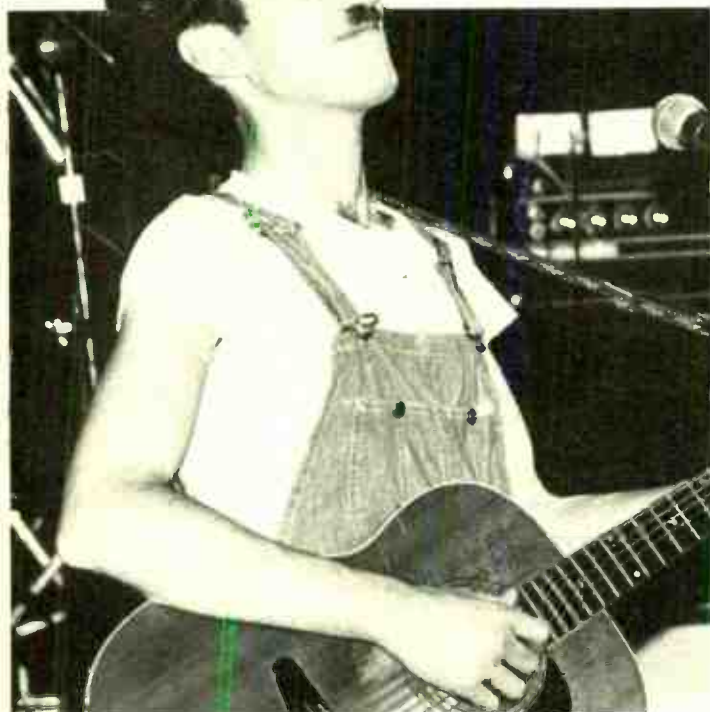


Music CONNECTION

THE ALTERNATIVE MUSIC TRADE PUBLICATION



Ron Mael of Sparks, a band that's finally getting widespread recognition after 11 albums and six labels. How does the group view its new status? See pg. 18.

Acts Fight Rising Costs With Endorsement Pacts

BY ELIOT SEKULER

Until the late '70s, an up-and-coming band with at least one album under its belt could generally count on its record label to provide generous sums for tour support—the underwriting of the massive expenses incurred on promotional tours. It was almost axiomatic then that one prerequisite for breaking a new artist was securing the kind of exposure that can only be afforded by personal appearances. For an act without a national reputation or extensive airplay, touring is an expensive proposition, and record companies were usually ready to pick up the tab.

In all but a very few instances, those days are history. "Business conditions being what they are, no label in its right mind can justify underwriting those expenses; they're much too exorbitant these days," observes manager Dennis Morgan. Morgan, a

record industry veteran and marketing expert currently managing Handshake Records act Bruiser, has, like many others, been searching for alternate means of obtaining the necessary exposure for new artists. Morgan, and to varying degrees, other artists and managers, has turned to a logical partner in music marketing—the instrument manufacturer.

Artist endorsements of musical instruments are hardly a

Please turn to page 10

Manufacturers To Retailers: A Double Screening

BY RICK ORIENZA

"With few exceptions," says Bob Taylor of Cetec Gauss Audio Products, "what we're constantly doing—all of us greedy manufacturers—is trying for the maximum market penetration with a minimum of dealer conflict."

Though that seems to be a simple and direct goal on the part of musical instrument and equipment manufacturers, it actually becomes complex and difficult to accomplish when one considers the wide variety of re-

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Columbia Deal Part Of ASF Recording Artist Search

Contest Offers \$200,000 Record Contract

BY AARON ROGERS

For musicians who view national songwriting and performing contests as little more than cattle calls, the American Song Festival is offering a contest this year that could change some minds.

Called the ASF Recording Artist Search, the contest boasts as first prize a \$200,000 Columbia Records recording contract. Some 125 other entrants will share \$42,000 in additional awards.

Part of the attractiveness of this contest is that, just a few weeks before the June 4th deadline, only a few hundred entries had been received.

Columbia's commitment to providing the contract is "absolutely guaranteed," according to ASF president Tad Danz. The application for the contest is, in fact, a binding artists' contract with the label—making sure that anyone entering is committed to the label. As each step in the judging proceeds, those who don't make the cut are released from the contract.

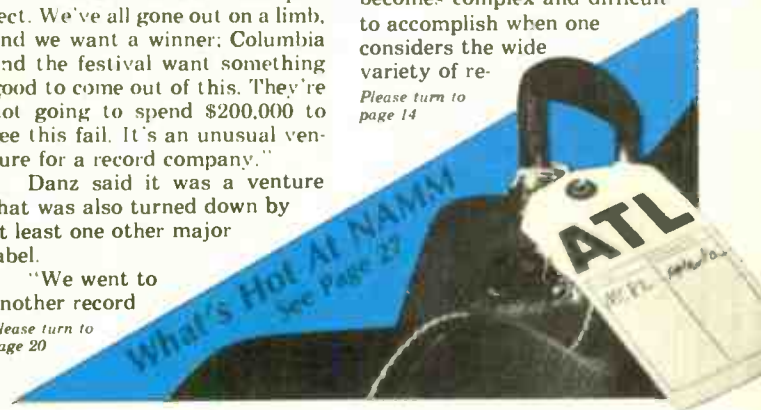
"At least one act will walk away with a \$200,000 deal with Columbia," said Danz, "and we all hope something comes out of it that will sell records. They'll provide a good deal of advertising and promotion—there'll be high

visibility for the act. Columbia has a vested interest in this project. We've all gone out on a limb, and we want a winner; Columbia and the festival want something good to come out of this. They're not going to spend \$200,000 to see this fail. It's an unusual venture for a record company."

Danz said it was a venture that was also turned down by at least one other major label.

"We went to another record

Please turn to page 20



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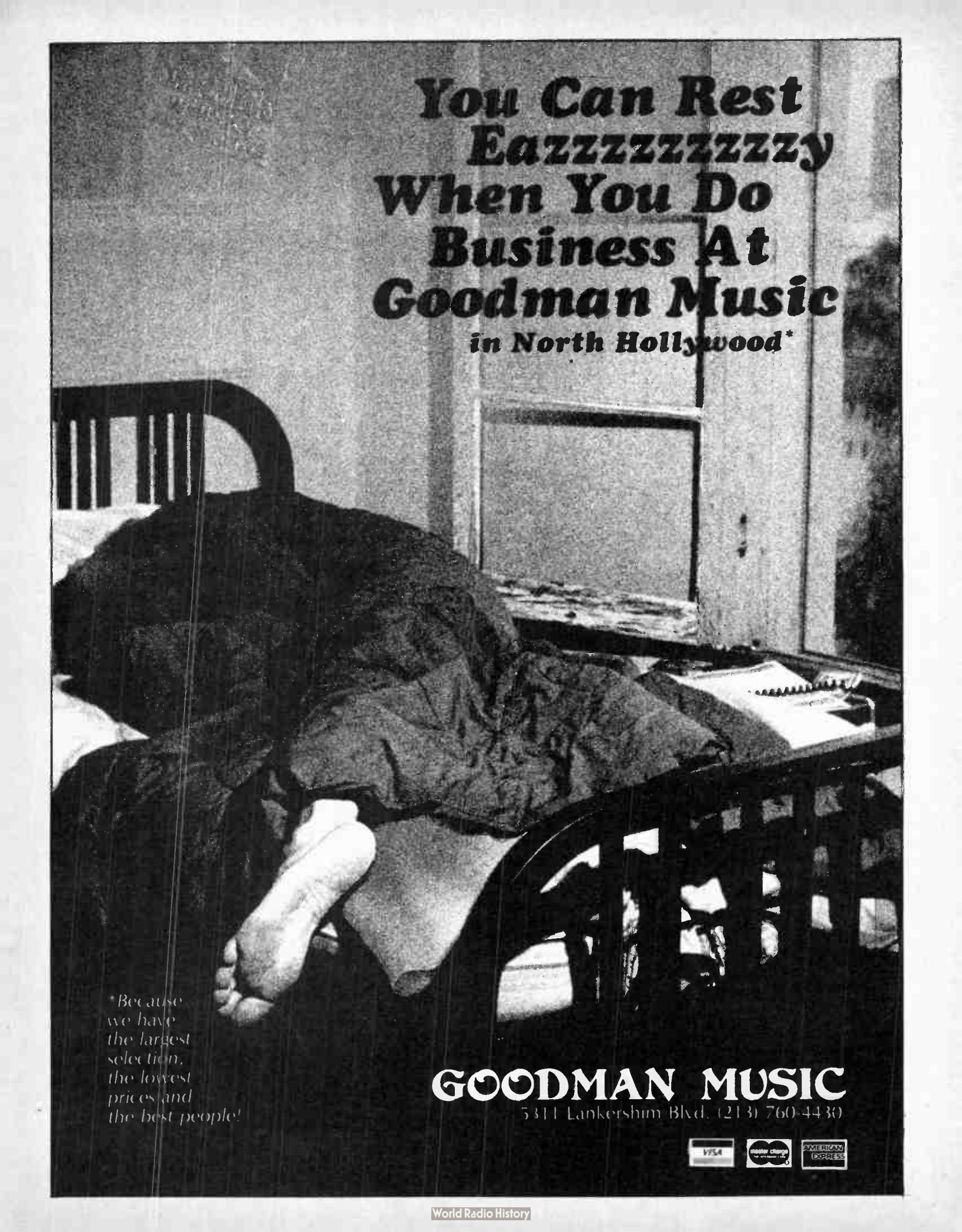
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Feedback

Bruce Gary

Dear *Music Connection*,

I would like to thank Jeff Silberman for a great interview with Bruce Gary. I may reprint it and start giving it to all the musicians who come to me as a manager or record company president only to complain about how "the system" is out to get them.

What Bruce says about learning not to have unrealistic expectations fits right in with really knowing your market.

What is pleasantly surprising is Bruce's positive philosophy which bears repeating: "I'm going to take it day by day and see what happens. If it doesn't work, I've just got to learn to get better."

Bravo, Bruce, and best of luck.

Sincerely,
Ms. P.J. Birosik
President

Ready To Rock Records

Songwriter Contracts

Dear *Music Connection*,

We have noted with interest the recent series of articles by John Braheny on the subject of songwriter contracts. Although there are many aspects of Mr. Braheny's discussion upon which we might comment, we are especially concerned by the author's remarks on the subject of mechanical royalty rates (*Songmine*, Vol. VI, No. 5).

Mr. Braheny implies that the acceptance of "cash or a gram of coke" by a music publisher in return for the granting of a reduced mechanical royalty rate to a recording company is common practice. Such a statement condemns the entire publishing profession for an activity in which only an unscrupulous individual might participate. The majority of music publishers would never countenance such actions.

Further, the subject of re-

duced rates is extremely complex; Mr. Braheny has treated the topic superficially at best. There are many situations in which the granting of a reduced rate might be considered appropriate, among them, for in-house artists or for lower priced packages (K-Tel, etc.). Each case is, of course, influenced by a variety of factors requiring publishing expertise for evaluation.

Throughout the series, Mr. Braheny seems to place the songwriter and the music publisher in adversary positions, creating an undercurrent of mistrust and suspicion of the music publisher. We submit that there are many honest and dedicated music publishers who devote a great deal of time and money to the promotion of the copyrights which they own, and to the development and support of the songwriters which they publish. We would encourage the songwriter to learn how a publisher can be of maximum assistance in the development of his/her material, and how the relationship can be developed to the mutual benefit of both the writer and the publisher.

Sincerely,
Patricia Blair
Public Relations
Association of Independent
Music Publishers

Managers & The Law

Dear *Music Connection*,

Your Management Issue was excellent (Vol. VI, No. 10). *Music Connection* continues to be the freshest, most interesting music trade publication, particularly with respect to the Los Angeles area.

However, in regard to your article "Managers & The Law," I would like to add the following:

1) In 1979, the Artist Manager's Act was replaced by the Talent Agency Act, Labor Code Section 1700, et seq. The term

"Artist's Manager" was thereby abolished, and the term "Talent Agency" was substituted in its place.

2) The concept of a Personal Manager, functioning as a personal manager, who is also licensed as a Talent Agency, would appear to shield the manager from the unfair and vicious effects of the arbitrarily applied Talent Agency Act. The facts and the law tend to support the foregoing:

a) Section 1700.4 of the Talent Agency Act states that Talent Agencies may, in addition, *counsel or direct artists in the development of their professional careers.*

b) The AFM does not license or supervise personal managers. Is there any reason or justification for the AFM to license, supervise or otherwise register Talent Agencies (licensed personal managers) who only advise and counsel artists?

Alternatively, the insanity created by the current Talent Agency Act, and the disasters which it has caused many personal managers and those similarly situated, could be a thing of the past, if the California Legislature would just wake up to the reality they have foisted upon our threatened industry, and just take some remedial action. Who is the law protecting?

Larry Allman
Attorney at Law
Century City

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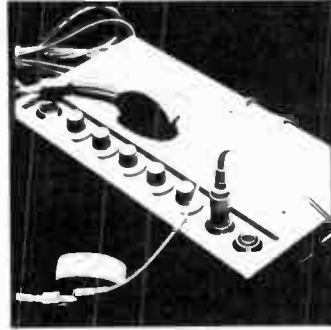
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ASF Recording Artist Search, pg. 20

With musicians and music stores turning their eyes to the new products being introduced at the NAMM show in Atlanta, we look this issue at major instrument manufacturers and their relationships with retailers and musicians. A special section details new product innovations, and we look at a contest offering the winner a \$200,000 Columbia Records contract.

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Local Notes

L.A. ROCKERS BAYWOOD are looking for a full-time multi-keyboard player. The band has a heavy schedule of dates, including an opening slot for Pablo Cruise on July 24th at the Mammoth Sierra Summerfest. For info, qualified keyboardists can call Bill Rotella at (213) 716-9602.

