

Music Connection

THE ALTERNATIVE MUSIC TRADE PAPER

Manzarek/Sugerman To Promote LA Bands

BY JEFF SILBERMAN

As the local music scene continues to prosper, more and more people are getting their hands into the business, creating more opportunities for local bands to get needed counseling and advice. In doing so, these local bands better their chances at landing a recording contract. One new venture, New Way Produc-

met Manzarek while he was with the Doors, and continued to work with him on several projects after Morrison's death, which included Iggy Pop right before his Bowie



Ray Manzarek and Danny Sugerman

Super promoters of 80's music

tions, has opened in L.A., spear-headed by Doors keyboardist Ray Manzarek and PR/business veteran Danny Sugerman. Sugerman

period, and a brief stint with The Knack before their signing with Capitol.

New Way has lately gotten

Columbia A&R Dept. Scouts Local Club Circuit In Search Of New Talent

BY BEN BROOKS

"I don't think anybody who sits in an A&R chair confuses themselves with God," says Michael Dilbeck, vice president of West Coast A&R at Columbia Records. "But still, if I don't like what I see, I've got to reject it. And it's a real art to turn somebody down."

Dilbeck, whose presence has been felt at Columbia since the

reign of Clive Davis, evolved from tape listener to West Coast A&R head, where his sense of economics and ability to spot talent have served him and the company well. The soft-spoken, ex-concert promoter gleens his experience from the "trial and error" method of evolving up the A&R ranks.

"I tried producing," acknowledges Dilbeck, who maintains a

clear objectivity even about himself. "but I decided I could become a better A&R executive and hire producers who are right now much better than I'd probably ever be."

involved in the local scene; their first two clients are hardcore punkers X, who have an album coming out on Slash Records in April, and the Zippers, a more popish new wave group who have been close to label deals before, but now are apparently closer than ever. Manzarek and Sugerman detailed their interest in the local scene at Manzarek's comfortable Hollywoodland home.

MUSIC CONNECTION: What made you decide to start this venture?

RAY MANZAREK: All I can think of is that it seemed like a good idea at the time...

DANNY SUGERMAN: After seeing The Knack take off...

MANZAREK: The time was right. The two of us have been together for eight years as a team, and we just said "let's get this thing organized."

SUGERMAN: The company was started just to give what we were doing some form, because we were doing it anyway. Ray had seen X and was really turned on by them, and I'd seen the Zippers. As it turned out, X wanted Ray to produce them, and I wanted Ray to produce the Zippers...

MANZAREK: And the Zippers wanted Danny to manage them. So we just decided to make it legal

(Please turn to page 8)

Artist Tax Write-Offs Examined

BY RICK SULIER

The April 15th deadline for filing income tax returns is rapidly approaching, and a few suggestions at this time would seem appropriate.

As musicians, most expenses you incur to promote or advance your career can be deducted from your taxes. It is not even necessary to show a profit from your business in order to deduct related expenses. The only thing required is that your expenses be incurred in a trade or business (i.e. musician, songwriter, etc.) Even if your music career is a sideline, you can still write off certain items, as long as you're conscious of the profit motive (in other words, actively trying to make money.) (turn to page 14)



BOB MARLEY: OUT TO STRIKE AMERICA'S POLITICAL NERVE... (See story on page 6)

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IN THIS ISSUE...

With the addition of eight pages in this issue, we have the opportunity to introduce a new column, "Studio Splices." This regular feature will keep us all informed as to what's happening in over 500 recording studios across L.A. and Orange County.

This week's cover stories include a few important topics: Ex-Doors keyboardist Ray Manzarek and Danny Sugerman have formed a company that will promote L.A. bands EXCLUSIVELY, C.P.A. Rick Sulier explores various tax write-offs for musicians, and the conversation with Michael Dilbeck of Columbia Records marks No.9 in our on-going series of A&R Dept. interviews.

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(Please turn to page 36)

LOCAL ARTISTS



JEAN-PIERRE RAMPAL

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ranges video recordings and even helps bands secure performance dates. Now that's more than just a place to rehearse...

L.A. MUSIC supporter Gary Frischer, who manages unsigned **Badfinger**, announced that the band is currently engaged in delicate record

contract negotiations. Their three month tour has been cancelled until a deal is penned.

ROBBY KRIEGER, formerly the lead guitarist with **The Doors**, has formed **Line Productions**. Krieger has of late been producing **Red Shift**, a band that includes Arthur Barrow and Mac MacKenzie, as well as featuring Krieger on lead guitar. Krieger has been scouting local showcases for musical talent, and high on his priority list is a Los Angeles band, the **Willys**. Other upcoming possibilities include **Fun With Animals**, also from Los Angeles, and the **Humans**, from Santa Cruz. Formation of the production company marks Krieger's re-emergence into active participation in the L.A. recording scene. He admits to being reclusive since the **Doors** ceased recording in 1972, and plans to get more involved in outside session work.

SHELLY MANNE will appear in concert with famed French flutist **Jean-Pierre Rampal** on March 10, at the Music Center. **John Steele Ritter** will man the keyboards. The program is presented by **George Weingart**, and will feature the popular "Suite For Flute And Jazz Piano" by **Claude Bolling**.

SRS WORKSHOPS: Applications are being accepted for five



workshop courses offered by **Songwriters Resources and Services**. The non-profit organization has set economical tuition fees to accommodate the limited budgets of most songwriters. Workshops include: **Advanced songwriting**, **Harmony and music theory**, **lyric writing**, **business aspects of songwriting** and a **voice workshop**. For information on fees and schedule, call 463-7178.

NASH RECORDS CROSBY: **David Crosby** is now cutting his first for **Capitol** at **Rudy Records** in Los Angeles, which is owned by **Graham Nash**. Crosby is producing himself, and longtime engineer partner **Stanley Johnston** is at the board.



LITTLE RASCAL BECOMES BIG ROGUE: Do you remember **Buckwheat**? Well, now you can see **Lloyd Scott**, who created that infamous **Little Rascal** role, in a forthcoming movie "The Exterminator." **Little Buck** will play a street musician.

RINGO STARR has landed his first film role in several years. The movie is called "Cave

Music Connection

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Cheap Trick receives the Ampex "Golden Reel

Award"

"TOMMY" TO TV: The film version of "Tommy" will be popping up on your TV screen before too long. ABC-TV has acquired the 1975 film, based on the Who's rock opera, for late night showing. "Tommy" was just one film in a giant sale held this month by Columbia Pictures. At the same time they bought "Tommy," ABC paid a reported \$60 million for the rights to air "Kramer vs. Kramer," "Chapter Two," "California Suite," "And Justice For All," and "Midnight Express."

HOLLYWOOD HEARTBEAT 1980: The new wave TV series mentioned first in Music Connection will finally make its initial appearance on the local air waves Friday, Feb. 29, on KABC TV channel 7 at 12:40am. The debut show will feature the Buggles, Blondie, The Bottles, Naughty Sweeties and Tom Petty. KLOS FM will simulcast the audio portion, and host Carmine Appice has been replaced by Mackenzie Phillips.



"Quotable Notes"

FRANK ZAPPA when asked his opinion of new wave music:

Some of it is good and some of it is very boring. I like a couple of songs I heard by the Stranglers. I saw the B-52's in New York and I thought they were great. "Rock Lobster" is really good.

THE RAMONES when asked about their three-chord song reputation:

Joey Ramone: We don't play three or four chords!
MC: Two chords?
Johnny Ramone: I wish....
Joey Ramone: We play one chord.

MICK JAGGER when asked if he purposely mumbles his lyrics:

That's only when dirty lines come up. I don't think the lyrics are that important. I read an article only by Fats Domino which has really influenced me. He said 'you should never sing your lyrics out very clearly, like 'I get my thrills on Blueberry Hill.'

KIM FOWLEY: *I've adapted year by year to the ever increasing pressure and dwindling outlets that face people in this industry... and I've never gone hungry*

BOB MARLEY: REGGAE IN MOTION

by Jeff
Silberman

Pavilion, UCLA: The numerous NCAA, basketball championship banners were not to be rippling in the thunder of a Bruin basketball game on this weekend. Two rock concerts were being held, the first being no ordinary rock concert; it was to be an evening of mystical religious fervor and aggressively defiant politics—the reggae of Bob Marley and the Wailers.

As the band walked on stage, a cloth portrait of Emperor Haile Selassie gingerly raised behind them, preacher Marley greeted the crowd with a rasta chant, immediately followed by the bands' breaking into "Rastaman Vibration."

To the casual or first-time listener, reggae can be quite monotonous, comparable to a backwards lazy shuffle punctuated with a variety of crisp percussive sounds. Bassist "Familyman" Barret and his brother Carlton on drums created heart-beat tight rhythms. The guitars and keyboards added neatly sculpted melodies around the hypnotic rhythm. Soon after the first few notes, much of the throng stan-

ding on the basketball court were bobbing to the beat. Marley was in a trance as well during the first few songs. Singing with his eyes closed, he strummed his guitar with a studied tenderness. The entire ensemble swayed to the music as if they were on a boat in a quiet sea—everything flowed.

The smoothness erupted with intensity in "I Shot The Sheriff," with crevices of anguish lining Marley's face as his woes were reflected within an inner resolve; every verse was sung with deep conviction.

As "Running Away" melted into "War," the crowd response was not out of mere recognition, but in approval of his message. Marley's Rastafarian religious visions preach, among other things, of black unity in Africa and the continual struggle against oppression, be it racial, religious, or political.

It wasn't very difficult to associate his anger with ours toward Iran, and most of the audience did. Those who sat too far away or couldn't hear the words still visibly responded to the irresistible beat. The Wailers' classics "Jamming" and "Get Up, Stand Up" from the half-hour encore had people dancing in the

cheap seats.

It was rather surprising to see Bob Marley up close as he boarded a chartered bus to the next night's concert at the San Diego Sports Arena. Small and lean muscled, his smooth, boyish face belied his 34 years. With his dreadlocks rolled under a large knit cap, he had an almost mischievous smile on his face as he kicked a soccer ball down the aisle.

As soon as the band boarded the bus, the sweet, thick smell of Jamaican ganja (considered a Rastafarian religious trip) hung in the air. They hazily watched the traffic on the San Diego Freeway, raising their eyebrows only when someone pointed out San Clemente. In the front of the bus, Rita Marley and Judy Mowatt served native vegetable dishes and a sweet fruitcake with a gelatin consistency.

Upon their arrival at the Arena's locker-room dressing quarters, Rita and Judy, basically backup singers for the Wailers, but also each with successful solo careers in Jamaica, were asked about their latest projects.

"We're supposed to be finishing an album in Jamaica," Mowatt said, "so as soon as that



Bob Marley

"Leading a slow moving caravan of peace..."

is completed, we'll start promoting it in the U.S. and the U.K. There are other bands in Jamaica that we're affiliated with. I have my own band, so when I go into the studio, my band goes in and records with me--likewise Rita."

"We sometimes mix different sounds," Rita Marley added. "Sometimes we use Familyman, or Carly. I just finished my first solo album, and it has a variety of musicians."

Their role with the Wailers is more of physically embellishing Marley's messages. Their choreography is quite similar to hula dancing. Says Rita, "Each song is a message and a story. Sometimes you're moving--you don't plan it--but that comes to the words. You relate rhythmically, which is natural to us."

Despite the relatively unliberated role the woman has in a Rastafarian society, Rita Marley and Judy Mowatt are equally involved with the tight political ramifications of the Wailer's message, especially in Jamaica. The Marleys barely escaped an assassination attempt; Bob was hit in the arm and foot, a bullet grazed Rita's head ("sometimes it makes the blood chill to know--'WOW!' That was close" she said.) Their Rastafarian visions remain un-

swerving; they see unity of not just the black race, but of harmony with the white race as well. "As his Majesty (Haile Selassie) says, 'Until the color of your skin is no more significant than the color of your eyes,' which is three colors--black, brown and white," Mowatt said, "And if you should take out the white, then you spoil the eye. We have to come together. What I'm saying to my people, first we must come together, then we can move others."

The roar of the opening act was a dull echo in the Wailers locker cum dressing room. Several band members were playing one-on-one soccer mired in thick layers of ganja smoke. All eyes were on the soccer ball, with everyone oblivious to the impending event. Eventually Marley, keyboardist Tyrone Downie, and Familyman Barret drew their folding chairs into a circle and started rolling spliffs, awaiting questions.

MUSIC CONNECTION: Your new album, "Survival," is very aggressive and political. America's present mood is also very aggressive and political. Do you think the political climate has had an effect on your tour?

BOB MARLEY: Enlightenment.

TYRONE DOWNIE: It's something that makes you realize the

work you're doing, how serious it is. It's really good for us to be touring at the same time that it is happening. Everyone is serious now. Before, when we were touring, everyone was just going through their ordinary everyday life. But now the people that come to hear us hear it even stronger. It's enhanced by world happenings.

MC: They seem to be more magnetized by songs like "War."
DOWNIE: "War," "Set The Captives Free," "Exodus."

MARLEY: (Chants) War!

MC: After the attempt on your life, you performed at a "One Love" concert in Jamaica. Both of Jamaica's party leaders came on stage with you. Were they trying to use you to get votes?

MARLEY: No, them never wanted to come, we tell them to come. We no beg them to come.

DOWNIE: Demand.

MARLEY: Tell the man from both sides, "Go! Go 'pon the stage, show the people themselves, to live and hold on together. If Michael and Seaga see face-to-face, them no fight." So why them people gonna fight against one another if the leaders wouldn't fight?

DOWNIE: The leaders will fight each other, but the people are

fighting the war. The people aren't against each other really, it's the leaders.

MC: After that concert, it seemed peace had finally come to Jamaica. Was that a false peace?

MARLEY: Society set up that the youth must be frustrating or fighting against one another. We will fight with the youth, let the youth come together. I say peace for the youth who live in ghetto is warring against one another.

MC: Do you truly believe that your music can spread the gospel of peace, and make it really happen?

DOWNIE: Well, you can take the donkey to the water, but you can't make him drink. We bring it right up to the people and say "we want peace," but it is up to them to really bring about peace.

MC: When you play your music in politically volatile situations like Jamaica, there's always the possibility of another attempt on your life. Do you ever consider that?

MARLEY: (Laughs for a few seconds, then falls silent.)

MC: A lot of English punk and new wave groups use reggae music within their own material--the Police, Clash--do you think they are showing reggae in a good light?

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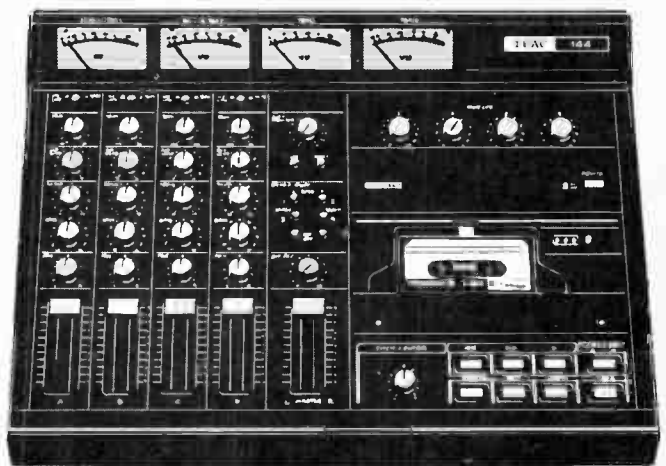
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SUGERMAN: We're also doing some consulting outside of the company. There are groups who shouldn't have signed so soon with someone who's not right for them. We want to help people out on a consulting basis without signing contracts.

MC: Are you still actively scouting the scene for other acts to work with?

MANZAREK: Yes, but originally we didn't set out to find bands. All of a sudden the scene started happening, so we decided to check out the clubs. We heard some of the bands, and we said, "hey, some of these bands are really good. Let's get involved with them." There was something going on that was just starting to come to life again. It was just like it was during the psychedelic era when the Doors first got started, when everything was going on. It's the same kind of thing, except there's even more places to play now as then.

