—say \$500 or less—the writer should first discern what elements the song itself requires. If it's an uptempo number, drums are "de rigeur." In four- or eight-track demos, we have a theory—the listener's perception of the cost of the demo is directly correlated to the quality of the drum sound. Volumes of books, uncounted hours of dialogue, and God-only-knows how many tons of controlled substances have been consumed in the Quest for the Perfect Drum Sound. Thanks to the

wonders of electronics, that sound, among others, is within the writer's reach.

For less than a couple hundred bucks you can now get the equivalent of an entire band in the studio to record your song, just as it was written, in perfect time, with no clams, in one take. As the old saying goes, "You don't have to pay dues, you have to pay attention!" Working with a programmer for the first time can be nothing short of traumatic

for both of you. Once again, the writer gets to show what he's made of. No one expects you to know as much as the guy you're hiring—but if you learn some of the language (see Glossary), and you are ready to do a lot of thinking, the payoff can be very satisfying.

You probably don't want to hear this, but here it goes. If you as the songwriter want to maintain creative control, not to mention self respect, there are some things you have to accomplish before you have your session with the programmer. Number one—*know what you want*. Do not expect that when you buy the programmer's time that you are necessarily buying his creative input as well, or that the programmer will be in-



"Hal?" "Yes, Dave." "Can you help me write this bridge?" "Yes, Dave."



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spired by your creativity. Chances are, he'll look at it as just another job. The fact is, the more professional you are, the more inspired he'll be. Nothing creates enthusiasm quite as well as clarity of vision. So come prepared. A clear, readable chord chart and a rough cassette of the tune will eliminate hours of studio and programming time. It's worth the extra few dollars it may cost to take care of this. We guarantee it will save you twice the dough later on.

**N**umber two—*never assume anything*. Always ask both the programmer and the studio people if their equipment has the capabilities to get the job done. When you hire the programmer, you should stipulate that he get in touch with the studio beforehand and ask all the right questions regarding compatibility of the studio and his gear. If all is well in that respect, you can waltz into the studio with your data tapes and synth and dump it all to tape in successive first takes. Don't be afraid to delegate technological authority. One last rule, an arbitrary one we'll admit, but a frustration-suppressor just the same—don't discuss with the programmer the sounds that you want in terms relating to the cosmos or colors ("Can you make it sound a little more orange?"). He'll probably appreciate it more than you'll ever know.

We've all seen the image of the

famous composer at his desk, quill in hand, scoring his symphony with ink-stained fingers, without the use of an instrument. Believe it or not, this is a somewhat accurate picture in song-writing today. After the song itself is penned, you still have to sit down and plot the course.

The following procedures are to be taken as a guide to a logical order of events that a programmer might follow as he assembles your tune into the drum machine and sequencer. Though different equipment may require slightly different actions, and all programmers probably won't follow exactly the same path in getting the tune from your head to the tape deck, these procedures should be generally enough to allow for individual equipment and work habits.

1. Determine the tempo of the tune.
2. Record a hi-hat count-off on sequence 0 of the Drum Machine.

3. Record the basic groove of the verse into Drum Machine sequence 10.

A little education, as they say, is a dangerous thing. A drum machine in the hands of a neophyte programmer can be positively lethal. When the writer is programming or considering drum parts, it's not a bad idea to discuss the parts with a real live human drummer. The drum parts should sound natural, not too busy and crammed with thirty-second-note tom fills that only an eight-armed

reptilian Japanese film star could pull off.

4. Organize the Drum Machine/Sequencer sequence and track layout as follows: If the Drum Machine count-off is on sequence 0, record an equal number of bars of rest into sequence 0 of the Sequencer. The verse groove is on Drum Machine sequence 10, with sequences 11-19 available for whatever fills and flourishes may be needed for the verse drums. Record the verse synth parts into Sequencer sequence 1. Record the chorus drum part into Drum Machine sequence 20, with sequences 21-29 available for the chorus fills. The chorus synth parts would go into Sequencer sequence 2. Following this logic, continue recording the Drum Machine and Sequencer parts until you've recorded the bass and main synth accompaniment for every section of the tune.

**O**ne thing that does hold true when you're working with machines is that Murphy's Law does apply. Anything from a power surge in the neighborhood to a sequencer just acting ornery can and may happen. Computer memory is a volatile realm, and you should protect your investment of time by doing frequent data dumps. At every stage of the process, it is essential to check your arrangement. Then if anything odd does hap-

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# A SPACE-AGE SONGWRITER'S GLOSSARY

**Sync-to-Tape Tone:** A code which acts as an electronic gear. When recorded onto one track of multi-track tape, a sync tone will control the synchronization of drum machines and sequencers to *subsequent overdubs*.

**Clock:** A pulse code used for synchronization of drum machines and sequencers to *each other*. There is no standard among manufacturers as to the number of pulses per quarter note, however, for electronics reasons, all formats are in multiples of one another. Common clock rates include 24, 48, and 96 pulses per quarter note.

**Click:** The output of the internal metronome found in most drum machines and sequencers.

**Voice:** In a synthesizer, the number of voices determines the number of notes that can be played simultaneously. Drum machine voices generally refer to a specific drum sound.

**Patch:** A sound on a synthesizer. The term has its origin in the fact that early modular synthesizers made use of patch cords to connect the output of one component to the input of another. Some synths offer **DOUBLE PATCHES** (two sounds with one key depression), and **SPLIT PATCHES** (two or more sounds on different parts of the keyboard.)

**Sequence:** A term used to describe a chunk of music as organized in a sequencer. A sequence could be the bass line for an entire tune, or all the keyboard parts for the verse only. Good pre-production planning of the way sequences are built can make all the difference in the world if you decide that a tune needs re-arrangement later on.

**Merge:** In the Oberheim DSX Sequencer, a **MERGE** is the compilation of **SEQUENCES** and their **PLAY TRACKS** into the final arrangement of the tune.

**Play Track:** One of several component tracks within a **SEQUENCE**. For example, **PLAY TRACK 1** could contain the bass part of the verse using synthesizer **VOICE 8**, and **PLAY TRACK 2** could be the verse accompaniment using synthesizer **VOICES 1-4**. When a **TRACK** is in record, it's a **RECORD TRACK**. When it's in play, it's a **PLAY TRACK**.

**Record Track:** See **PLAY TRACK**.

**Quantize:** A term for automatic metric correction. When a **RECORD TRACK** is **QUANTIZED** to 1/16th notes, that track is divided by the drum machine or sequencer's internal **CLOCK** into 16 "slots" per bar. Any note that is recorded into that track will be shifted to the nearest "slot," resulting in metric perfection. **QUANTIZING** may be defeated on some machines, and can be "swung" for a less robotic feel.

**Data:** The encoded digital information representing the contents of a machine's **RANDOM ACCESS MEMORY (RAM)**. Common data storage formats include cassette, floppy disc, hard disc, and cartridges. Most musical instruments employ the data cassette format. When recorded onto cassette, the data may be stored indefinitely and reloaded into the machine at any time.

**Envelope:** A circuit in a synthesizer which shapes the relative volume of a sound in relation to time. Envelopes generally have four components—**ATTACK**, the rate at which the volume increases when a key is depressed;

**DECAY**, the rate at which the volume decreases after the maximum **ATTACK** level is reached; **SUSTAIN**, which determines the volume level after the **DECAY**; and **RELEASE**, controlling the length of time it takes for the sound to completely die out after the key is released. **ENVELOPES** are very critical components of a **PATCH**—the proper **ENVELOPE** settings will go a long way toward the accurate reproduction of an acoustic instrument, and the proper **ENVELOPE** is necessary to fit the **PATCH** to the musical phrase.

**Oscillator:** The basic sound-producing element of a synth voice. An oscillator is the electronic equivalent of a vibrating string or drum head. Oscillators are usually configured in four main waveforms—square wave, which basically sounds like a clarinet; pulse wave, which is a square wave that's been "hollowed out," for double reeds and similar sounds; sawtooth wave, a brassy and bright waveform; and the sine wave, for round, flute-like tones. Oscillators can produce multiple waveforms for more complex sounds.

**MIDI:** An acronym for Musical Instrument Digital Interface. **MIDI** allows synthesizers from different manufacturers to be connected in such a way that a key depressed on one synth will play the same note on another synth. This description is greatly simplified, of course, but the bottom line is that **MIDI** opens up vast possibilities of complex new sounds.

**Filter:** A circuit which controls the timbre of a **PATCH**. There are several **FILTER** configurations available, each having a distinct effect on the sound. Changing the **FILTER** cutoff frequency either "brightens" or "darkens" the sound.

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pen, you can catch it right away and not compound your confusion. Of course, you've been keeping meticulous track sheets on everything so far, right?

5. You may now either assemble the Sequencer Merge or the Drum Machine Song. This is the first time that the whole arrangement hits the light, so it starts to get a little more interesting. Yes, Virginia, there is a song in there somewhere.

6. Hopefully, you've developed some pretty strong ideas about what patches you want to hear in the tune. Try to communicate your ideas to your programmer in terms of common instrument families, i.e., brass, woodwinds, strings, keyboards, etc. You might even want to bring along a couple of albums that contain some tracks with patches similar to what you have in mind.

When the programmer is in the middle of committing information into the equipment, try to shut up and leave him alone. This is when a lot of numerical column-reading has to be done, and mistakes occur here probably more often than during any other stage of the process. Let the guy concentrate no matter how many questions you may have about the process ("What's this button do?"). Save those queries till later. Besides—he's not your tutor, anyway.

7. Save the stored data from all the  
*continued on page 25*

## PARKER

*continued from page 13*

only just 30, so I grew up exposed to folks like the Beatles and the Stones. In fact, I've always thought it interesting that the two places that have produced the most influential music in pop as far as I'm concerned are Detroit and England. It just seems that that's where all the innovative music has come from.

"Certainly, with Detroit being the home of Motown, we've had our fair share of influence on music. But you know, I never heard all those old Motown tunes—I first heard Marvin Gaye when he came out with "What's Going On" quite a little bit after those early hits like "I'll Be Doggone." And as for the Temps—well, I do somehow recall "Ain't Too Proud to Beg," but I was only five! "Cloud Nine" came out when I was really getting into music, so I didn't have all that background that you usually hear people talk about. In fact, I never really heard any of that good ol' gospel music till I came out to California in 1978!"

**A**ll the comments about "the good old days" lead to Ray's thoughts on what he considers the "lack of excitement in the business today." "Back when the Beatles were at their peak, the girls would just be going crazy—like hysterical just at the sight of them. I mean, girls would kill each other

just to get a glimpse of one of them and although I don't think it was so great, people did hold the artists they loved with much deeper adoration. I'll never forget the day that Elvis Presley died and 65 people killed themselves—they just didn't feel they could go on with him dead. I don't approve of that kind of stuff but I do think that some of the loyalty from the old days is missing. Back when I was a kid, people would go to see the Motown Revue and they'd freak out when the Temps would change mikes or Smokey [Robinson] would hit the stage and the fans would faint! I mean, I can remember when I played on the Stones' tour in '72 in Vancouver and they actually had to call out the National Guard with tanks and the whole thing! Now that's what I call admiration and loyalty!"

Although Ray Parker may not yet have reached the level of the Rolling Stones in terms of longevity (they have been around for 20 years in contrast to his 7), he certainly stands poised to become one of the superstars of the Eighties, with his charm, humor, good looks and musical talent. No doubt he's going to use all of those assets to his best advantage when it comes to the next stage in the Parker career—his emergence as a movie star of prominence. Someone better tell Prince to move on over and make room for the man from the Motor City! ■

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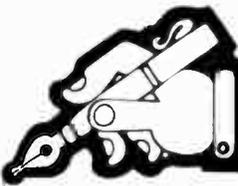
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## VIEWPOINTS:

# SONG PUBLISHERS ANSWER THE MUSICAL QUESTION: WHAT'S HOT & WHAT'S NOT?

by Bud Scoppa

**T**astes in pop music tend to run in cycles: At one moment, everyone seems to be dancing; at the next, the whole world's aswoon over romantic ballads; these in turn get blown away by rock guitar riffs. Song publishers necessarily strive to stay at the cutting edge of changes in the public taste; after all, there's a significant lead time between the point at which a song is given to a producer or artist and the point at which the finished record hits the streets and the stations.

With that in mind, we asked a number of music publishers what's happening *right now* from their intensively informed points of view. Okay, experts, you're on... What's hot and what's not?

### Lorie Harbough CBS Songs

I think what's hot right now is Minneapolis. I've been meeting with writers and artists from Minneapolis, and there's a lot of untapped talent there. It happened in Detroit and Austin. Different parts of America have been ignored, and they shouldn't be. I think as publishers, we're getting smarter. We're searching—we're not just staying in L.A.

What's not hot is record-company signings—I'm not enthused at all.

### Danny Holloway Island Music

What I think is hot right now, more than ever, are tunes that are rhythmic-oriented. Crossover R&B-pop seems to

be stronger than ever. And clever twists in terms of song construction are now more palatable than ever before. In other words, you don't have to write *down* to the lowest common denominator anymore. You can put in your best ideas without feeling you're going over the heads of your audience. I think the charts are in a real healthy state. We have a Pat Benatar cover of a song called "Temporary Heroes," which was written by Nick Trevaczyk of the [English] group Sport. She only had two outside songs on the album, and we're lucky [to have one].

On the other side of the coin, I think what I find very difficult to work with nowadays is schmaltzy, adult-contemporary-type ballads, especially if they're piano-oriented. What Barry Manilow used to do is now just stone cold dead. I can't do a damn thing with it.

### Dan Howell Criterion/First Release Music

It's easy to say what's *not* hot: There's never enough records, and we're still all grossly underpaid as writers and publishers. I'm tired of not getting paid for records that they can't sell.

The thing that's hot about the business is we've been real lucky and we've got great writers. I think it's no different now than it ever has been in one sense—there are always lulls in every business. We've had two Number-One country records in the last eight weeks. But what's new is going after that new money, which is gonna be cable and film and all those guys. Artists, people at publishing companies and record com-

panies, producers and studios all come and go, but the song lasts forever.

### Alan Melina Famous Music

What I think is hot is anything with energy. At the moment, the market is demanding fairly high-energy music. In terms of placing songs at the moment, people are looking for big rock songs, like big rock ballads, rock anthems, or power-pop or R&B with a rock tinge.



Alan Melina

Everything needs to have an edge, or a certain energy, or a certain excitement to it. I think what's already starting and what, hopefully, will continue to develop,



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is a new breed, or new wave, of American rock bands. I think it'll be a bit blues- or R&B-based, with a lot of energy, and a lot of rebellion.

Anything that's a little laid-back or MOR is cold as cucumbers.

**Mike Sandoval  
Warner Bros. Music**

Great songs seem to always find a place in the marketplace, and they seem to always sell extremely well. It's good to see songs like "Missing You," "Every Breath You Take," "Up Where We Belong," "What's Love Got to Do With It," and "I Want a New Drug" becoming big hits. So there's an audience for quality songs that kids can relate to. On the other hand, it's great to also have a Prince singing "When Doves Cry"; in other words, unique songs by unique artists.

As far as what's not happening, I'd say Debby Boone.



Bob Stabile

**Bob Stabile  
B.A.T.S. Music**

The hot thing, as far as publishing goes, is the fact that no matter how popular a group is, there are other great songs to be considered if they can't come up with them. The fact is, we can get them the songs. It may take a long time, and there's no sure shot, but, if you have a great song and you believe in it, eventually it'll get out. Timing and the right artist are the keys. A hot song is what's hot.

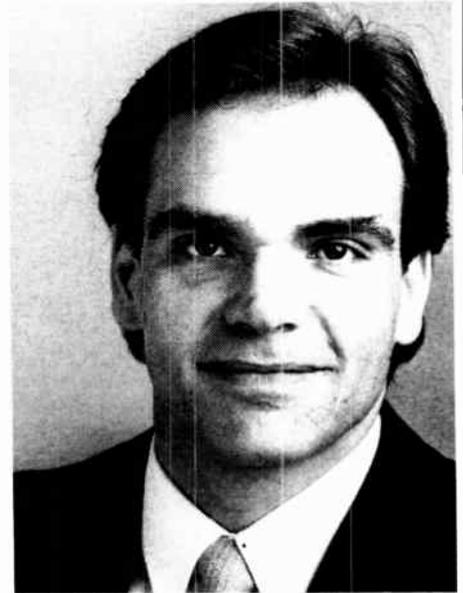
What's not hot? That question could get you in trouble. (laughs) What's not hot in my opinion are contrived songs. Too many writers are always following up the trends. By the time they hear something, then they write it, it's behind—and watered-down. So the hot thing is to come up with something fresh.

*'You don't  
have to write  
down to the  
lowest common  
denominator  
anymore.'*  
—Danny Holloway  
Island Music

**Jonathan Stone  
MCA Music**

Right now, for us, the heavily R&B-influenced rock-pop type material is what's hot; we've got all of our guys writing this material. "Automatic" is a

real good example—we've got three songs on that [Pointer Sisters] album, and two on their upcoming album, and it's all that kind of material. There are slots open on [the albums of] a lot of R&B artists, as opposed to rock artists... although there are some exceptions. Strangely enough, I got some calls about a month ago for AOR-type rock material, and I found myself lacking in that area, because I've had my writers concentrating so much on R&B-rock material. That area is really overflowing now with artists—like Sheena Easton, or even Laura Branigan... and look at Tina Turner. But you can get in trouble with trends...



Jon Stone

As far as what's not, I don't know what I would tell somebody not to write right now. Pure pop, there's a problem with that right now, but there's always gonna be something on the charts that goes against the current. You've gotta be aware of the trends, but you can't write a great song [because of them].

*continued on page 25*



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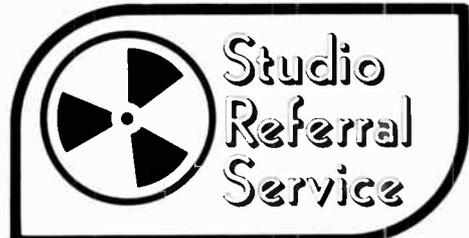
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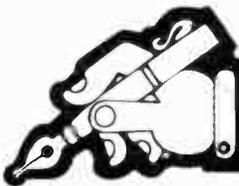
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**ETHICS:**

## A MATTER OF SURVIVAL

by Tom Sturges

I have a friend who interprets everything that happens to him as a bad sign. Coincidentally, I have another friend who interprets anything that happens to him, regardless of how gloomy it may be, as a good sign. Both are songwriters, and both are good at it, but while one enjoys himself immensely, the other moroses from near-defeat to sure-defeat, day after day without end. One of them succeeds, the other just survives.

There is little difference between the daily experiences of these two men. Each makes lots of phone calls and sends out plenty of letters and both have lunches scheduled weeks in advance. Both enjoy the fleeting rush of spending time with the famous, and each is considered very successful in his chosen profession.

But there the similarities end.

My unhappy friend can spend a day in meetings with people whose phone numbers his competitors would give blood to have, and his mind will never stray from the drama of the intersection that morning, when an elderly woman cursed him after she nearly ran him off the road. The injustice of her remark will sadden him throughout the day.

Tell my unhappy friend you like his suit, he will show you where the lining is unraveling. Compliment him on his car and he will remark that it looks okay but needs a tune-up. Congratulate him on a recent success and he will relate how the others involved tried to (a) screw him, (b) defame his reputation, (c) steal his girlfriend or (d) any combination of the above. No question about it, the guy is unhappy.

My happy friend, on the other hand,

is resilient as a child. Hassles are a matter of course and emotions never get involved. His ex-wife sends a collector for his check; he's happy because he would have forgotten to write it otherwise. His car is broken into at a club date but that's okay because the window never worked right after the first time it was broken into; he'd wanted to get it re-

*Success is not  
how much we  
do but how  
well we do it.*

placed anyway. He has difficulty finding negatives to say about someone. He is not oblivious to his enemies; he just dismisses them. He has a hard time saying no. He is the ultimate person to have write you a letter of recommendation.

My two friends differ in almost every way, but none more clearly than in the practice of their craft, especially at the point where people outside the songwriting process begin to have an effect.

One of the most important sorrows a songwriter must learn to deal with is rejection. When the person making the decision says "no," all it means is that the song was not right for the project. The decision has no bearing on the quality of the writer's existence, nor does it reflect his or her creative ability. My unhappy friend has never learned this. To him, each negative response is further proof that he should have stayed in

mental school. I doubt he will ever accept the fact that he is really good.

Conversely, my happy friend takes it all in stride—a song placed, a song passed on, a single that bombs or one that hits. He is wise enough to know that in a business as fickle as this, the glory of the financial reward is rarely in proportion to the talent of the individual receiving it.