GURD MULLER, director of Professional Activities for Screen Gems/EMI Music, will be guest speaker at the June 1st ASK-A-PRO, the free rap session for songwriters sponsored by AGAC/the Songwriters Guild. Muller is responsible for developing new writing talent and overseeing all staff writers for Screen Gems. The session will be held from 7-9 p.m. at Modern Musical Services, 1433 N. Cole Pl., Studio F, in Hollywood. Reservations are required, and info is available at (213) 462-1108.

THE ELISABETH HOWARD Voice Works Institute is offering its first annual scholarship award, with a free six month vocal study program to be awarded to qualified applicants. Auditions will be held on Saturday, June 5th and June 12th. For information, call (213) 501-6533.

CONTRARY to last issue's mention in Studio Splices, Crown of Thorns is not recording at Mystic Sounds. They have, however, added ex-Castration Squad keyboardist Kris Addix to the fold.

NEW SINGLES are headed for the stores by Marvin & the Paramour's ("East Of Eden" b/w "Generation To Generation") and The Film ("The Last Weapon Left" b/w "The Film We Never Made"). The later disc's profits will be going to the Alliance For Survival.

JOHNNY OTIS, Bob Starr, Pee Wee Crayton and Ted Taylor are among the blues artists who will be performing at Mr. Mitch's Another World, 8950 S. Western Ave. in a show to be videotaped from 5-9 p.m. for later broadcast on Tom Reed's For Members Only Show.

LONGTIME L.A. publicist Bobby Marcus has opened new offices under the name Street Talk Public Relations. Her clients include Geza X, the Carl Stewart Band, Bones Howe and John Boylan.

DRUMMER ED CASSIDY, a founding member of Spirit, is re-forming a group patterned after that legendary outfit. Larry Knight will be playing bass, and they're looking for a "hot lead guitar player who can do all styles and sing lead." Influences will vary from jazz to blues to reggae. For information, interested, qualified guitarists can call Cassidy at (213) 379-5387.

FORMER MOON MARTIN band members Dana Ferris, Denny Croy and Rick Croy, along with Tim McNamara, have formed the Spivs, a roots-rock group currently recording at Pacifica Studios with producer Tony Cahill (Shandi, Little Rich).

THE TWISTERS and the Toasters will each have a song on Regency Records' Wiz Kid soundtrack

to the Embassy film of the same name. It's due out shortly and will feature Rick Derringer, David Pomernitz, Plain Jane and others.



photo by Dionne Eskelin

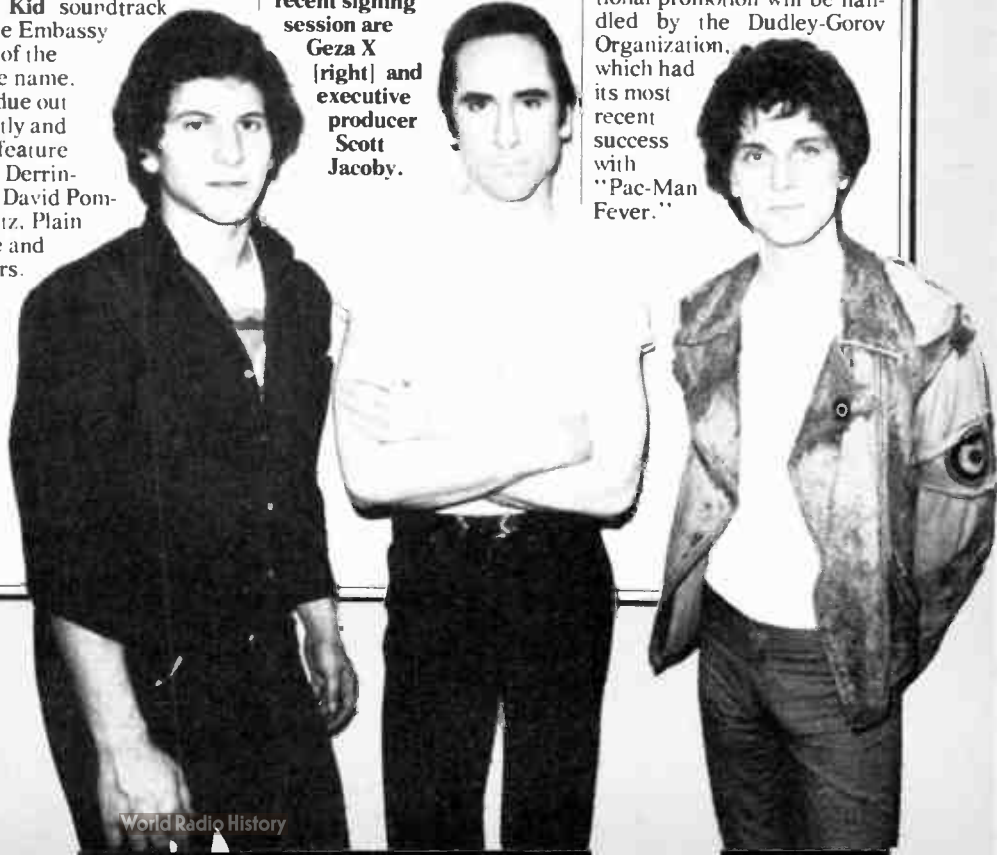
BOBBY SPRINGFIELD, a staff writer with House of Gold in Nashville, has signed with Kat Family Records out of Atlanta. His debut single, produced by Randy Scruggs and John Thompson for the CBS-affiliated label, is called "That's What You're Doing To Me." Springfield wrote the current Marty Robbins single, "Some Memories Just Won't Die," and has had Top 5 records for Roy Clark, Johnny Duncan, Eddy Arnold and the Oak Ridge Boys.

JOHN Q. PUBLIC has signed to Geza X' XES Records label, and a four-song EP is due out in June. Shown with John Q. [center] at the recent signing session are

Geza X [right] and executive producer Scott Jacoby.

20/20, shown here enjoying the start of KROQ's recent Taco Run, will be entering the studio in June to record their next LP, Sex Trap, with Steve Ripley producing. Epic/Portrait asked the band for an extension of their contract, but the trio plan on making the LP themselves, using a grassroots effort that previously helped the Plimsouls.

WRITER/ARTIST T. M. Kenefick has finished recording a single, "Fire Up!" b/w "Again And Again" at IAM in Orange County and at Salty Dog Studios. The summer release was produced by our own Ben Brooks, and engineered by Bili Poppy. National promotion will be handled by the Dudley-Gorov Organization, which had its most recent success with "Pac-Man Fever."



THE RECORD WORLD magazine awards program has been sold in 56 cities as a two-hour special. It will feature, among others, Kool & the Gang, Skyy, James Ingram and Jermaine Jackson. All that won't be there is the magazine itself, which, of course, went out of business recently.

THE WHIRLYBIRDS performed recently in Tijuana at the Tijuana II boxing ring to 3500 people. A number of L.A. bands may be making that trek in the near future, but, according to the bands who've gone so far, there are some precautions to be taken, like having some cash in hand. A member of the Whirllys reported being picked up by Mexican Police and placed in a squad car, being released only after paying \$50 to a policeman. A member of the Penetrators reported a similar incident, with \$25 being required to get out of the jam.

THE DECADENTS have sold out the first pressing of their single, "Hideaway Girl"/"Runaway Train" on Roccoco Records, and they're into a second pressing.

SPEAKING OF the Decadents, the group has declared a boycott of L.A. showcase nightclubs, saying they are "rude, unfair and discriminatory. The lack of common decency for the entertainers leaves one wondering how these places got to be so famous."

BONNIE HAYES and the Punts, soon to be known as Bonnie Hayes and the Wild Combo, will be celebrating the June 1st release of their debut album, *Good Clean Fun*, with shows at the Keystone Palo Alto, the Keystone Berkeley, and The Stone in San Francisco.

JON LYONS, after hitting the top ten as part of Tommy Tuone, is planning to release a single of his own in the U.K. He's been dealing with Police manager Miles Copeland and Parastar Records entrepreneur Brian Leahy.

FOUR SOUTHERN Californians were among the 17 young composers sharing in the 30th annual Broadcast Music Inc. (BMI) Awards to Student Composers, presented recently in New York. Among the winners were Jeffery V. Cotton, 25, of Northridge, for "The Deathman's Passion" for soprano and chamber orchestra; Ian Krouse, 25, of L.A., for "Vilancicos--Book I" for soprano and guitar; David A. Lang, 25, of L.A., for "Illumination Rounds" for violin and piano; and Alan Yim, 23, of South Pasadena, for "Askesis" for orchestra. The 17 shared \$15,000 in prizes.

BACKSTREET, a top pop/rock band from Dallas, was making the A&R and managerial rounds during a recent visit to L.A., but they had more than just tapes and hype to show. The group had owned its own club in Dallas, taking over the "Whiskey River" club from Willie Nelson and packing it with their own music. The group is opening for the Dregs on this tour in Dallas, and is a regular at the Agora Ballroom, opening for acts like Pure Prairie League and the Dirt Band.

KID TWIST, out of Northern California, are currently completing their first album, with producers Darrell Briske and Michael Francis. The group is slated for appearances at the Troubadour on June 1st, and at the Valley West on the 11th and 12th with Felix & the Katz, and the Young Marquis & Stanley.

AT RIGHT is the incarnation of Elvis Las Vegas & the One-Armed Bandits that did a recent gig at the Cathay De Grande. The all-star rockabilly outfit included, from left, Levi Dexter, Jerry Prefontaine of the Rockin' Rebels, John Willoughby of the Frantix and Shakin' Pyramids, ex-Rockat Tim Scott, and Jimmy Mustang. The Granddaddy of rockabilly, Ray Campi, put in an appearance, and Go-Go Jane Weidlin played roadie.

ELVIS COSTELLO was a surprise opening act at a recent Nick Lowe/Blasters show in Chippenham, England. The Blasters' sax support, Lee Allen and Steve Berlin, were recently flown out for the tour's big London dates.

RUMOR OF THE MONTH: Fear is considering releasing as their next single a medley entitled "Hooked On Go-Go's."

AMERICAN HEROES have added keyboard player Mark Lundquist to the line-up. The group will be releasing a three-song maxi-single on July 1st, and an album, *Rising Generation*, is due later this summer.

THE FLAMES, led by ex-Motels guitarist Jeff Jourard, have added Keith Clark on drums. You can catch the new line-up at the Cathay de Grande on June 12th.

SONGWRITERS Resources and Services has four music-related workshops starting soon. The Business workshop deals with publishing, demos and shopping, and begins June 2nd; Lyric Writing begins June 3rd; Advanced Songwriting begins June 2nd; and the Voice Workshop of Creativity both begin on May 28th.

CARL ANDERSON is opening the seventh season of Arco Concerts in the Sky from noon-1 p.m. on the Bonaventure Hotel Pool Deck at Fifth & Figueroa on June 21st. The free lunch-hour series continues every Monday, Wednesday and Friday through August 20th, and a number of musical genres will be featured. Information is available at (213) 972-7211.

RALPH MORMON, formerly with the Joe Perry Project and Savoy Brown, is teaming up with former Soldier vocalist/guitarist Rusty Anderson for a recording project to be produced by Paul Ratajczak.

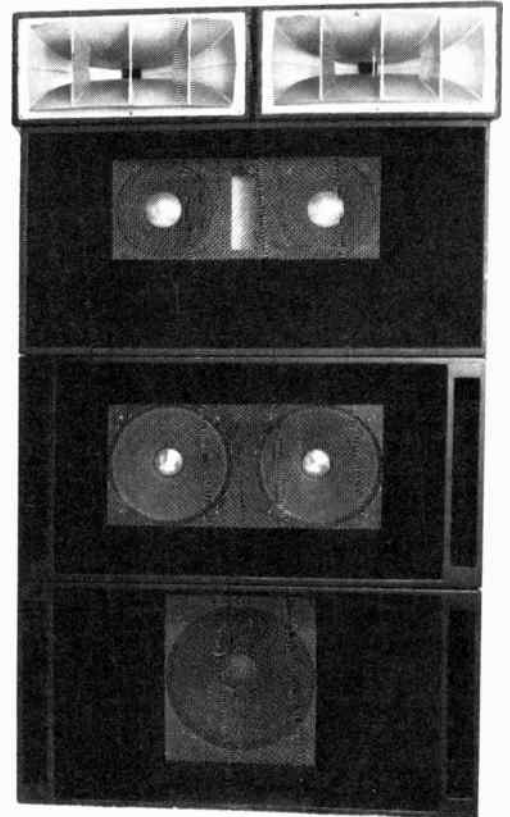
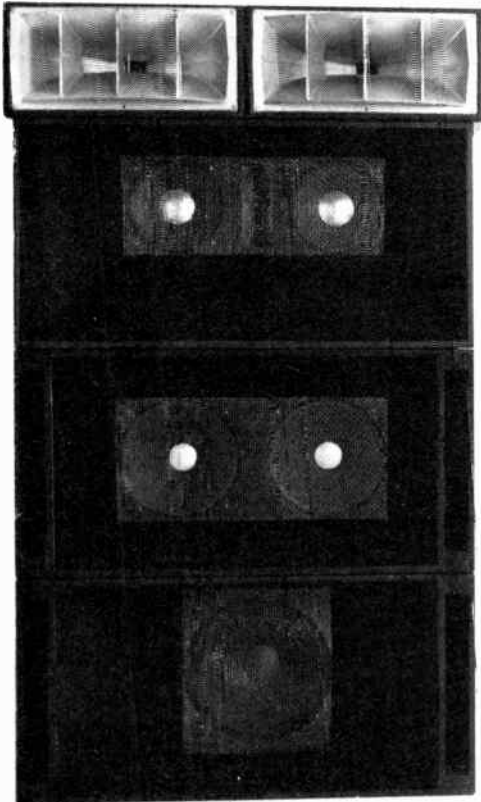
TWO DOLLAR BILL'S is changing its music policy to rock, and among the groups coming in June will be the Rave-Ups, Randy Chance & the Atomic Bomb, and Donnie Barren of City Lights.