SUGERMAN: The enthusiasm is there again. We were together during the 70's, and the 70's were really boring. There wasn't anything to do. There were some solo albums, and we got in a lot of experience. When the scene started happening a couple of years ago, there wasn't too much experience within that scene, because most of the people that had the experience were too intimidated to be associated with it.

MC: Stylistically, X and the Zippers are opposites, yet you're working with both bands. What attracted you to such different groups?

MANZAREK: It's a matter of spirit and commitment to the music. They play different kinds of music, but all kinds of musical styles are valid as long as that spirit, that drive, and that inten-

sity is there. I find the same kind of spirit in both bands, even though they're singing about different things, their playing is different, but their hearts are there. That's what I haven't seen in music in a long time--a heart, a soul, a spirit. Music matters again to all the new wave and punk rock bands. Music was a way to make money through the 70's. Music for these bands is first and foremost. They'd like to make money--who wouldn't--but it's all about the commitment, the spirit and the soul.

MC: X, being on Slash Records, might have problems in distribution and radio airplay without major label support.

MANZAREK: That might happen, but look at Heart on Mushroom Records. They sold two million records. If the demand is there, Slash can get together with a distributor. That won't be a problem.

SUGERMAN: I think that X and the Zippers are two of the best bands in town. Right now, we're going to take care of those first

gation of the artist--when you decide whether you're a musician/artist or a musician/businessman. It's up to you to make that choice. As you start to become successful, you can become seduced by it, or you stay an artist and think "well, if people come, fine, and if they don't, that's their loss." You can get seduced by the greed of it.

SUGERMAN: We can take care of our artists so they don't get their heads fucked up like that.

MANZAREK: I can talk to bands on a personal basis, saying that this happened to me, so watch out. You have to put the music, the poetry and the art first.

MC: Do you make any suggestions regarding changing arrangements and so on?

SUGERMAN: We work on the arrangements with both bands. I've gone down the set with the Zippers, concentrating on which songs to break in live and which other arrangements would sound better on the record.

MC: Are these refinements commercially oriented?

MANZAREK: No. I just alter a chord change or rearrange a part of the song. If the artist doesn't want to take our input, then fine, maybe we shouldn't work together. If you're so headstrong that you don't want our opinions, then we shouldn't be together. It's got to be a musical commitment plus a human contact.

SUGERMAN: It's got to be fun for both of us, because Ray doesn't need the money and I don't need the headache. After working with Jim Morrison and Iggy Pop, you learn about just how much genius justifies how much thickheadedness.

(Please turn to page 10)

Ray Manzarek And Danny Sugerman: Helping LA Bands

CONTINUED FROM PAGE ONE

MC: Are there other bands that you would like to work with?

MANZAREK: Yea, but they will remain nameless at the moment.

MC: How big do you see the company getting; how many acts can you handle?

MANZAREK: Not too many, four or five.

SUGERMAN: We've been approached by a couple of other bands, we can't keep up already. We don't want to get too big too soon. Right now, we want to try and break X's record, and get the Zippers signed. We want to give them every opportunity they both deserve.

before we start taking anyone else on. But we'll still do some consulting work with others.

MC: The goal of every band, of course, is to be successful, to get as wide an audience as possible. Do you think that type of success is contrary to the beliefs of a band like X?

SUGERMAN: When you're on the road and making a lot of money, and you're concerned with paying the roadies, and keeping the corporation together, and getting the album in under budget, you're not going to write the same kind of music you wrote when rehearsing in a garage.

MANZAREK: But that's the obli-

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Michael Dilbeck; Columbia West Coast A&R VP

(continued from page one)

distinguish his many contributions to Columbia, one of the worlds largest record labels.

MUSIC CONNECTION: You're West Coast vice president of A&R. What about the rest of the department?

MICHAEL DILBECK: Well, Terry Powell is director of West Coast A&R. Then we have Peter Philbin, Ellen Gilbert, Warren Williams and three staff producers: Jack Gold, Joe Wizard, and Bruce Botnick.

MC: Is everyone involved in actively searching for talent?

DILBECK: Yes. I go out two or three times a week. I don't go out as much as Warren, Terry and Peter. Generally I go out because I've heard about somebody or a musician has mentioned that I go out and see so-and-so.

Peter Philbin is our club junkie. He has at least an idea about every band that's unsigned in the Los Angeles area. That doesn't mean we use his ears to evaluate new talent. There's a lot of things that he doesn't like that we like anyway. But everybody goes out.

MC: So you don't all have to come to a collective decision about a signing at Columbia?

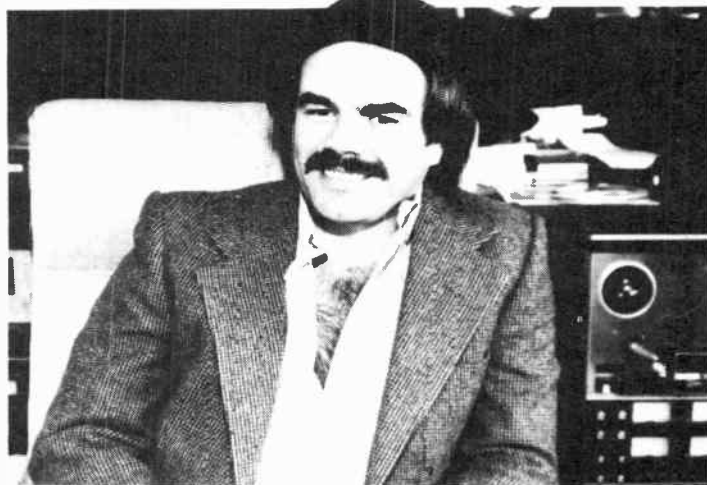
DILBECK: No, I think that's too hard. I've read a couple of your interviews where A&R decisions are reached by committee. That's nice, but I think if you depended upon that for your sole source of decision-making, you probably would not win enough of the time. There are some unique things that only one person sees—but that "seeing" is very important.

MC: Is it unwise for a street act to send you a tape or try to get through to you by phone?

DILBECK: No, they can send tapes in to me. When tapes come in, the name is logged and we

evaluate the tape. I may not do that part of it. But if it's sensational, I'll certainly hear about it.

MC: Most A&R executives I've talked to agree that it's kind of the "survival of the fittest" game for would-be recording artists—that those with the most determination, patience and talent will finally succeed. On the other



Michael Dilbeck, Columbia Records

"When a band signs a five year label deal, they must accept the fact that nothing could happen for two or three years..."

hand, I've noticed that many acts feel put off and even ignored by record companies; especially ones as large as Columbia.

DILBECK: I guess a few weeks ago *Music Connection* published a survey of acts voting on other artists. Well, I'd seen almost all of the acts. Peter Philbin had seen them two or three times. Terry Powell had seen them as many times. I mean, we visit all the clubs.

A lot of times an artist will call up and want us to see them and meet their manager. We'll just slip in and see the band and

slip out again.

MC: Is it hard to say 'no' to an act?

DILBECK: It's really hard. You're dealing with an act's emotion, their heart. If I can avoid confronting them (if I just don't think they have it) and I haven't announced myself at their performance, then I don't have to get in a situation where I have to say, 'boy, I just didn't like it,' I've had to do that millions of times.

But anyway, some artists might be seen and have more exposure than they really think. And some acts don't really des-

going to relate to each other in that kind of environment or situation. Do they have the self discipline to stick it out?

I've been involved with bands that were signed because a powerful manager was involved and the band had been together a year. They go on the road and break up and hate each other.

A major label recently had a large release of albums, half of which were new wave bands, mostly from L.A. They just shipped those babies out. Now, the bands got attention from the labels. But there certainly wasn't any care in how their careers were handled.

MC: How does Columbia relate to trends like new wave?

DILBECK: In any trend, the people with the most talent are the people who either started the trend or got exposure because of the trend. They won't be part of the trend itself. Those are the people we want to sign. Donna Summer got exposure from disco. But she's much more than disco and she'll have a long career. If the next Bob Dylan arrives today and doesn't sound like a new wave artist, do you ignore that individual's songwriting ability? Whether it's the Beat, Joe Jackson or the Cars or whatever, I think those people will have long careers. But a certain trend has given them the opportunity to express themselves and it's up to them to grow beyond that.

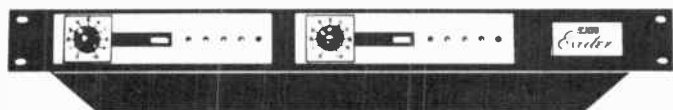
MC: Has the record industry profit slump been helpful to Columbia?

DILBECK: I think it has. Whenever you have three or four years of growth, you grow in every possible area. In A&R we had a lot of production deals that we made with successful people. They brought along artists that in some cases were great and some cases weren't so great. So lately we've been concentrating on fewer artists and trying to make a bigger deal about what they're doing.

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(Please turn to page 11)

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Manzarek / Sugerma:

“L.A. is going to be *THE* music scene”

(Continued from page 8)

MANZAREK: But we're not going to work with anybody that doesn't have a very strong ego. We're not trying to create anything; we're just trying to plug in our expertise to someone who's already got something strong going.

MC: When dealing with a small independent label like Slash, is there any point where you feel it would be right to step in?

SUGERMAN: We've already stepped in before they've done anything. We've discussed everything—marketing, distribution, network, advertising, radio and the press. Slash isn't big and they don't have a lot of muscle, but they're really sincere, really hard working, and they really believe in the band—who could ask for more? I'll ask for belief before I ask for dollars.

MANZAREK: Without commitment, none of it means anything. Then it becomes a business, a matter of selling product. I hate that. “Product” is pipe fittings and toilet bowls. We're dealing in art, in music, something that moves people.

MC: Representing the Zippers, and working with the major labels, is your style of representation any different than with X?

SUGERMAN: It is, and it isn't. Each group is very different. I don't think major companies are ready for X, but they're ready for the Zippers. I wouldn't even approach a label like Columbia with X. I expect a major label to sign the Zippers.

MC: If you see a band that has the tunes and are “signable,” but their stage presence is awful, would you bring that up to them?

SUGERMAN: Sure.

MANZAREK: We'd tell them that what they've got is great, but also talk about their weaknesses.

SUGERMAN: First they have to agree with you that something's wrong, and what is wrong. Then we'd work with them.

MC: What kind of changes do you suggest?

SUGERMAN: I've really encouraged Bob Willingham to step out front as the Zipper's lead singer. He was really hesitant to do that before, because it didn't fit his concept of the band. This was a strength I felt they weren't developing. We talked, so Bob's coming out more and more.

MANZAREK: That's a perfect example of a band that was fine, but they needed that extra input, someone to tell them that they got a great lead singer, and to take

advantage of him.

MC: Is it the same with Exene as the lead singer of X?

MANZAREK: In that band, they have a whole nucleus going.

SUGERMAN: You're talking about a punk rock band with more musical experience than most studio musicians. X may sound minimalist, but the talent is maximum.

MANZAREK: Billy Zoom was Gene Vincent's lead guitarist for a long time. They've played everything, cocktail jazz...drummer Don Bonebreak has studied percussion.

SUGERMAN: They are so professional that it only cost \$10,000. to complete the whole album, called “Los Angeles.”

MC: How important is image in the selling of a band?

MANZAREK: Paramount to their success.

SUGERMAN: It's one of the first things we discuss; how we see them. If I'm going to sell something I've got to love it. If I love something, the first thing I'm going to do is tell people about it. If I tell people about this band, and it's going to be on an album jacket, or an ad, they gotta be happy with how I see them.

MANZAREK: Image comes out of the inner confidence of the collective members of the band, and if that confidence is there, the image is almost invariably right. It's a chemistry; it all comes together.

MC: When you receive demos from bands that would like to use New Way's services, how much emphasis do you put on production values?

SUGERMAN: I've read in *Music Connection* where some A&R people say that it doesn't make a difference, but I have to disagree. I know someone at MCA who has thousands of demo tapes all over his office. And when you hear 500 or so tapes a day, about the only thing you can judge is production quality.

MANZAREK: If your demo doesn't sound like it could come off an album, practically every-time, they're going to tell you, “this isn't it.” Sure, it can happen, but a quality demo will undoubtedly help.

MC: Do you accept tapes from all over the country?

MANZAREK: No. L.A. is where it's happening right now, more so than anywhere else. We're in it just when the getting's good; we don't have time for anyone else. L.A.'s going to be *the* music scene, just wait.

BOB MARLEY

(Continued from page 7)

DOWNIE: To me, most new wave groups are sort of rebellious. As long as they know they're rebelling, and why they're rebelling, because reggae is a rebellious art form. Maybe it didn't start as that, but it now. So whoever plays reggae, as long as they know why they're playing it, then I guess it's all right.

MC: In a way, reggae's constructive, but punk's destructive..

DOWNIE: Yeah. But it's funny. I've met most of the punks, Johnny Rotten, the Clash. All they listen to is reggae.

The publicist tried to intervene so the band could get ready for a curtain call less than a half hour away. But when the subject turned to the Rastafarian religion, they became consumed in it, often quoting verses from the Bible to make their point.

Unlike Pauley Pavilich, the floor of the San Diego Arena was lined with folding chairs. Discouragement: A sitting audience is

always more subdued than a standing one. The Wailers began rather sluggishly themselves, yet Marley was much more vibrant than the night before. He incited the crowd by continually swaying, leaping and dreadlock-shaking. Once again, "War" elicited a roar of approval, as did "Crazy Baldheads" ("We're going to chase those crazy baldheads out of town...")

The band finally got in gear in the encore, when they changed the song lineup, throwing in a sweet oldie, "No Woman, No Cry." Once again, practically everyone was standing and dancing.

There was no post-concert party; the band quietly filtered onto the bus to head for their next-day concert in Santa Barbara.

Bob Marley and the Wailers are long gone, yet the Mideast crises linger on. Even when these world problems are solved, there will always be another manifestation of repression. Bob Marley's message remains timeless. His reggae makes you dance and think at the same time. These are real positive vibrations.

Columbia's Michael Dilbeck

(Continued from page 9)

you can easily develop habits that you're not aware of. Maybe you forget after a while why you originally started to do something in the first place. I think you have to re-evaluate your signing policies. In any business or discipline, self checking is important. And that happened last year.

MC: How do you feel about artists presenting themselves to a label like Columbia?

Many acts feel they have to have a complete, professional package to impress a record label.

DILBECK: We've signed a number of artists who've had nothing as far as a package. Terry Powell heard a tape on a group called Tommy Tutuone. We went to see them, fell in love with them, and signed them. They had no management, attorney...noting.

MC: A lot of the people on the street feel they have to be totally professional.

DILBECK: Sometimes artists will come to me with songs that are a whole potpourri of styles and influences. Then they'll ask you, 'what do I do best?' I think the great stars have decided what they want to do and they go out and do it. Sometimes it takes two or three years for them to become successful. But they've heard the "no's" a million times and they keep on doing what they want to do because it's what they believe in from their heart.

Sometimes you'll find a

group and realize the manager is really the talent. He's molded the band to sound and look a certain way. That's a bit of a problem because the manager doesn't get up on stage or write songs or make records. I've come across situations where the manager was more talented than the band.

Columbia is a career oriented company. We've turned down people that we really believe have a hit single. But we just don't believe they're going to have a second hit single or they'll ever have continuing success with albums.

MC: Having talked to A&R people at many of the labels, I've learned that some very popular performing acts are not destined to ever make records. Yet, if the situation, is turned around and an artist sounds great on tape, but is a bore in concert, they will invariably get a deal.

DILBECK: That's true because there are a lot of people who are pretty sensational songwriters, and if you can get a pretty good interpretation by them of their songs on record, you'll be able to make it work.

There have been a number of artists with very average voices who have been great songwriters and sold a lot of records. That's a judgement call. It's your belief in that person's ability to communicate and make the interpretations of the songs believable.