Perhaps the strangest thing about these two men is that they are each other's closest friends. They confide in each other with regularity and certainty. As understanding as two opposites can be, they are. The three of us had dinner recently, and when one of them left to visit the loo, the other apologized to me for his friend's depressing negativity. Later on, when the apologizer made the same visit, the negative one expressed doubt about his friend's ability to judge reality on a regular basis. Thinking of it now, I wonder what they said when I left.

No question both men will continue to provide the world with some great songs. That one's method is superior to the other's, probably not. That either will change, I'm sure not. But these men live such vastly different lives. One laughs while the other suffers. Where one ridicules, the other compliments. As one sees moods and hues, the other can only see shadows. Day and night.

Knowing them as well as I do has taught me this: We have the choice each day to face the world as its adversary or its equal. Success is not how much we do, but how well we do it. To survive is to exist, to succeed is to enjoy the doing. ■

*The author is the general professional manager of Screen Gems/EMI Music.*

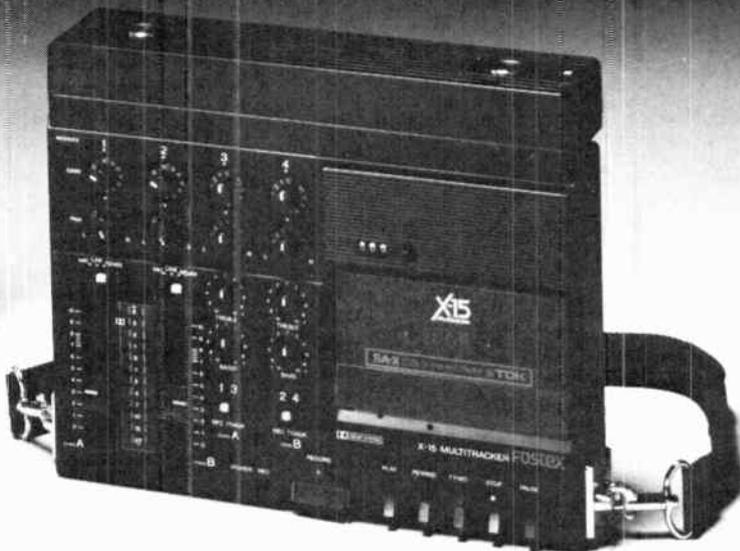
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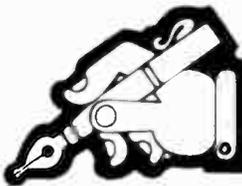
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## GETTING SMART:

# ORGANIZING YOUR SONGWRITING BUSINESS

by K. A. Parker

**T**here are few things more frustrating to creative people than organizing. "A messy desk is a sign of genius," says the sign on my publisher's desk, a testament to the belief that if you're busy being creative, you haven't got time for filing.

That's fine, if you can hire someone to do it for you. Otherwise, you might spend hours searching for a phone number, a tape cue, or a lyric sheet you know is right under your fingertips—somewhere.

There actually *are* ways to organize your work that are easy to implement, simple to maintain, and fun, if you approach it creatively. There are only six systems you need to maintain to avoid hours of agony, and, since time is money, lots of cash as well. These systems are, in order of importance:

1. Contacts
2. Tapes
3. Contracts and other paperwork
4. Tax information
5. Personal songwriting-related stuff
6. General songwriting information

Before you get started, here are a few tips:

A. Start organizing as early in your career as possible. Waiting makes the job look much harder than it is.

B. Don't spend a lot of money on a system until you've tried it out for yourself. A good system is flexible, easy to maintain, and simple to integrate into a larger system when necessary.

C. Ask people in your life for assis-

tance if you need it. Maybe your wife or your boyfriend or your brother is great at organizing. If they'd like to be a part of your career, ask them to assist you with this part of it. Working together will bring you closer and make the job easier.

D. Use the times when you can't write or don't want to write to maintain the systems. It will help you feel like you're still working on your career, even when you're not writing.

E. Every six months or so, visit an office-systems store (like Alexander's in Hollywood) to see what's available. Leave your checkbook at home for these visits, but take plenty of notes. Then go home, budget out what you need, and return for the purchase.

F. Remember that organizing is an ongoing process. Trying to "finish it" can be more frustrating than just doing the job. Listen—it won't ever be finished. Maintain it as best you can and forget about it. If organizing is taking time away from creating, find an easier system—you're defeating your purpose.

### CONTACTS

"It's not what you know, it's who you know" has some truth in it in any profession. The difficulty about that in this business is keeping track of all those people. Music-industry people move around a lot. Musicians and songwriters change residences with regularity. How do you keep up? There are several systems useful for songwriters. The simplest is a card file and 3x5 cards. Base your system on a need-to-know basis. You don't "need to know" every

A&R person in town. If you're sending a tape to Warner Bros. Music, however, you should know who you're dealing with. When you "need to know," call the publishing company and ask for (a) the name of the person you're dealing with, (b) the correct spelling of the name, (c) the title of that person, and (d) the ad-

*Clean up that messy desk, bunky. If you want to move ahead in your craft, start maximizing your time and effort.*

dress. Copy the information on a 3x5 card and file it under Publishing Companies, then alphabetically under "W" for Warner Bros. The next time you "need to know" (like when you follow-up on the tape you sent in), simply pull the original card and call the company. This time, simply ask if the information you already have is still current. Make the necessary changes and refile the

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card. Copying the copious information available from the Executive Turntable section of *Billboard* is boring, time consuming, and useless, although you should read this section. Noticing a former contact has moved or been promoted can be a good reason to make contact again, a brief note stating, "congratulations on your promotion—here's a copy of my latest tune," is nice, if former contact has been established.

The card file should be mostly for people you deal with from time to time. It's a great place to file business cards, too. Simply staple the cards onto the 3x5 and file it away. A brief note on the bottom about where you met the person might be useful when you're deciding whether to keep the card or not. This file can be divided into the following categories: publishers, record companies, demo session players, attorneys and tax accountants, co-writers, etc. Expand it as you need it and clean it out once a year to keep it current and useful.

For the people you deal with day-to-day, you'll need an address book and a back-up book or file at home, for the times you lose or misplace your book. The Readyform individual address "pages" work well, since each "page" can be maintained separately. When one person moves, you simply replace the page instead of scratching things out

and re-doing the book every year. If you're a fairly stable person yourself (residence-wise), you might want to spend the money on some business cards of your own. Your name and phone number is enough information, but you can go all the way with individually designed logos and slogans

*Don't spend  
a lot of  
money on a  
system until  
you've tried it  
out.*

if you have the money. Corresponding letterhead and matching envelopes are for people who really mean business. Keep the design simple, stylish and business-like. Garish colors and hype really turn the pros off.

## TAPES

Organizing tapes can be tricky and complicated, but not impossible. First of all, divide your cassettes into five piles: (1) other people's music, (2) completed demos, (3) works in progress, (4) musical ideas, and (5) blank or scratch tapes.

Take the first pile and organize it alphabetically by artist. You can mix your best friend's latest demo with David Bowie's current cassette within this pile.

Take the second pile, completed demos, and file them in no special order into a wall unit like the kind you get at any record store. Make sure each tape is clearly labeled. It's easier if there's only one song to a tape, but not essential. Then—with a label maker, number each tape, both on the cassette itself and on the box. Then place the same number alongside the opening on the wall holder, so that each numbered tape fits into the corresponding numbered slot. Now, begin one page for each of the letters of the alphabet. List your songs that begin with "A" on the "A" page and so on. Next to each song title, list the corresponding file number. You might want to list other pertinent information as well, such as the co-writer(s), publisher(s), copyright number, and date and state of the demo (16-track master, female vocal, four-track home demo,

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### ■ WHAT SONGWRITERS ACROSS THE COUNTRY ARE SAYING...

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etc.) for reference purposes. Place these completed pages in a notebook for quick reference. Then, when you want to find "Tennessee Woman," simply look under "T;" see that the tape is number six and pull it. This is an excellent method of filing, since it makes tape compilation for song shopping so effortless. You can organize 100 tapes in just one afternoon for less than \$50.00 (tape holder, label maker and tape, notebook, and paper) this way.

Organize your works-in-progress along similar lines, although there should be fewer tapes to deal with. Keep these tapes separate from the completed demos.

*You can  
organize  
one hundred  
tapes in  
just one  
afternoon.*

Musical ideas on tapes can be put on to one or two cassettes with the use of a cassette-to-cassette recorder. Make a master "idea" tape and free up all those tapes you have laying around with one or two ideas on them. Listen to your ideas tape with regularity. When you use an idea, or if you begin to hate something, take it off the tape... make a new tape. These ideas should reflect fresh, current, useable ideas. Throw the junk away.

Blank or scratch tapes can be kept in a shoe box—near the tape recorder for immediate use when needed.

#### CONTRACTS AND RELATED PAPERWORK

Buy a box of standard three-cut (three tab) file folders. Label each folder with the song title which reflects the contents, and file alphabetically into a file cabinet or box. You won't need a file folder unless there's something to place in it. If you only have lyric sheets, it's handier to place these alphabetically into a notebook. Some things that can go into the file are:

1. contracts and publisher correspondence
2. extra tape copies or singles, if applicable
3. extra lyric sheets
4. charts, leadsheets
5. performing rights association and publisher statements
6. P.R., chart position information, etc.
7. miscellaneous information and correspondence about the song

General files are labeled by content. They might include legal documents, publisher contracts, performing rights association information and agreements, legal fees, etc. Place the general files in another place or drawer from the song files.

#### TAX INFORMATION

If you're making money as a musician or songwriter, you'll want a professional tax consultant to assist you with filing taxes. But you can save their time and your money by organizing your tax-related information before you dump it onto someone else's desk. It's actually quite easy to do.

Buy a wire basket or use a box of some sort. Empty your pockets and purse every night into the box. Put all your receipts, canceled checks, royalty statements, pay stubs, etc. into this basket and forget about it. On the last day of each month, sort all that stuff into manila envelopes which are labeled as follows: Auto Expenses, Records and

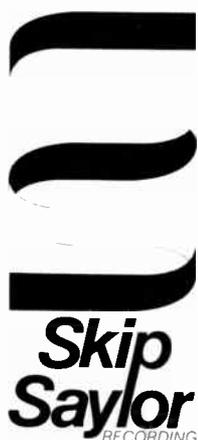
Tapes, Music Supplies, Rehearsal Fees, Entertainment, Office Supplies, Union Dues, Interest Charges, Subscriptions, Business License, Accounting/Legal Fees, Home Office Expenses (rent, phone bill), Sheet Music, Equipment Repairs, Recording Tape, Recording Fees, Answering Machine/Service, Insurance on Equipment, Promotion, Advertising, Rent on Equipment, Wages Paid to Others, Printing and Postage Expenses, Statements, and Payments. This will take you about half an hour each month, max. These are your business deductions. It's also very helpful to keep a business diary. Every time you have a writing appointment, business meeting or luncheon, rehearsal, demo session, write it in the diary. Be specific and include the mileage traveled, if you went to the appointment by auto. Also, keep a phone log for all long-distance calls related to business. Clip it to your bill each month before you toss it into the envelope. Your tax person will love you for your effort and you'll have an idea about how much business you're doing, month by month.

#### PERSONAL SONGWRITING-RELATED STUFF

This can be a scrapbook or file folder or both. It should contain your current songwriting resume or bio, a current black and white photo (for press purposes), any press releases on your career, awards, mementos and so forth. It's great to have this stuff in one place to show your friends or to dig out and look at when you're depressed about your career.

#### GENERAL SONGWRITING INFORMATION

Ideally, this is a bookshelf filled with reference books, *Music Connection*, songbooks, and so on. You might want to maintain separate files on subjects of general interest, too. For example, when you're done reading this article, you might want to clip it and create a file called "organizing information." Just don't forget where you put it. ■



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2-DBX 160X Limiters-Stereo  
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Roland Stereo Flanger  
Roland Dimension-D  
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Orban Parametric EQ's  
Neumann, AKG, Sennheiser, Beyer,  
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## SPACE-AGE

continued from page 17

machines to cassette tape!! You should record and verify two copies of each data dump. In fact, it doesn't hurt to do a few data dumps during the course of the programming session. And please—bring along a few cassettes for just this purpose.

8. Double and triple check the arrangement, track sheets, and data tapes once more before you call it a day. If the programmer is going to be at the studio with you, you might want to leave one copy of all the data with him for safekeeping.

A pop tune of average complexity shouldn't take much more than two hours to program. While preparing this article, we wrote a tune and completely programmed it in just under two hours. Remember—the more prepared you are when you walk into the programming session, the sooner you'll be able to walk out of it (and the happier you'll be with what you walk out with). And that's an important consideration when you're paying someone by the hour. We called some programmers who advertise their services in this magazine, and found the average fee for programming to be in the neighborhood of \$30-\$50 per hour. And dig this—all of them said that the less prepared a client is, the more inclin-

ed the programmer is to charge at the higher end of the scale. Call it a neurosis penalty.

The electronic tool box currently at the writer's disposal open up a vast and limitless aural landscape that has only just begun to be explored. The machines will not, however, write a melody for you, and they aren't much help with lyrics. The composer is quite possibly one of the few elements of the songwriting process not in danger of being replaced by these glowing lumps of chips and buttons. They won't create for you, but they will enhance the process immeasurably. Happily, there is still no substitute for inspiration and the muse that nurtures it, nor for the musical ideas that emanate from the greatest machines of all—the human heart and mind. ■

*Todd S. McKKinney is a synthesist/songwriter who has worked in film, commercials, and records. He is a member of the Oberheim Electronics artist support staff as a programming consultant.*

*Billy Cioffi is a songwriter whose self-admitted ignorance of electronics knows no bounds. He is also a frequent contributor to the Music Connection.*

## WHAT'S HOT

continued from page 19

### Tom Sturges

#### Screen Gems/EMI Music

To me, the outside song is hot—hot as hell right now. The Michael Jackson album had six outside songs on it; the Cyndi Lauper album had five. So the outside song is on its way back. The current Pat Benatar single—and I speak highly of it—is hot. It's called "We Belong," and it's written by Eric Lowen and Dan Navarro. Jamie [Cohen of EMI A&R] suggested that I listen to this guy's tape, and it had seven songs on it—this one was number six. What's ultimately hot from my point of view is an album with ten great songs. I think the public has said that the whole thing's gotta be good; there's not room for one or two great songs and eight pieces of shit for \$8.98.

What's not . . . right now, is the clubs. There's really nothing happening in the clubs. There was a rash of signings, of which EMI and Capitol were a big part, and that whole glut of good acts—the Nobodys, Drop in the Grey, Baxter Robertson, going back as far as the Burning Sensations—have all been signed, and now the clubs are wide open. So, if there's somebody who's really, really talented, the place to be is the L.A. clubs. ■

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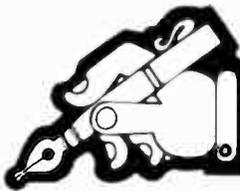
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## NEW FACES:

# RICHARD MARX

## Getting Off To A Fast Start



Marx: Young but already well-connected.

by Sue Gold

**B**ecause Richard Marx is only 21, it may be hard for someone to take him seriously as a songwriter, but with a hit single climbing the charts, he can hardly be ignored. Kenny Rogers' latest single, "What About Me?" was co-written by Marx and is one of three songs that he co-wrote the music and words to for Rogers' new album. He also has a song on Fee Waybill's solo album, and has written several songs with Olivia Newton-John for her future albums.

Although he's busy writing for others, Marx is now looking for a record deal for himself. He has performed several shows in the Los Angeles area, which had audiences dancing and clapping. He has shown his diversity by writing tender ballads and fast-paced rock songs. This is a youngster on a roll.

"People will look at me and say, 'Oh, he's just a kid, let's have him get the coffee,'" Richard says. "Until you make a statement, in terms of getting something on the charts or doing something major, most people will not take you seriously. Even when I'm 24 or 25, I'll still be looked at as young, even if I have done a lot of stuff."

Marx admits he tends to write commercial tunes. "I'm not ashamed that I write commercial songs. A lot of people put that down. I tend to be concerned with good strong hooks that are Top-Forty-ish," Marx explains. He adds that he leans toward R&B songs. "I think I write the best with R&B tunes," he says. "'Somebody Took My Love,' [recorded by Rogers] is not an R&B song, but it is R&B-flavored."

Rogers, who had met Marx through Lionel Richie, asked Marx to write a

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song for him. He wanted a duet. The song eventually turned into a trio written by Marx, Rogers, and producer David Foster. "Kenny wanted me to try to come with an idea for a duet, so I wrote a verse and a 'B' section and then brought it back to him," Marx recalls. "David [Foster] happened to have a chorus idea that he had been playing with for a couple of months and it fit perfectly. David said he was too busy and to make his chorus work with my verse and 'B' section, I went home and worked it out."

While some do take Marx's work seriously, others see it as less sophisticated. "I don't think that's true in my case," Marx argues. "I don't think it's true overall. I know half a dozen people my age who are writing very sophisticated music and commercial songs."

As Marx points out, there are certain advantages to being young: "People think that since I'm young, I *must* have new and fresh ideas. I'm also not too old to change. I can change with the music."

Marx has already made some changes. Starting his career when he was five years old by singing in commercials, Marx eventually grew up and started to sing background vocals for such artists as Richie, Rogers, and Chicago. He soon realized how important writing is. "[Writing] is really where your credibility comes in. People need

songs. Artists like Billy Joel, who are self-contained, may not, but it's the people like Kenny Rogers, who aren't really writers, who need the songs," Marx says. "The market for a good song is much bigger than the market for a new artist. At least, that's what I have found."

**M**arx didn't set out to be a songwriter. He wanted to be a singer. "Back in Chicago, where I'm from," he says, "I was getting songs from friends of mine to sing. They were good songs, but they weren't the kind of songs I wanted to sing, so I figured the only way to do that was try to write my own songs. I've only been writing for about four or five years."

A demo of Marx's songs reached Lionel Richie while Richard was still living in Chicago. "He liked the singing and liked the songs particularly," Marx says. "Through Lionel, I met Kenny, but it wasn't until way after I had met him that I started to write for [Rogers]."

Marx thinks it would have been harder to break into the writing without his singing. He notes, "Singing got me in the door. It's the reason I was exposed to the artists before the writing. If you're a writer who can sing well or a singer who can write, you should get out there. The more things you can do, the better."

Marx says it was Foster who con-

vinced him to write seriously. "David pushed me into writing for other artists, or to try to write for others. He also involved me in the projects he was working on."

"[After we met], I spent a lot of time just hanging out with him in the studios, trying to learn about producing and about arranging," he explains. "[Foster] welcomed my input in to what he called fresh ideas. Sometimes he used them, sometimes he didn't. But we work very similarly and have the same musical taste. Most of the times that I've written with David, he's had the choruses and I'd help with the melody and lyrics."

Marx isn't intimidated by working with established artists. "I've been real lucky because the people I've written with may have been celebrities, but they've been serious about their writing and real talented. I haven't really felt like I've done all the work. I enjoy writing with people. It doesn't matter if it's successful or not, but if it's a good song," he says.

And while Marx waits to hear about a record deal, he hasn't stopped writing. He has a song coming out at the end of the year on Jennifer Holliday's album and he is still working with Newton-John.

"We've been talking about writing for other artists because she wants to get more into writing," Marx explains. "She's full of great ideas. I think I had the most fun writing with Olivia." ■

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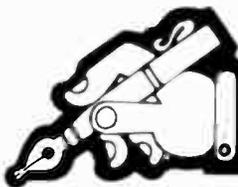
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# MC GUIDE TO SONGWRITER SERVICES

**T**he following guide lists most of the songwriter-related service organizations and schools in the Southern California area, as well as a partial list of active publishers. If you've been omitted, please let us know.

A word to the wise: Be sure your music is protected. Always enclose a stamped, self-addressed envelope when mailing material you want returned.