LIKE TO WIN a brand new custom guitar or bass? *Music Connection* and J.B. Player Guitars are giving two away in a drawing to take place early in July. For details, see the coupon on page 34 of this issue.



photo by Gary Leonard

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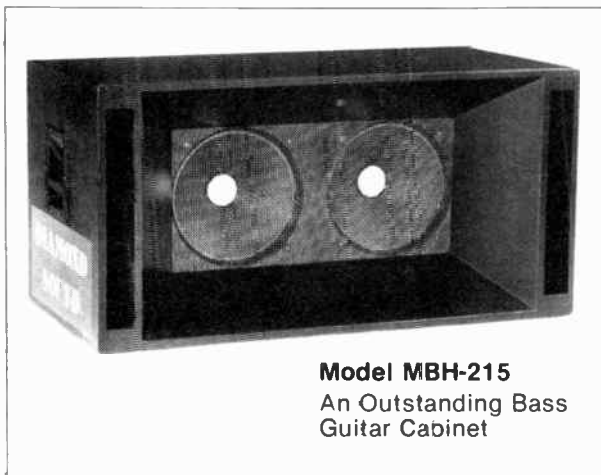
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SIR Studios Beef Up Video Role

by Iain Blair

We started a video company eight years ago, and everyone thought we were nuts," says Gary Klimmer, manager of Studio Instrument Rentals. "We couldn't even give it away then. Now, it's the hottest thing around." S.I.R., the veteran service facility to the music industry, is currently in the process of equipping and expanding its Sunset complex into a series of video soundstages.

"I think we're in a unique position here at S.I.R., to help local bands and talent as well as the more established acts. I see 20 to 30 bands a day use our studio space to rehearse, and most of them are beating their heads against the wall to make it. We want to help them, and concentrate more on the young bands in town—after all, they're the ones who need it most, not the visiting superstars," says Klimmer. "We've got the necessary experience, and over the years we've been in this business, I've seen so many rights and wrongs on how

to do it. A lot of groups don't realize how competitive we are—they find some hole-in-the-wall for a few bucks cheaper, and then there's no PA, or it blows up and it costs them an arm and a leg to get a quick replacement. We aim to provide a complete service, and at good rates."

This may all sound too good to be true, but a look at their facilities and a consideration of the various services and packages they are willing to offer shows just how serious they are.

Studio 1 (30x40 with a 15x30 stage) currently rents at \$15 an hour, and when equipped with video will go for \$20. Similarly, studio 2, which is much larger (50x75 with a 25x30 stage), currently goes for \$25, and will rent for \$30 with video. At the top of the scale is S.I.R.'s massive studio 3 (10,000 sq. ft. and measuring 135x90), which they hope will be particularly attractive for film and video production. It is now being completely refurbished and transformed into a fully equipped video soundstage including catwalks and dressing rooms.

"Initially, we want to offer three or four packages, ranging from a basic video to a full-scale production," says Klimmer. "We're going to gear this whole trip to the smaller labels and independents on a spec basis as well. We'll offer to shoot a band

and provide everything from cameras to producers to engineers—or if they want, the band can bring in their own guys. Then we'll show the record company what's possible, and if they like it, they can buy it. If not, fine. Basically, we're open to suggestions."

S.I.R. has also decided to pool its experience and ideas with two other major companies, The Record Plant and Tech Camera, as well as using Hagi Sound. "We wanted to make this a joint venture and provide the best possible service in each area," continues Klimmer. "As we didn't want to do the recording, it made sense to hook up with the Plant, who will provide their remote units with any desired configuration." Cameras and video equipment will be provided by Tech Camera, who have been in the film business for 17 years.

"We'll be using a mixture of Hitachi FP21s and Ikegami cameras, with Sony BVU 110 or 5860 recorders," explains Gideon Ben-Akiva, Tech Camera's president. "We can also provide Arriflex 16 and 35mm cameras for film, a Shintron switcher, and a Video-media computerized editing system. We'll organize anything a band needs, including lighting and grip trucks, and we have the personnel and engineers to go with the equipment. We'll also be handling production and

post-production work."

In the future, S.I.R. is looking to expand its present facilities to include in-house production and post-production offices for both film and video. "We expect to provide a wide range of video and sound services," continues Klimmer. "After all, we have 15 studios to work with, and several at our Santa Monica location will also be outfitted with video by next year. In the near future, we're looking for a few major spec deals so we can show the record companies our product quality, and hopefully they'll get behind it a bit harder.

"There are some companies, like Chrysalis, who're pretty hip to what's happening, but a lot of others are being very slow, especially in developing fresh talent, and that's where the future is. I'd like to see a situation where we as producers would get points or royalties, the same as a record producer. The cable market is exploding, and the companies are now offering budgets and they're going to need programming urgently. We're even getting into selling portable satellite dishes that bands could take on the road. Rock 'n' roll and video have a great future together, and with the state of the industry at the moment, I think it's essential that we all work together—it's diversify or die." □

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Endorsements

Continued from cover

new phenomenon. Les Paul, of course, helped launch the legendary line of Gibson guitars that bear his name in the mid-'50s, and the rock 'n' roll era saw the role of artist endorsements increase significantly.

Drummer Carmine Appice has been more involved than most of his peers in instrument endorsements through his long-running associations with Ludwig drums and Zildjian cymbals, firms he first became involved with during his tenure with Vanilla Fudge. "It's more than a matter of playing their drums," Appice recently explained. "It makes a difference in the kind of service I get, the number of clinics I do and, of course, obvious advantages in the area of promotion."

Over the years, Ludwig and Zildjian have provided Appice with a great deal of equipment (he currently owns between \$40,000 and \$50,000 worth of complimentary percussion equipment), have helped him promote his "how-to" book for aspiring drummers, and have even underwritten the cost of a "Drums On Wheels" tour undertaken by Appice in 1978. "I only wish that other kinds of companies were endorsing artists in the old days," says Appice. "Vanilla Fudge could have worked out a deal with Hagen Daaz ice cream."

While endorsement arrangements between artists and instrument manufacturers are old news, most artist endorsees have traditionally been well-established artists and instrumentalists of Appice's level of notoriety. Their identification with an instrument, in the eyes of the manufacturer, may lead to immediate sales value. Recently, though, as label promotional budgets continue to shrink, some artists have successfully sought out arrangements with manufacturers that have netted advantages ranging from discounts on equipment

There isn't a band—struggling or otherwise—that wouldn't benefit from an endorsement relationship with a major manufacturer, so it isn't surprising that those manufacturers usually have groups beating down their doors.

Only those groups the companies feel are of real promotional and advertising value are considered.

Here, four major companies offer some thoughts on their approach to handling endorsement requests:

to—in a few rare instances—the partial underwriting of appearances or tours.

Keyboardist John Novello, a veteran sideman and session musician who appears locally with fusion band Journey To Source, is currently involved in endorsement programs with Rhodes, Lexicon, Yamaha, Peavey, Oberheim and the Bi-Amp Corporation. He says, "You can't just be a good musician without any background; forget it—you can't even get in the door. But they are starting to develop a sort of caste system of artist endorsement policies, a system that divides artists into several categories." Per Novello's assessment, "superstar" artists are able to command any degree of cooperation, from full-page ads in musician-oriented publications to complimentary instrument supply and service. At the lower end of the scale, lesser-known artists are more frequently offered discounts on instruments and varying degrees of service, perks that can still be extremely valuable to an up-and-coming band short on equipment funds.

Declining sales of musical instruments have paralleled the ongoing decline in record sales. According to the most recent NAMM (National Association of Music Merchants) survey, overall sales of musical instruments and

Peavey: "We really can't accommodate too many aspiring groups," says Peavey advertising manager Pat Howse. "We usually ask them to send a tape and some background information. We consider everyone, but we really have to be very selective." While most Peavey endorsees are top, nationally known artists, the company did enter into a relationship with Molly Hatchet at the very outset of that band's career, and the relationship has increased in scope as the group's career has progressed.

Music Man: "We supply equipment to certain groups that have a significant national impact, but we never solicit endorsements," says a company spokesman. "If artists meet our criteria, we supply them and maintain their equipment while they're using it." The firm will not work with local bands, but has relationships with nationally and internationally known artists.

Gibson: "Official policy doesn't dictate whether we work with tried-and-true bands or take a chance with developing artists," says a spokesman. Gibson gives no free instruments, but will provide custom work in certain instances to some endorsees.

Yamaha: "Our associations are usually based in what a relationship between our company and an artist will do to benefit the consumer," says a spokesman. "We're looking for artists who can help us create the kind of interest we're trying to foster."

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Bands That Used To Get Discounts On Equipment Are Now Getting Concert And Tour Support

accessories for March of 1982 were down two percent from those of March, 1981. According to a spokesman at Gibson Guitars, the actual sales figures for musical instruments, after adjustments for inflationary costs, may be far more drastically reduced. Even so, opportunities for developing groups still exist, and one illustration of those oppor-

tunities was outlined by Morgan, whose band, Bruiser, has recently embarked on a promotional program with Tusc Amplifiers, a new entry in the highly competitive market for amplification equipment.

During the last NAMM show, Bruiser's founder and lead guitarist, Rick Ramirez, approached Tusc Amplifier executives Jim Tuscano and Craig Frey, both of whom, according to Morgan, were impressed by the quality of Bruiser's tape and Ramirez's music expertise. Tusc subsequently agreed to an endorsement arrangement with the fledgling band. When Morgan began managing the band a short time later, the relationship be-

tween Bruiser, Tusc Amplifiers and Handshake Records was carried several steps further. The marketing scheme that developed between those three parties may be relatively unique to the music industry, but may well be a blueprint for future tie-ins between bands, instrument manufacturers and other commercial entities.

"What I did was to stand back and examine all the elements involved: Tusc Amplifiers, a company with a good product looking to make its entry into the market; Bruiser, a young, talented and aggressive rock band; and Handshake Records, a relatively new and very aggressive record label. I tried to fuse those three elements together."

Morgan first obtained a market profile of the target consumer of Tusc amplifiers: age 20 through mid-30s, semi-pro and pro musician. He also obtained a list of potential distributors and dealers of the Tusc line, and from there proceeded to structure a co-op promotional campaign that would be paid for by the instrument manufacturer and the record label and that would benefit all parties, including, of course, the band.

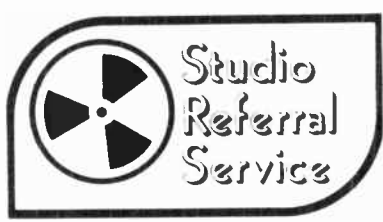
"The advantage to Tusc is that they can then assure their distributors and potential distributors that not only do they have a great product, but that they'll also be supporting that product in the marketplace with very aggressive and innovative promotions." In addition to appearing in concert in each city, Bruiser has also agreed to appear at clinic/demonstrations of the Tusc line. Tickets for their concert appearances will be distributed by the participating radio station and by Tusc dealers and distributors.

While the Bruiser-Tusc relationship is an excellent example of a relatively untapped marketing opportunity available to emerging artists and companies, Morgan, who masterminded the project, is relatively pessimistic regarding the potential for other bands and companies to foster such relationships in the future. "It really hinges on the attitude of management, of the band and of the manufacturer," said Morgan, complimenting Tusc and Handshake for their flexibility and willingness to experiment in structuring their joint venture.

Other relatively new bands have recently received direct support for their appearances from instrument manufacturers. Most notable among them is Warner Brothers group the Yellowjackets, whose recent appearance at the Country Club was promoted and supported by Yamaha. Still, instances of direct support provided by an instrument manufacturer to a band are rare. □

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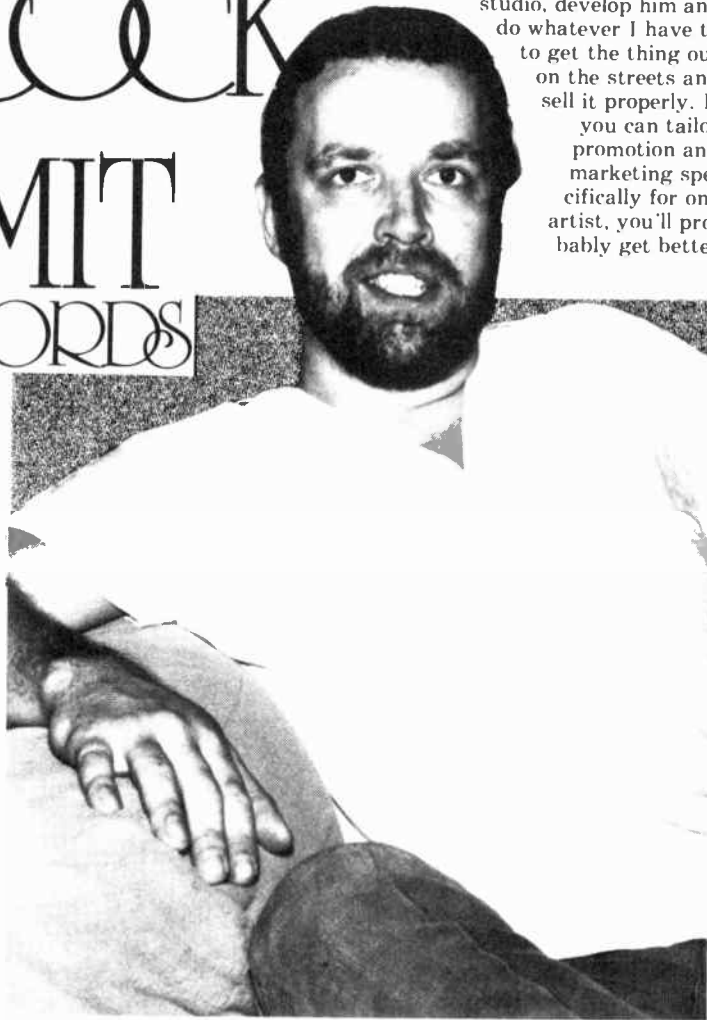


photo by Kathy McSweeney

John Alcock, founder and head of Summit Records.

by Jeff Silberman
The local scene is quite interesting," says veteran producer John Alcock. "It's been getting better over the last year. People no longer seem to be afraid of coming up with new musical directions. Some of them are disastrous, but at least they're fun."