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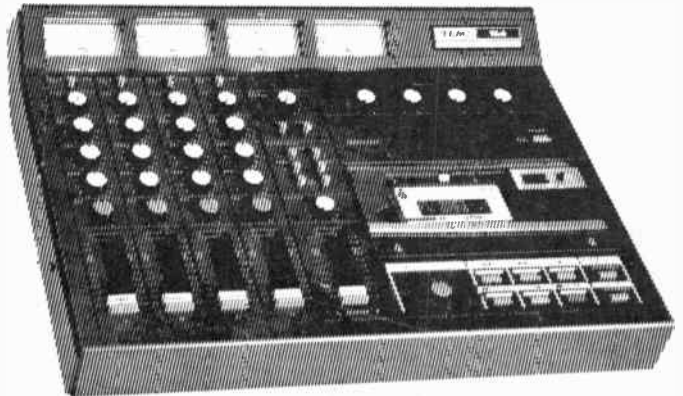
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California Or Bust After 8 Years On The Road

BY JUDY RAPHAEL

Jim Ringer and Mary McCaslin returned to their home base at McCabe's recently after six months of touring the northeast and played to a sell-out audience that constituted a cult.

Ringer and McCaslin, who are married and have been on the road together nearly eight years, have always been popular on the Boston—New York—Washington club circuit, but have only recently been gaining recognition in their home state. At McCabe's, members of the audience seemed to represent age groups from 20 to 60, who applauded, time and again, several bars into the songs. Most of them probably owned some, if not all, of the duo's four albums apiece on Philo Records. The audience was certainly familiar with cuts from McCaslin's Mercury release, "Sunny California," a minor pop-country classic which never got the promotion it deserved.

McCaslin, who performed first, presented aspects of California in her self-penned and cover songs. This reviewer has always been hard-put to define her strongest card: She has one of the more

uniquely interesting voices in country-rock today, surefooted and sweet, but never cloying—and she is also capable of writing lyrics of unsurpassed beauty and fragility to get her themes across.

Tonight, however, McCaslin, perky in a red cowboy shirt, did only three of her own songs, perhaps wishing to advance her more contemporary covers, or maybe because time on the road leaves so little time to write.

After the wry title song off her album, with the line "All you people, you come to California/You won't get by for nothing, didn't anybody try to warn ya?," she launched into a haunting reading of her 1976 single release, Lennon & McCartney's "Things We Said Today," backed by her trademarked open tuning style. She follows that with her version of Doc Pomus' "Save The Last Dance For Me," which unfortunately was released, she says, at about the same time as Emmylou Harris' version.

McCaslin's version is less embellished and more straightforward, preserving Pomus' early 60's flavor. After a delightful,



Jim Ringer

"A flatpicker with no pretense..."

western-flavored "Don't Fence Me In," from a Roy Rogers movie, which she introduced by saying "I hear Trigger is stuffed and mounted in Palm Springs... Dale better watch out..." she brushed off one of her first songs, "Circle of Friends," a wistful, bittersweet ballad that had the audience quiet as a cathedral as McCaslin's voice rose above her ethereal guitar tuning.

After a brief intermission, Ringer, a relaxed, good-natured bruiser from Arkansas by way of Fresno, took to the mike with a romantic song about "The Great Blue Northern Wind." A flatpicker who has no pretensions in his deft guitar style, Ringer has a smooth honest baritone which resembles Texas legend Lefty Frizzell and a touch of mellow Don Williams thrown in. His version of Townes Van Zandt's "Pancho and Lefty" is achingly dust-bitten and evokes the southwest landscape he grew up with, as does his own touching "Ground So Poor The Grass Won't Grow," which someone should definitely record.

Ringer and McCaslin, like the very best of country singers, manage to strike just the right balance between humor and pain, sentiment and gush. Ringer can

polish the tar off a hard-living song like "Black Jack County Chain," but his own songs, little character studies of people he's met, offer amusing lines like: "He used to take a cud and now he's found God/But he's still got that look in his eye."

McCaslin joined Ringer at the end of their show, and merged their talents for some duets. McCaslin was mock severe about his whiskey-bent jokes, or his sly dig on McCabes, "This one'll have you blubbering in your mint tea!" Michael Murphy's "Geronimo's Cadillac" was a standout, with Ringer's warm, husky voice providing a core for McCaslin's winding soprano. A sharp, invigorating revival of "Hit the Road, Jack" was a stunner.

Although they joke about writing a "great country hit," neither of these artists have ever compromised their visions for that of the Nashville or Hollywood marketplace, seeing themselves primarily as performers. It's been a long road, but like fine wine, they get better and better. It would be nice if the shakers and movers in this business recognize the fact that one can be this good and still sell records.



Mary McCaslin

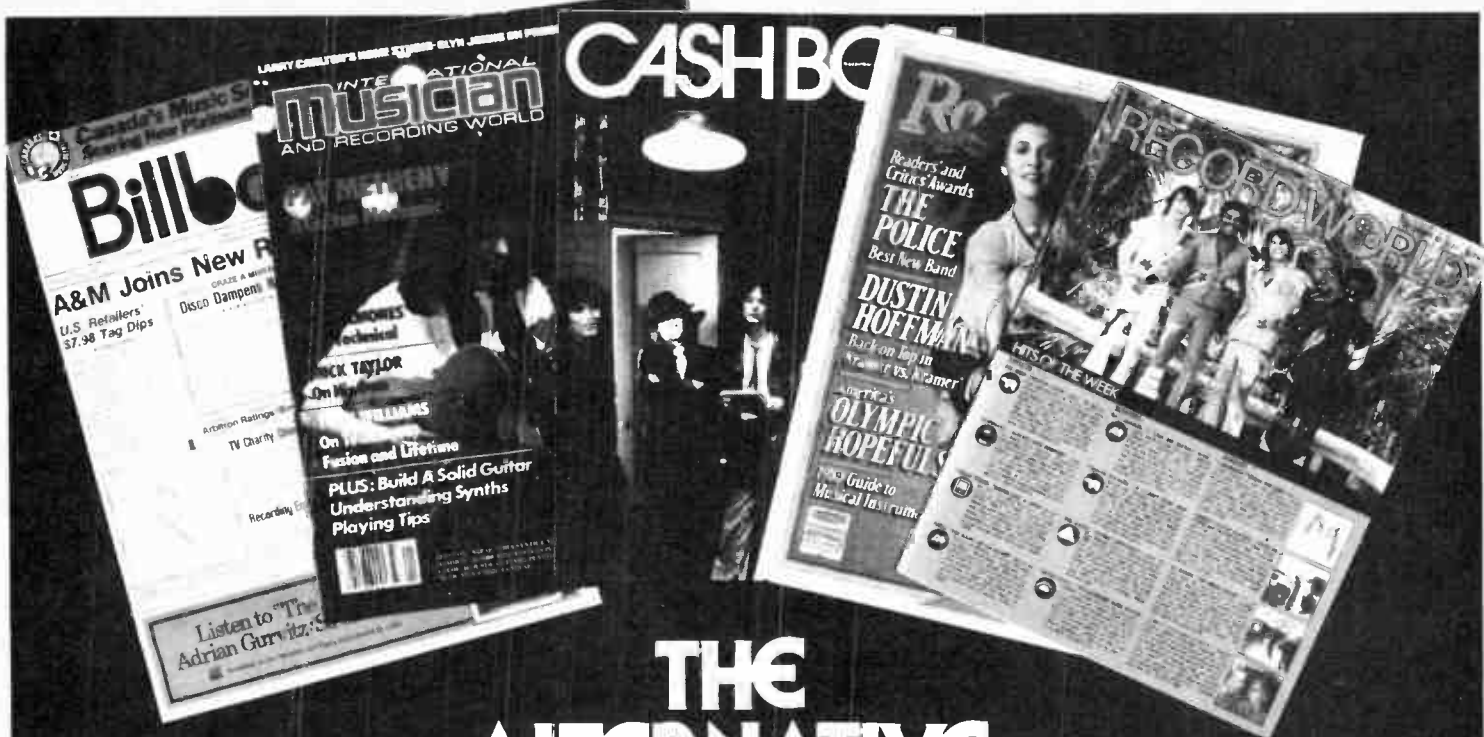
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INCOME TAX BREAKS FOR ARTISTS

(continued from page one)

The following is an itemized business deductions check list designed with the musician/songwriter in mind, along with an explanation of some of the areas that seem to be often neglected.

AUTOMOBILE EXPENSES - Expenses in the operation of your car for business can be handled two ways. An itemized list of operating costs can be compiled and the personal use portion backed out from the total, or the business mileage may be determined and the deduction calculated based on the government's rate per mile. In itemizing each cost, you should include gas and oil, repairs and maintenance, interest on an auto loan, DMV fees, driver's license cost, parking and insurance, as well as depreciation on your auto's cost. Depreciation is simply expensing or deducting the adjusted business cost of your car over its useful life. The useful life of your vehicle and its cost is important, too, in calculating the investment tax credit which will be discussed later. The alternative auto expensing method is much simpler. First, calculate the business mileage incurred during the year. Mileage up to 15,000 miles generates an auto expense at 18.5 cents per mile. Mileage exceeding the first 15,000 miles generates a deduction at ten cents per mile. Your own circumstances will dictate which method generates the larger deduction.

DEPRECIATION - For those major purchases of musical instruments, automobiles, and recording or stereo equipment that have a business life of several years, the I.R.S. allows a deduction for the periodic expensing of the asset's cost. In its simplest form, depreciation is the cost of the asset allocated equally over each year of its useful life. An instrument with a period of usefulness of five years will have a depreciation deduction equalling one fifth its cost each year. In this discussion of business assets and depreciation, the investment tax credit should be briefly men-

tioned. It is a direct credit reducing any taxes owing based on the "life" and cost of the asset purchased for business. Further details on this credit can be obtained from your tax counselor. **EDUCATION EXPENSES** - This can include everything from voice coaching or a course in reading music to after hours seminars in the music business and getting your songs published. Any expense incurred to maintain or improve your skills are deductible as long as the expense doesn't provide the minimum standards qualifying you for a new field of work.

ENTERTAINMENT AND PROMOTION - Expenses incurred in these categories are pretty obvious for the most part. An important but often overlooked area, however, is the cost of business entertaining in the home. Those quiet dinners or elaborate parties for the right people can do much to help a career, and are legitimate, deductible expenses if properly documented. A word here about substantiation of records is appropriate in that the I.R.S. takes a very close look at expenses of this type. A home entertainment log of business guests at your house could help support a claim for

some of your groceries. Furthermore, when a business meeting is held at a restaurant or other such establishment, make it a point to enter on the dining receipt where and when it took place, and, of course, how much you spent. **USE OF HOME AS OFFICE** - There are a great many regulations regarding the deducting of expenses where your home is also your office. Here, the expenses will be presented

assuming you absolutely have no other office to go to. However, a close examination of the law should be undertaken before this deduction is claimed. If you use a portion of your residence exclusively for the conducting of your business, you may be able to claim a percentage of certain expenses of running the household. For example, if you rent a two bedroom house and use one bedroom exclusively for your business, based on overall size of the house you might deduct twenty percent of the rent as office expenses in your home. In addition, twenty percent of your insurance, utilities, and maintenance might also be deducted. Telephone costs, of course, would be deducted based on actual business usage. In this situation, an alarm system or other protection device to safeguard your professional assets could be claimed as a business expense.

TRAVEL - Here too, the expenses are fairly straight-forward. Air and ground transportation including auto rental, hotels and meals while away from home on business overnight, laundry costs, etc., are all deductible items. If you are paid a per diem allowance on the road, you should still keep accurate records of your expen-

ses. Most musicians find they spend a considerable amount over their daily allowance which can be deducted if proper documentation is available.

These examples of often overlooked deductions are one way to minimize your tax liability. That is, to maximize your allowable expenses. Another way is to use the various taxing methods available to all taxpayers to your best advantage. Some examples of this are dependent exemptions, income averaging and use of the maximum tax rate on earned income.

In taking an exemption on your return, there are personal exemptions and exemptions for each dependent. It is common knowledge that you can claim an exemption for yourself, your spouse, and any of a certain specified group of relatives such as parents, brothers and sister, and children. The often overlooked exemption is that by a single individual who can claim as a dependent his or her unmarried partner under the following circumstances: the claimed dependent must have less than \$1,000 of gross income for the year, must have received over half of his or her support from the taxpayer and must reside in the taxpayer's home and be a member of the household for the entire year.

Income averaging and the 'maxi-tax' are two alternate methods of calculating your tax once your income has been finalized. The averaging method is beneficial if the taxpayer has a substantially higher income in the current year than in the prior four years. If this is the case, then the averaging method should be considered. 'Maxi-tax' is a ceiling put on the tax rate of income that was earned (salaries, professional income, etc.) This rate is much lower than the highest tax rate on unearned income (interest, dividends, etc.) This method is only beneficial when taxable income exceeds \$41,500 for a single taxpayer or \$60,000 for a married individual filing jointly with his spouse.

This is but a brief overview of business related expenses and strategies open to you as musicians and performers. The list is by no means complete, however, everyone can not take advantage of every expense. Each individual is different and the circumstances surrounding your situation should be reviewed with your tax professional before applying any questionable deductions.

Rick Sulier is a Certified Public Accountant with his own tax/business management practice in Los Angeles. If you have any questions concerning your taxes, contact Rick at [213] 271-7016.

Musicians, grab your pencils and check! Did you know that there are over thirty money-saving tax breaks for the serious freelance artist.

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- ADVERTISING - (same category: promotional)
- ATTORNEY'S FEES
- AUTOMOBILE - rental and upkeep
- BOOKS - (same category: travel)
- CONVENTIONS - expenses of attending
- DEPRECIATION - furniture and fixtures
- DUES - WORK - (same category: subscriptions)
- EDUCATION - to maintain or improve skills
- ENTERTAINMENT
- EQUIPMENT - PROFESSIONAL - rental, repairs, maintenance
- FILMS - (same category: books, records, tapes)
- GIFTS - (\$25 per individual per year)
- INSURANCE
- LICENSE FEES
- OFFICE - rental, supplies, maintenance (including stationery)
- PER DIEMS - lodging and meals
- PERIODICALS - (same category: songbooks, trade papers)
- POSTAGE
- PROMOTIONAL - (same category: books, tapes)
- RECORDS - (same category: office films, tapes)
- RENT
- SALARIES - (including bonuses, commissions, etc. except your own if proprietorship)
- SONGBOOKS - (same category: periodicals, trade papers)
- STATIONERY - (same category: office supplies)
- SUBSCRIPTIONS - (same category: office work dues)
- TAPES - (same category: books, films, records)
- TELEPHONE
- THEATRES - (including movies, concerts)
- TRADE PAPERS - (same category as periodicals, songbooks)
- TRAVEL - air and ground transportation (including automobile rental)
- WARDROBE - purchase & maintenance



STUDIO / SPLICES

by Jeff Janning

Brian Elliott Recording, No. Hollywood: Currently, Brian's studios are taken up by Tommy Knight, with the legendary Kim Fowley handling production, and freelance engineer Sherry Klein behind the boards.

Salty Dog Recording, Van Nuys: These twenty-four tracks have covered new wave action in the past with Blondie and the Ramones. L.A.'s own Alleycats are now taking up the new Lettermen project with Tony Butala producing. Also cutting at the 4,000 square foot facility is Grammy nominee Dave Pell's latest project, Solaar. Other projects include Chrysalis' Fabulous Thunderbirds, Denny Bruce producing and Russ Gary engineering.

Monterey Recording Studios, Glendale: Richard Tilles has been named studio manager of the twenty-four track facility, and Marvin Hall has become chief engineer. Recent clients included: Sergio Mendez, Ambrosia, and Lee Ritenour. Bell & James' current single "Only Make Believe," and Brothers By Choice's chart single "Oh Darlin'" were both cut here. Jack Dougherty, who produced so many of the Carpenters' early hits, is a primary in the studio, and is working with several acts which he plans to launch along with his own label.

Mama Jo's Recording Studios, No. Hollywood: After several months of remodeling, Mama Jo's has reopened with a new twenty-four track MCI board. The main studio has been doubled in size and two isolation rooms have been added. Warner Brcs. recording group Ambrosia is putting the finishing touches on their upcoming LP with producer Freddie Piro (owner of Mama Jo's) at the helm along with Bill Pfordresher and Ambrosia. Michael

Verdick is engineering with assistance from Joe Ballamy and Winslow Kutz. Bill Maxwell is cutting tracks on gospel artist Keith Green and producing a new LP with James Felix, with engineering being handled by Bobby Cotton and Billy Taylor respectively.