## PUBLISHERS

### ACT II

3222 Royal Dr.  
Cameron Park, CA 95682  
(916) ???-????  
CONTACT: Robby Roberson  
AOM: yes

### ALFRED PUBLISHING CO.

15335 Morrison St., ste. 235  
Sherman Oaks, CA 91403  
(818) 995-8811  
CONTACT: George Field  
AOM: Yes

### ALMO MUSIC / IRVING MUSIC

1358 N. La Brea Ave  
Hollywood, CA 90028  
(213) 469-2411  
AOM: No

### ALSHIRE PUBLISHING

1015 Isabel St.  
PO. Box 7107  
Burbank, CA 91510  
(818) 849-4671  
CONTACT: Al Sherman  
AOM: Occasionally

### AMESTOY MUSIC

117 N. Las Palmas Ave.  
Los Angeles, CA 90004  
(213) 938-5482  
AOM: No

### AMIRON MUSIC

20531 Plummer St  
Chatsworth, CA 91311  
(818) 998-0443  
CONTACT: R.G. Sullivan  
AOM: Yes

### ARISTA MUSIC, INC.

8370 Wilshire Blvd.  
Beverly Hills, CA 90211  
(213) 655-9222  
CONTACT: Linda Blum  
AOM: Limited / call first

### AUDIO ARTS PUBLISHING

5617 Melrose Ave  
Los Angeles, CA 90038  
(213) 461-3507  
AOM: Not at present

### AUSPEX MUSIC CORPORATION

12188 Laurel Terrace Dr.  
Studio City, CA 91604

(213) 877-1078

CONTACT: Jules Chaiken  
AOM: Call first

### BIG HEART MUSIC

804 N. Crescent Dr.  
Beverly Hills, CA 90210  
(213) 275-7020  
CONTACT: Randy Bash  
AOM: Not at present

### BLUE DOT MUSIC

270 N. Canon Dr., Suite 103  
Beverly Hills, CA 90210  
(213) 276-0285  
CONTACT: Phil Efron  
AOM: Yes

### FRED BOCK MUSIC

PO. Box 333  
Tarzana, CA 91356  
AOM: Completed choral lit.

### BOURNE CO.

1800 N. Highland Ave. #606  
Hollywood, CA 90028  
(213) 469-5101  
CONTACT: Morris Diamond  
AOM: Yes

**CASCADE MOUNTAIN MUSIC**

2154 W. 190th St.  
Torrance, CA 91501  
(213) 538-5476  
AOM: No

**CHAPPELL MUSIC**

6255 Sunset Blvd. #1904  
Hollywood, CA 90028  
(213) 469-5141  
AOM: No

**CRESCENT MUSIC GROUP**

8883 Sunset Blvd. #301  
Los Angeles, CA 90069  
(213) 659-8454  
CONTACT: Ellen Starr  
AOM: Country, Pop and Rockabilly  
(not until 12 / 1)

**CRITERION MUSIC**

6124 Selma Ave.  
Hollywood, CA 90028  
(213) 469-2296  
AOM: No

**DOHENY MUSIC**

8571 Holloway Dr., Suite 2  
Los Angeles, CA 90069  
(213) 659-5479  
CONTACT: J.W. Alexander  
AOM: After 1 / 85

**FAR OUT MUSIC**

7417 Sunset Blvd.  
Los Angeles, CA 90046  
(213) 874-1300  
CONTACT: Joe Tanous  
AOM: Yes

**MARC GORDON PUBLISHING**

1244 Ozetta Terrace  
Los Angeles, CA 90069  
(213) 274-6237  
CONTACT: Marc Gordon

**ISLAND MUSIC**

6525 Sunset Blvd. (2nd Floor)  
Hollywood, CA 90028  
(213) 469-1285  
AOM: No

**JAPAN CENTRAL MUSIC**

6630 Sunset Blvd.  
Hollywood, CA 90028  
(213) 463-9929  
CONTACT: Creative Enterprise (JCN)

**JAY LANDERS**

9255 Sunset Blvd. #920  
Los Angeles, CA 90069  
(213) 550-8819  
AOM: Yes

**PASHA MUSIC HOUSE**

5615 Melrose Ave.  
Hollywood, CA 90038  
(213) 466-3507  
CONTACT: Jackie Bodner  
AOM: Yes, after 2 / 85

**SCOTTI BROS. MUSIC**

2114 Pico Blvd.  
Santa Monica, CA 90405  
(213) 450-3193  
CONTACT: Richie Wise  
AOM: Yes, after 1 / 85

**SCREEN GEMS / COLGEMS / EMI**

6920 Sunset Blvd.  
Hollywood, CA 90028  
(213) 469-8371  
CONTACT: Paula Jeffries  
AOM: No

**LARRY SHAYNE ENTERTAINMENT**

6362 Hollywood Blvd.  
Hollywood, CA 90028  
(213) 462-5466  
AOM: Yes

**SLASH MUSIC**

7381 Beverly Blvd.  
Los Angeles, CA 90036  
(213) 937-4660  
CONTACT: Mark Trilling  
AOM: Will consider

**STINSON MUSIC**

P.O. Box 3415  
Granada Hills, CA 91344  
(818) 709-3641  
CONTACT: Jack Call  
AOM: No

**DALE TEDESCO MUSIC**

17043 Romar St.  
Northridge, CA 91325  
(818) 885-0775  
AOM: Yes

**WARNER BROS. MUSIC**

9000 Sunset Blvd.  
Los Angeles, CA 90069  
(213) 273-3323  
AOM: No

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6255 Sunset Blvd. #915  
Hollywood, CA 90028  
(213) 462-2351  
CONTACT: Fran Boyd

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QUAL & COST: Professional earning money in  
Country Music. \$30 p / y

ASSOC. MEM.: No qual. \$10 p / yr.

GOALS: To promote Country Music

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AMERICAN GUILD OF AUTHORS AND  
COMPOSERS (AGAC)**

6430 Sunset Blvd. #317  
Hollywood, CA 90028  
(213) 462-1108  
CONTACT: Jane David  
IN BUS.: 53 Yrs.

MEM: Yes

QUAL & COST: Full—have song  
published—\$55 to start  
Assoc.—wants to learn  
more—\$45 p / yr.  
Estate—heir of deceased  
member. \$ p / yr.

GOALS: Pre-professional instruction, lectures,  
workshops, newsletters, protective and  
advisory agency for songwriters.

**AMERICAN SOCIETY OF MUSIC  
ARRANGERS**

P.O. Box 11  
Hollywood, CA 90028  
INFO. HOTLINE: (213) 871-2762  
MEMBERSHIP: (213) 479-3110

**AMERICAN SONG FESTIVAL**

6772 Hollywood Blvd.  
Hollywood, CA 90028  
(213) 463-7178  
IN BUS.: 11 yrs.  
MEM: Not required  
COST: \$15.85

GOALS: Exposure of songwriters and artists to  
professional and active industry per-  
sonnel, cash prizes.

**ASCAP**

6340 Sunset Blvd. (2nd Floor)  
Hollywood, CA 90028  
(213) 466-7681

CONTACT: Any membership representative  
IN BUS: 70 yrs.

MEM: Not required for info.

QUAL. AND COST: Full—(Songwriter) song  
recorded or performed on  
film, TV, radio, clubs,  
etc \$10 p / yr.  
(publisner) \$50 p / yr.

GOALS: One to one assistance with  
songwriters, screen material,  
workshops and classes.

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**PACIFICA STUDIOS**  
(213) 559-9777

PO. Box 930  
Hollywood, CA 90028  
(213) 469-1285  
CONTACT: Pat Shannahan  
IN BUS.: 7 yrs.  
MEM: Yes

#### **BMI**

6255 Sunset #2201  
Hollywood, CA 90028  
(213) 465-2111  
CONTACT: Specific dept.  
IN BUS: 44 yrs.  
MEM: Affiliate  
QUAL AND COST: (writer) needs a label and release date. No cost.  
(publisher) needs a record co., label and release date.  
\$25 one time fee.)

#### **CALIFORNIA COPYRIGHT CONFERENCE**

PO. Box 145  
N. Hollywood, CA 91603  
(818) 843-8253  
CONTACT: Maria Hein  
IN BUS: 26 yrs.  
MEM: yes.  
QUAL AND COST: (voting) work on 6 singles or 1 LP SIDE in 9 classifications \$45 p / yr. (assoc.) administrative and executive \$35 p / yr. plus \$20 initiation fee.

GOALS: Grammy Awards, social, educational, & cultural activities.

#### **L.A. SONGWRITER'S SHOWCASE**

6772 Hollywood Blvd.  
Hollywood, CA 90028  
(213) 462-1382  
IN BUS: 13 yrs.  
MEM: Yes, but not required for info. only \$40 p / yr.  
GOALS: Showcases held every Wednesday night in Culver City  
\$6 / \$5 for members.

#### **MUSICIANS CONTACT SERVICE**

6605 Sunset Blvd.  
Hollywood, CA 90028  
(213) 467-2191  
IN BUS: 15 yrs.  
MEM: Yes  
GOALS: Musicians referral service, listing of composers and lyricists.

#### **MUSICIANS UNION—Local AFofM**

817 N. Vine St.  
Hollywood, CA 90038  
(213) 462-2161  
IN BUS: 87 yrs.  
MEM: Yes  
GOALS: Provide musicians services incl. health

plans and benefits, protections of contracts, jobs, etc. . .

#### **NATIONAL ACADEMY OF SONGWRITERS**

6772 Hollywood Blvd.  
Hollywood, CA 90028  
(213) 463-7178  
CONTACT: Billy James  
IN BUS: 11 yrs.  
MEM: Yes  
QUAL. AND COST: Interest to qualify \$40 p / yr.  
GOALS: Education and protection of songwriters, expansion of social awareness through music; songbank, low-cost copyright registration service; weekly, monthly and annually presented events.

#### **ORGANIZATION OF WOMEN IN MUSIC**

9000 Sunset Blvd. #909  
Los Angeles, CA 90069  
CONTACT: Pearl Lucero  
IN BUS: 15 yrs.  
MEM: Yes  
COST: \$30 p / yr.  
QUAL: Involvement in the Music Industry  
GOALS: Non-profit educational organization open to women and men, networking to educate and support careers in order to achieve proper recognition of women for their positive contribution to the music industry.

#### **SESAC, Inc.**

9000 Sunset Blvd.  
Hollywood, CA 90069  
(213) 274-6814  
IN BUS: 53 yrs.  
MEM: Yes  
QUAL: Cassette sent for review by panel  
COST: None  
GOALS: Music licensing and performance rights organization.

#### **VISUAL MUSIC ALLIANCE**

8435 Geyser Ave.  
Northridge, CA 91324  
(818) 885-7316  
CONTACT: Angie Pike  
IN BUS: 3 yrs.  
QUAL. AND COST: (active) \$50 p / yr. (informational) \$15 p / yr.  
GOALS: Interface and network members involved in video, film, lasers, musicians. Music as an art form, sight and sound.

#### **SCHOOLS**

##### **ASCAP**

6430 Sunset Blvd. (2nd Floor)  
Hollywood, CA 90028

(213) 466-7681  
SCHEDULE: 3 hrs., one night for 8 weeks  
FEE: None  
LIMIT: 20-40  
EMPHASIS: Educational symposium or panel

#### **CAT COHEN STUDIOS**

6030 Wilshire Blvd.  
Los Angeles, CA 90036  
YRS. TEACHING: 11  
QUALIFICATIONS: Cuts with Cheryl Lynn  
Freddie Hubbard, Syretta,  
Jermaine Jackson, etc. and  
film scores.  
SCHD: 1½-2 hrs. 1 per week for 8 weeks.  
FEE: \$75-95  
EMPHASIS: Provides practical commercial industry approach. Music and vocal knowledge for career oriented individual in preparation for record deal or performing today's music.

#### **GOLDEN WEST COLLEGE**

15744 Golden West St.  
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(714) 892-7711  
YRS. TEACHING: 13  
SCHEDULE: (beginning 1 / 85 for 18 weeks)  
Music 064 A and B Tues. 1-4 p.m.  
Commercial Songwriting 1 and 2.  
FEE: None  
CLASS LIMIT: 35 max.  
EMPHASIS: Commercial songwriting, evaluation of pop composers and songs.

#### **DICK GROVE SHCOOL OF MUSIC**

12754 Ventura Blvd.  
Studio City, CA 91604  
(818) 985-0905  
YRS. TEACHING: 9  
SCHEDULE: Lyric writing / songwriting,  
workshops 2 hrs. p / wk  
\$150 plus \$3 registration  
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p / wk for 4, 10 wk. quarters  
\$4200 all inclusive  
EMPHASIS: Songwriting and contemporary styles

#### **J.E. SOUND STUDIOS**

2423 Lanterman Terrace  
Los Angeles, Ca 90039  
(213) 667-0228  
YRS. TEACHING: 13  
SCHEDULE: Open for private instruction  
FEE: \$10 for ½ hr.  
EMPHASIS: Sightreading, guitar, piano, theory, synthesizers, recording home and studio

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FEE: \$6 p / hr.  
CLASS LIMIT: Individual programs  
EMPHASIS: The tools you need for writing ease and creative freedom.

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6757 Hollywood Blvd.  
Hollywood, CA 90028  
(213) 462-1384  
YRS. TEACHING: 9  
QUALIFICATIONS: Staff of 40 pro qualified instructors  
SCHEDULE: 1-2 1/2 hrs. for 25 hrs. p / wk.  
3 month summer sessions.  
FEE: \$3900—yearly  
\$700—summer  
EMPHASIS: Teaches drums, bass and guitar. Hands on vocational courses for those serious about a career in music.

#### NATIONAL ACADEMY OF SONGWRITERS

6772 Hollywood Blvd.  
Hollywood, CA 90028  
(213) 463-7178  
YRS. TEACHING: 10  
SCHEDULE: Workshops are offered year-round.  
Song evaluation, lyric writing, songwriting, harmony theory, composers workshop, demo production, business and band workshops.  
FEE: Varies, depending on workshop.  
CLASS LIMIT: 25 max. (some workshops are members only)

#### SONGWRITERS GUILD

6430 Sunset Blvd. #1113

Hollywood, CA 90028  
(213) 462-1108  
YRS. TEACHING: 5  
CONTACT: Jack Segal, song shop director  
SCHEDULE: Offered year-round, all applicants must submit demo tape to Jack Segal for final selection.  
Winter courses begin in January.  
Thurs. 6-8 p.m. and 8:30-10:30 p.m.

FEE: \$70—members  
\$85—non-members  
CLASS LIMIT: 20  
EMPHASIS: Additional writing techniques for today's song market. Song evaluation—basics, from content design, demo, lyric lead sheet, and the music business.

#### CHRISTOPHER ROBIN

2297 Holly Dr.  
Hollywood, CA 90068  
(213) 462-1504  
YRS. TEACHING: 8  
SCHEDULE: Individual Program  
EMPHASIS: Develop breathing, voice, material and confidence.

#### UCLA EXTENSION

For complete course listings, refer to Extension catalog.  
(213) 825-9064 for info.  
Schedule for Winter Quarter 1985:

#### SONGWRITER WORKSHOP

1 / 8-3 / 12  
Tues. 7-10 p.m. UCLA Campus  
FEE: \$165  
INSTRUCTOR: K.A. Parker  
Staff writer for Stone / Diamond (Motown)

#### FUNDAMENTALS OF MUSIC THEORY FOR COMPOSERS (part 1)

1 / 8-3 / 19  
Tues. 7-10 p.m. UCLA Campus  
FEE: \$185  
INSTRUCTOR: Burt Goldstein  
PhD in music, staff CS Fullerton  
Technical—for composers

#### FUNDAMENTALS OF MUSIC THEORY FOR COMPOSERS (part 2)

1 / 8-3 / 21  
Thurs. 7-10 p.m. UCLA Campus  
FEE: \$185  
INSTRUCTOR: Burt Goldstein

#### MUSIC PUBLISHING: AN INTRODUCTION

2 / 23  
Sat. 9:30-5 p.m. UCLA Campus  
FEE: \$55  
INSTRUCTOR: James O'Loughlin  
O'Lyric Music

#### LEGAL AND PRACTICAL ASPECTS OF RECORDING AND PUBLISHING

1 / 3-3 / 21  
Thurs. 7-10 p.m. UCLA Campus  
FEE: \$195  
INSTRUCTOR: Richard Schulenberg  
partner, Schulenberg and Warren

#### INSIDE THE HOLLYWOOD MUSIC INDUSTRY

1 / 29-3 / 19  
Tues. 7-10:30 p.m. UCLA Campus  
FEE: \$145  
INSTRUCTOR: J. Michael Dolan  
Publisher / Executive Ed.,  
Music Connection Magazine.

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# Audio/Video Update

## AUDIO

by Jeff Janning

**Skip Saylor Recording**, Los Angeles, Ca. Percussionist King Errison is in mixing a self-produced single for Nassau Music. Skip Saylor is at the boards as he is on all the projects in the studio. The Funk City Rebels are in tracking a single for Amma Records. Dexter Mack and Clarence Holmes are producing and Tom McCauley is sharing engineering duty with Skip. Producer Dean Chamberlain is in tracking a single with KCBS sportscaster Roy Firestone for Ed Murphy Productions. Jazz guitarist Steve Narahara is in with producer Dan Siegel tracking an album for Pasha Records. Tom McCauley is assisting Skip at the console. Skip and Toni Talavera are producing former Raspberry Scott McCarl for Lionesse Management.

**Santa Barbara Sound**, Santa Barbara, Ca. Jane Fonda is currently tracking yet another workout album. Ms. Fonda is producing and Leslie Ann Jones is at the boards with Daniel Prothero assisting. Kenny Loggins is completing final overdubs for his self-produced CBS album. Terry Nelson is at the console. Santa Babylon Records act Raygun is completing tracks for their upcoming LP. Casey Jones is producing and Daniel Prothero is at the console.

**Amigo Studios**, North Hollywood, Ca. Black Top Records act the Neville Brothers are completing tracks on their new album. Barry Wilson is producing and Chet Himes is at the controls. Pia Zadora is completing her latest album effort for Par Par Productions. Tino Barzie is handling production and Lee Herschberg is engineering. Warner Brothers artist Rickie Lee Jones is in mixing a single for foreign release. The single is culled from her current album, *The Magazine*. Eric Clapton is tracking overdubs for his new Warners album on Amigo's 32-track 3M Digital system. Ted Templeman and Lenny Waronker are producing the project. Lee Herschberg is at the console with second Steven Strassman.

**Wide Track Recording**, Van

Nuys, Ca. World Energy are in tracking a single for label shopping. Grover Wilcher is producing the group.

**The Automatt**, San Francisco, Ca. Arista recording artist Aretha Franklin is in tracking an album with producer Narada Michael Walden. Dave Frazer is engineering and Ray Pyle is assisting. Carol Channing and Leslie Uggams are in supplying their vocal talents to the cast album of the Broadway show *Jerry's Girls*. The Polygram album is under the direction of executive producer John Yapp and producer Norman Newell. John Kurlander is engineering. Artist Cyndi Lauper is in with producer Lennie Peter and engineer Ed Thacker mixing a recent live performance.

## VIDEO

by Iain Blair

Singer **Dwight Twilley** and director Mark Robinson recently teamed up again for the artist's new video, "Why You Wanna Break My Heart." Shot on location in L.A., the piece features Twilley and his band, graffiti by top New York artist "Brim," and dancing by local break dance sensation LaRon Smith. The song is also featured on the soundtrack of the upcoming dance film *Body Rock*. The video was produced by John Caldwell for Modern Productions and New World Pictures, and executive produced by Clay Baxter of EMI/America Records. *Body Rock* is scheduled for release later this year.

Speaking of bodies, watch out Jane Fonda. **Jake Steinfeld**, Hollywood's "Trainer to the Stars," has just completed a video for his new MCA album, *Body by Jake*. The album marks the first-ever soundtrack to a full-length hour-long video, which features

Jake's exercise/fitness program. The video for the single, "Don't Quit," was shot over a two-day period in Malibu and features vocals by singer Bobby Caldwell. The piece was produced and directed by Tom Kennedy, and lensed by Jose Luis Mignone.

**Kudzu Productions**, Huntsville, Alabama, recently finished shooting their first music video for Ruth Ann, MCA recording artist. The song, "Hello It's Me," taken from her new album of the same name, was shot on film at locations in Huntsville and Decatur, Alabama, ending with a live performance at the Princess Theater. It was directed by John Taylor, lensed by Landon McCrary, and edited on tape at Kudzu's computer edit suite. The video was produced in association with Art Bond, Calhoun College.

**New Horizon Studios**, New York has entered the world of music video with their debut production for Atlantic recording artist Caspar. The song, "Talk to Me," was shot on location throughout the city, and also utilizes extensive special effects as well as intercut footage of paintings by Hieronymus Bosch. The piece was edited in-house, directed by Joe Bevilacqua, and produced by Al Ritondo. The same team is already hard at work on their second project, "The Game of Love," for French artist Jean Michel Dorthan.

**Pacific Arts Video** has lined up several new releases, including *Things We Did Last Summer*, starring John Belushi and Dan Aykroyd; *Musicourt*, starring tennis superstars John McEnroe and Vitas Gerulaitis, as well as Joe Cocker, Carlos Santana, Meatloaf, Nona Hendryx, Todd Rundgren, and Commander Cody; and *Romance With a Double Bass*, starring John Cleese of Monty Python fame. All will be available in both Beta and VHS formats.



The very fit Jake Steinfeld.