An improving local scene and a changing record industry climate have compelled Alcock to form his own small label, Summit Records, in order to sign and develop local talent. The English-born Alcock helped design studios for John Entwistle, Cat Stevens, Ronnie Laine and Roger Daltry, as well as the Who's Ramport facility. He has since produced Entwistle's three solo albums, Thin Lizzy's *Johnny The Fox* and *Jailbreak*, Commander Cody, Earl Slick, and The Runaways. Since inaugurating the label in January, 1982, he has already signed Leroy Jones (former head of Leroy & the Lifters and Ugh-Ahh-Ooh) and Snips, former lead singer for Chris Spedding's Sharks and Ginger Baker's Air Force.

Unlike most producers, Alcock did not form a production

company first. "The business has changed a lot over the years," Alcock says. "If you form a production company and take your projects to the labels, you'd run into the same problems getting acts signed that you believed in

same way. "One artist may have no intention of touring; his interests may be in video and theatre. I'd promote him differently than a live, touring band. I'm going to tailor it specifically around the artist, and when I hire promotion people, it'll be just for one artist and one record. For another artist or record, their talents might not be useful. Major labels can't do that; they can't hire or fire their promo people because of the musical style for their releases. Let's say the head of promo likes Journey and Styx; what's he going to do for a band like Wall of Voodoo?"

Despite Alcock's views, a future distribution pact with a major is something "I would not rule out when the time is right. The reason I'm independent is not because I haven't gotten any offers," he explains. "Rather, it's

to get the thing out on the streets and sell it properly. If you can tailor promotion and marketing specifically for one artist, you'll probably get better

'I Look For Artists Who I Can Fight With To Produce A Creative Friction Or Tension.'

that I've got cold feet; I'm worried for the same reasons. One major label may be great for one band because they're really behind it. If they didn't like it, there would be a diminishing of effort."

Obviously, by having a direct hand in all phases of the business, Alcock won't be able to handle a large roster of talent. With Jones and Snips already in the fold, he admits that he can handle only one more act at the present time. Naturally, he's quite picky about what acts sign to Summit. "I'm not that interested in bands," he says. "In most bands, you have a focal point, the driving force. I'd

results. When you deal with major labels, you're dealing with committees. These departments operate in certain ways, because they're told to from above. If I went to a label with three acts, they'd promote all three acts the

same way. "One artist may have no intention of touring; his interests may be in video and theatre. I'd promote him differently than a live, touring band. I'm going to tailor it specifically around the artist, and when I hire promotion people, it'll be just for one artist and one record. For another artist or record, their talents might not be useful. Major labels can't do that; they can't hire or fire their promo people because of the musical style for their releases. Let's say the head of promo likes Journey and Styx; what's he going to do for a band like Wall of Voodoo?"

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photo by Paddy Reynolds

Leroy Jones, former head of Leroy & the Lifters, is Summit's first signing.

rather get involved with that person, and whom he chooses to work with is his own affair. I don't want to deal with four or five people, all with different inputs and ideas, and have to channel it all. I prefer one person's ideas; dealing on that level makes for a more intimate relationship. I've dealt with "democratic" bands before, and it can be a nightmare.

"I look for artists who are very individual and very strong;

potentially argumentative people who I can fight with to produce a creative friction or tension. They must have definite policies, aims and goals—in some way, driven. I'm looking for real characters."

Alcock has listened to a lot of tapes, in which he found two tapes with potential out of a batch of 80. "They had character," he noted. "After listening to tapes for a couple of hours, they almost turn into back-

'The Trends Are Toward More Spontaneous Production That Captures Something That Works Live.'

ground music. A good tape will seem to jump out at you. It doesn't have to be well-recorded. One of the tapes I'm interested in is about the worst recorded tape I've heard in a long time. But it has something going that's unusual. A totally individual character is all-important. As soon as I hear something that sounds like somebody else, I have

a tendency to turn it off. I don't like music that fits into a formula."

As a producer, he currently works at Lighthouse Studios in North Hollywood, preferring the mirror and wood walls that create a "real live sound. It's not a dead, padded studio. A lot of studios in L.A. are real dead, real padded with lots of baffles—you'd think you're in a psychiatric ward."

As for his production style, he says, "I like to record it quick. I'd rather have tracks that are somewhat messy and a little bit raw, but relatively live and spontaneous. I don't like spending hours trying to achieve some overdub that might sound nice, but just isn't there—you'd have to belabor the point. I go for the performance and try to do it quickly. It's a trend of the business; the days are gone of the expensively produced albums. Granted, the big groups can still spend \$400,000 on a record, but the trends are toward more spontaneous production that captures something that works live. I've worked with so many musicians for so many years that after the fourth or fifth take, it gets mechanical. It becomes, 'Let's get to the end without making a mistake.'"

Alcock says that Summit will concentrate on releasing EPs. "You get a kid with x dollars to

spend on records. He heard a song on the radio, and goes to buy the I.P. What happens when he buys the album, which is one-half filler? If he buys an EP, he gets the song he wanted in the first place, three to four real strong songs, and it saves him three to four dollars in the process. Missing Persons' EP is a great four-track disc. Who knows if they'd have made a real strong nine-track disc? Now they can develop for a great album next year."

Summit's other main concern will be record quality, which, Alcock says, "sucks so badly today. I'm going to use new vinyl, near audiophile quality on all releases. It's an extra 25 cents a record, but at least the records will sound good, without pops, cracks or hisses."

Alcock acknowledges that the road to major success will be long and hard, so he has set no definite sales figure as a goal. "I just want to get some momentum to build on. If people seem to like Leroy, and we're still happy working with each other, then we'll go on to the next step. Just as long as I feel we're making progress. I don't have any '10,000 or else' mentality. This company will be around for a good period of time."

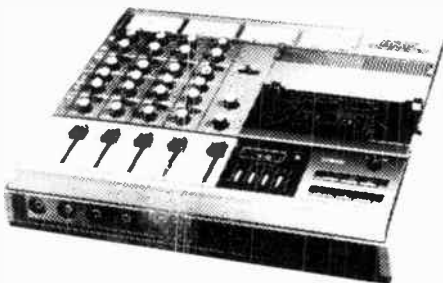
Alcock can be reached at Summit Records, 4219 W. Olive, #2007, Burbank, Ca. 91505.

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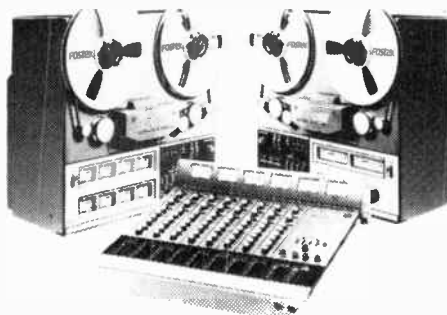
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MANUFA TO RETAIL

The Instrument Connection

Continued from cover

tailers and diversity of the geographic markets that could be approached.

"You might have 100 dealers in a large market like Los Angeles," says Taylor. "You don't want all of them. You don't want just one of them. You want *some* of them. You want the guys with the sharpest sales people, and the guys with the strongest credit so that they can turn your merchandise. You want the guys who will uphold the image of your product, sell ethically and give good service."

Basically, there are three levels of distribution from manufacturers to retailers. In a limited distribution arrangement, a company might supply some instruments or pieces of equipment, but not his entire product line, to a particular retail outlet. In an exclusive dealership, the manufacturer will provide his entire line of products to a retailer. A third type of situation, which many also refer to as an "exclusive dealership," is actually a "franchised outlet." A retailer with a franchise agreement with a manufacturer has the exclusive right to sell their product within a certain geographic area. This area may be as small as a few city blocks, or as large as an entire town. The number and type of franchises and exclusive dealerships varies greatly with the size and makeup of the marketplace.

"You cannot compare Topeka, Kansas with Los Angeles," says Dale Hyatt of G&L Music Sales, a Southern California-based guitar manufacturer. "It's a vast difference in population. There isn't any store. I don't care how big or little-known it is, that can sell everybody in town in a city the size of Los Angeles, because no matter how good that dealer might be, he's probably more than likely not going to get along with every individual who is going to buy."

"We don't put anything as an exclusive," continues Hyatt. "We don't just open up dealers all

around each other so long as the guy is doing the job. We try to show him the courtesy of protecting his equipment."

Bob Truman of Nadine's Music in Hollywood has a different opinion of exclusive agreements. "An exclusive is a beautiful thing to have if the manufacturer is behind you, and if you're behind the manufacturer. A manufacturer decides how many outlets are necessary in an area. A manufacturer looks at the area and says who can best represent them."

'There Isn't A Store, I Don't Care How Big It Is, That Can Sell Everybody In A City The Size Of L.A.'

"Ideally, you would get to know everybody," adds Cetec Gauss' Taylor, who estimates that out of 500 or so possible outlets, less than 25 retailers have actual distribution agreements with his company. "Frankly, that isn't possible. There are 9,000 stores in the country that could conceivably handle some of our products. We can't get to know them all, so we take as much time as we possibly can and we get to know as many of them as we possibly can."

Besides geographic considerations, other factors manufacturers use in selecting retail outlets are suitability, profitability and product turn-over ratios.

"If you basically deal in P.A. equipment, they (manufacturers) don't want to give you a bunch of guitar amps," says Rick Waite of West L.A. Music. "They don't want to sell you a bunch of stuff that's just going to sit on your floor."

"We try to give all our retail-

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The Peavey 'Marriage'

"I want to know who they are," says Hartley Peavey, founder of Peavey Electronics Corp., of prospective retail outlets. "It's a 50/50 deal, like a partnership—almost a marriage. I'm not going to go to bed with anybody I don't want to."

Not all manufacturers view relationships with stores on such a personal level, but Peavey's statement is certainly the ideal in an industry where every employee at every store is, in effect, representing the companies behind every product.

"My name is on every product I sell," he says, "and I'm not going to sell to just anybody."

Peavey brings a highly individual style to his work, and he's also very straightforward in his assessment of both manufacturers and retail stores: "There are some good dealers. Unfortunately, they're in the minority. There are some good manufacturers, but they're also in the minority."

As for the rationale behind his highly selective approach to retail outlets, Peavey says simply, "We have a product that people want to buy, so we can be very selective in who we sell to."

Size is, for him, no major factor if it's not backed up with reliability. "I don't necessarily go for the biggest. Some of the biggest retailers are the worst, because they don't pay anybody. I've been in this business for 16 years, and I pretty well know who's who in the industry. If he doesn't pay his bills, I don't give a damn if he's got a square block of space. Lots of stores with a square block wouldn't pay their mothers. What I want to know is, 'Is the guy a professional?' A major part of that is, 'Does he pay his bills?' There are a lot of people out there with nice, big stores and \$800 suits who just don't pay their bills."

So what *does* he look for? "We need distributors, but we're not going to take just anybody who can give us an order. We're not looking for a dealer to stick an account number on. We're looking for a partner, someone on a local level who can represent us professionally. Before I open a store, my regional reps do a complete profile of the store, including taking pictures. I'm interested in service to that customer. He's the guy who pays the bills. We're looking for a partnership, not a one-night stand."

ers an area they can specialize in," says Ron Wilkerson, spokesperson for the Roland Corporation, "and provide a service to their customers."

"Another important element for equipment manufacturers is a sense of commitment from retailers. "There would have to be a certain commitment on the dealers' part," says Wilkerson. "They would have to stock certain products and agree to certain purchase agreements."

"We look for a commitment (from the retailers) to take our product, which is new in this market, and present it to customers. That's the most important thing," says Jim Murphy of H&H Electronics, a manufacturer of a variety of instruments and equipment.

Like Ron Wilkerson, Murphy believes that being in a small store is sometimes more beneficial than being in a larger outlet.

Please turn to page 17

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EDITOR'S NOTE: The following listings are designed to give large and small retailers a close-up look at the mechanics of setting up and maintaining a dealership arrangement with specific major manufacturers of musical instruments. In each case, the national contact listed should be used as a first step in contacting a regional sales representative. Direct quotes should be attributed to the contact listed. All information was provided by the manufacturers, and **Music Connection** is not responsible for inaccuracies due to changes in policy or differences in regional policy.



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1201 John Reed Court
City Of Industry, Ca. 91745
Brands: Aria, Aria Pro II, Birdie, LOCO, A&F, Hotbeat
Contact: Yoshi Arai (213) 968-8581
Business Arrangement: Company chooses dealers through sales representatives. There is a specialized arrangement for each dealer. Aria will supply equipment on consignment, but "would rather not." Discounts to customers are not permitted.
Promotion, Advertising: Some co-operative advertising is available. Promotion is aimed at professional players, and word-of-mouth is a key. **Service:** Limited-life warranty. All goods inspected before shipment to dealers.

DiMarzio Musical Instrument Pickups Inc.
1388 Richmond Terrace
Staten Island, N.Y. 10310
Brands: DiMarzio Pickups, Accessories
Contact: Larry DiMarzio
Business Arrangement: No restrictions. \$25 minimum order. Deal with factory in requesting dealership. Computerized stock checking and ordering.
Promotion, Advertising: Direct dealer promotion campaign. Promo devices available with certain levels of purchase. Full-color catalogs mailed directly to consumers. Service, repair, advertising guides and kits available.
Service: Bulk of repairs at factory. Turnaround of five working days.