Hit City West, Los Angeles: A twenty-four track facility that offers a special listening room equipped with an "average home stereo" and no special acoustics so an artist or producer may hear their tapes in much the same way the general public would. Ken Kravitz (co-owner with Jason Bell) informs MC that they just put in a custom JBL monitoring system featuring wooden horns as opposed to the usual metal ones. Their past clients include: The Emotions, Thelma Houston, and Earth, Wind & Fire. Rodney Dillard just finished producing "The Dillards Family Reunion LP" for Flying Fish Records. The Pockets' current Arc Records single, "Catch Me" was recorded here. Clients come from as far away as Australia, as did Daryl Braithwaite, who is a superstar from down under. Mike Botts (Bread) recently finished producing the energetic pop group Cricket.

International Automated Media, Irvine: Brooklyn Dreams is preparing material for their upcoming fourth Casablanca LP. The Beach Boys are mixing their latest single with Steve Desper and Scott Spain engineering. Denny Correll is working on his second LP, and Mickey Rooney Jr. is cutting demos. IAM is "state of the art."

Music Lab, Silver Lake: Two twenty-four track rooms, featuring an MCI board in Studio A and a Tangent board in Studio B. Buddy Miles is currently working

on several projects there. General Manager Israel Sommer tells us that 20/20 got their CBS deal with a demo they cut here. Past clients include Dave Pell, Gwen Gordy, Billy Preston, Willie Bobo and Cheap Trick. Cheap Trick was recently presented with the Ampex Golden Reel Award at Music Lab.

Harlequin Sound Recording, Northridge: A new location and new equipment, including a sixteen-track Ampex MM1000 recorder and a Speck board. They are building two rehearsal halls to save the west valley bands the trek to Hollywood. Bob Herron handles engineering. Clients include Chinnichap Productions and Keith Dressel, who is currently working with Pacific. The sound track to the latest Sylvester Stallone movie was also done here. They are having a grand opening on Sunday, Feb. 24th, at 4:00pm and all engineers and musicians are welcome.

Excalibur Studios, Studio City: A lot of serious thought went into these two rooms. They were acoustically re-designed by George Ousberger. Studio one received an MCI half-track and Urei Time Align speakers. Studio two has an MCI twenty-four track recorder and an MCI 500 board. Owners Heyward Collins, Steve Singer, and John Hoier handle engineering and in-house production (Raven Kane, and Fragil.) Recent clients include Chick Corea, Phil Spector and the Ramones. The Pink Panther Olympic Special was also recorded here.

Media Art, Hermosa Beach: Two rooms, offering sixteen and twenty-four track. The larger room is equipped with a Tangent 3216 console and a 3M recorder. Color video is available, as is live recording from the club down-

stairs. Clients included Angela Bowie (David's better half,) Mackenzie Phillips, and Bill Muny, better known as Will Robinson from "Lost In Space." They also produce jingles, the latest being Colton Piano's. The owner/engineers include Allen Glen, Rolf Erickson, and David Tarling, the latter being part of Long Shot, a pop/rock group being developed through the studio's in-house production.

Eldorado Recording, Hollywood: Dave Jerden, chief engineer, informs us that the recording relics from the 50's have given way to an MCI 500 automated board and an Ampex twenty-four track. "We used to do jingles but now we do rock 'n' roll." Clients include Brian Eno, who is currently collaborating with David Byrne of the Talking Heads, Mackenzie Phillips, who is working on her first LP with a little help from Ron Wood and Keith Richards. Carmine Appice, The Alleycats, Danny Johnson and the Bandits, and the Makers are also clients.

MRI, Hollywood: Owner and chief engineer Gary Ulmer informs us that his twenty-four track facility uses an automated API board. They specialize in recording and mixing music, dialogue, and sound effects. Credits include "The Muppet Movie" and "The Warriors."

Kitchen Sync, Hollywood: Recent Changes in equipment include an MCI, JH sixteen-track, a top of the line Ampex ATR102 two track, and a Sound Workshop 1600 console. Music publishers like April-Blackwood, and Peer-Southern frequent the studio. Clients include Kim Fowley, 20/20, and L.A.'s own new wave label Danger House Records.

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There's a fine line between clever spoof and pure trash. In this week's album we have a lively, innovative, if somewhat uneven work that skirts along this fine line. Their music is definitely a product of a group with a flair for cartoon and comic book imagery. What Monty Python does to film audiences, the B-52's are doing to new wave, taking it completely off the wall. There is a delight in weird, spacey music and angry/silly vocals with total disregard for the canons of good taste. However, within this sea of seemingly nonsensical madness, the B-52's have developed a distinctive, original sound by integrating campy rock music with theatrical and "movie" effects.

Rhythm: Every song on this album is based on the same groove, the only variation being textural. By this I mean some of the rhythm tracks use full eighths, while some use sparse eighths. In addition, they are all at about the same tempo. Therefore, the overall sound of the album is monotonous with little rhythmic contrast. The only relief is the occasional use of a syncopated Bo Diddley figure in some cuts.

Melody: B-52's melodies, if one can call them that, are isolated fragments of chanted repeated notes and thirds combined with



unusual vocal riffs. As long as we drop the "101 strings" approach to melodic construction we can find some highly original melodic ideas in their songs. However, most of their songs are purposely

bum is simple, with most of the songs based on basic triads and simple guitar riffs. A few bizarre chord changes and clusters are used for effect.

Form: On the formula vs. surprise

Album Analysis: B-52's

Album: The B-52's
Artist: The B-52's
Label: Warner Bros. BSK3355
Producer: Chris Blackwell
Engineer: Robert Ash
Writers: F. Schneider, K. Strickland, J. Ayers, R. Wilson, R. Waldrop, K. Pierson, T. Hatch
Publishers: Boo-Fant Tunes BMI, MCA Music ASCAP
Instrumentation: Guitars, bass, drums, organ, vocals

amelodic. Perhaps one of the most fascinating elements of the B-52's sound is their use of campy chromatic lines, especially on the organ.

Harmony: Harmonically, the al-

scale, the B-52's definitely avoid formula. In fact they also avoid any obvious repetition. This lack of predictability is both the album's strength and it's weakness, as it takes several listenings to

grasp their material. Only fans of the eccentric may have the patience to do this.

Influences: The B-52's have an original approach to rock, yet their influences are obvious. The tracks have the sound of early 60's surf bands mixed with the sound of early Stones. Vocally there are many tongue-in-cheek 50's influences. The instrumental sounds and theatricality of the Doors are cliches everpresent. TV themes such as "Peter Gunn" find their way into the B-52's music as well.

Comprehensive Analysis: For sheer outrageousness alone this album is a worthwhile effort. The main appeal is in the personalities of the three lead singers (one male and two female) and their highly enjoyable strange vocals. Their lyrics are very entertaining--especially "Rock Lobster," "Lava," and "6060-842." However, the instrumental arrangements are simplistic and monotonous, lacking contrast and development. This is occasionally relieved by a brilliant guitar or organ line that adds color and humor. One has to hand it to the B-52's for making such an off-the-wall project actually work. Obviously, the B-52's is not for everybody, but when you're in the mood for child-like fun and strange music, this album should fill the bill.

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7:30pm Hang-Out Interview with:

Billy Meshel — V.P. Arista Music

Otis Blackwell — Hit Writer

8:30pm Showcase - original songs performed by:

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songmine

BY JOHN BRAHENY

COLLABORATION PART II: MEETING YOUR MATCH

Last time I talked about some of the reasons that people look for co-writers. This time it's how and where to look.

At best, no matter how you go about it, you'll have the same odds on finding the perfect collaborator right away as you'd have walking into a singles' bar and finding someone you'd end up marrying. The two situations have a lot in common. You're dealing with a whole range of personalities, personal habits, expectations, previous experiences, egos and lifestyles. With collaborators you can add musical and literary influences, business know-how and aggressiveness. There are a few ways to get started and narrow the odds. Like a singles' bar, you go to where other people are looking too. You put an ad in a music-oriented periodical like *Music Connection*, *Songwriter Magazine* or *The Overture* (Musicians' Union.) Putting an ad in a city paper or the *Recycler* or similar papers is getting one step further away. Another good bet is to make little signs that you can put up on bulletin boards in music stores, record stores, the Musicians' Union or clubs that feature your kind of music. It's also not a bad idea to put your signs on college music department bulletin boards, particularly if you're a lyricist.

The ad or sign should include the styles you're most at home with, the instrument(s) you play, your favorite lyricists/composers and your credits, if any. If you're looking for a lyricist and you're in a working band, have a production deal, your own publishing, or have an exclusive publishing deal, mention that too. This tells the pro lyricists that the lyrics aren't going to lie in limbo indefinitely.

Another approach is through professional organizations. SRS (Songwriters Resources and Services—213 463-7178) has a collaboration service for members. ACSS (Alternative Chorus Songwriters Showcase—213 655-7780) has a "lyric shelf" where lyricists can leave copies of their work and composers can look through them. They're not allowed to take them but may write down names and numbers of lyricists they'd like to contact. This gives the composer an opportunity to see the lyrics first and avoid the face-to-face rejection process which is always one of the discomforts involved in trying to find both a mate and a collaborator. MCS (Musicians Contact Service—213 467-2191, 714 776-8240) now has composer/lyricist listings in addition to putting musicians and groups together. There's a fee involved. AGAC (American Guild of Authors & Composers—213 462-1108) also has lyricist/composer listings for different regions of the country. They're for members only.

Workshops, showcases and clubs are also good ways to meet collaborators. You have an opportunity to hear someone's lyrics and music without any kind of commitment. You may hear a singer/songwriter whose music is excellent but the lyrics are weak or vice versa. You might, without being critical, ask them if they would consider collaboration. There's definitely an advantage in writing with someone who's out there exposing those songs to the public and the industry.

Try to meet as many people in all areas of the industry as possible. Publishers, though they seldom sign staff lyricists, often like to know of good lyricists that they can hook up with good composers they know of or with other writers on their staffs. Producers may be working with groups that are lyrically weak and would like to know how to find an appropriate lyricist. Recording engineers are also good contacts. Try to meet people personally. Lyrics or music alone sent in the mail are almost never listened to.

If you're going to be leaving tapes, lead sheets or lyric sheets with anyone, make sure they've been protected by registration (try SRS) or copyright, and include the SRS label or copyright notice with the date on each page (© or copyright 1980, John Doe.) If you later have the song published, the date should be changed to the publication date. Don't ever let a tape, lead sheet or lyric out of your hands without your name, address and phone number on every page. You should also keep a list of everyone who has copies of your work.

Next time we'll discuss how to make a collaboration work and some possible legal problems.

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BY MARK LEVITON

It's not an everyday sight, forty people standing on the dance floor at Madame Wong's West, perched on one leg with their bodies at a 45 degree angle to the floor. If you walked into the club unaware, you might think some weird cult was exhibiting their magic rites, but if you check out the band on stage putting out the rambunctious background for this odd choreography, you'll notice the bass player and guitarist are also standing on one leg and leaning over precariously. In fact, they're leading a series of calisthenics called the "Vampire Bat" dance, which occurs whenever fanatical fans of the new wave band The Twisters congregate to drink, dance and get crazy. "You ought to see us at a high school with two thousand kids doing that," says lead singer Mike Wainwright when I corner the group in their dressing room between sets. "It's nice to have the audience on our side. They respond to us because we're anti-pretense; we want to entertain, to rock and roll. That's the whole point of being up there on stage, to connect with the audience and have a good time."

Which is what the band has been doing for some three years (although this line-up has been together just over a year.) Fred and Michael started The Twisters three years ago in the South Bay, and through a lucky set of circumstances came to know Phil, Jason and Richard, all of who had other band experiences in various combinations. The Twisters became the house band at The Sweetwater, and from there have gone to residencies at Madame Wong's

MC SHOWCASE THE TWISTERS

West and The Starwood, where their brand of ferocious pub-rock and rock dancing continues to pack in new and old fans. The group doesn't have a record deal yet, but recently signed with Russo-Rothchild Management, a firm who will no doubt help with that aspect of this particular new wave growth industry.

Mike, Jason, Fred, Phil and Richard meanwhile just get up there and play their asses off. "Everyone appreciates it when a band works hard. We want people to feel the money they spent to get in the door bought them a good time," says Mike, something accomplished by reviving the kind of stage antics last seen in the days of The Ventures (or more properly, The Bonzo Dog Band.) Crazy dips, rocking motions, jumps etc., are sprinkled through their set, all in unison. Jason and Phil grin like lunatics as the audience mimics them, and the whole spectacle is both a satire on itself and legitimate way to create excitement and a full, dance floor. Watching or participating, you've got to grin too.

Wainwright, an exceptional vocalist in several styles, is also a genial guide to the set. His "just plain bloke" attitude (he's from

Gloucester, England) is refreshing and perfectly in line with the band's "bar band" beginnings.

Time was when the group had to keep their day jobs--janitor, machine shop worker, etc.--in order to make ends meet, but their constant hard work has made them one of the few local bands able to support themselves entirely through gigs. Their original songs, mostly written by Mike and Jason, are good-natured blends of Motown, Elvis Costello and 60's pop (they even handle a bit of reggae in "Vampire Bat,") and their nicely loose arrangements keep the energy flowing without making it all appear a rigid recreation of 60's power pop. "We don't particularly feel like we're going against the trend in Los Angeles, because we feel such a part of the whole club resurgence, with all the other bands around," says Fred. "We do get compared to other people, but I think we've managed to stay unique." Among the band's own favorites are The Naughty Sweeties, Great Buildings, and The Zippers.

One of the ways the group

constantly solidifies it's following is by brilliant choices of cover versions--and in a situation where they often play three sets a night there can't be an "all originals" policy. The Supremes' "Where Did Our Love Go," Nashville Teens' "Tobacco Road" and Dr. Feelgood's "Roxette" are featured in the midst of strong original grabbers like "Saturday" (with a pounding, modified Bo Diddley beat,) "Media Man" and "Star Spangled Baby." The lyrics are often amusing descriptions of California culture or boy-hates-girl trauma.

"We've been playing so much (in one case eighteen nights in a row,) that we haven't had time to work on new songs," says Fred, who has several in progress. "The first week we got together we had to learn sixty songs!"

"Rock and roll can be art, is art," insists Phil. "But that doesn't mean boring. It means fun."

The Twisters have obviously dedicated themselves to getting that aspect of the music right.

Band Data:

Mike Wainwright, *vocals*
Jason Hickman, *guitar*
Fred Grabert, *guitar and keyboards*
Phil Gilbreth, *bass*
Richard Paine, *drums*



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

This Issue	Last Issue	Wks on Chart	ROCK	This Issue	Last Issue	Wks on Chart	JAZZ	This Issue	Last Issue	Wks on Chart	COUNTRY
1	2	4	NAUGHTY SWEETIES	1	•	•	BEVERLY SPAULDING	1	•	•	DAVE MASON
2	•	•	MOTELS	2	•	•	ARCO IRIS	2	•	•	DENNIS COLT
3	•	•	OINGO BOINGO	3	•	•	DOCTOR STRUT	3	•	•	JAN CARRITT & THE REDNECK ROUNDUP BAND
4	•	•	TWISTERS	4	1	4	DON RANDI & QUEST	4	2	4	FLYING BURRITO BROTHERS
5	•	•	PLUGZ	5	•	•	MELANIE JACKSON	5	3	4	JIMMY RABBIT & RENEGADE

The King's Palace, Hollywood: Don McClain has been replaced by Tequila Mockingbird as talent booker. There is also a change in booking policy. Dating back to its earliest days--when Brendan Mullan (ex-owner of the now defunct Masque) was booking the club--it has gravitated to more hardcore punk/new wave acts. It's now shifting its direction toward reggae but is continuing to present new wave. Negotiations with groups to perform at the club are in the works, and hopefully English and Jamaican reggae acts will appear sometime in March. The King's Palace's standing policy of one hundred percent of the door going to the musicians is still in effect, as of this writing.