**International Video Music Corporation** of Santa Monica, California, the nation's first music video label, has released its first three tapes, all available on both Beta and VHS formats. *The Stranglers—The Video Collection 1977-1982* is an hour-long program including such video hits as "Golden Brown." *UK/DK* is a documentary about the British punk scene, and *Bauhaus—Shadow of Light* features a collection of the band's greatest video hits, including their version of Bowie's "Ziggy Stardust."

**Missing Persons'** latest video, "Surrender Your Heart," marks the debut for renowned surrealist artist Peter Max as a "video painter." Using electronic brush and palette in a new self-styled technique, "Maximation," Max has built up a series of images featuring lead singer Da'e Bozzio, based on time-lapse imagery.

**National Video Industries**, New York recently completed post-production work on two new projects. The first, for Southside Johnny and The Jukes' "New Romeo," features Vincent Spano, Willem Dafoe, and Cornelia Guest, and was directed by Adam Friedman for Philip Meese Productions on location at New York's Hard Rock Cafe. The second, Romeo Void's "Girl In Trouble," utilized extensive special effects designed by producer/director Julia Heyward. Both pieces were edited by senior editor Robert Burden. "New Romeo" was produced for Atlantic Records, and "Girl In Trouble" was produced for CBS Records.



Dwight Twilley (rt.) with rockvid director Mark Robinson.

## Product Profile

### ► Pignose Is Back

Pignose Industries is back in business under new ownership. The world famous, battery-operated 7-100 (nicknamed the "Legendary") will be the first Pignose product available to the music and pro-sound industries.

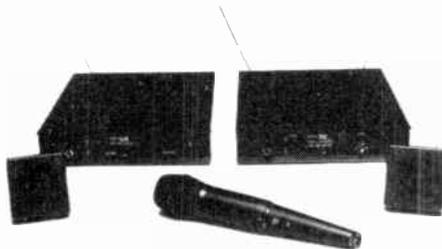
This mini-amp is powered by an AC / 9-volt converter (optional), which can be stored inside the amplifier case. Weighing in at only five pounds, the Pignose will accept a standard guitar strap, which can be attached and the amp can be worn over the shoulder.

Introduced in 1970 by the supergroup Chicago, this mini-powerhouse has been heard on many recordings and is noted for its unique sound.

The "Legendary" will be available in most stores by November 21st. The suggested retail price is \$99.95.

For further information, write to: Pignose Industries, 1745 West 134th Street, Gardena, CA 90249

### ► Nady Systems Updates VHF Wireless Line With 601 / 701 VHF Series



Nady Systems, Inc. is introducing three new models of VHF wireless microphone and instrument systems. The Nady 601 VHF and 701 VHF series are Nady's top line offering, replacing the popular 600 / 700 models. The 601 VHF is a single-channel receiver VHF system; the 701 VHF is a true diversity VHF system. Both receivers are portable, rugged, and lightweight, and feature a strikingly designed housing. Three transmitters are available: handheld, lavalier, and instrument types.

Technically, Nady's new VHF systems incorporate important advancements. Improved filter circuitry allows closer channel spacing and larger multi-channel capability. For maximum flexibility, the new units include a switchable balanced line and mic output, an unbalanced line output, and a monitor output to drive a headset or for line feed for instrument amplification. Three-color ten-LED trees on the receiver indicate signal strength and audio level. The 601 / 701 VHF systems operate with no overload distortion or

background noise. Dynamic range is the widest available—120dB max SPL.

The 601 / 701 VHF transmitters are also new and updated designs. The body pack for the lavalier and instrument transmitters measures only three-and-a-quarter inches high—the smallest housing available in the industry. The case is rugged ABS, and clips on to a belt or slips easily into a pocket. Nady's microphone / transmitter is a tapered design with no protruding antenna. Elements available include Shure SM-58 and SM-85, Electro-Voice EV-76 and BK-1, and Audio-Technica ATM-91 and ATM-41.

Nady developed the first wireless system to use audio companding circuitry, the technological breakthrough which gives today's wireless mics fidelity and dynamic range. (Nady holds a U.S. patent on the process.) Nady has continued research and development in wireless technology, and these new lines are the result.

Nady wireless systems are available from \$249, complete, at Ametron, Nadines, West L.A. Music and various other dealers in the L.A. area.

### ► LinnDrum Alternate Sound Library Tops 200

Linn Electronics, manufacturers of the widely-used LinnDrum studio quality digital drum machine, now has over 200 alternate sounds in its library, making it the largest alternate sound selection available.

Aside from the extensive set of standard drum sounds (including 16 kick drums and 37 snares), the library now includes diverse oddities such as Grunts, Groans, Gourds, Guicas, Scratches, Snaps, Drips, Barks, and Bass Guitars, which can be quickly swapped in and out and sequenced in the same manner as the drums. Linn has also put together various complementary sounds in money-saving packages. These include: Elecetronic Drums, Rock Drums, N.Y. Scratch Set, Acoustic Studio Set, Latin Percussion, Ethno Pop Set, and nine others.

In the unlikely event that a needed sound can't be found in the library, Linn will make custom sound chips for as little as \$50.

Single-chip sounds from the library retail for \$40. Two chip sounds retail for \$60, and most of the sets retail for \$129. Demonstration cassettes are available.

For further information, contact your nearest Linn dealer or Linn Electronics, 18720 Oxnard Street, Tarzana, CA 91356 (818) 708-8131.

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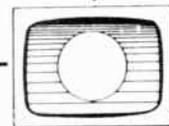
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# Reviews

## CONCERTS

### Twisted Sister

At the Hollywood Palladium  
Hollywood

Twisted Sister is the latest band the critics love to hate, and the fans love to defend. Riding the crest of their hit anthem, "We're Not Gonna Take It," they managed to satisfy the sold-out crowd of young rebels with strong material (mostly from their latest album), and the undeniable, if undefinable, charisma of front-guol Dee Snider.

While taking criticism from those who accuse Twisted of being KISS rip-offs, they *have* been around since 1976, and with catchy and inspiring heavy-metal singalongs like "I Wanna Rock" and "Stay Hungry," have proven they are not relying purely on makeup appeal. Live, their sound is less commercial, and leans more toward simplistic head-banging. But the melodies are still there, and the songs are often head-bobbingly infectious.

Though "We're Not..." was a bit too hurried and lacking in finesse, "Burn in Hell" (with some powerful drumming by A.J. Pero) and "I Wanna Rock" worked especially well, turning the audience into fist-thrusting automatons under the control of Sgt. Snider. The band, including talented guitarists Jay Jay French and Eddie Ojeda, and bassist Mark "the Animal" Mendoza of Dictators fame, are tight, professional players. But Snider, with his "mean-mouth rap," and powerful, if undistinguished voice, is the focal point.

Though Twisted have claimed not to take themselves seriously, Snider's lengthy verbal "attacks" on various audience members and those in the V.I.P. section were a bit strident. Though songs like "S.M.F." (sick motherfucker, get it?) are seemingly juvenile (but who's their main audience

anyway?), their lyrical themes are generally positive and intelligent. Snider, with his quick wit, does a great job of entertaining and relating to an audience, but is a bit more appealing when laying off the invective and putting his voice to a better use.

—Katherine Turman



Photo by Lesley Campbell

Dee Snider smells the glove.

### Herbie Hancock

At the Universal Amphitheatre  
Los Angeles

Forget about the flashy, skilled breakdancers and robots who mesmerized the crowd at

the conclusion of Hancock's set. Even try to erase from your mind the inviting funk grooves that gushed from the stage. The most heartening aspect of Hancock's funk extravaganza was that the adroit jazz pianist has illuminated the virtues and potential of this voguish medium by incorporating elements of conventional jazz vocals and African rhythms and instruments—specifically the kora, a Gambian stringed instrument—into the technomachinery. The effect is mechanized, yet far from inhuman, a problem that plagues many of Hancock's funk-minded peers.

Helping matters considerably was vocalist Benard Fowler, who was especially effective on a few selections—including the exhilarating "People Are Changing"—that allowed him to flaunt his impassioned vocal style. Backed by an efficient, economical band, Hancock played the low-key yet affable host of this funkarama, dazzling the audience a few times with some nifty keyboard work.

Expectedly, the crowd response was greatest for "Hardrock" and "Rockit," which closed the set. Interacting with a trio of breakdancing phenoms, Hancock closed the evening on a high note, suggesting that the future of musical technology is bright indeed.

—Kevin Henry

### Jeffrey Osborne / Patrice Rushen

At the Universal Amphitheatre  
Los Angeles

The Universal Amphitheatre was packed solid for this exciting double bill featuring two of the most consistent acts in black music today. Patrice Rushen, who began her career several years ago as a jazz instrumentalist, has gained success more from her vocal talents than her unquestionable ability at the keyboards. Her show was musically tight, her presentation was upbeat, and she put on a well-rounded and

enjoyable set. Patrice, dressed in bright pink, ran through several of her more memorable recordings for Elektra Records: the hits "Haven't You Heard" and "Forget-Me-Nots," alongside cuts from her latest album—"Feels So Real," "A Perfect Love," and her most recent single, "Get Off." "Remind Me," a pretty ballad was one of the evening's highlights. Petite she may be, Patrice knows how to get to the audience, and her showmanship was in evidence throughout the show. By the end of her set, the audience was fully engaged and participating with the lady. Based on this performance, Patrice should be headlining her own shows pretty soon.

Since he left LTD a few years back, Jeffrey Osborne has been on the verge of superstardom. His records have hit the charts, he's racked up gold and platinum for his first two albums for A&M and looks set to repeat the formula with the latest set, *Don't Stop*. Judging on his performance, Jeffrey's more than ready to give a certain Mr. Richie a run for his money! With an easygoing, warm and open stage manner, Jeffrey immediately set the tone for the evening with "Don't You Get So Mad" from his second album and hit the audience with a non-stop succession of uptempo tunes and soulful ballads including "I Really Don't Need No Light," the show-stopping "Stay With Me Tonight," two chestnuts from his days with LTD—"Back in Love Again" and the classic "Love Ballad," the beautiful "On the Wings of Love," and some tracks from the latest album, including the title tune and the excellent ballad, "Let Me Know." At no point did the show flag—Jeffrey interspersed the music with cheery patter that kept him in great communication with the audience. His down-to-earth personality coupled with his dynamic vocal gymnastics make Osborne one of the best black performers in the business. If he could get even the most jaded of us raving about the show and on our feet after many, many years reviewing concerts and shows—and he did—then you can bet he's got something real special going. Now all he needs is a huge crossover hit to consolidate what he's already achieved—and then Lionel had better move over!

—David Nathan

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# Reviews

## CLUBS

### Vonda Shepard

*At My Place  
Santa Monica*

□ **The Players:** Vonda Shepard, keyboards, vocals; Michael Ruff, keyboards, vocals; Snuffy Walden, guitar; Reggie McBride, bass; Ralph Humphrey, drums; Adie Grey, backing vocals.

□ **Material:** Vonda displayed a wide variation in styles during her set, showing an impressive amount of depth in her ability to pull them all off. The majority of her tunes were of a Seals & Crofts flavor. But at times she would become quiet and sensitive in a Janis Ian sort of way, while at other times she would jump into a jazz / funk tune that would be reminiscent of Randy Crawford and have the whole club bopping. It was interesting to note, however, that all of her material was written with a Joni Mitchell-ish "attitude," with often sad and bemused outlooks toward the world in which we live. The arrangements also displayed a sophistication that was enjoyable, thanks to a fully professional backing band.

□ **Musicianship:** Each musician was well past the point of having to worry about getting the notes right, and, in a word, their playing was superb. Special mention should be made of Walden's guitar work and a killer bass solo by McBride, and especially the backing vocals, which were always right-on.

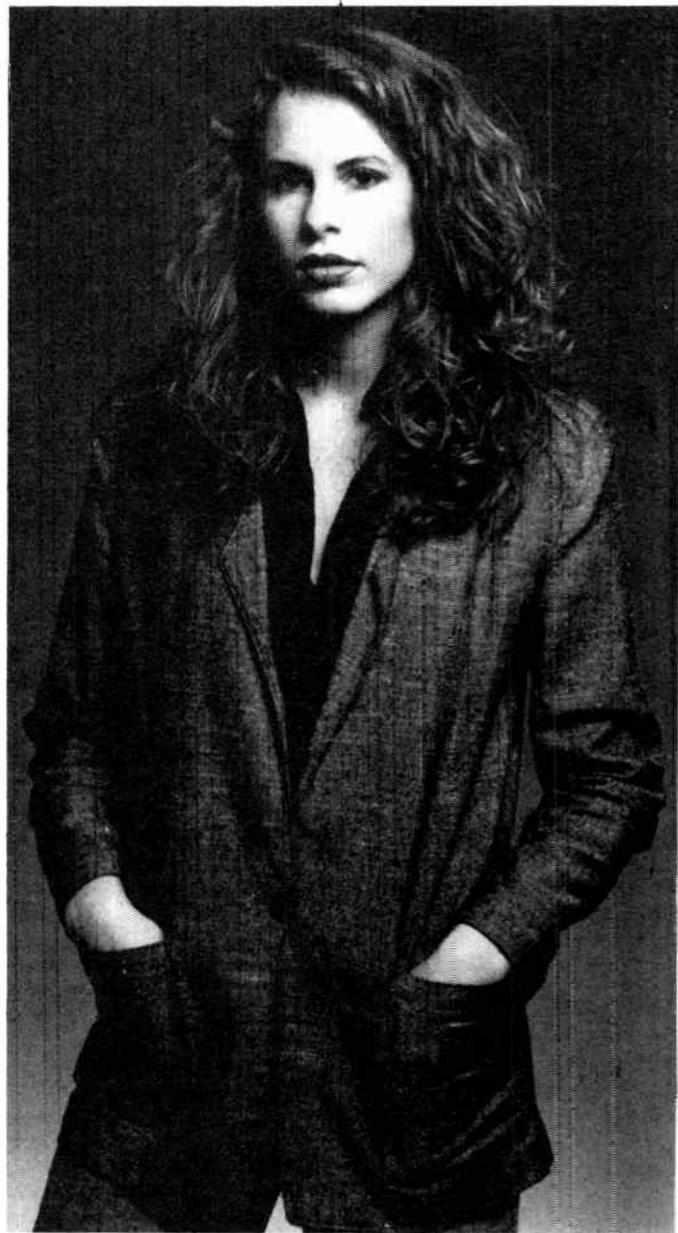
□ **Performance:** Different forms of music were created to express different things, but after seeing Vonda Shepard play, one gets a much clearer idea of what *expression* is all about. This is where Joni Mitchell excelled, and Vonda Shepard is right at her heels. She has succeeded in making music a medium to express what she sees and feels, and it is enthralling to watch. Shy and a bit awkward when she's not playing, she undergoes a transformation during performance, and it's truly a wonder to see.

□ **Summary:** If this review

seems a little bit biased, it's because it is. Vonda Shepard didn't ask to be reviewed by MC; instead, this writer happened to see her play one night and was blown away. This doesn't happen all that often, and should speak for itself. Vonda Shepard and her band are a must-see.

—Michael Heller

□ **Material:** In the one set I heard the repertoire consisted almost entirely of standards—all vehicles much beloved by jazz musicians for many years. There was one jazz original, the title of which no-one knew, but which has been used over and over again by jazz and blues players, each in his own unique and distinctive way—and this trio were no exception. My



Vonda Shepard: enthralling to watch.

### Warne Marsh

*At Silver Screen Room,  
Sunset Hyatt  
Hollywood*

□ **The Players:** Warne Marsh, tenor saxophone; Tal Farlow, guitar; John Heard, bass.

friend and I found ourselves straining to recal the title because it was so evocative, and yet it wouldn't come; but the tune captured the jazz idiom to a tee. Probably the most representative of the Warne Marsh style was "Fascinatin' Rhythm," taken at very

# Reviews

## CLUBS

high speed and displaying the dexterity of all three musicians.

□ **Musicianship:** Warne Marsh has been around for a very long time as a professional, and nothing in his technique can be faulted. The same is true of both Farlow and Heard. What struck me most about Marsh and Farlow in particular is the uncanny facility they have for not sacrificing an ounce of emotion in favor of technique. While one can be amazed and awed by the flawlessness of their playing, nevertheless, there is also an exquisite, heartfelt sensation along with it. Whether the musicians have always had this quality, I don't know; perhaps this is the outcome of years of dedication to their art.

observe each man in minute detail, unhampered as they were by any kind of percussive accompaniment. Marsh's tone is warm, fluid, and mellow (Marshmellow!) and he seems to best exemplify the coolness of his genre of players. Firmly rooted in bebop tradition, all three use this particular discipline to its best advantage. Farlow (reviewed in duo with bassist Bob Maize at the same venue recently) possibly sums up every young guitarist's dream of fluency and style.

□ **Summary:** Surprisingly, this was the first time Farlow and Marsh had worked together, even though both of them have made their home on the East Coast for many years, and have surely moved in similar musical circles. Their teaming was the brainchild of promoter Ozzie Cadena, and the venture proved significant. As if often the case with improvising musicians, the empathy between all

## Skip Castro Band

*At the Wax Museum  
Washington, D.C.*

□ **The Players:** Charlie Pastorfield, bass and vocals; Dan Beirne, keyboards and vocals; Bo Randall, guitar and vocals; Corky Schoonover, drums.

□ **Material:** The Skip Castro Band is a quintessential good-time music band. Their bread and butter is basic rock & roll with a little R&B influence at times, occasionally a bit of a swing element, and sometimes a shuffle beat or boogie. Most of their set were original tunes based on a big beat from the bass and drums, hot guitar solos, and melodic hooks. They also covered a liberal amount of older songs, some famous and some obscure. They seem to play just about anything as long as it moves



*Skip Castro Band: quintessential good-time music.*

□ **Performance:** This is an unusual trio—sans drums—and it works well. There is often a greater demand made of the bass player, and Heard is one of the finest bass players around, capable of fulfilling his role more than adequately. There was the classic "state-the-theme-and-go-into-solo-improvisation" format, so there was an opportunity to

three was a highlight, and more often than not gave the impression that they'd been doing this all their lives. These are musicians of legendary stature who need no hoopla or pyrotechnics to get their message across. Everyone in this comfortable lounge appeared to be mesmerized by this timeless musical performance.

—Frankie Nemko

□ **Musicianship:** As a unit, the band plays with the easy precision and tightness that comes only from years of playing together. Equally important, they have the energy to make the group a powerful rhythm section. They allow for plenty of piano and guitar breaks, which is nice, but they often devote too much time to them. Beirne and Randall are both good

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# Reviews

## CLUBS

players, but with this kind of music it's a rare solo that can keep the force and interest going after more than one chorus. Beirne pounds the keyboard in a frantic fashion, throwing in a fist, elbow, or foot for emphasis. Randall can play some decent, hard-driving guitar but too often falls back on standard tricks and clichés. Three vocalists in the band is an advantage, and they handled the wilder numbers well, but didn't quite seem up to par on the few slow songs they played.

□ **Performance:** The band performed a fairly long set that was largely a rapid-fire presentation of fast-paced tunes. The main purpose was dancing, and a good number of the enthusiastic crowd of about 700 were doing just that. The band members did a little light hamming and joking around, nothing obnoxious, and nothing that interfered with the momentum they got going. They seemed completely at ease. The audience, many of whom were obviously seasoned Skip Castro fans, gave the band nothing but adoration.

□ **Summary:** The Skip Castro Band has developed a reputation as a surefire good time, and they made good on that promise. They do an imaginative selection of covers, and their own songs are solid. What they play is not exactly considered mainstream pop these days. Skip Castro may need to tighten up a few details, but they make one wonder why they couldn't go into a studio and put down a tune that would have people humming across the country.

—Brian McGuire

## Richard Marx

At the Roxy  
Hollywood

□ **The Players:** Richard Marx, vocals, synthesizers; Steve Wood, keyboards, backing vocals; Lloyd Moffet, bass; Bruce Gaitsch, guitar, backing vocals; Debra Dobkins, percussion, backing vocals; Armand Grimaldi, drums; Jeremy Lubbock, synthesizers.

□ **Material:** From solid rock to moving ballads, Richard Marx has it. His songs are first-rate; his music is clean, fresh, and original. Marx' lyrics are more sophisticated than one would expect from a 21-year-old. While Richard has been on the music scene writing for and with other artists for a while, he is now trying to embark on a solo career. Singing his songs that have already been recorded as well as new ones, Richard clearly showed diversity in his writing. "Somebody Took My Love," which is on Kenny Rogers' latest album, is a good pop song with a catchy melody and a great vocal arrangement. "Marlena" gave Richard the chance to show the audience his full capability in both singing and writing. Starting out as a ballad, Richard turns it into an exciting and explosive song, making it one of his best. "Who Loves Ya Baby," co-written with Fee Waybill of The Tubes, had the audience wishing there was room to dance. The only real ballad he sang was "The Best of Me," which showed his wide range of talent.