Dod Electronics
2953 S. 300 W.
Salt Lake City, Utah 84115
Brands: Dod
Contact: John Johnson (801) 485-8534
Business Arrangement: No minimum volume requirements. There are slight geographical limiting factors, and "dealers will have no worries about price wars." There is no consignment; store buys merchandise outright.
Promotion, Advertising: Dod furnishes dealer with advertising, T-shirts, stickers, etc.
Service: All service is in-house due

to the nature of the product. Dod pays freight both ways. There is a 1-to-2-day turnaround, and service is usually free. Firm stresses strong service policy.

Electro-Voice, Tapco
600 Cecil St.
Buchanan, Mich. 49107
Brands: Electro-Voice, Tapco, Inter-sound, EVM, Pro Line, Force
Contact: Bob Cook (616) 695-6831
Business Arrangement: Dealerships through reps, on ability to merchandise and display effectively the entire line of products. Geographic restrictions. Current hold on new dealerships until new program is unveiled later this year. No consignment.
Promotion, Advertising: Some co-op. Dealers can order five kinds of clothing items.
Service: Mics repaired in factory. Many independent service/repair centers, but some are in-store. Costs split on factory repairs.



Fostex Corporation of America
15431 Blackburn Ave.
Norwalk, Ca. 90650
Brands: Fostex
Contact: Mark Cohen (213) 921-1112
Business Arrangement: Regional reps decide dealers, which include a few audio stores and studios. Goods must be purchased outright. Will possibly be initiating rental program shortly.
Promotion, Advertising: Regional ads include names of authorized dealers. Displays, literature furnished.
Service: Required in-house by dealers, then factory servicing.

Gibson Division, Norlin Indus.
P.O. Box 100087
Nashville, Tenn. 37210
Brands: Gibson, Epiphone, Lab Series, Pearl
Contact: Lane Zastrow (615) 366-2400
Business Arrangement: Regional sales rep makes decisions on dealers. There are some geographic restraints. Minimum purchase depends on region, and must reflect "adequate support of the line." "Send credit application to credit department."
Promotion, Advertising: Co-op programs available. National program with T-shirts, hats, etc. occasionally. Some in-store clinics.
Service: Handled through factory or in authorized service centers.



Ibanez—Chesbro Music Co.
P.O. Box 2009, 327 Broadway
Idaho Falls, Idaho 83401
Brands: Ibanez guitars
Contact: Doug Goates (208) 522-8691
Business Arrangement: Reps recommend and decide dealerships. Credit inquiries involved. Outright purchase only.

Promotion, Advertising: Have done co-ops at particular times. Regional catalogs, brochures, displays at reduced cost occasionally.
Service: Dealer to handle small problems. No field warranty. Warehouse in L.A.

International Music Corp.
1316 E. Lancaster,
Fort Worth, Texas 76102
Brands: Hondo, S.D. Curlee International, Black Diamond, Pro Line, Chromaharp, National
Contact: (817) 336-5114
Business Arrangement: There are quantity and credit requirements, and the "selective" process of naming dealers comes from field rep recommendations. No consignment.
Promotion, Advertising: No co-ops.
Service: Dealer must have in-house service; guitars serviced at factory.



MXR Innovations, Inc.
740 Driving Park Ave.
Rochester, N.Y. 14613
Brands: MXR
Contact: Joel Silverman (716) 254-2910
Business Arrangement: Geographic restrictions on a "common sense" approach to demographics. No consignment. Very flexible with minimum purchase. "Don't get angry if you're turned down right away. Keep trying."
Promotion, Advertising: Some special deals and varying promo campaigns.
Service: Excellent service capabilities at factory. Two-week turnaround.



Peavey Electronics
711 A Street, Meridian, Miss. 39301
Brands: Peavey portable sound equipment
Contact: Hartley Peavey
Business Arrangement: "I'm not looking for size, I'm looking for attitude. We're looking for a mutual commitment. No consignment. "If he doesn't pay his bills, I don't give a damn if he has a square block of space." "I'd prefer to deal with one dealer in the area."
Promotion, Advertising: No co-op advertising. Regularly scheduled dealer training sessions, and clinics for consumers and dealers.
Service: "I favor dealers with in-house service departments."

Power Pots, Inc.
1220 E. Howell St. #506
Anaheim, Ca. 92806
Brands: Models I, IA, II Booster, Activestrat, Suregrip Cords
Contact: Mark McKee
Business Arrangement: Minimum purchase for exclusive dealers only. No consignment. Geographic restraints depend on area. Approach company directly.
Promotion, Advertising: No co-op

program. Firm has national ad program.
Service: Prefer dealer/repair centers. Factory also does repairs.



Rolandcorp U.S.
2401 Saybrook Ave., L.A., Ca. 90040
Brands: Roland, BOSS, RSS, Ultimate Support Systems
Contact: Tom Beckman
Business Arrangement: Chosen by sales reps. Stability, credit check are factors. No consignment.
Promotion, Advertising: Seldom co-op.
Service: Dealers should have in-house service. There are regional service centers.

Sequential Circuits, Inc.
3051 N. First St.
San Jose, Ca. 95134
Brands: Pro-One Prophet-5, Prophet-10
Contact: Bob Styles
Business Arrangement: Limited network of retailers; selective company policy. Outright purchase.
Promotion, Advertising: No co-op.
Service: In-house, at authorized service centers.

Seymour Duncan Pickups
716 Bond, Box 4746
Santa Barbara, Ca. 93103
Brands: Seymour Duncan
Contact: Geoff Richardson (805) 963-0676
Business Arrangement: Authorized dealers selected through regional reps. No consignment, but will give credit on unsold merchandise.
Promotion, Advertising: National advertising, displays, catalogues, literature. Will be going co-op.
Service: Exchange guaranteed in three weeks if wrong pick-up is selected by buyer. Will handle custom orders.

Shure Brothers, Inc.
222 Hartrey Ave.
Evanston, Ill. 62024
Brands: Shure
Contact: Glenn Schrader (312) 866-2530
Business Arrangement: "Strategic distribution" policy takes geographical restraints on a region-by-region basis. Minimum purchase also depends on region. No consignment.
Promotion, Advertising: Posters and other promotional devices and programs available to dealers.
Service: Factory repairs.



Yamaha International Corp.
6600 Orangethorpe
Buena Park, Ca. 90620
Brands: Yamaha
Contact: Frank Kohler (714) 522-9011
Business Arrangement: Each product line has its own franchising guidelines. Contact the company for information.

Manufacturers

Continued from page 15

"Being in big, well-known stores is very nice, but if you're one of 14 brands and they never mention you, it won't do you any good," he says.

According to Nadine's Truman, the areas open for discussion with a manufacturer's official would include the retailer's view on the music business, his store's history, clientele and its ability to move product.

The manufacturers aren't the only ones that scrutinize potential business associates; responsible retailers do the same.

"It's a double-screening happening. We check out whether we like the product and the manufacturer. The manufacturer checks out whether they'll have a relationship with us."

"We look for strong product to start with," says Truman, "something that we really like, we can really get behind. Then we look at the servicing ability of the manufacturer. We look for a good promotion program. Most of our manufacturers have an ability to back us and help us advertise at the local level."

This ability to assist local retailers with co-op advertising is an important component in the manufacturer's product package. "It varies from company to com-

pany," says Taylor. "There are some companies that give a small percentage of sales volume. It generally runs from one to three percent of sales."

"Over the course of a year, X amount of money is available to the retailer to use in advertising," claims Truman. "He can then choose in print or radio how he wants to use those dollars and how he can reflect them directly to his store."

"It's very difficult to get a manufacturer to put your store down (for advertising dollars) unless you're working with a manufacturer with really limited distribution. They only have so many dealers so they'll put that (store) in their ad. Almost everybody has an ad pack or a co-op advertising program. It's up to the retailer to take advantage of it."

Some manufacturers, like Dale Hyatt, however, do not agree with this practice. "Every dealer has a margin, a mark-up, a suggested list price. The first thing they do is discount it 40 percent. Their first basis of sale is not to try to find out what the consumer might want; it's basically how much he can buy this item for. He hasn't used any of the profits that are built in there for him to promote the product."

"We cherish all our dealers," continues Hyatt, "but I, for one,

would like to see the dealers wake up to the fact that the manufacturers are not the only ones that have an obligation in this business. The dealer himself has an obligation to protect the manufacturer, or at least work with them. In a lot of cases, this is true. But in so many of them, it's not."

'You Want The Guys Who Will Uphold The Image Of Your Product, Sell Ethically & Give Good Service.'

The actual agreement between the manufacturer and dealer can take many forms, from a year-to-year franchise contract to a simple gentleman's agreement, which is the way G&L Music operates.

"We never make any agreements, written or verbal, only a gentleman's agreement. As long as the dealer does his job, we're going to stand behind him," says Hyatt.

The financial arrangements between the two can also vary greatly. According to Wilkerson, some companies make different finance programs available to help the dealers maintain inventories and to expedite the payment of their bills.

"Some companies deal C.O.D. only," says Taylor, though "most prefer to operate on some kind of open account. This is why the credit ratings of the perspective dealers are so important. Of course, the different manufacturers' terms vary, but they're generally in the neighborhood of 30 days, open account."

Taylor adds that for a dealer to maintain successful relationships with manufacturers and remain profitable, the bottom line is simply being a good businessman.

"One of the biggest hazards I see is that a very good soundman will open a business. The guy is incredible. He can put together beautiful sound systems, he can mix shows, he can do all that. But he hasn't the foggiest idea of what cash flow is. He doesn't understand mark-up and margin. He doesn't understand financing and the various types of financing that are available to him. He fails or goes bankrupt because he doesn't know the first thing about standard business practices." □

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WITH THIS AD

Reclaiming The Fame That Never Was...

By Jeff Silberman

We've done this interview so many times," Ron Mael solemnly states. "Everytime we switched to a new label, we'd be asked what we expected. I know it sounds ridiculous, but there's nothing else we'd rather be doing. We like it, so anything good that happens to this new record makes it better, but, regardless, we'll just keep doing the same thing."

Ron Mael can be excused for his less-than-lofty goals. He and brother Russell are the nucleus of Sparks, whose checkered career has taken them through six different domestic record companies over an 11-album career—so far. In that time, they've achieved considerable status in Europe—particularly France—but little more than cult status outside of their native Los Angeles.

Despite their new-found local success (thanks to KROQ's near saturation airplay of their past two albums), the Maels were never considered an L.A. band, nor did they consider themselves a part of the local scene. "We're strangers wherever we go," Ron laments.

The feeling certainly has extended to their label affiliations—the Maels have accrued a lot of wisdom from their label relationships, and they offer some of the more historic advice from their former employers:

"We have to put you on hold."

"I personally like you. However, in the present scheme of things, you do not fit in. Feel free in the near or far future to send us

any new material. Lovingly..."

"This record doesn't fit in with our policies, but I hope this does it for you guys."

"Is this tape supposed to sound this way? Maybe I haven't gotten an EQ'd copy."

"I have a friend who has all of your albums."

"There's some really good bits in this song, but you really need to develop it more."

"Where did you get that suit?"

Despite these pearls of inspiration, things might finally be looking up for Sparks. "It's the first time in five or six years that we had a real concentrated effort in the States," Ron Mael declares, "with a new album, a new band we're real happy with, and a record company (Atlantic) that's supporting it."

The band has set out on a 25-city tour, playing the new music club circuit, including dates in the South and Southwest where they've never played before. It seems that the American new wave audience has finally developed a taste for Sparks. "We've been doing this for a while," Ron says. "The times

'We Go At This Like A Total Lark; The More Extreme We Make Things, The Better Off We Are.'

have caught up to us. We do play better than we used to, but those are just trappings. There's been a change in the atmosphere; things have really changed here since we played in '76. At that time, no one knew what to make of us, because we didn't fit into what categories were going on. We were based out



Russell and Ron Mael, the nucleus of Sparks, scoring with their sixth label.

of England for three years, and spent ten months in Paris, which is enough to completely ruin anybody to a certain point. We came here naively thinking that what we were going to do would have the same effect as it had in England. It didn't, but in that five-year period, a lot has happened, and people know what to make of a certain kind of thinking."

A "certain kind of thinking" runs through the lyrical terrain of their newest LP, *Angst in My Pants*. It's reaffirming to know that in these times of turbulence and political strife, there is at least one band that's willing to at-

tack the real issues. For instance, their songs about machismo, hedonism and untimely erections are all potential PhD theses.

"When I write a song, it becomes a true incident," Ron says. "Obviously you're affected by something, but I don't know exactly what it is. I'm not being affected by the same thing that affects other people. I always read these interviews where people say, 'I saw this man on a street give a little girl an apple, and it inspired me to write this song.' That never happens to me; I wish it did because it sounds so easy."

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SPARKS



'The Fact That We're Doing Our 11th LP & We're Still Unknown To 99 Percent Of America Is Encouraging.'

world where everything is kind of cartoony." Ron continues. "There are so many things I think are funny that nobody else thinks are funny. Everything is animated in some way, such as having a really pompous musical song like "Nicotina" with real frivolous lyrics. That song would have been Wagnerian if the lyrics weren't about a cigarette that meets an

unhappy end.

"To me, to keep the whole thing interesting is to write things that nobody else writes about—things like "Moustache" ("100 hairs make the man") or "I Predict," about one of those *National Enquirer* prognosticators."

Of all the songs on *Angst*, Ron takes great pride in "Mickey Mouse" above all else. "I love Disneyland; I'd love to live there," he says. "The Electrical Parade on Main Street is a religious experience. Everyone writes about those characters so cynically. I tried to do something about Mickey Mouse which isn't a ho-ho-ho situation, just really liking him and not feeling superior by having anything snide in it. It's a real caring thing; the tears are coming to my eyes."