Club 88, West L.A.: The rockabilly night on January 30th met with huge success. The Blasters, Ronnie Mack and the Black Slacks, Jimmy Lee Maslon and the Wildcasts, and the James Harmon Band all had the audience rocking.

Another similar rockabilly event is tentatively planned for the end of March.

Madame Wongs, Chinatown: Also in the rockabilly vein, the ever popular Levi and the Rockats of London played a couple of dates early this month. The club was totally packed the night of their appearance in Chinatown. It was easily one of the best nights for Madame Wongs in recent memory.

The Sweetwater, in Redondo Beach: At the same time fellow Blues Brother John Belushi was bashing in drums at the Whisky with Stiv Bators and the Dead Boys about three weeks ago, Dan Akroyd was sitting in with Robert

CLUB DATA

LIVE ACTION CHART & CLUB DATA BY PATRICIA ST. ANTHONY

Cray band at the Sweetwater. The band's harp player has an association with John Belushi that dates back a few years ago when they were roommates in college. The band met Dan Akroyd when John Belushi put his old friend's band in the movie "Animal House."

The Relic House, Reseda: Located in "the greater heart of Reseda," this club celebrated its fourth anniversary on Valentine's Day with the Bank, Greg Sutton and Breedlove (a six piece band similar to the Outlaws that features three lead guitarists.) A recent performer there was Ramblin' Jack Elliot. Future bookings include jazz legendary Jimmy Witherspoon, who will be there the last week in March, Fat Cat (with Stephen Stills' drummer and Rita Coolidge's guitar player,) and David Busey (Gary's brother) who is opening for Emerald in their world premier public appearance.

The club had some members of Toto in the audience when the Strand played (the band is comprised of assorted members of Boz Scagg's group.) Prior to their hugely successful debut album, Toto back up Boz on his hit record "Silk Degrees."

Booking format for the Relic House is varied. In addition to musical acts, the club has a regular weekly comedy feature. Seven or eight performers (who have appeared on TV shows like Merv Griffin, the Tonight Show, and Dinah! etc.) are scheduled every Sunday. The Relic House,

billed as a "concert saloon/eating palace." serves meals and 25 kinds of beer (!)--10 on tap.

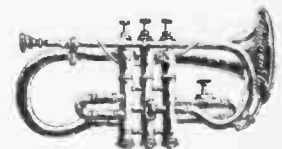
The Great Gatsby, Redondo Beach: The club is hosting a weekly talent contest for the next five months, which began on February 5th. Each month, an industry sponsor will host the event. Elektra/Asylum Records, Chrysalis Records and Sire Records will host February, March and April respectively. A panel of experts on the current music scene will judge the talent. February 5th's judges included Darrell Wayne (KROQ), Rian Malan (Music Editor, L.A. Weekly,) Jeff Silberman (Review Editor, Music Connection,) Pam Martin (Alternative Chorus/Songwriter Showcase,) Matty Stanky (KXLU-FM,) and Lee Genniss (owner, Redondo Pacific Studios.) Model, Robert Stoddard Band and Phil Lee performed for the first week. Contestants play short sets, and the results for the month are announced every fourth Tuesday.

Benjamin Krepack, Coordinator of Events, is striving for a variety of the best local rock bands. Krepack, along with Dennis McBride, overseer of the project, can be contacted at the phone number listed in the Gig Guide. The object of the contest, according to Krepack, is not to fuel competition between bands, but to "encourage L.A. talent to perform in the South Bay area."

Valley West, Tarzana: On Wednesday nights a talent show,

case is being added to this new club's booking format. Comics and solo acts are especially requested to audition, as the club is looking for strong opening acts to put on the bill with established headliners. Some major upcoming shows at Valley West include Tim Hardin, John Sebastian, Dan Hill, the Ohio Players, the Whispers and Shalimar. On the new wave front, Mick Smiley, the Kats and the Bottles have all been there in the last few weeks, with the Orchids due in soon. Some folk acts from Toronto will also begin making appearances at the Valley West in the near future. This club appears to be just as ambitious in its bookings as it is eclectic, and being so new on the club circuit, is trying hard to build an audience who will show up on a regular basis regardless of who is playing there. The imminent opening of its northeastern neighbor, the Country Club, along with the stalwart Relic House (and the Palomino to the far east) may sustain and develop an interest in a hitherto musically barren area. Up until a few months ago, the only live music coming from the southwestern corner of the Valley has been disco and top 40 cover bands.

Possibly, the wise emphasis on "name" musicians (Tim Hardin, John Sebastian, Dan Hill) will work in attracting the loyal following that Valley West will need to succeed.



JAZZ & CLASSICAL REVIEWS

Taking a hiatus from his celebrated big-band activities, saxophonist/flutist Lew Tabackin returned to the trio format for a recent three-night engagement at The Maiden Voyage. He was supported by the acclaimed modern bassist Charlie Haden and Joey Baron on drums.

Their set began with a rich harmolodic excursion of "How Deep Is The Ocean." Tabackin, spiriting his tenor sax through a myriad of sounds and scales, strikes an original visual presence; his professorial veneer (i.e. vest, beard, horn-rimmed glasses and omnipresent pipe) contrasting with his undeniable jazz authenticity. Tabackin can swing like a "muti.ah" and his technique is virtuosic, free of cliches.

Charlie Haden, known primarily for his work with the pioneering Ornette Coleman and more recently Keith Jarrett, made a rare Southern California appearance. His playing is thoughtful, contemplative, always appropriate. He shares a unique intimacy with his instrument that results in the unusual motifs and phrases that define his musicianship. He is considering a move to Los Angeles and his presence would greatly enhance the local music scene.



Mr. & Mrs. Lew Tabakin



Aldo Ciccolini

The evening's selections borrowed freely from the back pages of jazz; Duke Ellington's ancient "Black and Tan Fantasy," provided a sublime contrast to pieces by Monk and Mingus. A semi-improvised composition with Tabackin on flute was exotically "outside," while the old chestnut "Night and Day" displayed a cloying sense of humor. A most copacetic evening. —Ken Kubernik

Aldo Ciccolini, a native of Italy and resident of Paris for the last thirty years, brought an entirely Gallic program to Royce Hall, UCLA this past weekend that personified the virtues of technique and execution.

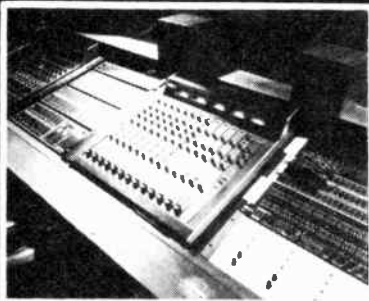
Ciccolini has garnered a reputation as the foremost Satie interpreter. His selections, "Trois Gnossiennes" (numbers one through six) and the "Sonatine

Bureaucratique," were emblematic of the spry, piquant charms of Satie's music. The notes proceed in a serpentine fashion, poised and stealthy, and Ciccolini reveled in performing him for the large and enthusiastic crowd.

The first half closed with Franck's Prelude, Chorale, and Fugue, which was "classically classical," to say the least. Someone seated nearby observed that "he sure hits a lot of notes." I think he writes for *The Times*.

The second half of Ciccolini's performance was devoted to Debussy's Preludes (book one.) The familiar themes and cadences were shorn of virtuosic excess; instead we were treated to the individual flavor of each piece, the pianist adroitly fingering Debussy's expansive harmonic vocabulary.

As the audience implored "Aldo," "Aldo," to return to the stage, I half-expected some wine-soaked women to rush the stage. Instead, Aldo re-emerged, bowed graciously and renewed his command of the pianoforte, providing two short encores for the audiences' digestion; Granados' "Maiden and the Nightingale," and an unannounced piece that showcased an extraordinary technical facility. He sure can play a lot of notes!
—Ken Kubernik



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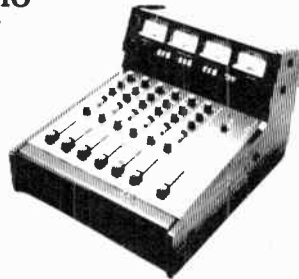
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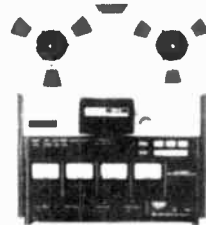


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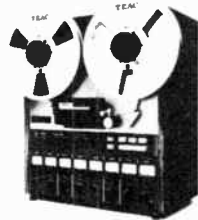


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Jim O'Neil and Stagecoach at Trails West in Anaheim

The Players: Jim O'Neil, lead vocals/amplified acoustic guitar; Ian David, keyboards/vocals; C. August, drums; Russ Mercer, banjo/electric guitar/vocals.

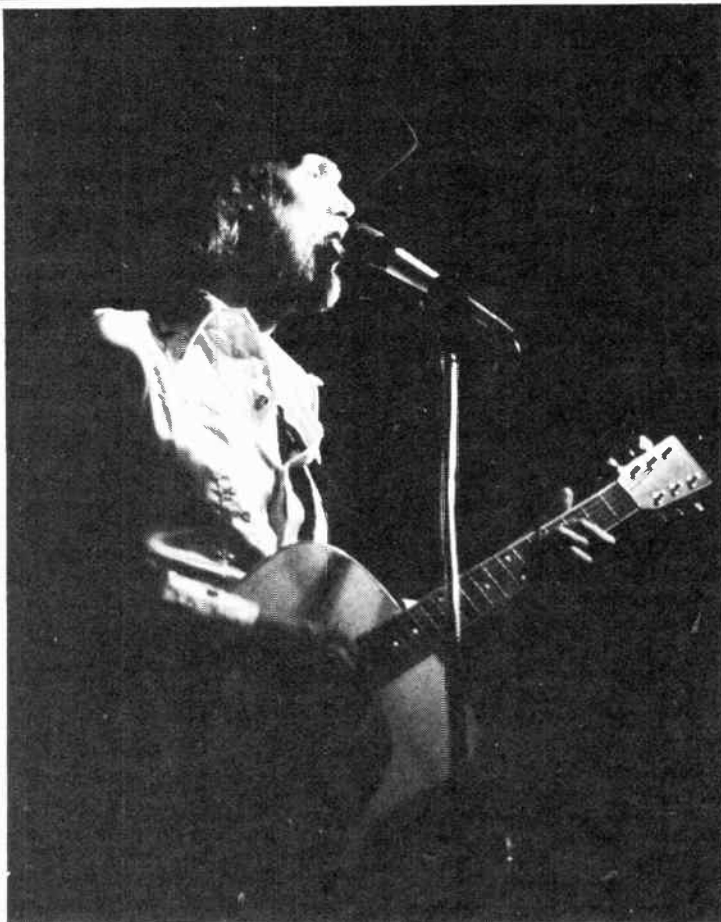
Material: Mostly dated country covers such as "Pretty Woman," "Heartbreak Hotel," "Georgia," and some Merle Haggard, Willie Nelson tunes. The three originals they played, written by Jim O'Neil and Ian David, were typical "somebody done somebody wrong songs." Lyrics and arrangements were good but not outstanding.

Musicianship: Good. A heavier use of the banjo would lend more energy to their material as well as a rustic country flavor. August displayed flair, expertise and a much needed vitality on drums. The three part harmonies were crystalline-tight.

Performance: Some talkin' trash to the audience in their cowboy garb was the sum total of showmanship. Such attempts at audience participation fizzled. Stagecoach would improve if they wrote their own music, thereby developing their own personality.

Summary: When country music is happening, heavy hootin', cheers etc. are in order. A boost of energy would make Stagecoach a viable, original country act.

—Laine Medina



Jim O'Neil

"A boost of energy would make stage a viable country act..."

Diana Harris and the Tufftones at the Troubadour

The Players: Diana Harris, vocals; Dave Bunch, lead guitar; Rick May/Jeff Eyrick, bass; Buddy Helm, drums.

Material: Rock and roll roots with some rockabilly overtones. Some of the songs are blues numbers, including Paul Webster's 1930 song "Black Coffee."

Musicianship: With the barest minimum of equipment, the Tufftones played some of the best rock and roll and blues I've heard in a long time. Buddy Helm played basic, strong rhythms on a hand-full of drums and cymbals, while Rick May played minimal but consistent bass runs, which provided a fine mood-setting ambience. (May was substituting for the Tufftone's usual bass player Jeff Eyrick.) Dave Bunch flashed some extraordinary riffs on guitar. Diana Harris primarily sang blues fused with some rock and roll and crooning nightclub-style numbers. When Bunch hit a note simultaneously with a Harris

sweet, long, wail, the result was exquisite.

Performance: It is hard to keep one's eyes off of Harris' slinky body, prancing and gliding around the stage. But one's attention is split almost evenly between Bunch's brilliant picking and Harris' crooning, biting, wailing, sexy and raucous voice. The performance rests on Harris' ability to rivet the audience's attention, then relinquish the spotlight to Bunch and his guitar.

Summary: Diana Harris and the Tufftones play songs of heart-break and lust, loneliness and ecstasy. Diana Harris' good looks complement one of the finer blues/rock and roll voices around, quite reminiscent of Tracy Nelson. This band will continue to attract a larger audience because there is great satisfaction in listening to a band play and feeling mental stimulation at the same time, coupled with physical thrill and excitement. But that's what the hottest blues and rock and roll have always done.

—Charlie Mullen

The Way at the Troubadour, West Hollywood

The Players: Tom Melton, drums; George Wells, guitar; Ken Angelini, bass; Rick Alviso, keyboards/sax; Bob Gaudreau, lead vocals/guitar.

Material: Foriegner-Toto-muscular pop rock music for those who have heard everything and want to hear it again and again. Basic chord progressions and nondescript melodies abounded, all very tuneful, but very pedestrian. The Way's compositions could have easily been made by taping an hour of KMET's music and resplicing the songs back together differently; nothing very original here.

Musicianship: The most accomplished in this outfit is Rick Alviso on keyboards, who colors the music, adding the right emotional shade for each song over the constant guitars. His sax work, however, needs some improvement, but the fact that he played the two instruments simultaneously showed daring and versa-

M.C. REVIEWS

tility. Drummer Tom Melton knew some interesting fills, and to his credit he didn't overuse any of them, but his drums had a cardboard-like sound that failed to deliver the needed punch. Vocalist Bob Gaudreau has a good voice, but it's one that sounds like too many other singers. This may contribute to the overall sameness in sound.

Performance: Given the fact that the group was playing to a two-

thirds empty house, they did alright. Angelini seemed the most comfortable, but no one really rocked out. Guitarist George Wells looked like he might have been catching up on his sleep here and there. Basically they had little presence, but with such a small audience some would say it's unfair to judge—while others believe even the smallest crowd deserves your best.

Summary: The Way is a young band that has only been together

about four months. Bands at this stage should perfect their act in the outlying areas before bringing it into the showcase clubs of Hollywood. Their material lacked the feeling of a band-arranged sound; experimented with and metamorphosized. Also, more experience performing as a band in front of larger audiences will help develop a stage persona for the whole group.

—Bruce Duff

Tripper at the Starwood, West Hollywood

The Players: Scott Burlingame, guitar; Angie Saxon, vocals; Eric Seidman, bass; Tony Viapulos, drums.

Material: Very, very standard rock arrangements littered with long-winded guitar solos. Even though they top a Vibrators' riff in "Never Too Soon," they usually lifted more conventional influences like Lynyrd Skynyrd in "Make Me Burn." Tripper tried to mask typical lyrical themes with sly phrases, but the titles—"Read Between The Lines," "Just A Game"—give it away.

Musicianship: There's something definitely lacking with this three piece sound. When Burlingame went on a solo excursion (most were less than noteworthy,) the rhythm section fell apart at the seams. Angie Saxon's vocals were the best thing about the band, and even that wasn't good enough to overshadow their deficiencies, best borne out by Viapulos' huge, multi-drum set. He only used a few of the drums, making the rest seem unnecessary.

Performance: True to their form, there was the predictable, hip shakin,' teeth grittin' and dry humpin,' all done better many times before. Their stock jamming poses and Angie Saxon's 'let's get it on' attitude didn't reflect any honest emotions or conviction.