□ **Musicianship:** All the musicians backing Richard equaled his talents. Wood and Gaitsch both provided excellent music with their respective instruments, each performing solos without taking the spotlight away from Richard. Dobkin's real talent lies within her voice. Her backup vocals enhanced Richard's performance, while Moffet and Grimaldi provided a good steady beat throughout the night. Joining Richard onstage for "The Best of Me," Lubbock contributed his synthesizer playing talents to the song, (which he co-wrote with Richard and David Foster).

□ **Performance:** Marx's ease on stage and with the audience made the entire show enjoyable. While singing, he is a powerful man with a strong stage presence. Talking to the audience, he gives the impression of being a shy, quiet kid, but during a song, Richard gets into the music all the way, dancing and moving to the beat of whatever he's singing. The band did little in terms of performing, but then again, they weren't there to. Richard was the star, taking every advantage of his opportunity to put on an alive and exciting show.

□ **Summary:** Watch for Marx's songs; whether recorded by him or other artists, they're great. He has an outgoing, fun-loving attitude and a magnetic personality which make him shine onstage. With his musical talent, a record deal should only be a matter of time.

—Sue Gold

## Arcana

At Wong's West  
West Los Angeles

□ **The Players:** Rick Vartain, lead vocals, backup vocals, synth; Elliot Solomon, keyboards; Ron Cotner, guitar, backup vocals; Dave Flynn, drums, backup vocals, lead vocals; Rick Thibodeau, bass, backup vocals.

□ **Material:** Arcana plays energetic, at times dynamically throbbing music with highly active bass lines and Seventies prog-rock keyboard elements. (The band cites early Genesis as well as Rush among its influences.) Some of the group's more effective numbers were the strident anthem "Paradise Keys," the frantically funky "Morning Already," and the thick-and-chunky riffed "Blind Justice."

□ **Musicianship:** All the players show flair as musicians, including an uncommonly keen understanding of restraint. The result is pleasing, as it produces no musical crowding. For example, when the bass thunders out a particularly intricate line, increasing in loudness, all the other instruments soften in volume. This group is quite a cohesive unit.

□ **Performance:** Frontman Rick Vartain may need a trifle more experience playing to an audience; despite his generally good performance, he lapsed, just slightly, into histrionics at times. However, the overall impression is of a vital, hard-working act that enjoys playing live.

□ **Summary:** Any bugs in Arcana's current set will hopefully be worked out as the band gains more live experience, but, as of the Wong's date, they're doing pretty well. They put on a well-received, professional, and admirable set.

Randal A. Case

# Reviews

## CLUBS

### Steve Wynn

At McCabes  
Santa Monica

□ **The Players:** Steve Wynn, acoustic guitar and vocal; Dan Stewart, guest artist, guitar and vocal.

□ **Material:** Pseudo-folk songs with Dylanesque pop possibilities. While not necessarily valid as folk, this performance indicates a need on the part of many successful pop artists to connect with audiences on a more intimate level. The strongest offering here was the Wynn-Stewart duet, "Bend in the Road," an effective story-song *ala* "Pancho and Lefty." While pleasant enough, the rest of the set was highly derivative and static, with the exception of

all of the above for Stewart, though they combined well for the duet.

□ **Performance:** Folky to a fault; 13 tunes is about four too many when the tune doesn't change much. Wynn's patter between songs served him well, often being more dynamic than the music. His is not the kind of charged set you get with Loudon Wainwright or others who do this sort of thing well.

□ **Summary:** Hey, the concept is great, but leaving the band at home (Wynn is in Dream Syndicate) does not automatically validate a solo acoustic act. I agree there is a large void out there, and some of the best artists in the genre are working in hardware stores and car dealerships these days. No offense, Steve, but I've heard much more meaningful stuff from Monday night rejects at the (old) Troubadour in days of yore. Where's Eric Andersen when we need him?

—Albert Williams

□ **Material:** The tunes are very original, supported by innovative arrangements and the orchestral stylings of Gary Putman. The lyrical content is evocative and refreshingly interesting.

□ **Musicianship:** This is a trio that makes more music than a lot of quintets; they have a very full sound. Ramsey's often double-stopped bass helps fill the holes. The drumming is energetic, yet sensitive. As a guitarist, Putman is a talented colorist. He wears his tremolo out a bit, but overall he is a superb player. The Prime Movers play exciting accompaniments without taking away from the vocals.

□ **Performance:** Except for Putman's illogically manic outburst on the last tune, the set was a no-nonsense affair and very controlled. Putman has an interesting stage persona which is usually understated. His vocalizing with Ramsey was smooth, balanced, and well intoned. Each vocalist has a



Prime Movers: A trio that makes more music than a lot of quintets.

"She Remembered."

□ **Musicianship:** Wynn's guitar work is utilitarian, with the brand of sloppy rhythm guitar work one hears so often from the artist who is a writer. Some attention to more arrangement oriented playing would enhance the tunes vocally. Wynn makes up in style for what he lacks in color. Ditto

### The Prime Movers

At Wong's Chinatown  
Los Angeles

□ **The Players:** Gary Putman, vocals and guitars; Severs Ramsey, vocals and bass; Go-Jazz, drums

strong presence, and the whole presentation fuses together beautifully.

□ **Summary:** Most of the material performed was off their mini-LP, and it was a nice surprise to hear it performed better live. This is a good band with an original point of view. You won't hear many rock cliches here.

—Albert Williams



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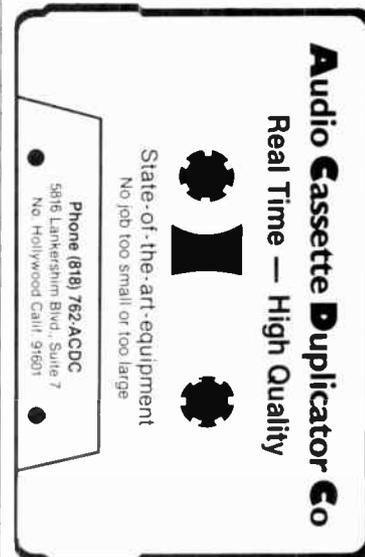
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# Reviews

## ALBUMS

### Rickie Lee Jones

*The Magazine*

Warner Bros.

At a time when eclectic singer / songwriters are often regarded as inconsequential if not irrelevant, it's nice to know that there are still quiet pockets of support here and there. While Warner Bros. finally cut the ties with the increasingly broadening Van Morrison, they've held onto Rickie Lee Jones. There is no sign of tampering with her latest sprawling symphony of bohemian musings. Artists like Rickie Lee Jones can only be taken on their own terms. And so it is with *The Magazine*, a tapestry of vivid originality and unique design. The spirit and integrity of *The Magazine* is so pure that it makes the ordinary commercial fluff of today seem empty. And perhaps it is that strong personality and vision that limits Jones' audience. There are faults: Typically, it takes the thankfully enclosed lyric sheet to grasp Jones' often inarticulate vocals. And the two uptempo songs, "Juke Box Fury" and "The Real End," tend to employ the same kind of rhythm and mood of Jones' only hit to date, "Chuck E.'s In Love." But elsewhere, sweeping strings and dynamic crescendos punctuate romantic, poetic visions that only Jones can conjure. This is an album for prolonged listening. It's hard to find depth like this in the Eighties.

—Ben Brooks

### Dokken

*Tooth and Nail*

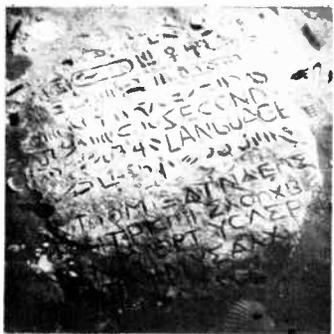
Elektra

Album number two from Dokken could well be titled *New and Improved*. Don Dokken and Company keep their eyes peeled toward the glint of gold, showing advancement in the songwriting and production departments. A new air of commerciality is present, just enough to appeal to those outside the hard-rock arena without disappointing those satisfied with *Breaking the Chains*. It's not a sell-out. It's not softer, and not harder—just



more confident. Don Dokken's vocals pack more punch in comparison to the band's first effort, but the shining star of this show is guitarist George Lynch, who interjects some very fine solos throughout, especially on "Into the Fire" and "Tooth and Nail." In addition, Lynch provides beautiful acoustic work on several songs, adding a soft melodic flavor to the soup. It seems that Dokken has found a direction—one they intend to follow. *Tooth and Nail* is nowhere near perfection, but it might just bite and claw its way toward the top, anyway.

—Karen Burch



### Second Language

*Souvenirs*

Acme Recordings

Second Language's *Souvenirs* is a study in contradictions. The band offers a sound which merges a swirling, spacey approach with a dance-floor punchiness to produce an album that is both haunting and fun. The rhythm section propels the band through funky grooves while the guitars and keyboards soar through various textures to heighten the dimensions. Second Language operates as an ensemble; they don't have any "star players," but instead rely upon the musical layering of the individual components. It works for them—they know how and when to vary the effect of the whole through subtle in-

terplay of the parts.

Lyricaly, the band dwells on the contradictions involved in love and romance. The album's haunting effect may well stem from a loss of faith in love, resulting from past experience. The male / female vocal tear of Jesse Flood-Jacobson and Toni Zito would like to pick up the pieces and start things anew the right way, but each is plagued by doubts, despair, and alienation. The listener is left not with any answers but only with the singers' disillusion.

It's not *all* gloom and doom, however: The uptempo arrangements add a positive flair, and a fleeting humor appears in "Forbidden Fruit." The title track, which appears in both short and dance-mix forms, offers a concise rendition of this local band's thematic stance and musical style.

—Tom Kugler

### The Textones

*Midnight Mission*

Gold Mountain / A&M

*Midnight Mission* exposes leader Carla Olson's weaknesses as well as her strengths, perhaps revealing why success has escaped her in the past. The album opens with "Standing in Line," a punchy Springsteen-style tune beset by her romper-room lyrics: "Tears, washed away by red wine, lying to my own mind, just to buy time..." Olson's forced rhymes and strained vocals hamper her throughout. Former Byrd Gene Clark lends his vocals on "Running," injecting the track with the Sixties pop flavor that the Textones seem to be scrambling to achieve throughout the record. And new drummer Phil Seymour's heavyhanded 4/4 beat does little to direct the misguided sound of the Textones.

Opening Side Two, the title



song shows that Olson is capable of a focused, definitive vocal style. Ironically, the album's best cut is the least serious of all: "Clean Cut Kid," the song Bob Dylan gave to Olson, stands above the rest of the album's material. It includes a chorus fit for any barroom full of luses to sing along to: "They took a clean cut kid and made a killer out of him." All in all, then, *Midnight Mission* would fare better as an EP. But it's unlikely that this is the last we'll be hearing from the Textones, given Carla Olson's demonstrable will to survive.

—Ron Coleman



### Husker Du

*Zen Arcade*

SST Records

Yes, Minnesota's Huskers come from a hardcore punk background, and yes, the bulk of the LP's 23 songs are loud and fast, but there's a lot more to *Zen Arcade* than mere thrash.

The Huskers display such broad influences and pass through so many stylistic territories that their listing here would look ludicrous. "Never Talking To You Again" is a Byrd-sy acoustic song; "Chartered Trips" is an acid-laced, sixties-ish melodic number that nonetheless maintains the band's "High-Speed-on-Ice" ethics; and "Pink Turns to Blue" features a haunting melody and a truly sensitive lyric about a drug overdose. "Dreams Reoccurring" is a completely reversed track, while "Reoccurring Dreams" is a 14-minute live jam of bombast and feedback from which the backwards track was made. Sure, backwards tracking, drug songs, and acoustic numbers aren't innovations, but when placed within the context of this LP's long journey, it all sounds fresh and it all makes

perfect musical sense.

For those who prefer Husker Du at their thrashing best, let me assure you the group hasn't softened its attack. "Indecision Time" features breakneck chord changes and fast, fast leads. Special mention must go to the song, "I'll Never Forget You," which is the most aggressive, no-holds-barred, relentless blast of rock fury I've heard this year. The first time I heard it was the middle of the night driving down the Coast Highway, and it completely captured me, body and soul—and it almost caused an accident, as well.

—Bruce Duff

## CASSETTES

**Various Artists: Give Me That Dog Penis Popsicle** (Gleet Audio)—No less than 22 artists contribute to this sampler tape from the most remote depths of the underground. Actually, these bands are all derived from a circle of friends, mostly disturbed teenagers, who live in the Valley. Brad Laner and Mike Fey and the remainder of their noise irritation tribe are all present: Debt of Nature, Uncle Cremation, Earth Dies Burning, etc. The tape is a home-quality recording with xerox graphics. This is not a tape for audiophiles, but rather for those who like their noise served up relentlessly, tactlessly, and with an ill sense of humor.

Some of the more memorable moments are Natural High's "Number Two," a pretty acoustic-guitar piece that accompanies irrelevant profanity; Re-Felix Navidad's "Funny Place" (toy instruments and children's voices singing Christmas refrains); and Dew Kroiz' "Bye Bye Love," a tape of pure noise sewn together with the Everly Bros. as the thread. "First Born" by D.D. Dobson sounds like the birth of Godzilla (heard that lately?). Collective Bob Consciousness does the most purely electronic piece, "Krivoy Rog." The best recorded song is "Dysfunction" by Simulator Crisis, with a clear stereo reproduction of the random screaming and pounding percussion. Probably the most purely entertaining little number is by a group (with commerciality on their minds) called Fuck You. Fuck You's "Mitzi the Carnival Whore Has Sex With Gizmo the Dwarf" is an interesting mix of prerecorded music with a pornographic "rap" describing Mitzi's and Gizmo's adventures. They even mix in Ravel's "Bolero" for a little romance. Summing up, the cassette contains plenty of yelling tweaked-out synths, bashing percussion of all varieties, minimal guitar riffs, and noise, noise, noise. These are today's youth: love 'em or kill 'em now before it's too late. Order from: Gleet Audio / 7329 Wish Ave. / Van Nuys, CA 91406

—Screamin' Lord Duff

## EARMARKS OF QUALITY

*This column is designed to help the record buyer focus in on particularly strong current albums and EPs, noteworthy singles, and exceptional album tracks. LP and EP titles are italicized, singles and cuts are in quotes.*

**Peter Wolf:** "Lights Out" (EMI video)—I wish I could dance like that.

**Prince:** "Let's Go Crazy"/"Erotic City" (WB 12")—The flip of this smash (extended here in typical 12") fashion never quite kicks in on the seven-inch version, but this elongated cut really percolates. Sly-style trade-off vocals and "Did he say that?" lyrics sizzle over a base beat for 7.24 of underplayed nastiness. The same can't be said for "God" (the flip of "Purple Rain"), a stillborn castrato treatise on theology and equality. A much better choice would've been the original long version of "Computer Blue," edited for time on the album.

**Katrina & the Waves:** *Walking on Sunshine* (Attic / Canada)—This debut by a Canadian quartet featuring ex-Soft Boys guitarist Kimberly Rew crackles with an edge and intelligence reminiscent of the Pretenders' debut LP. Among its gems are the original version of "Goin' Down to Liverpool," covered to good effect by the Bangles. This band has "major" stamped all over it—you read it here first.

**Red Rockers:** *Schizophrenic Circus* (415 / Col)—That great remake of "Eve of Destruction" is the entree to an LP full of surging, heartfelt rock & roll that uses its Byrds-isms to grander effect than does R.E.M. The boys from Algiers, La., have tapped a rich vein with a rare passion. A surprise.

**Hall & Oates:** *Big Bam Boom* (RCA)—The hardest job in pop is to be consistently inventive within the severe limitations of style and time that the pop single imposes. H&O should be applauded for their ability to assimilate the currents of the times into their mainstream approach—this new LP works the urban pulse into the pop format in consistently inventive fashion, with Arthur Baker's mix-mastery being used sparingly and aptly. And Mick Haggerty's graphics are *de rigeur*.

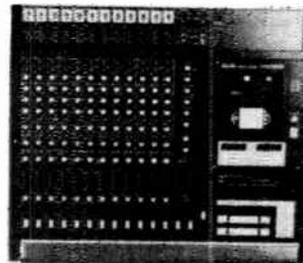
**John Fogerty:** "Old Man by the Road" (Cut from upcoming comeback LP, WEA)—Recently got a preview of Fogerty's eternally awaited return to vinyl, and it's a stone revelation. Now, more than ever, we need this sound... and we're gonna get it in January. Oh, boy.

**Wynton Marsalis:** *Hot House Flowers* (Col)—The kid gets mellow, and how! This beautiful and thoroughly classy work is perfect for romancing or Sunday brunch.

—Bud Scoppa

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# Club Data

by Murdoch McBride

With Autumn setting in, most club owners in the L.A. circuit look forward to the beginning of their good season. If there is such a season, brought on by decreased outdoor activities and less vacationing, it might help to highlight recent changes in the club scene and to mention a few noteworthy dates.

In the valley, Carmelo's is taking on a gradual booking transition which will include their traditional jazz on Monday, Friday and Saturday, while Patti Manfredo (clubowner Ruth Hoover's daughter) will begin bringing in fusion, funk, and eventually even rock on Tuesday, Wednesday and Thursday. Patti describes the club policy as being a careful approach to broader booking formats and

that they will take the shift one step at a time. Eventually, they hope to present a broad based showcase format just over the hill in Shermn Oaks. For further info, contact Patti or Ruth at (818) 784-3268.

Remember the Step-mothers? This popular, if unusual cross between heavy metal and conservative punk built a large following before disbanding close to two years ago. Recently, their frontman, Steve Jones, has come up with a new group that has begun playing the Blue Lagune Saloon, Wong's West, and several clubs in the Inland Empire. The new band is called The Unforgiven and they are reportedly worth checking out... at least once.

At the Lingerie, Brendan Mullen (recently returned himself) reports that The Replacements will return to L.A. for their second tour. The first visit to L.A. earned the band a

strong buzz and much underground support despite relatively awkward bookings. This trip has been planned to give the band the sort of exposure John Doe figured they deserved when he first phoned Brendan and tipped him off to the group's potential. They play the Lingerie October 26th so get on over.

Across town at the Music Machine, Allison Hamamura is now booking after Jan Ballard's departure to get married and pursue other interests. Allison has booked groups for several years as an independent and has worked at the Music Machine in various capacities for two years. And who is Jan marrying? Enigma executive, Ron Goudie, who also played guitar in Jan's band, the Sex Donkeys. Congrats!

Shifting gears just a little, Bill Gazzarri has booked adult film star Carol Connors to do her show on November 12th and

13th. There will be many facets to the Carol Connors' show, ending with "a strip," which will comply with all state, city, and other ordinances. Apparently Ms. Connors sells out all over the country and puts on a good show, so we'll see you there. At least I will!

On the 24th and 25th of this month, Donte's will celebrate their anniversary. The kick-off band will be the Tommy Newsom Band. They can't use the band's real name, but you probably have figured out who they are by associating Tommy Newsom's name with the late night TV show his band plays on. Don't miss them.

At My Place just celebrated their third anniversary October 10, and another jazz club, JAX (in Glendale) is doing well in their first few months.

A final note, Michael Glick confirms that he is booking the Troubadour, and he's never left.

## Music Connection Exclusive

# LiveAction CHART

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.

### ROCK/POP VENUES

This Issue  
Last Issue  
Cumulative '84

1	—	5	Keel
2	—	1	Wendy O. Williams
3	—	1	Black Oak Arkansas
4	5	11	Jack Mack
5	12	14	Preston Smith
6	—	1	ComboNation
7	—	3	Scoundrel
8	—	1	The Meat Puppets
9	—	1	Billy Burnette
10	—	5	London
11	—	—	St. Ives
12	—	1	The Fairlanes
13	—	1	Early Man
14	—	4	What Is This?
15	—	2	Ruby Slippers
16	—	2	Devon
17	—	3	Nervous Bros.
18	—	1	Gotta Get
19	—	1	Cathedral of Tears
20	—	3	Johnny Reno

#### Keep An Eye On

- 1 The Unforgiven
- 2
- 3

#### Non-Local

- 1 Tommy Tutone
- 2 The Replacement (Minn.)