The chances for Sparks to finally receive the deserved recognition in the States are better than ever. "They've told us it's really selling well, and that we're getting played on stations that never played us before," Russell notes. "We just say, 'Sure...' We don't believe anything now. They've been good to us here and we're really encouraged, but we're so skeptical about everything that they probably think we're a little strange."

There's a reason why Sparks doesn't get too involved with the business aspect of their career.

"Once you start doing that, you've had it as far as spirit goes," Ron concludes. "We go at this like a total lark; the more extreme we make things, the better off we are. If we start focusing on something that will sell, people wouldn't like us and we'd get depressed because you can't control the way millions of people feel about you. It may sound like Dale Carnegie, but you just got to be excited about yourself, and whatever happens, happens."

"We're doing something right despite the fact that we haven't sold three billion records," Russell adds. "The fact that we're doing our 11th album and that we're still unknown to 99 percent of America is encouraging to us. We hope that this one will change things, but if it doesn't, there still might be 11 more albums. Something's happening just by the fact that we've been allowed to make 11 albums. Very few bands can make so many and still be unknown. It's a dubious honor, but there's something there that says there are people around who respect what we're doing and want to push it. It's the underdog syndrome. Whenever things seem to be really down, a label like Atlantic will come along and sign you. Things like that reinforce to us that what we're doing is right. Somehow, it all seems logical." □

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Fender Fights Problems With Joint Ventures And Re-issues

by Jeff Janning

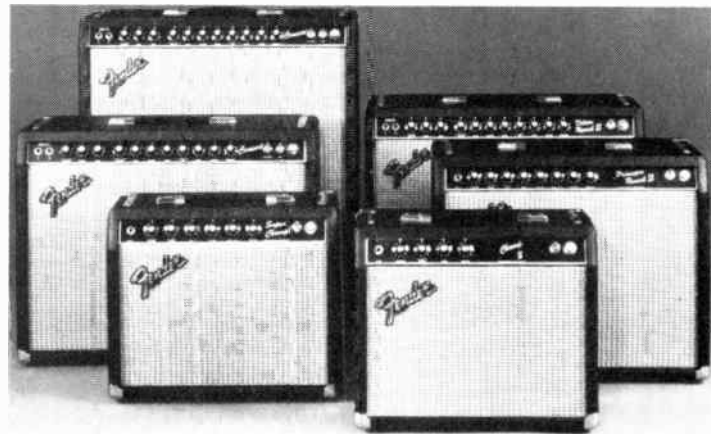
Fender Guitars, a division of CBS Musical Instruments, is fighting a loss of sales and prestige with two steps forward and one step back in regard to marketing, the updating of production assembly facilities and manufacturing new instruments. New marketing strategies include tightening the reins on domestic Fender dealers and engaging in a joint venture to assemble Fender guitars in Japan for the Japanese market. This will allow Fender to compete in that country, and will ease the company's current dilemma by producing cost-effective guitars for first-time Japanese buyers. The firm is also updating many of the current forms of assembly in its Fullerton, California plant to allow more uniform product quality without any cost increase to the consumer.

The step backward is a return to the classic instruments which made the Fender name a legend. Models currently being manufactured include the Telecaster, the '57 and '62 Stratocaster and Precision Bass, and the '62 Jazz Bass.

Fender President Bill Shultz stresses the fact that many of the same designers and production workers from the '50s and '60s are still part of the on-the-line team, and are playing active roles in re-creating exact duplicates of the six instruments, down to the shape of the knobs, the color of the lacquer finish, and even the type of wax used to dip the pickups. The old leather-trimmed tweed case will also be available.



though the instrument will no longer rattle around in the case like it did in the original. There is also a new line of small amps available. They're aimed at the studio and small club musician. The amps (produced under the watchful eye of Paul Rivera) offer



Top: Surf guitarist Dick Dale, Dave Mason, Jeff Janning, and Fender's Dan Smith checking out the reissued instruments in the manufacturing stage; left: the '62 Jazz Bass; Above: The new Fender Tube amplifiers.

the same clean Fender sound and can be switched to the currently popular overdriven sustain sound. In addition, they offer a line-level output for recording, and Electro-vibe speakers.

The announcements came during a luncheon sponsored by Fender. Artists in attendance included surf guitar great Dick Dale, who told how he came to own a golden Strat custom-made by Leo Fender. "I play left-handed, but on a regular guitar turned upside down," he explains. "The knobs always got in my way, so I took the knobs off, but the shaft of the controls tore up my hand. So Leo put the controls on the

bottom (the top) of the guitar and did the same with the tuning heads...My surf sound comes from a combination of several things, including a heavy pick and heavy gauge strings which give a lot of bite. Lots of people tried all kinds of special devices to get my sound, but I do it with stock equipment."

Steve Cropper talked about his favorite Telecaster (it was stolen from his car in San Bernardino during a gig). "It had the best action of any Tele I ever played; if you put a finger on the headstock you could pull the strings right down to the frets." In looking over the re-issued Tele-

caster, Cropper noticed two differences from the original—the brass bridge and the screw to hold down the E and B strings on the guitar head. Dave Mason discussed his new album for Al Coury's Network label. He's currently mixing at Sunset Sound, and said, "I haven't recorded there in 13 years, since *Alone Together*. It's also the first time I've played electric in quite awhile." Another luminary present to check out the new Fender product was Don Wilson of the legendary, Fender-propelled Ventures, just off release of a new double album of the group's greatest hits on their own Tridex label. □

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On The Air

TV & FILM

Urgh! A Music War: Uneven Performances

by Jeff Silberman

After several previews and false-start openings, *Urgh! A Music War* finally opened in L.A.-area theaters on May 7. The film tries to be a comprehensive glossary of new wave bands, but the unevenness of the performers and the sheer length of the film make it hard to enjoy fully. Even so, there are a few excellent performances, and the film does give a freeze-frame portrayal of some of L.A.'s best bands when the film was shot in the summer of 1980.

Some 28 new wave bands perform one song each (except for the Police, who open and close the film), and the performances were filmed in various locations around the world. In August, 1980, two nights' worth of shows were shot at the Santa Monica Civic, and an extra show was quickly booked and shot at the Whisky.

The main problem with the film is that there is a wide disparity in quality, not only between bands, but in the sound quality as well. Usually, the most visually magnetic acts come off the best. The Cramps simply steal the show, as singer Lux Interior does some wonderfully gruesome things with the microphone. Ironically, their entire set was more tedious, which tells you something about the miracle of filmmaking. Other strong performances were put on by XTC, Gang of Four, Pere Ubu and Klaus Nomi.

There were six local acts featured, with mixed results. Wall of Voodoo's "Back In Flesh" is OK, helped by Stan Ridgeway's laconic stage presence, but hampered by some distanced camerawork. The Surf Punks' wild stage show, featuring a lifeguard mooning the audience, a guitar made out of a skateboard, and some guy pulling a girl's breast out of her bikini top, does a fair job of masking a pretty lame song. Oingo Boingo performs efficiently, and Danny Elfman looks like a maniac in "Ain't This The Life." The non-musical highlight of the film comes with a shot of the late Darby Crash, looking up at the band with obvious disdain. The Go-Go's' "We Got The Beat" shows how much the band has

progressed since that performance—which is plenty. Charlotte Caffey blows the lead break, and Belinda Carlisle is mucho heftier. You'd never guess that this band would hit the top of the charts two years later.

X's firepower is robbed by a lousy sound, though Exene's mysterious presence is spotlighted. About the only local band whose performance accurately represents its sound and visual presence is the Alleycats. "Nothing Means Anything Anymore" perfectly showcases the band as a subtle yet powerfully effective rock group.

It's highly likely that *Urgh!* will find a happier home on the midnight movie circuit, for it is far too long and diverse to score with a mainstream audience, despite the fact that five acts are nationally popular (the Police, Devo, Gary Numan, Joan Jett and the Go-Go's). The only mystery to the film is why it deserves an R rating.

MCA AND HANDLEMAN are using cable television in Kansas City to promote a country campaign which features four current releases—"Bobby Sue," The Oak Ridge Boys; "Tanya Live," Tanya Tucker; "Busted," John Conlee; and "Listen To The Radio," Don Williams—as well as four catalog LPs. The TV campaign will include a merchandising contest with Haldeman sales representatives to develop maximum exposure in all stores.

IN CASE YOU'RE confused by the batch of syndicated rock 'n' roll TV specials, your confusion will be resolved for one set of them, anyway. *The Roots of Rock 'n' Roll* has now become *Rock 'n' Roll: The First 25 Years*. Originally it was divided into four-year segments. Now it will be re-organized around themes. Hosts will be Pat Boone for the birth of rock 'n' roll, The Captain and Tennille for the geography of rock, Michael McDonald for the groups, Tina Turner on the women, Smokey Robinson on idols, and Alice Cooper on the theatrics.

ONE OF THE THINGS George Harrison accomplished when he arrived in Hollywood for film meetings recently was the rescue of a British ganster film, *The Long Good Friday*. The film was slated for an early death on TV, but Harrison and some of the cast members bought the picture, and it is now released in the U.S. as part of Filmways' deal with Handmade Productions, Harrison's company.

TV Listings



Quarterflash in a performance taped for MTV

All listings are Pacific Time Zone and are subject to change without notice.

THURSDAY, MAY 27

■ **8:00 P.M., COMMUNICOM, CH. 33: THE JAMES LOVING SHOW:** This George Duke Special will feature guests Stanley Clarke and Lynn Davis.

FRIDAY, MAY 28

■ **8:00 P.M., LONG BEACH TM CABLEVISION, CH. 12: THE JAMES LOVING SHOW:** Guests will include Willie Bobo and Gino Vannelli.

■ **MIDNIGHT, CH. 7: FRIDAYS:** Chubby Checker will appear as the musical guest.

SATURDAY, MAY 29

■ **5:00 P.M., CH. 13: SOLID GOLD GUESTS:** Co-hosts The Righteous Brothers will welcome The Human League, Charlene, Fred Travelina, Conway Twitty, Bobby Womack, Paul McCartney and Stevie Wonder (tape), and Sheena Easton.

SUNDAY, MAY 30

■ **6:00 P.M., CH. 9: AROUND THE WORLD IN '82:** Glen Campbell will be joined by guests including Jerry Lee Lewis in a musical tour of the 1982 World's Fair. The show will include thousands of U.S. and international performers.

■ **9:00 P.M., CH. 5: MUSIC MAKERS IN CONCERT:** Swedish musical group Abba will perform songs including "Fernando," "Dancing Queen" and "Waterloo."

SATURDAY, JUNE 5

■ **2:30 P.M., CH. 4: AT ONE WITH GRAHAM NASH:** A profile of the former member of Crosby, Stills, Nash & Young.

■ **5:00 P.M., CH. 13: SOLID GOLD GUESTS:** Guest Host Scott Baio will welcome War, Stevie Nicks (tape), Peter Noone, Alabama, Jean-Luc Ponty, and John Cougar

■ **7:00 P.M., CH. 28: CHECKING IT OUT:** Salsa musicians Willie Colon and Roben Blades will perform.

■ **10:30 P.M., CH. 28: ROCK GOES TO COLLEGE:** The Cars will perform songs including "Just What I Needed," "Good Times Roll," and "I'm In Touch With Your World"

■ **MIDNIGHT, CH. 5: SUMMER CONCERTS:** The debut show of this new series will feature Journey.

■ **1:30 A.M., CH. 5: THE ROCK SHOW:** The Cars, J. Geifs Band, Hall & Oates, Kim Carnes and David Bowie will be featured.



Janis Ian

■ **2:00 A.M., CH. 5: THE ROCK SHOW:** Suzi Quatro, Robbie Dupree, The Vapors, Janis Ian, Queen, and Devo will appear.



The following MTV listings air at 9:00 p.m., Pacific Time Zone

SATURDAY, MAY 22

■ **QUARTERFLASH:** Premier concert from Tulsa, Oklahoma filmed in March, 1982

SATURDAY, JUNE 5

■ **GREG KIHN:** Concert at the Country Club in L.A. in August, 1981. Songs include "Breakup Song" and "Valerie."

SUNDAY, JUNE 6

■ **JOURNEY:** This show in the "Profiles of Rock" series interviews members of Journey on location and includes performance footage.

Studio Splices

by Jeff Janning

SPINDLETOP RECORDING STUDIOS, Hollywood: Producer John Madara is currently in working on the soundtrack and soundtrack LP for a new animated film by Ralph Bakshi called *Hey Good Lookin'*. The LP is scheduled to be released on Warner Brothers Records. Steve Sykes is engineering the project with assistance from Steve Thume.

PRIME TRACK, L.A.: Studio owner Danny Tarsha tells *MC*. "We recently had two metal bands in recording. Sarge cut two sides and Ratt laid down one track for a compilation album. I mixed the tracks and shared engineering duties with Mark Ludmere." Previous clients at the studio include Orleans, P.C. Buckingham, Glen Campbell, Gary Muledear and Steve Gillette.

HIT CITY WEST, L.A.: Jason Bell, one of the studio's owners and engineers, tells *MC*. "We just installed a Soundcraft 2400 Console. It gives us tremendous flexibility that we did not have with our other board. We've had three IRS acts in recording—Wall of Voodoo, Tom Robinson and Suburban Lawns. Richard Mazda produced the tracks on all three of them with Robert Battaglia handling the engineering. Vernon Burch recently completed his self-produced LP, *Playing Hard to Get*, for Spector Records. We also had Worm in with Glenn Feitt engineering and coproducing for Public Records. Mickey Stevenson was in working on masters, and I engineered and produced an album on a group called CheetaH."

HIT MAN RECORDING, L.A.: Owner Jerry Wallace tells *MC*. "We just set up equipment for cassette tape duplication and we're giving great prices and service. Producer Randy Johnson was in doing a remake of the old Jimmy Gilmore and the Fireballs hit, "Sugar Shack." Atomic Artist Records group Swamp Dog is tracking a new LP with producer Jerry Williams. The Flight Band is in tracking four sides."