Summary: Tripper did have some good points, mostly in their more melodic, softer tunes, like "Shine On." If they concentrate more on concise, full melodies, they'll be far more effective than their more prevalent "boogie on down" rock cliches.

—Jeff Silberman

Perfect Stranger at the Ice House, Pasadena

The Players: Tomee Radu, lead guitar/vocals; Don Carnevale, bass/vocals; Michael D. Romain,

drums/vocals.

Material: Basically hard rock with some heavy metal influences and brief excursions into new wave; most of it fast and loud.

Musicianship: Romain's unusually high end drumming with lots of snare and tight-skinned tom toms is well suited to their raucous material. Lead player Radu and bassman Carnevale take turns with accompanying harmonies. Carnevale has very good control over the bass, even on the fast runs in "Confessions of a Clone." Unfortunately, nearly all the vocals were lost on ninety percent of their set. Even though the instrumentation is more important here, more clearly enunciated vocals could put a proper touch to the set.

Performance: The Ice House's small stage limits one's stage movement. Radu would leap about occasionally despite the snugness, and he was a little distracting. Romain had the best opportunity to exhibit some good hard rock energy, and he did. It was during Romain's lead vocals that words were discernable. Overall, the energy level was consistent for all three players. More work with precision movement could solve some of the vocal problems, like getting to the mics in time.

Summary: Perfect Stranger's repertoire differs so much in style that it is hard to pin down. Their version of Talking Head's "Psycho Killer" was not out of place with a lot of their own material. But their opening number, a very fast song called "Next To You," is hard rock. My favorite piece was the slightly reggae "I'm Falling In Love." Carnevale sang over Romain's simple Latin-sounding rolls, then Radu and Carnevale exploded into a speedy bass and lead harmony passage. Perfect Stranger has skill and versatility. Their popularity will probably increase as the band crystallizes its image and choice of material.

—Charlie Mullen

Toni and the Movers at Wong's West and the Starwood

The Players: Toni Childs, vocals/guitar; Bob Cahill, lead guitar; Ray Ohara, bass; Stan, drums.

Material: Efficient torch rock that reflects and emphasizes Toni Childs' strengths—expressive, aggressive, yet assured. Though their material all had a rather narrow sound and focus, both Childs and the band wring the most out of it. At their best, as in "I Want To Love You Tonight," Childs' desire crackles through a sparse, yet dynamic ballad.

Musicianship: Very good. The Movers establish a gritty solid base for Childs' actions. The trio pulls off a thick, tight sound, thanks to concise arrangements and succinct, sharp lead work. Bob Cahill's quick, silky solos accentuated the melodies; only rarely did he fall into excessive flashiness. Stan and Ohara's rhythm section was nondescript but solid. Toni Childs' raspy voice gave their songs a rawer, more emotional feel than the polished sound would normally dictate.

Performance: The tunes and the Movers are better than average, but not superlative, so the group has to sell themselves through a vigorous performance. Wisely eliminating the faceless, tearaway jumpsuits, Childs' and Co. score through an expressive delivery. Toni's tall, rangy, physique complements an extroverted seductiveness. She apparently realizes that she will be taken in a sexual perspective by the male portion of the audience, and she uses it to best advantage. She neatly toes the line between outright flirtation and professional cool. Her most expressive feature, her face, really sells the goods. The Movers, especially Cahill, also visually rock out, but the focus is entirely on Childs, and she never lets it drift elsewhere.

Summary: From opening Wong's West to their most recent affair at the Starwood, Toni & the Movers have improved considerably des-

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pite personnel changes. It's a testament to their spirit and will that they've gone this far, and with a more varied musical attack, could go much further.

—Jeff Silberman

City Lights at the Starwood, West Hollywood

The Players: George Ellis, Guitar/keyboards/vocals; Donnie Barren, lead guitar/keyboards/vocals; Richie Jay, drums/vocals; Kevin McCarley, bass/vocals

Material: Bouncy powerpop best describes City Light's mostly original repertoire. Their diversity of styles provided an interesting set. After several rock songs, like the

slick shuffle "Back Off," the band moved to more complex, challenging songs. Piano progressions and nice falsetto harmonies led to a striking crescendo in "Til The End Of Time." Another softer ballad featured four-part harmonies. The guitar extravaganza of "Spring Fever" featured a series of solos from Don Barren that sounded like the battle of New Orleans interrupted by a conversation between King Kong and Godzilla. The two cover songs were done respectfully.

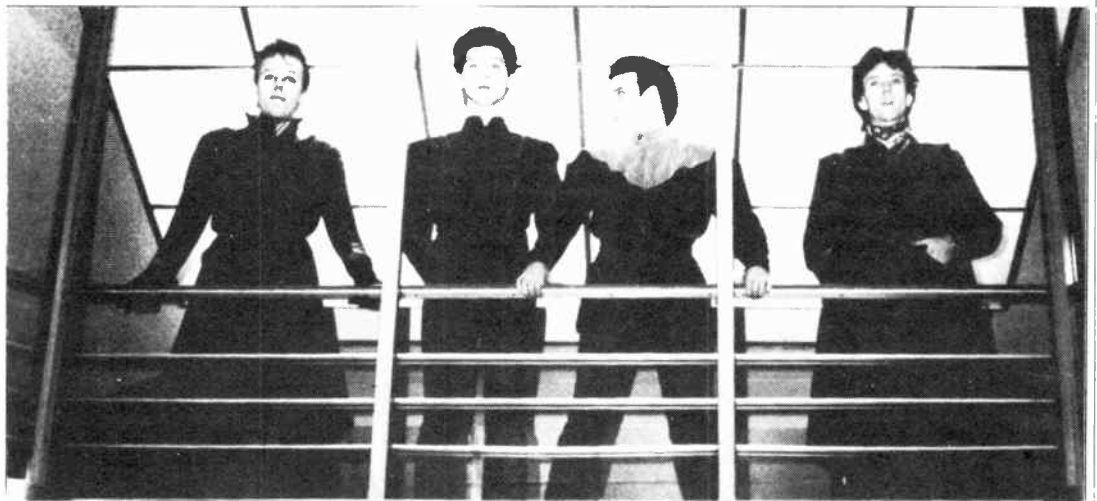
Musicianship: While not perfect, the band played tightly through complicated twists. Occasionally they were tentative where they should have been forceful. Ellis and Barren were highlighted in

their very far-from-mainstream "Scared Of Being Alone" with its odd, infectious melody. Each member's breezy style became businesslike during instrumental passages.

Performance: This evening, problems like illness, injuries, and a new member were overcome professionally. The group kept energy flowing steadily to move the songs and satisfy the full house.

Summary: City Lights displayed energetic versatility that used most available stage space. They have a strong presence and good contact with the audience. One would expect them to make waves in the near future.

—Richard Pusateri



Ultravox

"A healthy infusion of hot glitter rock..."

Ultravox came into L.A. in the same predicament as their initial visit last year—without a label, but actively seeking one. Yet their lineup has changed significantly. Lead singer/lyricist Joh Foxx and guitarist Robin Simon was gone, their place taken by Scot Midge Ure, who previously worked for Thin Lizzy and the Rich Kids.

Ure's presence has slightly altered the automatic, synthetic

Ultravox sound with his more straightforward pop/rock influences. Their new material, like "Standing Still" and "Sleepwalk," show off a grittier rock stance, adding a healthy infusion of heated rock into a previously cold exterior.

With front man Foxx, the rest of the band took up the slack, as they were more visually animated, especially keyboardist/violinist Billy Currie. Ure was a lot less

stiff than his predecessor, accentuating the music not with robotic movements, but with a looser, more humane aura. Ultravox is still quite a bit away from the standard rock fare, but that's what makes them so unique. With the addition of Midge Ure with his more commercial rock sensibilities, maybe they can bridge the gap between them and mainstream rock.

CHARLIE MULLIN

ON RECORD

Tragedy On Tape

I Ran From Iran/Protection
(45, Communique Records)

As our favorite world crisis
(Afghanistan is a close second)

drags on intermidably, more and more Nuke-Iran singles continue, even though the initial novelty of such fast-buck attempts lost its appeal with Steve Dahl's "My

M.C. REVIEWS

Ayatollah." But if one guy can cash in on this charming tragedy, everyone else has a right to, too.

Two of the latest efforts are Cliche's "I Ran From Iran" and Reid Finlayson's "Hostage." Cliche wins the tasteless award for this week, as they give this crisis a cartoon quality that'll really make the hostages feel all warm inside. Their B-side, "Protection," is

somewhat better, but in both cases, the group faithfully lives up to their name. Their halfway decent rock sound could be put to far better use.

"Hostage" is at least delivered with some sort of honesty and conviction. This acoustic ballad sounds like it would fit Neil Young if he were politicized. But the inherent problem lies within

their good intentions. The lyrics, exemplified in "I don't wanna be a hostage no more, no more," completely overstates the case. "Even-Steven," the B-side is more of the overly obvious. The musicianship is good here, but the songs like these will live and die according to the crisis itself. May these tunes have an abrupt lifespan.

Borderline

Atomic Lover/Little Miss User
(45, Borderline Records)

While the "no nukes" trade is booming, Borderline has visions of alternative uses of nuclear energy. The singer's "atomic sweetie" works down the street at the nuclear plant, and as a result

has some peculiar characteristics. The narrator nonetheless finds her appealing. "It's such a super radioactive delight--to watch her naked body glowing in the night." A crunchy riff and growling vocals relay this modern day romance.

The song is novel but a little too stretched out. The production should have been more outrageous—much more echo, louder guitars, and even more growl on those vocals. How can you overstate a theme like this?

Borderline has that "one-hit wonder" sound popular around 1966, in Count Five or Bob Cuban and the In-Men. "Little Miss User" is a bit catchier than the A-side, and the production works better. Jangling guitars and standard rock vocals harmonies (oh-la-las) fit this uptempo pop rocker well. All in all, given a little direction and a bigger budget, these guys could put out some great records.

—Bruce Duff

Weirdos

Who? What? When? Where?
Why?
(EP, Bomp Records)

Who? What? When? Where? Why? is a startling piece of wax, with a good variety and a potent punch on the Weirdos' second disc. Wry, dark humor prevails in such cuts as "Big Shot (In The Head.*)" In "Happy People," singer John Denney's wonderfully cynical attitude is carried over—even the la-la-las are sung in a

threatening manner. The EP's only cover, a somber rockabilly remake of Hank Mizell's "Jungle Rock," makes for a nice change of pace.

The playing is fierce and uncompromising without being jagged or raw. Great guitars from Dix Denney and Cliff Roman, who also tops off a couple of tracks with some nice sax. John Denney's vocals are emphasized, but they never disrupt the musical balance. The weirdos' characteristic sound relies on deep, pounding

rhythms, here supplied aptly by stand-in drummer Danny Benair of the Falcons.

This EP demonstrates an excellent grasp of dynamics and studio sense (especially on "Big Shot" and "Idle Life.") The pairing of the Weirdos with engineer Earle Mankey couldn't have worked any better.

At last, here's vinyl documentation that proves it is possible for a local band, on a shoestring budget, to come up with a completely professional and highly commendable offering. It's a shame that lack of proper promotion will allow this EP to be largely overlooked.

—Vicki Arkoff




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● **F. SCOTT'S OF VENICE**, a "celebrated cabaret", is looking for R&B, blues, soft rock, new wave, jazz, pop and Broadway music. Specializing in top 40, disco and R&B groups, but also seeking original singer/songwriters. Tuesday and Wednesdays are **BAND NIGHTS**. A variety of entertainment is our specialty. For more information, call Barry Levitch. 213 479-6750
lv. msg. 213 396-7444

● **COMEBACK INN**, located in Santa Monica, books original three to seven piece jazz bands for a workshop showcase environment continuing seven nights a week. They also have Sunday afternoon patio concerts. For further information call Will at: 213 396-7255

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

● **STARWOOD**, located in Hollywood, is always looking for good rock bands with strong following. For more information, contact Tony at: 213 656-2200

● **BOB HOPE USO CLUB** will be holding band auditions on Monday, February 25. For an audition appointment, please call Marvin Betnun. 213 462-0747

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

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

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

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

● **LE GARAGE COFFEE HOUSE**, a brand new showcase club located at 4271 Beverly Blvd., LA, books musical acts, singles to small groups including original music etc., six nights a week. All musicians play for door. Other types of acts also considered. For more information, call: 213 660-9949

● **RESEARCH EXPERIENCE THEATRE HAUNTED STUDIOS**, located in Hollywood, is looking for groups and singles. all types of music, originals o.k. Call to set up audition or send tapes (cassette, reel to reel, video ok.) Club has PA, piano, one mic. For more information or for mailing address, call Jim Albright or Molly at the number listed. 213 469-8185

● **SOUTHERN CALIFORNIA SONGWRITERS GUILD** holds a showcase of original material every second Tuesday of the month, with other Tuesdays reserved for workshops. For more information, please call this number: 714 761-4030

● **CASABLANCA**, located in Anaheim, books hard rock, new wave, top 40 and reggae groups. Please call Jerry Roach for more information. 714 497-4469

● **FLAHERTY'S SALOON**, located at 720 E. Colorado St. in Glendale, holds Monday night auditions for comics, singers, variety acts and small musical groups. The 150 seat restaurant/saloon chooses acts from the Monday night showcase for prime night showcases. Have two to three songs prepared. Piano available, however, no accompanist will be provided. Call Monday through Saturday after 6pm and ask for Glen. 213 956-5757

● **JOHN'S PLACE**, located at 4360 Melrose Ave., Los Angeles, is looking for a pianist/singer/actor for a 90 minute five member comedy show every Friday and Saturday night from 8:00 to midnight, and for rehearsals Wednesday. No pay. 213 661-6462(aft.5pm)
213 662-2865(msg.)

● **PIPPIN'S PUB**, located in Santa Monica, hires two rock bands per nite, five nights a week. 213 394-8644

● **FRET HOUSE**, located at 127 E. Rowland, Covina, is a music store with an open mike night the first Saturday of each month. Signups begin at 7:30pm. There is an in-house PA, and the music is mellow acoustic. All those performing will be given 15 minute spots. See John Taylor. 213 339-7020

● **THE GREAT GATSBY**, located on the Redondo Beach pier, needs local bands for a talent contest. First prize is a video cassette taping of group (value \$1,500.) Five winners, one each month until June. This contest starts February. Dennis McBride 213 338-5087

● **THAT'S THAT**, a new showcase club located at 4276 Crenshaw Blvd., in L.A., books R&B, jazz and disco bands two nights a week, Friday and Saturday. All musicians will play for door percentage. Drama and dance groups also welcome. For more information, call Al Williams at: 213 467-4360
213 413-6392

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

● **MERLIN'S ABBEY**, located at 400 Washington St. in Marina Del Rey, books original new wave, rock and jazz bands three nights a week. For information call Barry Halpin between 9am and 5pm. 213 823-3728

GIG GUIDE

●**KING'S PALACE**, located in Hollywood, books new wave three nights a week, with number of pieces in band open. Take is the door. For more information call Tequila Mockingbird at these numbers: 213 272-4440 (svs.)
213 467-4237 (home)

●**THEODORE'S CAFE**, located in West Hollywood, books easy listening, top 40 and original single acts. Dress is casual, and the club does have a PA but no piano. Call Ryan the third Tuesday of every month between 11 and 7pm for audition information. 213 654-9430

●**INCREDIBLE EDIBLES**, located in Hermosa Beach, hires original music singles to trios for weekend work. (No loud music please for this small stage club.) Auditions are held on Thursdays starting at 7:30 in the evening. Call Mike Goble for an audition appointment.
213 379-0777

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

PRODUCERS

AQUA JET PRODUCTIONS is looking for synthesists, guitarists, all strings, flutist, drummers and vocalist for immed. recording project.

Bill Foley 213 659-4210
PRODUCER SEEKS classical rock band to go to studio on March 14. Please call Vonny before 1pm.
213 459-5342

ALL WORLD STAGE PRODUCTIONS, located in Hollywood, is now casting new wave bands for TV show and possible recording contract. Unsigned acts only. Call for info: 213 852-1353

PRODUCER SEEKS young (17 through 22 years) singers, four or five individuals or group. Must be good looking, clean cut, all male group. Able to sing a cappella. Object: to record.