### JAZZ/BLUES VENUES

This Issue  
Last Issue  
Cumulative '84

1	3	19	Billy Vera & the Beaters
2	8	21	Don Randi & Quest
3	—	1	Ry Cooder/Billy Vera
4	—	8	Michael Ruff & Friends
5	—	1	Phuntaine
6	—	2	Herb Ellis
7	2	9	Richard Elliot
8	—	1	Linda Hopkins
9	17	5	Brandon Fields
10	9	2	Pat Kelly
11	—	3	Frankie Capp/Pat Pierce
12	—	6	The Fents
13	—	6	Monk Higgins/Whodunnit
14	—	4	Harry Sweets Edison
15	—	1	Morgana King
16	—	7	Bill Watrous Big Band
17	—	3	Pancho Sanchez
18	15	9	Milcho Leviev
19	—	1	David Gross/J. McElmurry
20	—	2	Hirth Martinez

#### Keep An Eye On

- 1 East-West Duo
- 2 Tootie Heath & Friends
- 3 Leslie Drayton Orch.
- 4 Charles Burnett

#### Non-Local

- 1 The Coyote Sisters
- 2 Koinonia

### COUNTRY/FOLK VENUES

This Issue  
Last Issue  
Cumulative '84

1	—	9	ReUnion
2	4	16	Doo Wah Riders
3	1	19	Western Union
4	—	4	John Stewart
5	—	5	Terry Gregory
6	5	18	Travis Young
7	7	15	Geary Hanley
8	—	5	Gerry Base
9	—	1	Laura Scott
10	—	18	Larry Dean & Shooters
11	—	1	Jose' Feliciano
12	2	16	Duke Davis & Buckshot
13	—	1	The Montana Band
14	—	1	Dennis Wayne
15	12	2	The Posse Band
16	—	2	Dean Dobbins
17	—	1	Jim O'Neal
18	16	13	Johnny Meeks
19	20	3	Prarie Nights
20	—	1	Johnny White

#### Keep An Eye On

- 1 Duke Davis & Buckshot
- 2 Jeff Pearson
- 3 Jan & Dean
- 4 The Eddy's

#### Non-Local

- 1 Ray Park Rangers

# Showcase

by Murdoch McBride

## Scarlet

"No guts, no glory," says Scarlet's lead vocalist, Sally Mikals. "No matter what it is or how you approach it, if you don't get out there and make a move, you can't expect to have things happen."

Making moves is what Scarlet is all about. Close to two years ago, an earlier version of the band, which included Mikals and their present guitarist, Jeff Morrison, was doing very well back East. However, steady money and stability wasn't what they were after.

"Our reason for moving out here," explains Morrison, "was that we took Florida about as far as we could take it. We were opening for a lot of major acts, [like] Peter Frampton, Steppenwolf, Pat Travers, and Ian Gillan. But we realized that if we wanted a record deal, we had to come to L.A."

Mikals came out ahead of the band and arranged for a place to stay with friends, setting up a new life in L.A. She got a starting position with Chrysalis Records and was eventually joined in L.A. by the rest of the band.

As it turned out, the change to L.A. didn't make for a quick advancement for the band in terms of getting a record deal. When things didn't come together right away, some of the band went back to Florida and Jeff and Sally were faced with having to build a new group.

It took time, patience, and an ad or two to find players, but eventually a new group began to take shape. The Scarlet lineup now includes Mark Montague on bass, Margy Keeny on keyboards, Mick Michelback on guitar, and former UFO drummer Andy Parker.

Sometimes compared to Heart, especially after developing their sound from an earlier pop-rock theme, Scarlet offers a powerful hard-rock format that comes within inches of metal but doesn't

quite go as far as the darker Hellion.

Scarlet's stage show rarely disappoints, and seems to work best on bigger stages (Troubadour, Roxy, Country Club), where Mikals' two-step kicks, splits, and other inspired moves are effectively backed by Morrison's solos. And Andy Parker definitely seems more at home with larger venues.

For a band that has moved across the country to get a deal, and coped successfully with auditions and the

that. We're on that thin line where some people say, 'Well, they're not hard rock, they're heavy metal.'

Her come-on approach for an open-minded A&R person to step forward might be about to pay off. Scarlet has just completed a demo at Cherokee with producer Mike Flicker (Heart, Toronto) and is currently open to negotiations.

Despite all the wheeling and dealing it has taken for Scarlet to get this far,



Scarlet: "No guts, no glory."

privations of the local scene, it is no surprise to find them determined and confident that the deal they seek is right around the corner.

"I see the band as marketable, very marketable," explains Sally. "There is no other woman, right now, in this business who is doing what I'm doing. I see there is a wide-open market for the band, but it takes an open-minded person to see

they appear to have held onto their fundamental love of music. Says Mikals, "No band should ever take themselves too seriously, because otherwise you'll lose the fun, [which is] why you got into it in the first place. I like having a good time on stage, the band likes having a good time on stage. We like to party with the audience in that respect. But we don't take ourselves too seriously." ■

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## LOS ANGELES

### THE SILVER SADDLE

801 N. Beach, La Habra, CA  
**Contact:** Joni Foster, (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.

### ON BROADWAY COMEDY/JAZZ CLUB

814 Broadway, Santa Monica  
**Contact:** Perry Hart, (213) 394-1583.  
**Type of Music:** Jazz, solo singing artists comedians.  
**Club Capacity:** 150  
**Stage Capacity:** 9 pieces.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** Yes.  
**Audition:** Call Perry at 394-1583.  
**Pay:** Possible paid bookings.

### ICE HOUSE

24 N. Mentor Ave., Pasadena, CA 91106.  
**Contact:** Magi Bloom (213) 460-6999  
**Type of Music:** Orig., variety, folk, jazz eclectic.  
**Club Capacity:** 200.  
**Stage Capacity:** 10  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** Yes.  
**Audition:** Wed. 5-6 p.m., confirm by calling  
**Pay:** Percentage of ticket sales.

### OSKAR'S CORNHUSKER

975 W. Foothill Blvd., Azusa, CA 91702  
**Contact:** Patrick, (818) 814-2224  
**Type of Music:** Rock, pop. Acts based in San Gabriel Valley preferred.  
**Club Capacity:** 450  
**Stage Capacity:** 10-12.  
**PA:** Yes.  
**Lighting:** Yes.  
**Piano:** No.  
**Audition:** Call, send tape, pics, bio.  
**Pay:** Negotiable.

### THE SAWMILL

340 S. Lake, Pasadena, CA 91101  
**Contact:** Larry (818) 796-8388.  
**Type of Music:** Singles, duos, trios—contemporary music.  
**Club Capacity:** 80.  
**Stage Capacity:** 4.  
**PA:** Yes, partial.  
**Lighting:** Limited.  
**Piano:** No.  
**Audition:** Send tape & bio. or call.  
**Pay:** Negotiable.

### LION D'OR

11849 Lakewood Blvd., Downey, CA 90241  
**Contact:** Ron (213) 923-1181.  
**Type of Music:** R&R, R&B, original techno/pop.  
**Club Capacity:** 200.  
**Stage Capacity:** 6  
**PA:** Yes.  
**Lighting:** Yes.  
**Piano:** No.  
**Audition:** Send tape or call.  
**Pay:** Negotiable.

### THE POMONA VALLEY AUDITORIUM

235 W. 3rd St., Pomona, CA 91766  
**Contact:** Dick Becker or Leonard Harper, media coordinator, (714) 620-4384.  
**Type of Music:** Various, all styles Originals OK.  
**Club Capacity:** 1177.  
**Stage Capacity:** 10-15.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Send press kit.  
**Pay:** Negotiable.

### COMEBACK INN

1633 W. Washington, Venice, CA 90291  
**Contact:** Will Raabe or Jim Hovey, (213) 396-6469  
**Type of Music:** Original acoustic jazz, pop, contemporary folk, ethnic.  
**Club Capacity:** 100  
**Stage Capacity:** Indoors, 6; Outdoors, 10  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** Yes.  
**Audition:** Send cassette, LP or 1/2" video to above address: live audition Monday nights, 8:30.  
**Pay:** Negotiable.

### FM STATION

11700 Victory Bl, No. Hollywood  
**Contact:** Billy, (213) 769-2221.  
**Type of Music:** Original new music, pop, reggae. No heavy metal.  
**Club Capacity:** 500.  
**Stage Capacity:** 12-15.  
**PA:** Yes. Complete JBL Alan Heath 16 channel console.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Send tape, promo pack, SASE.  
**Pay:** Negotiable.

### CARMELLO'S

4449 Van Nuys Bl, Sherman Oaks  
**Contact:** Ruth Hoover (213) 784-3268.  
**Type of Music:** Jazz.  
**Club Capacity:** 150  
**Stage Capacity:** 6-18

**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** Yes.  
**Audition:** Send promo with SASE.  
**Pay:** Scale.

### THE TAPESTRY ROOM

Cal State Northridge  
 University Student Union A117  
 18111 Nordhoff St., Northridge, CA 91330  
**Contact:** Miles Osland or Jim Martin, (818) 885-2491.  
**Type of Music:** R&R, R&B, Reggae, Break, Country Rock, Pop.  
**Club Capacity:** 150.  
**Stage Capacity:** 8.  
**PA:** Yes, w/operator.  
**Lighting:** Yes, w/operator.  
**Audition:** Send tape and resume, including size of mailing list to above address.  
**Pay:** Call for info.

### GOLDEN WEST

14808 W. Western, Gardena, CA 90249  
**Contact:** Jack Nelson, (213) 770-1533.  
**Type of Music:** Country-Western.  
**Club Capacity:** 1000.  
**Stage Capacity:** 25.  
**PA:** Yes.  
**Lighting:** Yes.  
**Piano:** Yes.  
**Audition:** Send pics, resume, bio & number of mailing list.  
**Pay:** Negotiable.

### TIMBERS

1920 Alosa, Glendora, CA 91106.  
**Contact:** Steve Hibbard, (213) 681-1930.  
**Type of Music:** Heavy Metal, Rock, New Wave, Origs OK.  
**Club Capacity:** 600.  
**Stage Capacity:** 7.  
**PA:** Yes.  
**Lighting:** Yes.  
**Piano:** Yes.  
**Audition:** Live, or send tape to: Steve Hibbard, c/o Ice House, 24 N. Mentor, Pasadena, CA 91106.  
**Pay:** Percentage of door.

### DIMPLES

3413 W Olive Ave., Burbank  
**Contact:** Rick Unland or Clyde Lucas (213) 842-2336.  
**Type of Music:** All styles except heavy metal and punk Originals OK.  
**Club Capacity:** 200.  
**Stage Capacity:** 5.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Showcase Mon.-Sat., 10 p.m. 400 soundtracks available for appointment.  
**Pay:** Complimentary cassette of performance. Call for details.

### FOOTSIE'S

34 N. Mentor Ave., Pasadena, CA 91006  
**Contact:** Heide Hibbard  
**Type of Music:** New wave, R&R, T40.  
**Club Capacity:** 250  
**Stage Capacity:** 8.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Send tape, photo & playlist; live auditions possible.  
**Pay:** Negotiable

### THE SUNSET

322 W. Sierra Madre Blvd., Sierra Madre CA 91024.  
**Contact:** Doug Huston, (213) 355-3469.  
**Type of Music:** T40, R&R, originals OK dance music, Sun-Jazz.  
**Club Capacity:** 225.  
**Stage Capacity:** 4.  
**PA:** Yes.  
**Lighting System:** No.  
**Piano:** No.  
**Audition:** Send cassette or video, or call  
**Pay:** Negotiable.

### BRASS RAIL

233 So. Brand Blvd., Glendale, CA  
**Contact:** Louie (213) 242-2227.  
**Type of Music:** Rock and roll, Top 40 Some originals.  
**Club Capacity:** 175.  
**Stage Capacity:** 8  
**PA:** No.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Call Lou.  
**Pay:** Negotiable.

### CLUB 88

11784 W. Pico, L.A.  
**Contact:** Wayne, (213) 479-1735  
**Type of Music:** All styles of rock and roll originals only  
**Club Capacity:** 250.  
**Stage Capacity:** 20.  
**PA:** Yes, w/operator  
**Lighting System:** Limited  
**Piano:** No.  
**Audition:** Tape.  
**Pay:** Percentage of door.

### TROUBADOUR

9081 Santa Monica Blvd.  
 Los Angeles, CA 90069.  
**Contact:** Michael Glick, 2-6 pm, T-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 discount ticket.

### THE STAGE WEST

17044 Chatsworth, Granada Hills, CA  
**Contact:** Beau, 8-10 pm, (818) 360-3310.  
**Type of Music:** Rock, originals OK, Top-40  
**Club Capacity:** 350.  
**Stage Capacity:** 10.  
**PA:** Yes, w/operator.  
**Lighting System:** Yes, w/operator.  
**Piano:** No.  
**Audition:** Send complete promo pack or VHS to above address w/SASE.  
**Pay:** Negotiable

### THE STAGE

10540 Magnolia Blvd.  
 N. Hollywood, CA 91601.  
**Contact:** Marsha, 8-10 pm, (818) 985-9937.  
**Type of Music:** Rock, T40, Originals OK.  
**Club Capacity:** 150  
**Stage Capacity:** 4-6.

**PA:** No.  
**Lighting System:** Yes, with operator  
**Piano:** No.  
**Audition:** Send pics, tape or VHS to above address w/SASE  
**Pay:** Negotiable.

#### BLUE LAGUNE SALOON

4080 Lincoln Blvd., Marina del Rey, CA 90292  
**Contact:** Jimmie Wood, Thurs & Fri 1-6 p.m., 822-9121  
**Type of Music:** All styles, original only, receptive to new music  
**Club Capacity:** 220.  
**Stage Capacity:** 15.  
**PA:** Yes, with operator  
**Lighting System:** Yes  
**Piano:** No  
**Audition:** Send tape or call  
**Pay:** Percentage of door

#### GIO'S RESTAURANT

7574 Sunset Blvd., Hollywood, CA  
**Contact:** Sam Silvers, 656-6461  
**Type of Music:** Sun., Mon., Tues., and Wed. Showcases—Rock & Roll, R&B, jazz, heavy metal  
**Club Capacity:** 150  
**PA:** Yes  
**Lighting System:** Yes  
**Piano:** Yes  
**Audition:** Call 656-6461 for info  
**Pay:** Half of door.

#### THE WATERS CLUB

1331 Pacific Ave., South Bay/San Pedro, CA 90731  
**Contact:** Mitch Dort (213) 547-4423 or 547-4424  
**Type of Music:** R&R to Heavy Metal, originals  
**Club Capacity:** 900-1000  
**Stage Capacity:** 100  
**PA:** Yes  
**Lighting System:** Yes  
**Piano:** No  
**Audition:** Send tape, bio & pic to above address  
**Pay:** Percentage, negotiable

#### LA CABARET

17271 Ventura Blvd., Encino, CA 91436  
**Contact:** Jeff Wayne (818) 501-3737  
**Type of Music:** All styles  
**Club Capacity:** 180.  
**Stage Capacity:** 20  
**PA:** Yes  
**Lighting System:** Yes  
**Piano:** Yes  
**Audition:** Send promo, tape, pics & bio  
**Pay:** Negotiable

#### ANTICLUB AT HELEN'S PLACE

4658 Melrose Ave., L.A., CA 90029  
**Contact:** Jim, Jack or Russell (213) 938-9811  
**Type of Music:** Unusual, Original only  
**PA:** Yes  
**Lighting System:** Yes  
**Piano:** No  
**Audition:** Send cassette to PO Box 291304, L.A., CA 90029  
**Pay:** 50% of door

#### PT. BILLY'S

870 S. Citrus Ave., Covina, CA 91702  
**Contact:** Cliff (213) 254-3349  
**Type of Music:** Orig. R&R, top-40 heavy metal

**Club Capacity:** 200  
**Stage Capacity:** 6-8  
**PA:** No.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Live; or send tape, pics & bio. Call for info.  
**Pay:** Negotiable

## ORANGE COUNTY

#### RADIO CITY

945 S. Knott, Anaheim  
**Contact:** Jerry Roach or Scott Nestel, M-F, 3-7, (714) 826-7001  
**Type of Music:** Heavy metal, straight ahead rock, modern rockabilly, new wave  
**Club Capacity:** 315  
**Stage Capacity:** 8-10  
**PA:** Yes  
**Lighting System:** Yes, w/operator  
**Piano:** No  
**Audition:** Tape or live  
**Pay:** Negotiable

#### VIA MARIA

9969 Walker, Cypress  
**Contact:** "Hurricane" David (714) 776-4912.  
**Type of Music:** Top 40, dance, rock, Variety Showcases/Contests; self-contained acts only  
**Club Capacity:** 200  
**Stage Capacity:** 5  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** No  
**Audition:** Tape and pics  
**Pay:** Negotiable Showcases/Contests—\$200 weekly

#### GOODIES

1641 Placentia Ave., Fullerton 92631  
**Contact:** Aprile York, (714) 524-7072  
**Type of Music:** All types of new music, originals  
**Club Capacity:** 300  
**Stage Capacity:** 7  
**PA:** Yes  
**Lighting System:** Yes.  
**Piano:** No  
**Audition:** Yes  
**Pay:** Negotiable.

#### MUGSY MALONE'S

1731 S Harbor Blvd., Anaheim, CA  
**Contact:** Kathy (714) 947-2051.  
**Type of Music:** Rock and roll, new, all types but heavy metal or punk. Originals, Top 40 OK  
**Club Capacity:** 350  
**Stage Capacity:** 15  
**PA:** Yes, w/operator  
**Lighting System:** Yes  
**Piano:** No.  
**Audition:** Send press kit w/tape, pic and bio to Sterling Prods. Unltd., PO Box 1273, Chino, CA 91710  
**Pay:** Negotiable

## SONG MARKET

**LEFT IMAGE MUSIC** seeks demos of a dark or unusual nature for use in an upcoming compilation. Experimental music

also requested. Send demos to: Left Image Music, 4670 Hollywood Blvd., Suite 235, Hollywood, CA. 90027 SASE for returns.

**PRETZEL PRODUCTIONS** currently reviewing original material for outstanding male vocalist. Please enclose cassette with a 3 song maximum. Send to Pretzel Prod., 2005 Oak St., Santa Monica, CA 90405

**PUBLISHING COMPANY** seeks Top-40 material for placement. Send tape & lyric sheet to Chromatone Music, 741 N. Formosa Ave., L.A., CA 90046.

**SEEING R&B**, folk & rap material for release. Send studio quality tape & bio to Urban Street Records, 1655 N Highland Ave., Suite 334, Hollywood, CA 90028

**SONGS NEEDED** for release in tape compilation. All material reviewed. Send tape (non-returnable) to Baker & Hood Entertainment Co., 9035 Topanga Cyn Blvd., Canoga Park, CA 91304. All publishing must be negotiable.

**OUTSTANDING MATERIAL** wanted for female duo with pending deal. Seeking new-wave/girl group sound with sophistication. Send tapes with lyric sheet & SASE to Betty & Veronica, c/o Photo Unique, 5900 Wilshire Blvd., #2260, Los Angeles, CA 90036

## MISCELLANY

**SAWMILL SUNDAY NIGHT** showcase seeks musicians & comedians. Offer various prizes. Call Wed., a.m. 10:30-1:30 Larry (818) 796-8388

**BARBARA JESPERSON** hosts Celebrity Centre Showcase every Saturday night at 8 p.m. at Celebrity Centre, 5930 Franklin Ave., Hollywood, 90028. No charge—musicians welcome. For info, call Greg (213) 464-0411.

**DATA CLAN** seeks 2 roadies for upcoming tour (213) 316-0239

**HIGH LEVEL MANAGEMENT** is continuing to review tapes and live showcases. Send tape and promo to George Swade, High Level Mgmt., 22241 Palos Verdes Blvd., Torrance, 90505

**ESTABLISHED TALENT AGENCY** / production company seeks self-contained pro Top 40 cover band (all types) for booking and promotion in SW & NW U.S. Must be able to travel. Send 8x10, bios, equipment & song lists, club references, VHS video and / or cassette tape of performance with SASE to Sterling Prod Unltd., PO Box 1273, Chino, CA 91708-1273. For info call Kathy Sterling (714) 947-2051

**MAGIC CASTING** seeks extras, bits, and stand-ins for films and commercials. Currently casting for various productions, Lee Kissick, Magic Casting, 1645 S La Cienega, Suite 1, L.A., CA 90035. Call to register. (213) 276-8024

**CONCERT PRODUCTION COMPANY** seeks top-drawing bands for concerts and clubs. Send promo package to Y.C.C.A., 2605 Laurel Canyon Blvd., Hollywood 90046

**BANDS LOOKING** for exposure, submit your video to Home Grown Videos, a new show sporting 3 hours a day of music videos. Send 3/4" tape to c/o Home Grown Video, Video 22, PO Box 85159, L.A. 90072

**SEEKING ACOUSTIC**, soft music or the unusual for audition for Monday night at Kerkhoff Coffee House, UCLA. Call Daniel for info. (213) 206-0838.