DINKUM RECORDING SERVICE's Jo Hansch tells *MC*. "I mastered the new Frank Zappa album, *Ship to Late to Save a Drowning Witch*, an LP which includes his currently hot single, "Valley Girl." I also mastered John Schneider's new album for Scotti Brothers Records, The Rads' single, and Petula Clark's "Natural Love."

JOHN NOVELLO, who tours with Donna Summer as her keyboardist, is A Taste Of Honey's musical director/arranger/keyboardist, and has performed with Larry Coryell, Howard Roberts, Ritchie Cole, Eloise, Hubert and Ronnie Laws, is currently donning yet another hat. He is the producer of a song he wrote called "Video Games," which was recorded at Perspective Sound in Sun Valley, Ca. and mixed at Mad Hatter Studios in L.A. Ron Moss is the executive producer, and Barry Ober engineered the project. It was done for Nots Productions, and they are currently label-shopping. Novello told *MC* of a rather ambitious project concerning a project he is pursuing on both film and record: "This concept is called 'Journey To Source,' and it involves instrumental music performed by a group I've put together comprised of guitarist Mike Miller of the Gino Vanelli Band, Mike Jochum, drummer for Kittyhawk, Eric Marienantha on reeds and flute, Steve Marston on bass, and myself on keyboards. It is based



John Novello



Diana Blair

McDonald, Kenny Loggins, Christopher Cross and Peggy Lipton all came in to lay down background vocals on the new Donna Summer album, which is being produced by Quincy Jones for Geffen Records. Donna's last album was shelved by label head David Geffen. Kenny Loggins is also working on his new album, as is Elektra Records artist Josie Cotton, whose record "Johnny Are You Queer?" caused a stir.

DIANA BLAIR talked to *MC* about her newly recorded song, which she wrote, sang and mixed. "The tune is titled 'What Am I Gonna Do With You,' and was produced by Ray Ruff at Heritage Studios in L.A. I'm currently label-shopping the record, and it is receiving evening airplay on KLAC radio. I also completed work on three more songs at Dave Pearlman's studio. Garland Frady helped out by lending his vocal to one of the cuts."

THE CHICAGO RECORDING COMPANY, Chicago: Elektra artists Shoes are mixing their third album, *Animation*, in CRC's studio D with engineer Hank Neuberger. Local Chicago group LaMans is recording a track for an MCA compilation LP titled *U.S. Metal, Volume 2*. Tom Hanson is producing the track. Ron Bloom is producing a single on artist Skip Haynes for KVH Records. Steve Kusciel is at the boards. Studio A has radio personality Steve Dahl in taping installments of his nationally syndicated FM radio show, which is aired on Sundays. The show is called *Steve Dahl Supper Club* and is taped with a live studio audience. Tom Hanson coordinates the engineering for the tapings. The score for *Rocky III*, which was written by Jim Peterik and Frank Sullivan, is being recorded by a CBS group called Survivor. Phil Bonnano is engineering.

DALE & BETTY LOU TEDESCO of Dale Tedesco Music recently finished demo sessions at Your Recording Studio in Van Nuys, Ca. Dale tells *MC*. "We tracked seven songs, written by Adryan Russ, Dennis and Wendy Poore, Billy Chandler, Laurie Rimland and David Kaminer (who also contributed arrangements and played keyboards). The other musicians included Brian Miller on drums and Chuck Yamek on guitar, with vocals by Marc Trujillo and Carol Palmer."



Shoes at Chicago Recording Center producing their next LP for Elektra

on the idea of raising the level of awareness. Some of the titles are 'On The Other Side' and 'Serenity.' The material is a soundtrack for the film project of the same name. Musically, the concept leans toward jazz fusion, with a bit of rock thrown in for good measure." Novello is looking forward to airing the material on stage in the coming months, so you might keep a sharp eye out for the group, as I'm sure they will be worth seeing.

OCEAN WAY RECORDING, Hollywood: Dionne Warwick, Brenda Russell, Michael Jackson, Stevie Wonder, Michael

SYNCRO SOUND, Boston: The Cars' lead guitarist, Elliot Easton, is producing Columbia Records act Jules & The Polar Bears. This studio trek has Jules Shear (who is Bearless) recording with the help of Larry Carter (Romeo Void's drummer) and ex-Chartbuster Leroy Radcliffe.

THE AUTOMATT, San Francisco: Carlos Santana is working on a new Columbia album with both Bill Graham and Bill Szymczyk producing different tracks on the album. Engineer Jim Gaines and assistant Maureen Dronney are working with Graham.

Video Update

by Jeff Janning

CHEAP TRICK recently taped a video interview for NBC TV's show *Entertainment Tonight* at The Chicago Recording Company in Chicago. The interview focused on their new Epic album, *One On One*.

MICHAEL NESMITH's video *Elephant Parts* was awarded the Silver Venus Award for Best Television Production at the Houston International Film Festival. *Elephant Parts* is distributed through Pioneer Laser Artists Disc release and Pacific Arts Video Records in the Beta and VHS formats.

ROBIN MODIANO, who handles video and dance club promos for IRS Records, tells *MC*, "The Go-Go's' 'We Got The Beat' is now in MTV's heaviest rotation slot, and they have an hour-and-15-minute special which will air on HBO from July 15th to the end of August. They also have a video of 'Automatic,' which is big in England. The Fleshtones, also on IRS, have two videos available. One is 'Roman Gods' and the other is 'R.I.G.H.T.S.,' currently being played on MTV."

The videos were directed by Mick Haggarty and O.D. Taylor.

DAVID RUBINSTEIN, video producer for The Professionals Group, Inc., tells *MC*, "We've created a new video promotional show entitled *Sound Investment* designed to inform the music industry of quality unsigned bands. Each week, eight bands will be qualified, videotaped on state-of-the-art equipment and broadcast on a local TV station. Ads will appear in *Billboard*, *R&B*, and *Cashbox*. In addition, over 1,500 music executives will be personally contacted as to date and air time of the showcase."

THE VIDEO accompanying the current Paul McCartney and Stevie Wonder single, "Ebony And Ivory," shows the two of them seemingly sitting together on a piano bench. In reality, the two performers were not together when the video was shot, and what you're seeing on the tape is a bit of high tech video with two separate tapes spliced together.

One was shot in England and the other here in the U.S.

The Fleshtones



Rick Trader, David Davis, Smokey Robinson and Nancy Leiviska-Wild

SMOKEY ROBINSON completed taping for his new Motown album, *Yes, It's You Lady* at L.A.'s Roxy in April. Songs taped are "Tell Me Tomorrow" and "Old Fashioned Love." The first song features Smokey performing with his band and has a dream sequence where a cocktail waitress (played by dancer/actress Diane Day) becomes infatuated with Smokey and forgets she is in a club. The second video is very lively, offering the viewer an upbeat party atmosphere complete with balloons. The shoot was attended by members of Smokey's family. Nancy Leiviska-Wild, director of Motown video, produced both shoots and codirected with Ric Trader of Schulman Video.

JAM'N ON THE TUBE is a new weekly television show available for barter. The show runs 30 minutes, is aimed at teens and young adults, and features R&B video music promos, with clips from the '50s and '60s, interviews and a top ten countdown of the soul charts. Calvin Van P, who is executive director of the Community Television Association and minority relations director of WHRO-TV in Norfolk, Va., was enlisted by Bronze Star Video Productions to host *Jam'n On The Tube*. In the past, Calvin has hosted shows like *The Gig*, and produced, among others, *Get Down With People*.

MARK SHAPIRO of Pyramid Video produced, directed and wrote a ten-minute film piece titled *Killer Toasters*. Mark tells *MC*, "I hope to sell the piece to HBO or other cable markets. Harlan Lansky did the soundtrack and Michael Simmons was cameraman on the shoot, which was done on 16mm film. The theme of the shoot is how humans got the first toasters from outer space."

VIDEO GEMS, a Los Angeles-based home video duplicator and distributor, is releasing several features on videocassettes. They are *War In The Sky*, a two-part documentary on World War II with music by Jimmy Haskell and narration by Peter Lawford; *Pinchcliffe Grand Prix*, giving a new angle on auto racing, as the scenes are shot using tiny dolls; *Closeup*, with magician Ralph "Sirocco" Arbitelle showing the home viewer how to perform three magic tricks; *Japanese Connection* and *Shaolin Traitor*, both martial arts adventure films; *The Crawling Hand*, a sci-fi horror flick; *Blade*, *Thunderbolt*, and *Memphis Belle*. All videos will be available in VHS and Beta formats.

HOYT AXTON, who frequently performs in L.A. and whose songs have hit the charts many times, is currently involved in acting. He is playing a starring role in *Heart Like A Wheel*. The cast is headed by Bonnie Bedelia. It will be shot on locations in Olympia, Wash., and throughout Southern California. Charles Rovani is producing, with Jonathan Kaplan directing. The screenplay was written by Kaplan and Ken Friedman.

SOUND MASTERS' Barbara Ingoldsby tells *MC*, "We had a rock group called Galleon in shooting an in-house piece titled "State Of The Art." It was produced by Kevin Kelly and directed by Brian Ingoldsby. Producer Larry Michaels shot a piece for Gerber Music. The design was by Barbara Benson and was brilliantly done. The piece was called *The Attic*. Artist Lacy Gordon was in shooting a piece called *What Cha' Gonna' Do For Me* with producer Padro Dupree, who also choreographed the piece. Brian Ingoldsby directed."

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Songmine

by John Braheny

Getting Started

One of the most frequent problems faced by writers/artists is where to start in approaching the industry. Do you approach record companies, producers or publishers first? The simplest answer is, "all of the above." It's so tough to get anything going that it's a mistake to leave any avenue untried. To be a little more specific, though, let's examine the options. Don't bother going to record companies unless you feel you realistically have two hit singles, a unique and identifiable sound and style, and a love of performing. If you have that plus a well-produced studio tape and the best performance possible, you should approach record company A&R departments first. The most effective method is with the aid of an attorney or manager, though that's not absolutely necessary.

Another avenue is the independent production deal. This may be the way you get a great tape for the record companies. It may also be one of the most effective ways to get through the doors at the labels assuming the producer is known to them and is willing to do the shopping. In most cases, if you make the production deal with a recording studio and an engineer/producer associated with the studio doesn't have a track record, he or she may not be willing to shop the tape or be responsible for negotiating the record deal. Make sure, before you get involved, just what you can expect them to do. A lot of recording studios these days have unused studio time they'd like to put to work by doing some 'in house' production deals. It can be a good way to go if it's set up to let you out of the deal in six months or so after completion of masters if they haven't gotten you a record deal. The basic difference between an independent production deal and a record contract is that in the former, you're signed to the production company and they're responsible for negotiating with and delivering the product to the label. If the label drops you or goes out of business, you're still signed to the production company. If the label isn't happy with the production company, they can't just get another producer as they could if you were signed directly to the label. They have to do it *through* the production company. Royalties go from the label to the production company, then to you. Most production companies will want at least half of your publishing (one quarter of the total royalties) on, at least, all the songs *they* record. Since they're usually fronting the recording cost out of their pocket, they want to hedge their investment. This can be a good situation if you feel that it's a good personal and artistic match, if they get you a label deal to your liking, if you keep half your publishing, and particularly if they are capable of pitching your songs to other artists after your own version of the material has run its course. If they don't hook up a label deal in the allotted time, both the publishing and production rights revert back to you. They'll continue to own the master tapes, but won't have the power to sell them to a label without your consent. That, in fact, could happen if you get some label interest later on your own. The label may like your original recordings with that producer, buy those masters and sign you directly to the label, crediting the producers with the songs they produced. That's one of the reasons you'll occasionally see two or three different producers on an album.

If your main desire is to be a recording artist, then your focus should be on looking for a label deal or a production deal. The danger, though, comes if you're not being realistic about your potential as an artist, and you waste time holding on to some great songs that you or a publisher could get other artists to record. In fact, one of the common routes to a record deal is to have a hit by another artist recording your song(s). First of all, it gives you a 'bankable' credibility to a record company. They know that even if you're not a *great* singer, if the songs are good enough they can sell you, particularly if they can say 'this is the writer who wrote the hits...' It's a great marketing 'hook' for them. Second, you have the leverage to make a good record deal and the money *not* to have to make a poor deal because you're hungry.

Another important aspect of approaching publishers is that it's common for a publisher to have a production company which operates as I've described. Chances are, though, they'll want *all* the publishing (half the pie). They'll also want a long-term exclusive publishing contract that stays in effect regardless of their success in getting you a record deal. Remember, though, that it's all negotiable and depends on how bad they want you.

Troubadour—Fri., May 28
Whisky—Wed., June 2

**"Come & Taste
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What's Hot
At **NAMM**
SUMMER '82

Close-up:
NEW EQUIPMENT

Getting Results
From The Show

NAMM International Music & Sound



**Georgia World
Congress Center
Atlanta, GA
June 5-8, 1982**

The NAMM—National Association of Music Merchants—Expo is to the musical instrument business what Cannes is to the film industry—an insider's preview of the best of what's new.

Twice yearly, hundreds of major and minor manufacturers showcase their newest products to thousands of retailers, musicians and members of the press. The convention floor is normally alive with activity as retailers press the flesh, set up dealership arrangements, and pick up technical and practical information on equipment and instruments—there are usually hundreds of instruments being played at any given time.

This summer's show is being held in Atlanta, and winter shows are held in Southern California. Nearly 450 exhibitors have been assigned nearly 220,000 square feet of exhibiting space.

Along with the exhibition floor activities, there are 13 educational sessions, including "The Retail Credit Dilemma," and "New Ideas In Money Management."

NAMM itself, despite the heavy presence of manufacturers at its conventions, is an organization of dealers. The purpose of the conventions is to give the dealers a chance to check out what the manufacturers have to offer.