Chris 213 867-0567
HOLLYWOOD PRODUCTION of "Godspell" needs pianist, guitarist, strings, and sax player. No pay. Call for audition.
Tom 213 876-7064

PRODUCTION & PUBLISHING CO. is seeking songs. 213 761-0759

ARIES-CAPRICORN PRODUCTIONS LTD. is looking for rock bands, new wave bands, and fm top 40 with much to offer. For more information, call Mike at:
213 981-6684

S.A.I. PRODUCTIONS is looking for good female vocalists immediately with recording potential. Tape and resume required. If qualified, we will fly you to Canada for audition. Contact Mr. Rose at:
800 432-7257 (ext.802)
out of California: 800 854-0561 x802

S.A.I. PRODUCTIONS in Canada is looking for good, hot top 40 and disco groups. Must be available to travel with major recording artists. For more information, call Mr. Rose at:
800 432-7257 x802
out of Calif.: 800 854-0561 x802

M.S.L. MANAGEMENT & PRODUCTION CO. is now auditioning all original rock, new wave and pop musical groups for management and placement with major world wide recording co. Must be professional. Send tapes, bios, pictures and other promotion items to: M.S.L. Management Prod., P.O. Box 5903, Sherman Oaks, Calif. 91403.

RECORD COMPANIES & PUBLISHERS

CRIMINAL RECORDS INTL is currently looking for self contained new wave and rock acts. Send tape and resume to: 1523A N. La Brea, Suite 107, Hollywood, Ca. 90028

SOULTOWN RECORDS is looking for two sincere male vocalists, able to sing second tenor and baritone, also must be able to sing lead and backup. Ages 21-27, please, styles of R&B, soul and jazz. Call between 9am and 5pm.
213 462-9355
or 213 467-2786

SMALL TOWN RECORDS seeks versatile all white male band, ages 21-30 to work with vocal groups and to record. Must sight read and able to travel. Great opportunities. Call between 10am and 5pm.
213 462-9355
213 467-2786

BRACK ENT. needs male and female pro vocalists for established record label. Send tape, resume and S.A.S.E. to D. Haven, Box 5-E, 16215 Van Owen, Van Nuys, Calif. 91406 or R. Arnold, Suite 219, 38 Music Square East, Nashville, Tenn. 37203

EASTBROOK RECORDS & FILM WORKS needs a variety of material. Rock, country, ballads, dance music. Tremendous opportunity for casting your songs to major record labels. Very professional and serious only.

Eon Clare 213 762-9326
Don 213 981-0238

MISCELLANEA

WANTED: African, West Indies musicians, to back African vocals; reggae and high life. Needed are drums, congas/percussion, guitar keyboard and bass.

AFJA 213 732-3806
GUITAR REPAIRMAN/CRAFTSMAN wanted to repair and customize instruments for pro clientele. Only well qualified person need apply. Excellent pay.
Musicians Service Center
213 473-6726

DRIVER AND SECOND engineer needed for pro studio in N. Hollywood. Excel. chance to learn recording. Call Lisa.
213 985-9157

CHARISMATIC CHRISTIAN CRUSADE needs singer, piano, and keyboard players, bass, guitarists, drummers, horn players for TV films, radio and live stage.
213 462-5799
213 934-5316

BANDS NEEDED FOR MAJOR outdoor music festival. Everyone welcome: Rock, new wave, R&B, country, jazz, solo artists also welcome. Act now. For info write: Sunset Attractions, Drawer CP217 in Manhattan Beach, Ca. 90266

ENGINEER SEEKS self contained musical acts (all kinds of music) to work with on a long term basis--have musical background, studio access, rhythm section. For more information, leave message.
Dave 213 837-7783

ASSISTANT FOR MOBILE D.J. wanted: Broad music tastes, free to travel, photo-typing and cooking skills, no drugs or booze. Call Time Warp Rock Shows at:
213 344-2286

MANAGEMENT COMPANY headed by former music critic with over 10 years in the business and law degree, seeks original polished artists or groups who are potential superstars.
Fretless Mgmt. 213 389-9088

WANTED: LOOK ALIKES, sound alike play alike etc., famous music personalities, all types. You must be terrific for live stage show. No pay but good exposure. Will appear at Bla Bla and possibly a paid tour. Send info to Scott Lane, 5030 Whitsett Ave., N. Hollywood, Ca. 91607
HI QUALITY BASS AND BARI TONES NEEDED FOR Hollywood Chorale S.A.T.B. Excellent musicianship and sight reading necessary. Rehearsals on Wed. eves., for audition call Jan Pedersen at:
213 467-6062

PERSONAL MANAGER, who has promoted top concerts, is looking for musicians and talented singers guitarists, bass, drums, multi-keys etc., for Vegas type show. No hangups or obligations. Good stage presence and looks essential with pro musicians also needed for Vegas type Elvis show.
213 885-0012

PIANO ACCOMPANIST wanted for beginning voice student, \$4. per hour, possibly steady work.
Jerry 213 655-7477

SINGERS WANTED for opera chorus for production of Verdi's Aida.
213 388-5886

ENGINEER SEEKS self contained musical acts (all kinds of music) to work with on a long term basis--have musical background, studio access, rhythm section. For more information, leave message.
Dave 213 837-7783

PIANIST CONDUCTOR wanted for original musical play, must read well. Paid position.
Jim Kessinger 213 874-2624
213 464-8382

LOOKING FOR BANDS OF all kinds to showcase for new Theta Cable TV show.
Marcos 213 539-8311

PERSONAL MANAGER LOOKING for self contained original, melodic new wave bands. Send tape, write or call for audition. Dennis Hawley, P.O. Box CP298, Manhattan Beach, CA 90266.
213 372-8398

HIGH QUALITY SINGERS wanted for Hollywood Chorale S.A.T.B. Excellent musicianship and sight reading necessary. Rehearsals on Wednesdays evenings. For audition appointment, contact Jan Pedersen at:
213 467-6062

UP AND COMING PROD. needs bands for new syndicated TV series showcasing new talent. All types of hot bands who feature original material wanted. Show will be filmed on location throughout California. Well polished acts, only please. Send resumes, photos, press clippings, current cassette recording, appearance schedule, and a letter briefly describing your group's style and future aspirations to: Up and Coming, Michael P. Kellerman Prod., 1438 N. Gower, Hollywood, Calif. 90028
No phone calls or deliveries, please.

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

PRO PLAYERS

SESSION PLAYERS

DAVID LOSKO

Phone: 213 936-2016
 Instrument: Drums, percussion, syndrums
 Styles: All
 Read Music: Yes
 Qualifications: Currently rec. album. Previous work incl. TV, 45's, demos, radio and magazine interviews. Tape and resume available on request

LESLIE

Phone: 213 328-6405, 213 372-1871
 Instrument: Piano
 Styles: All, including contemporary and classical.
 Read Music: Yes
 Qualifications: I can play anything, I can read anything.

MIKE PERLOWIN

Phone: 213 665-5460
 Instrument: Guitar, mandolin
 Styles: Rock, folk, country, bluegrass etc.
 Read Music: Yes
 Qualifications: Twelve years performing experience, sessions etc.

JAY LINDSEY

Phone: 213 249-9922
 Instrument: Drums, percussion
 Styles: Rock, pop, disco, R&B
 Read Music: Yes
 Qualifications: 14 years playing, six years recording and concert experience, low rates.

CRAIG FISHER

Phone: 213 384-1552
 Instrument: Piano, synthesizer, strings
 Style: Strong in all
 Read Music: Yes
 Qualifications: 15 years experience in clubs/studio/road. Very versatile player and strong accompanist

S/M SAVING GRACE

Phone: 213 660-8205
 Instrument: Synthesizers
 Styles: All
 Read Music: No
 Qualifications: All

CHARLIE LATORR

Phone: 213 891-4398
 Instrument: Guitar
 Styles: All- including jazz and classical
 Read Music: Yes
 Qualifications: Berklee grad, live and studio experience

CRAIG BUHLER

Phone: 213 662-4951
 Instrument: Saxes, flute, clarinet, piano, harmonica, recorder
 Styles: All
 Read Music: Yes
 Qualifications: Recorded and tour with Ian Matthews, Storyville, many others. Exp. in most major studios, and clubs.

JASON EMERY

Phone: 213 466-5857
 Instrument: Guitar
 Styles: R&B, jazz, funk, rock, pop
 Read Music: Yes
 Qualifications: Extensive concert exp. from Chubby Checker to Rachel Faro. Excellent studio exp. with accent on taste

TERS

Phone: 213 464-1112(ext. T-10)
 Instrument: Bass, harmonica
 Style: Blues, rock, jazz, country, pop and disco
 Read Music: Yes
 Qualifications: 15 years recording experience in England and N.Y.

JOHN KING

Phone: 213 466-3534, 213 662-6600
 Instrument: Drums, percussion (berimbau, shekere, mbira etc.)
 Styles: All
 Read Music: Yes

Qualifications: Steve Miller Band, Mike Nock, West Coast tour with Boz Scaggs, jammed with Chick Corea, Jerry Hahn, Elton John, James Clay, James Cotton, Art Lande, Buddy Guy, Junior Wells

JEFF MAMETT

Phone: 213 322-0487
 Instrument: Bass
 Styles: Solid in all styles
 Read Music: Yes
 Qualifications: Concert and recording experience, including work with Question Mark and the Mysterians, Trevor Lawrence, Sonny Burke, J.J. Jackson, Nytro and others. Satisfaction guaranteed.

VOCALISTS

PEARL OLLIE

Phone: 213 843-5820
 Vocal Range: Alto to high
 Styles: Jazz, new wave, fusion, rock and roll, R&B, Latin/salsa
 Qualifications: Not listed

THE HIX SISTERS

Phone: 213 462-5772(days,) 213 242-4677(eves.)
 Vocal Range: Low alto to soprano
 Styles: Country, pop, R&B, etc.
 Sight Read: Yes
 Qualifications: Fast, adaptable, cohesive diction etc.

RUTH RYAN

Phone: 213 886-9612
 Vocal Range: Alto to first soprano
 Styles: Jazz, pop, classical, easy rock
 Sight Read: Yes
 Qualifications: Clubs, concerts, radio, recording exp. Sing lead and harmony, prof. and dependable.

DAWN SMITHEY

Phone: 213 465-8870, 213 466-7126
 Vocal Range: Alto to soprano
 Style: Pop, jazz, disco, rock
 Read Music: Yes
 Qualifications: Studio, clubs, stage, concerts, lead and harmony, B.A. music

GROUPS

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 Contact: Rick Kellis, 213 992-0780

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

SESSION VOCALIST

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

GROUPS

Name of group.....
 Individual artists and instruments.....
 Type of music.....
 Available for.....
 Contact.....

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P.A.'S & AMPS 2

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213 244-5625e

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213 383-6973e

□ Ampeg 1959 B-12XT Guitar amp, very rare portaflex model with two 12" speakers, reverb and vibrato, top of line, many features, super mint cond., \$500. firm or trade for blond Fender Showman or tweed Bassman.

213 383-6973e

□ Ampex 1962 B-18 Portaflex bass amp, original, excel cond, \$400 firm or trade for older Ampeg, Gibson, or Fender tweed Super amp.

213 383-6973e

□ Mesa Boogie, 100 Watt, with eq, reverb, and gain boost, 15" Altec speakers, \$1000. obo

213 893-1265e

□ P.A. Floor Monitor, JBL full range, 150 watts, \$150.

213 920-1319

714 826-6861e

□ JBL K-120, pair, in custom built cabinet, with cover, like new, \$250., Ampeg BT-140 125 watts, excel. cond., with case, \$150.

213 353-2448e

□ Two Pro P.A. Systems, one concert size, one small club size, \$5600. and \$1300.

Rick Rikreeder 213 467-2246e

□ Peavey P.A. System, 250 stereo amp, 1200 stereo mixer, S.P.1 speakers, \$600. board, \$325. amp, \$700. each speaker.

Steve 213 465-1553e

□ Bass Cabinet, Four 12" speakers, over four feet tall with casters, dynamic bass sound, super buy, \$195.

Mr. Cartwright 213 650-9316e

□ Yamaha EM80 Stereo Power mixer with reverb \$190.

Paul 714 637-4424

□ Pre CBS Fender Twin Reverb, \$500.

213 342-3127e

□ Yamaha TM7 Stereo mixer, \$1300. obo, Pro P.A. system B6W with Crown, Yamaha JBL, gauss and more, will sell separate, all \$6000.

Marvie 213 920-1319e

□ Sunn Eight Channel mixing board with reverb, \$400., Custom monitor amp, \$200., Shure and Peavey mics, \$25. each.

Ed 213 451-3757e

□ Crown D-75 \$200., anvil rack with casters, \$125. 213 763-8364e

□ Gibson Falcon Guitar Amp, 20 watts with master volume, reverb and tremelo. 12" JBL K-120, excel. cond., great for club work, \$250.

213 892-9497e

□ Kasino Bass Cabinet With two front facing 15" speakers, solid, with lifetime warranty on spkrs., cover included, \$150.

Jay 213 781-5249e

□ Altec 421-8H Bass Speakers, never used, under warranty, \$350.

Jay 213 781-5249e

□ Two Used Altec 4218H Bass Speakers, still under five year warranty, excel. cond, \$275.

Jay 213 781-5249e

□ JBL Pair Of K-120's in custom built cabinet with cover, like new, \$250., Ampet BT140, 125 watts, excel. cond., \$150. 213 353-2448e

□ Kustom P.A. VI, six channel board with 250 watts, bi-amp power, all you need are spkrs., \$425. obo, call eves.

213 577-8462e

□ Marshall Top Cabinet, good cond., \$350. Call after 1/4:30pm.

Dennis Alvarez 714 620-8311e

□ Fender Pro Reverb, perfect, \$300.

213 762-5453e

□ Pro Sound Equipment, With JBL speaker sys., hi-mid-lo, with Crown amps, 12 and six channel mixers, mic cables, Urei eq., and more, \$6000. takes all or will separate.

213 322-5210

213 374-4464(nites)e

□ 1978 100 Watt Marshall Top with cream tolex, anvil case, \$650.

Dale 213 695-4844e

□ Yamaha EM150 P.A. top, \$395.

213 658-8102e

TAPE RECORDERS 3

□ Teac A3340S Four Channel, \$750.

213 658-8102e

□ Ampex 351 Two Track studio rec., in portacase, \$950.

213 658-8102e

□ Teac 3340S, perfect cond., \$800.

213 762-5453e

□ JVC Model KD85 Prof. cassette deck, all prof. features, incl. lead peak indicators, brand new, \$300. (list \$600.)