**MUSICIANS, SINGERS, SONGWRITERS**, anyone with tapes and looking for a recording contact. Send tapes to BACON productions, 22704 Ventura Blvd., #307, Woodland Hills, CA 91364. "Bringing it on home!"

**MANAGER OF TOP Atlanta** metal band seeks young aggressive triple L.A.-style singer with Dio, Slater, Keel power. No drugs, egos or problems please. Send tapes, photo, etc. to Sandy Holmes, Box 8916, Atlanta, GA 30306

**PRODUCER WITH MAJOR** 48-track studio will consider producing acts with local reputation. Send info. & cassette to: 1765 N. Highland Ave. Box 717, Hollywood, CA 90028

**TV PRODUCTION STUDENTS** seek rock-oriented bands for conceptual music videos for demos and possible broadcast. Cassette tape of work and portfolio requested. Our demo tape is available. For more info, call Marc (213) 871-8638.

**PRODUCTION COMPANY** SEEKS tapes from artists and songwriters. Please send cassette and any other info to: Whitney Entertainment, 1421 Ocean Ave., Suite 177, Santa Monica, CA 90402.

**McDON RECORDS** SEEKS new talent specializing in hard rock, but will accept all types of music. Send tapes & bios to McDon Records, A&R Dept., Attn: Jeff Gordon, 5246 Whittsett, #17, North Hollywood, CA 91607. For more info, call (818) 761-8485

**TOP 40 AND R&R** bands wanted immediately. Send picture, resume, & cassette to Byway Entertainment, 280 N. Palm Canyon, Palm Springs, Ca 92262 or call (619) 320-9054

**FEMALE SINGER/SONGWRITER** sought by producer/arranger/studio owner. Progressive new-music pop/rock wanted. Attractive, ambitious, musicianship a plus. Send tape & photo to Starworks, 1017 N. Cole Ave., Suite 3, Hollywood, CA 90038. SASE for returns

**SEEKING 4 PIECE** bands, Top 40 variety, classy appearance to offer themselves throughout West Coast. Send promo pack to: Maris Agency, Talent Agency, 17620 Sherman Way, #8, Van Nuys, Ca 91406. (818) 708-2493.

**WANTED:** professional engineer for Spectramedia Studios. Rate negotiable. Contact Robert at (213) 550-8508

**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-addressed envelope when mailing promotional material you want returned. If you encounter any difficulty with an individual or company listed in our Gig Guide, or if you are confronted by a dishonest or "shady" operation, drop us a line informing us of the details so that we can investigate the situation. No phone calls, please.

PRO PLAYERS

NEXT PRO PLAYER DEADLINE  
THURS. NOV. 1, 12 NOON

SEE PRO PLAYERS COUPON  
ON NEXT PAGE

SESSION PLAYERS

DENNIS MARCELLINO

Phone: (818) 994-7762  
Instruments: Tenor Sax, doubling on Flute, Bass, Guitar, Keyboards  
Technical Skills: Arranger, Writer  
Read Music: Yes  
Styles: All  
Qualifications: Over 50 album credits. Most in the top 100. Formerly a member of Rubicon, Sly Stone, Elvin Bishop & The Electric Flag. Professional creative & dependable. Demo tape available upon request.  
Available for: Sessions as soloist, parts player, arranger, producer, and casuals.

DAVID "CAT" COHEN

Phone: 935-6194  
Instruments: Piano, Yamaha DX-7, Roland Juno Oberheim TVS  
Styles: Rock, R&B, Country, Jazz, New Pop  
Read Music: Yes  
Technical Skills: Producer, arranger, session player  
Qualifications: Produced Michael Ray (Ruffly Records) wrote charted tunes for Cheryl Lynn, Sweetie, Freddie Hubbard  
Available for: Producing record, playing record dates

PETE GALLAGHER

Phone: (805) 499-7753  
Instruments: Drums  
Read Music: Yes  
Styles: All  
Qualifications: Extensive experience recording and performing Warner Bros., Tom Nielsen (Guiding Light), Joey George, Seth Tomasi, NBC NY, The Art Lubs, Boy From NYC, Atlantic and others.  
Available for: Sessions, live situations, demos, casuals.

ANDREW GORDON

Phone: (213) 379-1568  
Instruments: Oberheim OB8 Polysynth, DX digital drums, DSX digital sequencer, Fender Rhodes, Kawai Grand Piano, Fostex 4 track, Korg Poly 6 synth, Yamaha DX 7  
Read Music: Yes  
Styles: Versatile in all styles, especially pop, R&B  
Qualifications: Played keyboards for 23 years. Worked in Europe for 10 years in different situations before moving to L.A. 4 years ago. Worked touring Europe and U.S.A. Wrote commercials and music for TV. Contacts with record company in London.  
Available for: Session work, commercials, live work, producing and arranging, teaching, songwriting, demos, casuals.

DAVID B. BARANCO

Phone: (818) 906-1933  
Instruments: Electric Bass  
Styles: Pop, R&B, Funk, Fusion, Latin, John, Larry, Graham, Marcus, Miller  
Read Music: Yes  
Technical Skills: Vocal arrangement, recording  
Vocal Range: 1st and 2nd tenor, baritone  
Qualifications: Ten yrs. extensive live and recording experience.  
Available for: Sessions, live situations, possible tours.

THOMAS GANOUX

Phone: (818) 763-0699  
Instruments: CP70B, Prophet 5, DX7, Mini-Moog  
Styles: Rock, R&B, movie music, classical  
Technical Skills: Keyboard playing, transcribing, chart writing, synth programming, 4 track recording in my studio, positive attitude  
Qualifications: B.A. in music composition, 10 yrs exp. in music biz, and studio work in L.A.  
Available for: Paid sessions only.

WILL RAY

Phone: (213) 876-0443  
Instruments: Electric and acoustic guitars, vocals  
Styles: Country picker, all styles of country including bluegrass, western swing, cow punk, western waltz, modern country  
Qualifications: Many years of experience recording on East and West coasts. Have two Fenders fitted with string benders. Use mini slide, also have studied and transposed steel guitar to electric guitar. Unique style is a cross between Buddy Emmons, Albert Lee, and Clarence White.  
Available for: Sessions, demos, projects, live work.

ROGER FIETS

Phone: (213) 325-0275  
Instruments: Bass guitar, lead and background vocals  
Styles: All  
Read Music: Yes  
Vocal Range: Baritone to high tenor  
Qualifications: B.I.T. Graduate, B.A. in music (Ohio State Univ.), 15 years studio and stage experience, label, film, and video credits. Creative and very easy to work with.  
Available for: Paid Sessions, Videos.

PATRICK RADD

Phone: (818) 763-0719  
Instruments: Bass, moog, taurus pedals, guitars  
Styles: All  
Read Music: Yes  
Technical Skills: Producer and songwriter  
Qualifications: Birklee College of Music, toured own band throughout U.S. 10 yrs. live and recording experience. Songs released on radio. Excellent stage presence.  
Available for: Concert tours, sessions, live gigs, casuals, some club work.

STEVE DANCZ

Phone: (213) 452-3340  
Instruments: Yamaha DX 7, Linn Drum, MIDI Computer, sequencing and digital recording, Roland Micro-composer. Access to and experience with Prophet 5, JP 8, OB 8 for studio work.  
Styles: All  
Read Music: Yes  
Technical Skills: Arranging, recording, producing and composition  
Qualifications: Arranging, recording, and performing in Europe, Asia, South America, Africa, and U.S. Bachelor of Music, Masters Degree in theory/composition in progress.  
Available for: Sessions, film scoring.

STEVEN LAWRENCE

Phone: (818) 762-6364  
Instruments: Bass, Keyboards, Dbl  
Technical Skills: The bottom line in bass players! Also writing, arranging and producing. Great Chops.  
Styles: Pop, R&B, jazz, fusion  
Read Music: Yes  
Vocal Range: Three octaves from L to W. E  
Qualifications: Doing gigs by age 15, on the road at 17, writing at 18, etc. Young, but experienced in recording, T.V., roadwork, and live situations. Reliable, but not square. Great equipment and sound.  
Available for: Sessions, live gigs, demo production. Tape available.

DAVID GALLAGHER

Phone: (818) 761-0363  
Instruments: Drums  
Read Music: Yes  
Styles: R&B, Jazz, Funk, R&R, MOR, Country  
Qualifications: 13 yrs. experience. Clubs, Casuals, Studio, Radio, all styles.  
Available for: Drums, Sessions, Clubs, Casuals.

SAM SORENSEN

Phone: (213) 306-3179  
Instruments: Oberheim OB 8, DSX, DMX with new software, access & exp on all keyboards  
Read Music: Yes  
Styles: All styles  
Qualifications: 14 years live / studio exp. Very quick at programming and reading.  
Available for: Sessions, rentals.

MATTHEW ENDER

Phone: (213) 650-6890  
Instruments: OB-8, DSX, DX, Yamaha DX 7, Roland SH-09, Fostex model 250 1 trk cassette  
Read Music: Yes  
Styles: All  
Qualifications: 28 years keyboard experience, apprentice with Joe Zawianal (1 yr) road work with Johnny Guitar Watson, Glen Miller, Orch. Have played with John Klemmer, Pointer Sisters, Sylvia St. James, Day time drama music supervisor.  
Available for: Sessions, recording projects, film writing & scoring, demos & teaching.

BUD NUANEZ

Phone: (213) 829-2783  
Instruments: Guitar  
Styles: Rock, pop, R&B, jazz  
Read Music: Yes  
Technical Skills: Guitarist, arranger, composer  
Qualifications: 12 yrs. with group, touring. Pre experience in clubs, concerts, sessions, TV, videos.  
Available for: All musical situations.

HARVEY LANE

Phone: (818) 905-6027 (mess.)  
Instruments: Bass guitar  
Styles: Rock, funk, jazz, rock  
Qualifications: 18 years bass playing and experience. Former band is now Born Again. Performed with members of Clarence Clemons Band and Frank Stallone's Valentine. Recorded and toured with Bruce Foster (Millennium) and the Flamingtons. East Coast Drive and total pocket player. I came to L.A. to play.

CHRIS STEVENS

Phone: (213) 640-9576  
Instruments: Lead, slide, and rhythm guitar, electric or acoustic  
Styles: Rock, pop, MOR, R&B  
Read Music: Yes  
Technical Skills: Playing, writing, arranging (especially vocals) producing  
Qualifications: Graduate of N.N.A.R.T. played all situations including concerts. Recorded 45 EP and currently working on album that will be released.  
Available for: Recording, live, showcases, in-studio lessons.

REEK HAVOK

Phone: (213) 532-9159  
Instruments: The new Simmons Digital/Analog drum set, Drumulator with Apple II Interface, Simmons electronic drums, drum machines and programming, synths, Synare, Claptrap, misc. outboard sound processing equipment.  
Styles: Pop, R&B, fusion, rock, save future.  
Read Music: Yes  
Qualifications: 6 years working on synth drums and drum sound processing, extensive recording experience and discography. 16 yrs. playing drums, schooling at Dick Grove California Institute of the Arts, extensive recording dates playing and/or drum synth tech, engineer and programmer with Tommy Tutone, Rinky Crawford, Pointer Sisters, Herb Alpert, Great Buildings, Melissa Manchester, Chain Reaction, Julie Iglesias, Motley Crue, Sergio Mendez, Eddie and the Monsters, Nina Hagen, Greg Phillinganes, Stephanie Mills, etc. Also extensive video, acting and assist production.  
Available for: Recording soundtracks, tours, consultation, equipment, rentals, pro band situation.

BURT SHUR

Phone: (714) 631-3683  
Instruments: Drums  
Styles: All Rock, Pop, R&B, Jazz, Funk, Reggae, Country  
Read Music: Yes  
Qualifications: 20 years of experience, from stage shows to clubs and studios. College of hard knocks. Hard-hitting. Solid time. Don't drink or smoke. Good listener.  
Available for: Recording, tours, demos, shows, concerts, videos and possible club.

CORNELIUS BUMPUS

Phone: (818) 243-5079  
Instruments: Tenor and Soprano Sax, Flute  
Technical Skills: Instrumentalist & Vocalist  
Styles: All  
Vocal Range: Tenor  
Qualifications: 28 years of saxophone playing. Member of Doobie Brothers 1979-82. Recording credits include two solo albums, Doobie Brothers, Amy Holland, Moby Grape, Max Gronenthal, Patrick Simmons, Clifford Coulter, Tim Goodman, Tuboo Zoo, John Banning and Tom Johnston. Live performances with Doobie Brothers, Jeff Lorber, Lucy J. Dalton, Moby Grape, Cornelius Bumpus Quartet, Bobby Freeman, Ambrosia, numerous club bands.  
Available for: Anything.

PERRY A. CELIA

Phone: (213) 477-8915  
Instruments: Simmons Electronic Drums, SDSV Acoustic Drums, Linn Digital Drums  
Read Music: Yes  
Styles: R&B, rock, pop, funk, dance, jazz  
Technical Skills: Extensive recording and programming experience.  
Qualifications: Performed and/or programmed for The Stingers (Pleasure Records), King Cotton & the King Pins, (Island Records), Test of Time, Frank Stallone, Allen Dysert, The Curves (EMI, Scotti Bros.), Tuesday Knight (Vanity Records), Dusty Wakeman's Electronic Christmas Album, The Rays, Steven Lee, Robby Benson and Carla Devito (A&M), Revenge of the Nerds (Island), Right Time for Love (John Denver) and Sylvie Varlan (Throwing Darts), David Hallyday (Scotti Bros.)  
Available for: Studio sessions, (playing, programming) demos, live performance, video performance, equipment rental, consultation.

HENRY BUTLER

Phone: (213) 654-1871  
Instruments: Oberheim DMX electronic drum machine, Roland JX 3P synth, Yamaha DX7 synth, Prophet 5 synth, Fender Rhodes (part), Hohner D6 clavinet, acoustic piano.  
Technical Skills: Player, performer (incl. lead singing), extensive recording experience and production work, composer, teacher, synth and electronic drum machine programmer.  
Styles: All  
Available for: Live situations, recording projects, incl. demos, teaching, production work.  
Vocal Range: Baritone, second tenor.  
Qualifications: 27 years performing and recording incl. concert singer throughout U.S. with performance at Kennedy Center, Washington D.C. Performed and/or studied with Cannonball Adderly, Al Green, Roland Hanna, George Duke and others. National pianist awards. Master of Contemporary New Orleans sound.

IVO EEKMAN

Phone: 463-6351  
Instruments: Prophet T-8, Oberheim OB 8, Synergy, Yamaha DX7, Prophet 5, Moog, Clav., Dyno-my Rhodes, DMX Drum Machine, DSX Sequencer, Piano  
Styles: All  
Read Music: Yes  
Qualifications: Recorded and performed in various situations around the world for past 12 years.  
Available for: Sessions, arranging, DSX & DMX programming gigs.

VOCALISTS

CAROL WEBER

Phone: (818) 891-1609  
Vocal Range: 3 octaves  
Styles: R&B, pop, blues, jazz, R&B, C&W  
Sight Read: Yes  
Qualifications: 9 years clubs, studio work, TV, radio, commercials, concerts.  
Available for: Sessions, demos, casuals, some club work.

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.

RENNIE MATTHES

Phone: (213) 656-9492  
Vocal Range: Alto to soprano  
Styles: Pop, rock, blues, R&B, C&W  
Sight Read: Yes  
Qualifications: Extensive live and studio work, skilled in arranging and production. Call for more info.  
Available for: Sessions, demos, concerts.

WARREN STANER

Phone: (213) 934-4582  
Vocal Range: Baritone to tenor (or higher with hormone shots)  
Styles: Pop, rock, Shopping Mall, Shepa, folk music  
Sight Read: Yes  
Qualifications: 9 yrs. clubs, TV, A performer, and multitudes of radio, TV commercials and demo record sessions. Can arrange harmonies at will. Tape on request. Reasonable.  
Available for: Sessions.

DEBORAH RUTH DAVIDSON

Phone: (213) 775-7995/7985 (Miss. page)  
Vocal Range: Alto to Soprano  
Styles: All styles ranging from gospel to jazz to heavy metal. Languages also.  
Qualifications: Involved in entertainment on many levels, college study in voice, acting, dance & business exp. in clubs, choirs, TV, radio, sessions. Wrote & produced own record (in progress). Singing credits too numerous to name. Tape, 3 & VHS avail. upon request.  
Available for: Sessions, soundtrax, demos, concerts, casuals, etc. being signed w/ record co. financing good projects, produce and arrange.

TECHNICAL

JACK LANCASTER

Phone: (213) 851-2084  
Technical Skills: Producing and arranging  
Qualifications: Produced various artists in top London studios, including Rod Argent, Stephanie Grappelli, Gary Moore, Brian Auger, Clive Bunker, Phil Collins, Zeitgeist, Kajak, Krishna, The Permutations.  
Available for: Recording sessions.

PETER R. KELSEY

Phone: (213) 837-7939  
Technical Skills: Recording engineer and producer  
Qualifications: 12 yrs. experience in top studios including work with producers Ken Scott, Roy Thomas Baker, Rupert Hine, Rick Derringer & artists Elton John, David Bowie, Jean Luc Ponty, The Fixx, Graham Parker, Weird Al Yankovic, etc. Resume avail. upon request.  
Available for: All studio engineering and production.

BOB ROMAINE

Phone: (213) 838-7015  
Technical Skills: Sound eng, tour and stage manager  
Qualifications: 15 years experience including 6 years as Billy Joel's sound engineer and tour manager. Experienced in all facets of sound, tour and stage production.  
Available for: Tour and local.

**TO PLACE FREE AD**

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

First, call (213) 462-3749, 24 hours a day, 7 days a week, preferably well before the deadline. Give the category number including wanted or available. 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 (with 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  
WED. OCT. 31, 5:00 P.M.

**2 PA'S AND AMPS**

- Pignose amp. powerful great sound, \$60 213-871-8637
- Audio Arts, model 4200 parametric EQ and pre amp \$200 Call after 9 212-871-7132
- Kustom 250-watt power amp two ST 1" but 2 ombs EV 1 Bs and tweeters \$700 obo 213-667-1815
- Roland 260 bass amp excellent condition 100 watt at 4 ohms excellent jack crossover big clean sound \$200 213-836-1116

- Jim Kelly reverb top, channel switching, less than one year old, perfect condition, power cell attenuator with cover, tan \$725 Fender Princeton Reverb II brand new with cover, Elec Voice EVM 12L speaker \$325 818-508-8519
- PA Model 870 Acoustic, two big speakers, 6 channels EQ board sounds great \$1275 Rick 818-246-6448
- Ampeg SVT 300 watt, \$450 213-399-3069
- Tapco 6100 RA and 6100 RE 12-channel mixer with reverb effects, and monitor send in carpeted road case \$375 obo 818-761-3735
- JBL Pro Series Model 4662 PA cabinets top quality excellent condition \$600 each obo 818-896-0458
- Sound City 100 watt combo with reverb, master volume two 12" inch speakers mint condition, \$375 or trade for Marshall top 818-761-3735
- Polytone 104 amplifier, top-of-the-line for guitar keyboards, bass or P A Two 12" speakers reverb 2 channels with 200 rms power Very good condition \$450 with wheels 213-462-4502
- Randall Switch Master, dual channel switchable amp with one 12" JBL & factory-installed effects loop Very clean \$450 or trade Carl 818-761-1713
- Earth PA power amp model 442 200-watts rms per channel with meters \$150 213-465-8159
- Sunn speaker cabinet with six 10" speakers great for guitar or keyboards \$150 obo 213-216-9371
- Mesa Boogie 60 100 head, Paul Rivera custom model with Kay cabinet included EV speaker \$595 213-654-3504
- Polytone 104, George Benson model with reverb distortion & octave divider \$225 213-654-3504
- Road cabinet, four 12 speakers, very sturdy built great sound \$200 213-851-5385
- Yamaha 50-watt guitar amp with 12" speaker \$200 obo 711-989-3197
- Shure Vocalmaster head, good condition, \$350 Mark 818-761-8482
- PA, Altec 1233 cabinets, Altec 1230 monitors Sunn 8 channel mixer QFC 600-watt power amp \$1700 total 213-372-2433
- Carlson 15" bass cabinet without speaker \$125 818-994-0514

- Ampeg VT-22 amp \$250 Two 12" Altec Lums ng speakers Bob 818-761-5430
- Musicman 100RP amp 100-watts speaker cabinet has two 12" Musicman speakers excellent condition hardly been used \$400 Bob 818-761-5430
- Acoustic amp, 130 watts, 5 band EQ reverb, overdrive, channel switching, EQ on/off switch, excellent condition with Anvil case \$300 obo Shane 714-993-3450
- Acoustic 150 guitar amp with 10" speakers, \$175 213-935-0518

**3 TAPE RECORDERS**

- For sale, TEAC 3340S reel to reel tape recorder \$700 213-665-1050
- Looking for 4 track tape recorder offering \$600 or close to it Prefer TEAC 22M or Ampeg Call days 714-974-3725
- TEAC 3340 4 track recorder w/Yamaha 1 channel mixer, battery or adaptor \$600 Byron 213-784-3928
- Wanted: 24-track heads for JH 114 MCI tape recorder John 213-980-6220
- EMT plate reverb, mono tube \$2200 John 213-980-6220
- Teac reel-to-reel bidirectional play, auto repeat three motor, three head \$325 obo 213-341-2914

**A SINGER'S DREAM!**



**REMOVES VOCALS FROM RECORDS!**

The THOMPSON VOCAL ELIMINATOR can remove most or virtually all of a lead vocal from a standard stereo record and leave most of the background untouched! Record with your voice or perform live with the backgrounds. Used in Professional Performance yet connects easily to a home component stereo system.

Not an equalizer! We can prove it works over the phone. Write or call for a free brochure and demo record on the Vocal Eliminator and our full line of audio products.

Write to: **LT Sound, Dept. C, PO Box 338**  
Stone Mountain, GA 30086  
In Georgia Call (404)493-1258  
**TOLL FREE: 1-800-241-3005 -Ext. 23**

- Technics cassette RSM 85 MK 2, direct drive, Dolby, rack mount, studio quality & design, \$325 213-341-2914
- Scully 2-track model 280 in transport, with remote control excellent condition \$1495 or trade Dennis 818-842-7395
- 8-track studio with noise reduction, console wiring mikes complete \$10 000 818-784-0388

**4 MUSIC ACCESSORIES**

- Ibanez DM-500 digital delay, new condition, \$150 818-508-8519
- Fender Strat maple neck, \$75, excellent condition 818-508-8519
- Roland Bassline, with case, \$100 Call after 9 213-874-7132
- For sale, MXR 6-band EQ \$35 DOD analog delay \$60 KORG tuner with chromatic dial, \$60 Shure high impedance mixer model P60M \$65 Ed 818-281-5730
- UREI B13 Time Aligns pair \$1950 Altec Voice-of-the-Theatres \$675 pair Two Altec 604E speakers \$425 pair Blamp, 1 octave EQs, \$800 pair Stage users \$50 each Lights, 1000 watts, \$75 each Jeff 818-993-4778
- Two-inch recording tape, Scotch 206, excellent condition \$20 Peter 213-871-8054 X F3
- Electric strobe tuner, brand new, \$100 Jamie eyes 213-393-7913
- Days 213-553-0550
- Maestro Echoplex sound-on-sound, mint, \$175 Old Gibson Firebird tremolo tailpiece \$40 Ibanez Humbucking \$15 Amp covers \$5-\$10 each 818-761-3735
- Bass & drum machine together \$300 separately \$200 each 213-396-7064
- Echoplex, needs a little work, \$50 213-665-1050
- Urei Time-Align monitors, 813As \$2200 John 213-980-6220
- Yamaha self-powered 100-watt speaker system, excellent condition, one unit A41158 818-506-4840

**5 GUITARS**

- Electric guitar, classic 69 Les Paul custom great sound original black hardshell case \$375 obo Johnny 818-702-8925 / 213-871-8637
- Fender Telecaster, 1965 \$350 John 213-871-9058

- Kramer customized Duke bass for sale, excellent condition, black body, \$300 213-859-2779
- Bass, custom made, fretless with Shaller bridge, Schechter pickups, \$300 213-461-4559
- Ibanez RM924 top-of-the-line bass, birdseye maple top, red sunburst, two pickups, brand new condition with hardshell case \$350 Call after 5 p.m. 818-993-9465
- Black Gibson Explorer, fairly new, 7 months old, Seymour Duncan pickups, \$750 obo 805-527-2691
- Beautiful Yamaha SG with cherry red finish, \$400 with case Jamie eyes 213-393-7913
- Days 213-553-0550
- 1963 pre-CBS Fender Mustang, all stock, DiMarzio in rear, has whammy bar, new original bridge, boneut, original tweed hardshell case, \$385 obo Call Steve after 6 p.m. 818-246-9630
- 1958 Gibson Flying V replica, custom made to exact specifications, gold hardware, sunburst finish, sounds, plays and looks great, with case, \$850 obo or trade for Marshall top plus cash 818-761-3735
- Les Paul custom, DiMarzio treble pickup, jumbo frets, black finish, Shaller tuning keys, brass nut with road case \$550 Gibson Explorer reissue, gold hardware, jumbo frets, new condition with case, \$550 obo Hemer Flying V, red finish, DiMarzios, best looking guitar in town, great heavy metal axe, \$600 818-761-3735
- Ibanez Artist, electric, violin finish, 1971, \$300 213-859-7892
- Hondo electric guitar, \$100 obo 714-989-3197
- Ibanez top-of-the-line Strat copy Brass hardware, great condition \$250 Chris 213-318-6656
- Dan Armstrong acrylic bass, collector's item, \$350 Chris 213-318-6656
- Gibson SG, dark natural finish, Humbucking pickups, good action excellent condition with soft shell case, \$275 obo Shane 714-993-3450
- Guild B301 bass guitar with Fender Jazz pickup, cherry Beautiful, \$225 obo Graham 213-392-9541
- Red Fender-type custom bass, two pickups, excellent condition, hardshell case included, \$350 213-665-1050
- Guild SG bass, excellent condition, \$300 213-650-0060 x 195
- Gibson Jazz bass \$300 818-848-3023
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- SK30 Yamaha symphonic ensemble, like new, in-home use only, \$1200, Dan 619-745-0183
- Prophet 600, brand new, \$1100 213-662-1937
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- Used non-functioning keyboards wanted, will pay \$25 for anything Terri 818-908-8310
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- Hammond C3, chopped, with dollies & Leslie 760 speaker. Recently overhauled, in good condition, \$1200 obo, 818-842-6319
- Unused Wurliizer upright with bench, \$1600 obo, 213-559-3092
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- Linn drum model LM-2 one year old, \$1850 818-508-0262
- Simmons SDS-5 with triggers, pads, Anvil electronics case \$2500 obo for all 818-508-0262
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- Serious white guitarist and drummer seek working band Very versatile and experienced Will play T40, or original music R&B 213-851-3594
- Hot & tasty lead guitar, R&B, R&B, metal, blues, slide Also backup vocals Ten year pro, excellent references Steve 213-469-9422
- Lead guitarist, 22, seeks hard rock/heavy metal band Influences Jake E. Lee, Scorpions Have recording and performing experience and good image Serious and professional only Eddie 213-838-2776
- Lead guitarist, 22, with excellent chops, sound, and contacts, seeks bass player and vocalist for recording project Call Kevin mornings 818-505-9518
- Guitarist/singer/songwriter, 29, seeking rock band with originals or covers 213-396-4229
- Dedicated guitar player available for new music, rock or T40 818-846-7250
- Hard rocking lead guitarist seeks melodic original hard rock or heavy metal band, have excellent equipment, image and altitude, stage and studio experience, pros only Call 10 a.m. to 10 p.m. 818-244-0467

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- Versatile high energy guitarist from Niagara Falls seeks original rock band serious on recording and much live performance experience. Kenny 213.392.2798
- Rock guitarist, formerly with MAIM. Swiss recording and Hollywood and live influence. Very expressive & good improviser. Duff 213.942.7944
- Wild aggressive guitarist with excellent guitar mind and killer image seeks image-oriented metal band in Valley area. Influenced by Crüe and RATT. 819.782.3281
- Kick ass lead guitarist 9 years experience road studio album credits, great leads and hooks, seeks established heavy rock band with an "attitude" (Guthrie Pres. cat). Brad 819.747.9022
- Guitarist seeks band pros only. Randy 213.988.1288
- Metal guitarist seeks original serious pro band. Lead and rhythm guitarist will writing ability and strong vocals. Have equipment and transportation. Call Steve after 6 p.m. or weekends 818.216.9630
- Guitar synthesist available for pro band or pre-situation. Twenty years experience. 4 years on synth. 213.935.4251
- Young bassist & lead guitarist with eccentric style with a long hair or pretty boy image. In Van Halen or Randy Rhodes clones. Looking for serious like hard rock or up with big money. Bill 714.534.4847
- Guitarist/singer/songwriter with digital synthesizer backup for guitar live overdub fuster & slower backbeats & forwards & time delay pedal over instrument. Looking for good band will do anything. Tony Garcia 818.957.7506
- Lead guitarist, 22 seeks original heavy metal hard rock band. Influence Scorpions, Dio, J. J. E. Lee. Have performing & recording experience & good image. No speed metal. Pros only. Eddie 213.838.2776
- Jazz/rock guitarist seeks working situation. Travel & gigs on keyboards & voice. Has booking connections. Van 213.597.5772

9 GUITARISTS WANTED

- Westside guitarists sought for new originals band. Dawn 213.177.2281
- Lead guitarist needed for band described by Guitar Press as "100 power" - Player must be able to sustain lead & a versatile. Band has songs in Metal Massacre V and a complete LP. Bruce 213.550.9586
- Great looking rhythm guitarist wanted for original rock band with original style. Hair, mustache and a good lead singer. Back of road. So. California. 213.451.1122. Mail photo and resume to: Metal Magazine, 8022 Sunset Blvd., #5013, Los Angeles, CA 90046
- Need lead guitarist for original serious rock band. Must sing parts only. 714.880.1088
- Guitarist/synthesist wanted for original serious rock band. 4 years on synth. 213.610.0959
- Guitarist wanted for rock band, ages 18-23. Influences Bowie, Stooges, Velvet Underground. Must have transportation. Open to all ideas. 213.994.9041
- Universal guitarist wanted: influenced by reggae and African beat. Dedicated ambivalent attitudes. 818.793.7717
- Lead guitarist wanted for all girl band. Must have equipment. Call Michael Monday Friday 11 a.m. or Sunday, 2 p.m. 213.733.1287
- Performance band seeks top in 300 guitarist/synthesist/embellish original modern groove rock. Open to signing image. Talent and commitment. 213.371.3733
- RAMSES II wants guitarist for collaborative performance piece. This is serious. We prefer to be professional. Music career. 213.827.5380
- Guitarist wanted for all metal band. Image important. Must be songwriting skills. A must. 818.142.2637

- Second lead guitarist wanted by pre-metal act with awareness style. Must have excellent technique, equipment and music. 74 speed metalists or clones. Very serious only. Jim 819.340.2674
- Screaming guitarist with songwriting capabilities. ala Helen Reddy. Must command maximum of equipment with killer attitude. Walle 818.84.1695
- Wanted: lead guitarist, born with the soul to rock and roll. Male or female, aggressive player, dedicated to a distinct style and performance influences. Collaborators to complement a complex front guitarist who rocks from the heart. Tape, photo, bio and video on request 819.367.1597
- Need guitar player for original T40 band. Like attitude please. Call Kelli after 7 p.m. 213.93.9219
- Lead guitarist wanted for original speed metal band with deal talent & future. Hardcore only. No flake. After 2 p.m. 213.771.7379
- Guitar & drums needed for original players who rock well. This is music on the creative cutting edge & players who are hungry for artistic challenge & change are preferred. 213.367.7836
- Percussionist looking to form a progressive New York drummer bass player/lead guitarist. Danny 213.271.9117
- Wanted: talented creative guitarist who can be explosive on stage and recorded. Energetic player band with the major record labels. Tony & Richard 213.877.6570
- Guitarist wanted for blues band. Must be committed & responsible & willing to play blues & soul music only. Must have the blues. 26 in hand to make it. Serious only. Marlene 706.5273

10 BASSISTS AVAILABLE

- Bassist, exit rock music, pre gear and attitude, seeks commercial hard rock band with same. ala "Nightriders" or "Iron" or "Onion". Background in live and studio management. 14 yrs. Pro for complete. For info, see only. Marc 805.296.2277
- Bassist with lead vocals wanted to join a firm working T40 band. Don 213.167.3683
- Bassist available, 27 years, 11 1/2 T40 or the way to 20 years of live and studio. Also. Don 213.698.1061
- Bassist seeking work in T40 band. Have equipment. Bassist. Don 213.167.3683
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 • **Bass player** wanted by future wave wild hypnotic rock n roll team T-Rex. Stones no metal. 213-661-7156  
 • **Need bassist** for concert style rock band. Must sing, pros only. 714-880-1088  
 • **Bassist/vocalist** wanted for BACKTALK established L.A. hard rockers. Chops looks and career mind a must. Have management and heavy contacts. No big heads. Vince. 213-856-4920



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 • **Hard rock** band seeking bassist/vocalist. Band has songs and contacts. 818-892-1943  
 • **Expressive bassist/vocalist** yet consistent and rational with everything that you're doing. Also fresh with different melodies, harmonies, riffs, grooves, beats, enhancing the flow of songs. Wanted by good guitarist and drummer who have rehearsal space, songs, ideas, and a fervent love for creative music. Jess. 818-338-1522  
 • **Bassist wanted** immediately for commercial hard rock band. Fully financially backed. Must have high background vocals, long hair, good rock image, ability to work well with others. Chuck. 213-763-8057  
 • **Bassist wanted** for band influenced by Led Zepplin, Mirage, and originals. Keyboard experience a must. 818-339-7126  
 • **Bassist wanted** to join soon-to-be working original high energy melodic rock band. Some background vocals necessary. Male or female. Page. 818-708-1827  
 • **Bassist wanted** to form original rock band, good attitude a must, no flakes. Call John after 6 p.m. 213-656-3847  
 • **Bassist M/F** wanted for avant-rock, non-image band. Infi King Crimson, Captain Beelheart, no KROQ/MTV types, please. Russell. 213-530-4990

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## 11 KEYBOARDISTS AVAILABLE

• **Pro keyboard player**, 24 years old, 5 keyboards, total rock image, seeks all original heavy metal or hard rock bands. Ina Foreiner, Night Ranger, Dio. No zamp rockers please. Call 5-6 p.m. 714-751-6723  
 • **Multikeboardist**, strong soloist, modern image, good equipment and good lead voice, seeking pop/latin or jazz oriented situation with strong management. Eddie. 818-281-5730  
 • **Female keyboardist/vocalist** with 31+ octaves available for working situation only. Can travel. read. 213-388-2936  
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 • **Pro keyboardist**, has Emulator, OBXa, Linn Drum, etc. and album credits, seeks professional situation. Mike. 818-506-0935  
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 • **Keyboardist/synthesist** wanted, must be creative with rhythmic styles for original funk/rock band with major label interest. Michael. 213-661-4949  
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 • **Christian multi keyboardist** wanted for modern band with management, track record, tour and close to deal. Pros only. Dennis. 818-994-7762  
 • **Keyboardist wanted** for excellent commercial-oriented band, all originals, serious only. Taba. 818-330-3521  
 • **Keyboardist wanted** to join sit on to be working original high energy melodic rock band. Some background vocals necessary. Male or female. Page. 818-708-1827  
 • **Keyboardist needed** for working casual band, must play left-handed bass, standards and T40. Prefer to double on sax or other wind instrument. Permanent position. 213-478-1634  
 • **Looking for Debby Ahn**, heard you were in town. Please call Marci. 213-931-0317  
 • **Keyboardist wanted** for commercial pop rock band influenced by Missing Persons, Police, Scandal, Bonatar, Steely Dan, Karen. 213-469-4785  
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- **Female pro singer** seeking band or gig. Call after 3 p.m. 213-875-5030
- **Pro female vocalist** seeks 140 or other working band. Have record. PA. Also play keyboards. Sharon 213-868-0135
- **Experienced singer** seeks psychedelic R&B new boy quartet for out work. 100 songs out, to learn ready to work. 213-388-9935
- **Female vocalist** seeks 140 or original band. Rene 213-661-5601
- **Female pro vocalist** with 2... acts, reads and writes lyrics. Seeks original band. Bro 213-462-7709
- **Top flight** male studio singer available for collaboration or small productions. Call between 11 a.m. 213-4-1369
- **Vocalist/songwriter** guitar. Seeks pop rock band. Neal 213-372-2133
- **Voice**, looking for hard rock (metal) driven band. Original and tasteful covers. Discipline a must. A bit of a pop leaning burn to disco. Sean/Wulf 213-361-7642
- **Female vocalist** songwriter seeking original R&B band or a musician only. Sarah 805-298-7935
- **Male lead vocalist** songwriter frontman. Van Halen/BATT style rock n' roll full range seek original metal band with management and direction. 714-751-6723
- **Intense pro male vocalist/songwriter** from influenced by Bruce Springsteen and other musicians and bands. Creativity and versatility a must. Duag 213-992-5314
- **Vocalist seeking** musicians to form Orange County based band. Call Rose after 6 p.m. 714-45-3092
- **Vocalist available** for studio work. Influences Diana Ross, Rita Baker, Chaka Khan, Madonna. Call Rose after 6 p.m. 714-515-7092

- **Tenor vocalist** with original material seeking melodic heavy rock band in San Gabriel area. Very energetic and fun! 213-891-3831
- **Lead vocalist** with great image tall thin strong vocal ability with a bite. Seeks pro rock band. 140 or more. Stage and studio experience and day job. Video's, picture, demos and masters available. Mike 213-838-1936
- **Male lead vocalist** professional with looks and charisma. Will function as lead vocalist of pop band with connections and label interest. Jamie 213-850-6072
- **Female vocalist** keyboardist with 3... acts, available for working situation only. Can travel. Had a hit. Not stage presence and recording experience. 213-388-2936
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- **Serious vocalist** seeking keyboard player to collaborate and perform variety rock originals or copy. Ken 213-202-1780
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- **Seeking male** or female tenor lead vocalist for band and label. Bands like Simple Minds, Eurythmics. 213-871-1361
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- **Lead vocalist/frontman** with good image wanted for established hard rock heavy metal band with label interest. Image a must. Call Mike evenings. 818-892-6686
- **Vocalist wanted** for original project. Influenced by Police, Culture Club, XTC. Must be able to play a little in rehearsal bands. Paul 213-887-1313
- **Female vocalist** wanted ages 22-30. 5'2". Second spring in Atlanta. Bobbi 213-461-1136
- **First tenor** needed for vocal group. Call Michael Monday-Friday 11 a.m. or Sunday 2-4 p.m. 213-733-1283
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- **Male vocalist** wanted for hard rock heavy metal band. Must be a pro and serious. 140. Ralph M. 213-780-0113
- **Female vocalist** needed for studio work. Must be able to sing immediately. Already has charts and bass player. Must read at least 140. Will please in this case. 818-893-1428 / 818-363-9433

- **Male vocalist** wanted for new original melodic rock band with heavy metal overtones. Good image. Serious only. Flip, Beth 213-318-3266
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- **Djays**. 213-553-0550
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- Matt. 818-901-1941

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- **BIG SHOTS** are looking for percussionist preferably who sings, with up to date look and style. Have 45 at Licorice Pizza and major label interest. Commercial dance style. influenced by Prince. Wang. Chung. Needed immediately. 714-825-6528

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**14 HORNS WANTED**

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- **Male lead singer/lyricist** with strong material seeks band or players to form tight R&R semi-psychedelic/funk/funk influence. The poet Morrison Jim 213-655-5183
- **Versatile songwriter**, cousin of Billy Gibbons of ZZ Top fame. seeks versatile combo to perform original material in recording or live situation. Also seeks representation. Also interested in writing for motion pictures. Paul 818-794-3314

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- **BIG SHOTS** are looking for three band members with up-to-date rock and style. Keyboardist who sings and writes, or Keith Emersons. Saxman. Skillful semi 50s style. Percussionist preferably who sings. Have 45 at Luchance Pizzeria and major label interest. Commercial dance style. Influenced by Prince. Wang Chung. Members needed immediately. 714-825-6528
- **The Invisible Government of the World** is now accepting applications. Reverend Jerome T. Youngman. United Church of Psychedelic Anarchism. 213-935-0518
- **Let me help you make your demo**. I will play synthesizer, bass guitar, electronic drums. Come alive. 213-935-0518
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- **Management company** seeks all female heavy metal band. Must be totally serious. Call 9 a.m. to 5:30 p.m., Monday through Friday. Brandon 213-390-8426
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- **Pro session** vocalist published songwriter available for collaboration on quality productions. Call between 9-11 a.m. 213-545-4369
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- **Lyricist wanted** by composer/vocalist/lyricist/instrumentalist with studio showcase band and video setup. Very serious. Rock style. Tom 818-763-4006
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- **Vocalist/songwriter/guitarist** seeks lyricist for pop/rock songs. Nea 213-372-2432
- **Songwriter/vocalist** seeks tight rhythm section for modern pop rock recording project. Barry 714-842-6448
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