213 487-1580e

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□ **Aiwa Cassette Deck**, dolby and auto. stop, paid \$240., sell \$125. David 213 377-0103e

MUSIC ACCESSORIES 4

□ **Digital Sequencer**, 16 Banks, 256 note storage, synth. interface, editing features, \$625. 213 378-1089e

□ **DBX Model RM163**, compressor limiter, two units, \$290. 213 378-1089e

□ **Echoplex, Like New**, \$150. Dave 213 322-1293e

□ **Realistic Dual Pattern stereo mic**, like new, \$30. Call eves. 213 762-4355e

□ **Sennheiser 201 Condenser Mic**, \$75., Neuman KM56 with power supply, \$795., two 604E custom cabinets for rec. studio, \$295., Systech pro flanger, \$150. 213 658-8102e

GUITARS 5

□ **Emmons Pedal Steel Guitar**, single 10, three by six, excel. cond., \$600. obo 213 244-5625e

□ **Gibson SG, \$300.** Ron Mancuso 213 762-9459e
□ **1962 Cherry Red Strat**, all orig. mint cond., \$1500. Ron Mancuso 213 762-9459e

□ **Gibson Les Paul Custom**, black, gold hardware, good cond., \$450. 213 874-1363e

□ **1963 SG Special vibrator bar**, cherry finish and cond., hard shell case, \$1400. 213 874-1363e

□ **Guild 12 String acoustic**, model F-212, eight years old, excel. cond, with hd. shell case, \$400. Jim 213 345-9260e

□ **Gibson ES-335, Early 60's**, customized with Grover pegs and hd. shell case, \$475. Robert Ontiveros 213 539-8245e

□ **Guild D-35 Acoustic**, \$375., and a Gibson L6S Electric, \$375. Michael Tiffany 805 642-9500e

□ **Guild Les Paul Custom**, 1970, black, with case, \$400., 1963 Gibson SG spec. with bar, cherry finish, mint cond., \$400. James 213 874-1363e

□ **Guild F-50, Blond** with pickup, excel. cond., hardly used, \$850. obo. 213 434-5420e

□ **Beach Guitar, \$25.** James 213 398-9175e

□ **1970 Gibson Les Paul Custom**, black with gold hardware, excel. cond., \$475. 213 784-4796e

□ **'59 Gibson ES175, PAF p/u's**, excel. cond, \$800. Steve 213 652-4586e

□ **1958 Les Paul Jr.**, original mint cond, with case, \$600. 702 878-4718e

□ **Violin, German, Excel. cond.**, with case, \$400. Eddie 213 874-5213e

□ **1976 Gibson LgS, Maple Body** and neck, six position switch out, replaced with toggle switch, two Di-Marzio super distortion, with case, \$300. Dale 213 695-4844e

□ **Fender Music Master Bass** with hard shell case, one year old, hardly used, \$250. obo 714 979-8621e

KEYBOARDS 8

□ **Clavinet D-6, Good Cond.**, with Roland flanger, \$650. obo, Hammond B-3, \$1000., Chamberlain Music Master 600 with extras, effects, \$2200. Rick 213 467-2246e

□ **Wanted: Polyphonic synthesizer**, Prophet, OBX, Quadra or the like, have cash. 213 577-8462 eves.

□ **'73 Keyboard, Fender Rhodes** stage model, like new, \$575. 213 469-4628e

□ **Keyboards, Synth., Roland**, two voice with two VCO's, VCS, VCA, switchable eq. ring modulator, three months new, under warranty, value \$1875., sell \$895. Richard Hoertner 213 538-2373e

□ **Oberheim Two Voice** (independently programmable) poly/lead synth with sequencer, anvil case, immac., \$1,350. 213 342-3024e

□ **Crumar Performer** with anvil case, \$800. 213 763-8364e

□ **Four Voice Oberheim Synth.**, model FVS1, \$2000., Oberheim digital sequencer, new, \$900. Jim 213 785-4216e

□ **Wurlitzer Piano**, studio, oak finish, five years old, terrific cond., \$1300. 213 874-1787e

□ **Hammond M-3 Organ**, plus wooden Leslie, good cond., \$800. 213 451-1232e

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□ **Fender Rhodes '73**, key stage model piano, like new, \$550. 213 469-4628e

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□ **Oberheim Two Voice With sequencer**, \$1000., Oberheim 6 voice with programmer, \$4000. 213 826-7366e

□ **Fender Rhodes Stage '73**, perfect cond., \$550., Wurlitzer elec. piano, \$450., Hohner D-6 Clavinet \$550. 213 762-5453e

WINDS 7

□ **No Toot-Toots This Time, Folks!**

PERCUSSION 8

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James 213 398-9175e

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Steve 213 465-1553e

GUITARISTS 3

□ **Guitarist, Creative/Versatile**, experienced stage, studio etc., seeks working situation.

Pete 213 244-5625e

□ **Wanted: Lead Guitarist** for all original band, previous rec. exp., should be able to rehearse.

Dennis 213 545-3519e

□ **Lead Guitarist/Vocalist/Songwriter** available for working sit.

Jim 213 345-9260e

□ **Bass Player Seeking Guitar** player to form original rock group.

George 213 750-5879e

□ **Lead Guitarist Available** For high energy funk and the "now" sound band.

John 213 661-9690e

□ **Guitarist Needed** For Established original rock band. 24 track masters being shopped for rec. deal. Pros only. 213 463-8201e

□ **Electric Guitar Player Needed** by rockabilly, new wave artist/songwriter for rec. project. Clean playing a must (i.e. Eddie Cochran, etc.) Good oppt. for right cat, very serious only, please.

David Cole 213 762-9326e

□ **Lead/Rhythm Guitarist**, experienced in all styles, recently opened for Bee Gees on N. American tour. Have axe, will travel.....

□ **Lead Guitarist Wanted** For original prog. rock group, must be creative and willing to step out of the typical rock mold.

Tom 213 827-4789

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□ **Pro Guitarist Available**, well equipped, has P.A. and monitor sys., working sit. only, please.

Dave 213 322-1293e

□ **The 80's Seek A Highly** expressive guitarist/vocalist for explosive progressive rock/power pop sit. Power eq., please, reh. in No. Hollywood.

Dennis 213 769-4726e

□ **Pro Guitar Player**, 15 years exp., all styles, chart or ear, good eq. and memory, lkg. for wkg. or rec. band. Demo tape on req.

Nicky 213 714-537-1897e

□ **Wanted: Lead Guitarist/Vocalist** willing to play originals aimed at top40 a.m. market. Exp. only needed apply.

□ **Lead Guitarist Avail.** For high energy, funk "now" sound band.

John 213 661-9690e

□ **"Beat Frequency"** needs a guitarist, must sight read.

Larry 213 980-0665e

□ **Guitarist/Composer** seeks original band with originality stressed, please. 7 years exp., equip., trans, 22 yrs. old.

Larry 213 661-1685(eves.)e

□ **6'4" Guitarist/Vocalist** wanted to play west side L.A. rock gigs. Call Monday through Friday after 5:30pm, or weekends anytime.

Rich 213 836-8891e

□ **Lead Guitari Available.**

John 213 661-9690e

□ **Modern Jazz Rock Guitarist**, attended Berklee and GIT grad., looking for reh. band. Need sax, drums and keyboards with orig. material.

Steve 213 652-4586e

□ **Wanted: Funky Rhythm Guitarist** for prof. original music and some top 40, must be exp., trans, possible studio work. Call after 6.

Craig 714 523-3655e

□ **If you: A. are a high energy** guitarist, B. sing lead, C. write, D. are power equipped and willing to work on temp. spec. for original music band, call us. Rush Prod. West brings you the 80's.

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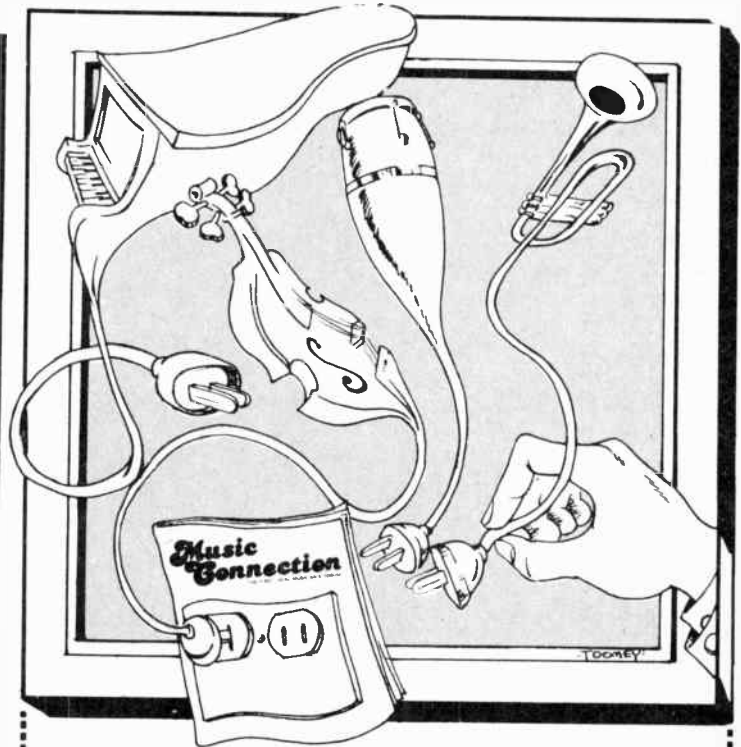
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Female Or Male, over 21, lead guitar player with strong lead vocal ability needed for presently vacationing top 40 band with gigs lined up. Call between 12-8pm.
213 899-5578e

Guitarist Available, Exp., qualified, seeking together original rock band.
Steve 213 463-5269e

Top Japanese Guitarist, exp. Japan and U.S., folk, ragtime, blues, pop etc., avail.
Shinobu 213 476-0752e

Wanted: Experienced Lead and rhythm guitarist with strong background vocals for 80's rock band with rec. contract. 213 550-1507e

Jazz-Rock American guitarist, 21, Holdsworth infl., expressive player, studio and session exp., Mesa Boogie and modified Strat seeks band work, etc.
Dave 213 695-4844e

BASSISTS 10

Bass Player Needed For rock and roll-rockabilly-new wave rec. session. Helpful if you know Eddie Cochran type feel. Very serious only. 213 762-9326e

Bass Player Looking for guitar player to form original rock group.
George 213 750-5879e

Wanted: Bass/Vocalist willing to play originals aimed at top 40 a.m. market. Exp. only need apply. 213 981-0064e

Wanted: Upright Bass player for rockabilly group. Must be 18-22, no squares.
Levi 213 460-4471e

Electric Bass, ARP Synthesist, more. Proficient in all styles. Credentials on request.
Jeff Gholson 213 876-0482
1\$2 663-4932e

Wanted: Exp. Bassist, strong backup vocals, for 80's rock band with rec. contract. 213 550-1507e

Bassist Wanted For new wave group. Call evenings.
Paul 213 851-8427e

Bass Guitar And Comp. looking for hard rock musicians, lead guitar, keyboard and drums.
John 213 432-2014e

Bassist Wanted, must sing lead top 40, with equip. and trans.
Timothy Kennedy 213 464-1112e

Bassists Wanted For orchestra auditions for charismatic christian crusade--must read.
213 462-5799e

Bass Player Needed for working Vegas type show group. Backing vocals, stage presence and instrumental dbl. preferred. Some travel.
213 473-3631
213 553-4299e

Wanted: Bassist To Complete highly energized theatrical new wave rock and roll band. Call after 6pm. Allen
213 398-3987
213 398-6404e

Bass Player Wanted for rock/new wave/punk band now forming. Good amateurs only, lots of connections. Call after 3:30pm.
Nick 213 475-9998e

Wanted: Reggae Bass player for recording. Pay involved.
Mike 213 465-2567e

Bassist Wanted, Jazz infl., for 80's pop rock band.
Jack 213 851-2255e

Bass Player Wanted For Blues group for gigs, recording, travel, pros only. 213 296-4447e

Bassist Seeks Working or rec. band, sight reads, good eq., trans and good backup vocals, exp all styles/sit.
John 213 650-0336e

Wanted: Bass Player and drummer to replace same in estab. original group. 24 track demos, live dates pending, rec. co. interest. Exp. professionals pref.
John Nelson 213 287-6354e

Bass Player Needed for pro sit., road, studio exp. a plus, Babys type image, must sing and have good equip, pros only please. Call after 6pm. 213 463-2507e

Black Bass Player Seeks heavy metal rock band.
George Smith 213 750-5879e

Bassist Needed Immediately for original pop rock new wave infl. group, responsible dedicated pros only.
Steve 213 545-7131e

Bassist/Songwriter/Producer, soul, rock, funk, top 40, exp. pro.
Eric 213 540-1994e

Bass Player, Experienced, good stage presence, quality equip., seeks pro only working or rec. band, rock styles.
Ron 213 506-8774e

English Bass Player, Vocals and image, studio and touring exp, solid in most styles, quick and inventive, well paid work only.
213 399-2834
213 995-6759e

Modern Intense New Wave band with single out seeks aggressive bassist, heavy rhythm, attitude and presence a must. Not for the meek. 213 465-2503e

Pro Rock Group needs solid bass player, hi energy melodic new wave.
Curt 213 851-6781e

New Wave Singer/Writer/Gtrst with good high energy melodic songs needs hot drummer to play clubs and record.
John Lafia 213 659-6697 (aft. 5pm)e

New Wave Singer/Writer/Gtrst with good high energy melodic songs needs hot bassist to play clubs and record.
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Drummer And Guitarist Looking for bass player.
Von Smith 213 291-1063e
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213 538-2373e

KEYBOARDISTS II

Pro Keyboardist With 10 years exp. seeks currently wkg. lounge band doing local gigs.
213 656-6599e
 Keyboard Player Wanted for working rock and roll, new wave, reggae, and pop infl. band, group has completed 45, pros only pls.
213 876-1729e
 Keyboardist Wanted To Help form original rock band with female lead vocalist/writer. Singing ability preferred.
Irene 213 465-6117e
 Multi-Keyboardist With great equipment, stage and studio experience, looking for pro full time working band. Can play all styles. Prefer work in Orange County area.
714 891-5935
213 634-4197e
 Fender Rhodes Player With Left hand bass, must read, know all standards, contemporary top 40 wanted. No flakes.
Sherry 805 522-8304e

Keyboard Players Wanted for charismatic christian crusade, must read.
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 Keyboardist/Arranger, 28, veteran session player, seeks rec. band or high caliber performing acts-pro.
213 980-8771
213 462-5955(svs.)e

Keyboard Player Needed to act as a musical director/arranger for a newly formed nostalgic female vocal trip show group (Pointers, Andrews, etc.) for pers. appear., rec. and TV. Reh. a must.
Jon Prano 213 659-4210e

Keyboardist/Vocalist/Guitarist available, Yamaha piano, Chamberlain, Mini-moog, looking for immed. work. Prefer So. Bay
213 373-4315e

Keyboardist With Synthesizer wanted for new wave group, no salary. Call evenings.
Paul 213 851-8427e

Wanted: Keyboard Player for original R&B rock group ala Springsteen, male or female, B-3 and Yamaha grand pref. Group has mgmt., producer, and access to 24 track studio, clubs.
Ray 213 766-2623e

Pro Keyboardist With all equip. seeks est. bands only.
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Wanted: Keyboardist/Vocalist willing to play originals aimed at top 40 a.m. market. Exp. only need apply.
213 981-0064e

Keyboardist Wanted For Class act, male/female, five piece show group, need pro for club and concert work, reh. now.
213 990-7047e

Established Rock Group Seeks keyboardist with multi-keys.
Robert 213 345-3650e

Keyboard Player With Left handed bass seeks working two to four piece lounge group, sing lead, backup and read charts, all styles.
Dennis St. Clair 213 258-5283
213 466-7126e

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Jeff Gholson 213 876-0482
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Wanted: Keyboard Player able to sing high lead for mainland rock band seeking rec. contract.
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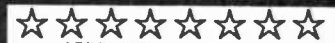
Planist/Composer With Lead vocals available. Ext. classical training with jazz-rock inf. Good reader and good ear. B.A. from U. of Miami.
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Wanted: Reggae Keyboard Plyr for rec. Must have equipment. Pay involved.
Mike 213 465-2567e

Keyboardist Wanted For Original prog. rock group, must be creative and willing to step out from the typical rock mold.
Tom 213 827-4789
Kim 213 821-3278e

VOCALISTS 12

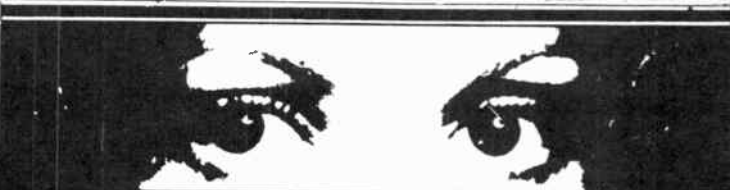
Female Country-Rock vocalist, great harmony, double on rhythm, accordion, all equip., trans., exp., etc. seeks wkg. sit.
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Bonnie 213 982-0383e

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Arranger/Composer with ext. studio exp looking for working sit.
Mike 213 465-8625e

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Paul 213 964-8982e

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Tower Records, 1028 Westwood

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Whittier Music, 16310 E. Whittier

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213 467-1958-9 e

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213 466-7126(svs.)e

Musicians Wanted: Keyboard-ist, bassist, guitarist and drums needed to back new female pop singer/writer. Must sing backup and have own eq. No reh. pay, but performances paid.
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