The organization had its beginnings in 1901, when the National Piano Manufacturers Association invited "reputable" dealers to attend their New York City convention. The dealers them-

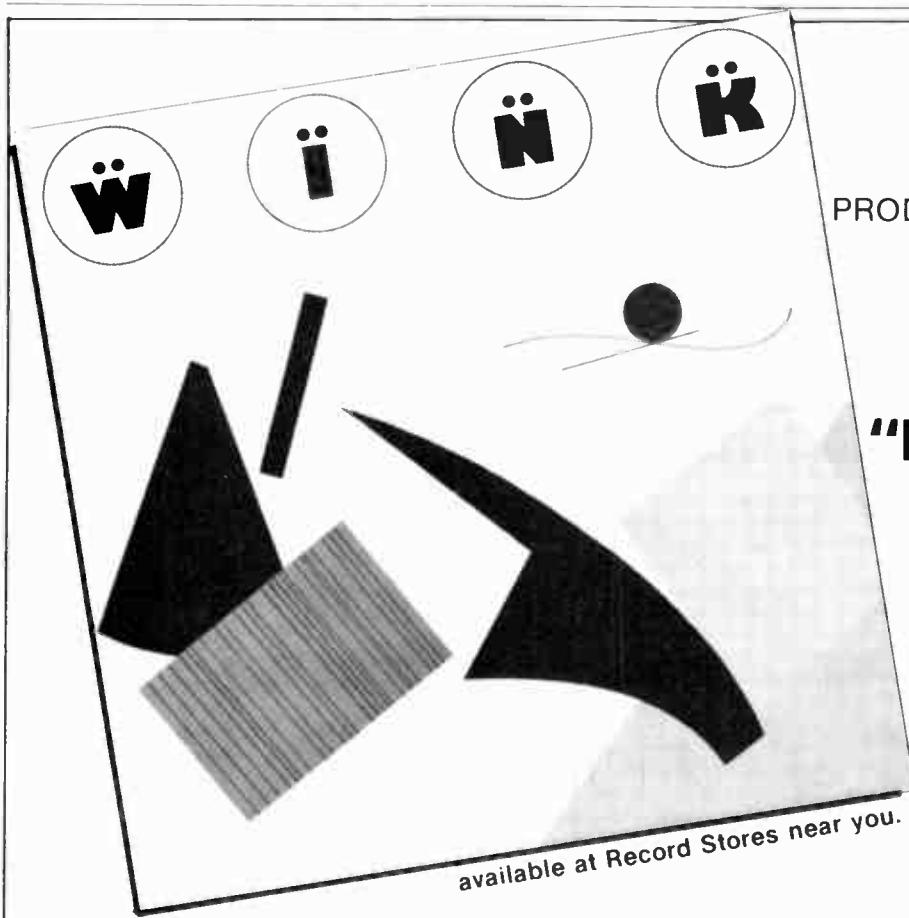
selves, meeting at the convention, organized the National Association of Piano Dealers of America.

By 1910, the new Association was holding its own trade shows. By 1919, piano merchants had begun to handle all types of musical instruments, so the organization voted to change its name to the National Association of Music Merchants.

NAMM is also a lobbying group for its members. Though the organization's headquarters are in Chicago, NAMM has maintained a Washington office for more than three decades, keeping an eye on legislation affecting music dealers, testifying on behalf of members, and "translating (federal and state) regulations into understandable English."

Its overall objectives, as formulated in 1901, are:

- To formulate and promote programs of activity designed to help music dealers operate with the greatest efficiency and economy;
- To deal with common management problems of operating a music store;
- To promote and safeguard the interests of the music industry as a whole;
- To foster equity in business dealings;
- To promote a helpful relationship between the music industry and the public;
- To provide a means of maintaining contacts between government and industry;
- To cooperate with other industries and organizations whenever appropriate.



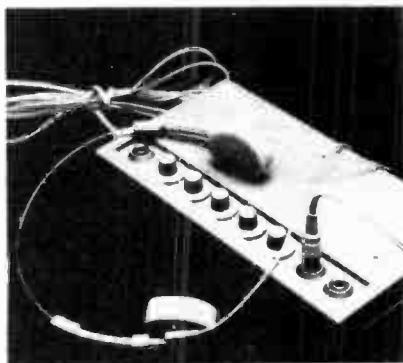
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WHAT'S HOT AT NAMM SUMMER '82



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Korg MP-4 Mono/Poly 4-VCO

The MP-4 "Mono/Poly" is a computer-controlled, 4-VCO lead synthesizer with a 44-note, 3 1/2-octave keyboard, and a number of performance-oriented features and effects in a compact package. Features include "One Touch" presettable Sync and Cross Mod capabilities, Hold and Chord Memory functions, single-knob VCO Detune control, two separate Modulation Generators, Pitch and Mod Wheels, and more.

Price Not Available



Tama Strongman Stands

Tama has added Strongman mic stands to its line of drum hardware. The stands, available in one- and two-section uprights, and two-section booms, feature a boom tilter derived from the Tama Titan snare stand, operating on a brake drum principle with a friction material that eliminates boom sag.

MS-155 \$105
MS-355 \$120
MS-455 \$110

Tips On Getting The Most From The NAMM Convention

by Bruce Duif

At the bi-annual NAMM show, hundreds of companies representing every type of music merchandise vie for the attention of dealers and the rest of the music merchandising industry. The NAMM (National Association of Music Merchants) show serves as a huge, comprehensive showroom at which dealers can compare the prices, quality and innovations being offered by the manufacturers. In general, most companies are attempting to get the word out about their new product lines, leaving the majority of sales to their sales representatives during the rest of the year. The winter show in Anaheim is considered a regional show and is often not emphasized as much as the national show, held in June in Atlanta. The Atlanta show not only plays host to dealers and merchants from across the country, but from Europe and Japan as well.

Obviously, with so much competition, it's important for each manufacturer to get the utmost value out of their convention booths, displays and demonstrations. Companies, depending on their individual product lines, use their spaces differently to make the best impression

Continued

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Tama—Hoshino U.S.A., Inc.
P.O. Box 886, 1715 Winchester Rd.
Bensalem, Pa. 19020 (215) 638-8670

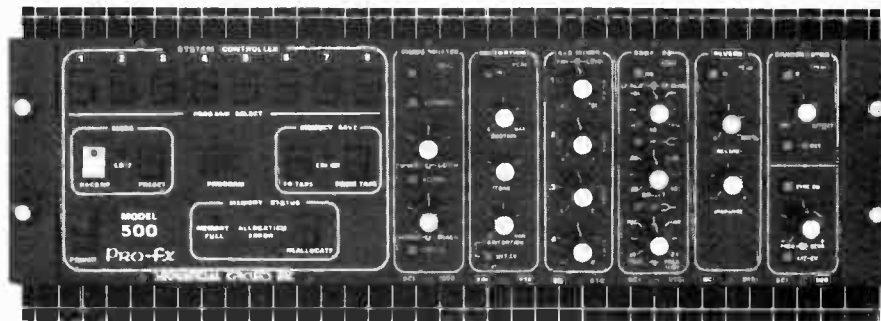
on the dealers, whom they want to be able to try out and listen to their products in a controlled and relaxed situation.

Sales orders for dealers and distributors can be written up right on the convention floor or up in hotel hospitality suites, but most manufacturers agree that the main goal of the show is to make their new and old products as visible as possible. Tom Walker of the Music Man Company affirms this. "We're there to expose the product, not to write up sales. Don't get me wrong, we won't turn down any sales! We have salesmen in the field every week selling directly to the stores." Music Man will be showcasing their new graphite-neck instruments in Atlanta, giving dealers a peek at axes which won't be in the stores for awhile. Although sales are not their prime concern, the company nonetheless maintains a hospitality suite "for buyers and salesmen to socialize, in the evenings only."

Jim Cruickshank, representing the Fender/Rogers/Rhodes company, concurs that the emphasis is definitely not on sales. "There aren't a lot of orders being written up at the shows anymore, although there used to be. The dealers want to see what's new and out there." As to Fender's approach to their presentation, Cruickshank simply says, "There's no mystique about what we do. We do the same thing all the other companies do: put out our equipment and let the dealers compare."

Some companies can effectively show their gear with only one booth, and in the case of DOD electronics, can even get by sharing a hospitality suite with another company. DOD will be showing their various signal processing devices, which total 35 in all. In business since only 1974, DOD will promoting themselves as a company with a good service organization. According to DOD's John Johnson, one of the prime concerns of his company's booth will be to answer any and all questions about the various DOD effects. "We don't want to leave the dealers with any questions. We also make sure that there's room for people to sit down and have a cup of coffee. We don't try to have a hardcore sales push—we let the products sell themselves." Johnson emphasizes the point that, for DOD, 20 percent and up of their sales generated at the NAMM show will be overseas sales. "Our stateside buyers buy on a continual basis year-round. A lot of our foreign buyers buy when they're in Atlanta. They buy in large quantities, too, to keep their shipping costs down."

Besides convention floor booths and displays, many companies use live demonstrations and concerts by pro musicians and name stars to



Sequential Circuits 500 Pro-FX

The Model 500 Programmable Effects integrated signal-processing system offers modular rack-mount design with full programmability. The mainframe includes a system controller and space for six effects modules, with power and program control for up to 30 modules. Switch and knob settings on this or patched-in modules can be stored and recalled in 64 programs, and a cassette interface allows for "library" storage.

Price Not Available



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A&S Case Co.

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(213) 466-6181

Marshall—Unicord

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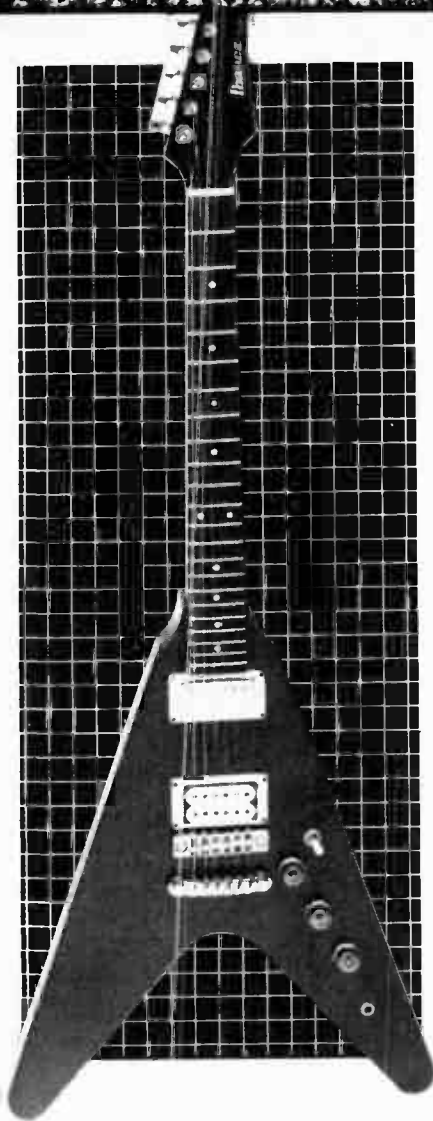


Peavey T-30

Guitar features: three high-output, single coil pickups, five-way Centralab switch, hum rejection circuitry and a frequency-compensated volume control. The finish is natural satin, and there are cream pickguards and molded hard-shell case.

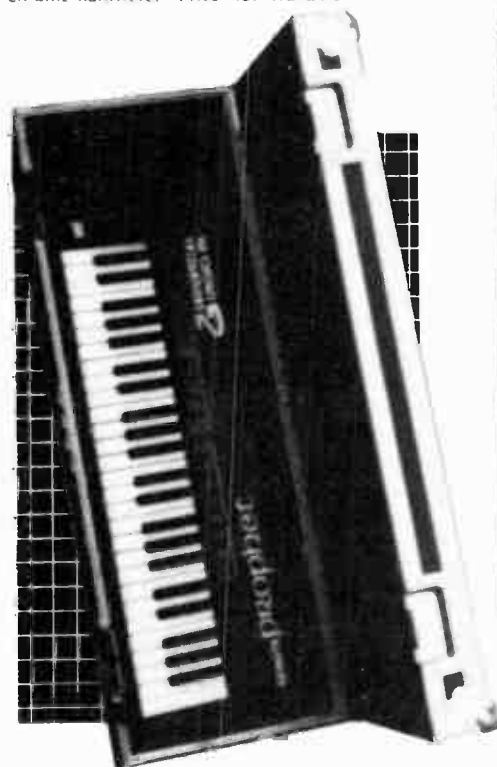
Price \$259.50

With Peavey Electric Case \$319.50



Ibanez RR50

The Rocket Roll II (RR50) features a birch and basswood body and a three-piece maple neck, a Super 70 pickup in the bass position and V2 pickup in the treble position. Also with Gilbralter anchored bridge, Qwik-Change tailpiece and Ibanez Sure Grip knobs. Finished in fire red with chrome hardware. **Price Not Available**



A&S Case Lite Flite Synth. Case

For in town keyboardists, a synthesizer case that is 30-40 percent lighter and proportionately less expensive than the firm's standard case.

Price Not Available



Boss VB-2 Vibrato

Roland's Boss division has introduced two new effects pedals, with the VB-2 Vibrato offers true vibrato effect by varying the pitch sharp and flat. The footswitch can act as a normal off/on switch or as a momentary switch, turning on the effect only while the footswitch is held down. Controls include rate and depth, and an exclusive control called Rise Time, which allows the vibrato to gradually engage over a variable period of time.

Price \$150



Marshall 50-Watt Combo Amp

The Marshall 4210 offers a clean, bright channel for undistorted lead and rhythm lines, and a normal Marshall Master Volume overdriven channel. There is also reverb and effects send-and-return loop, and a controlled direct line out is provided for connection to mixing desks or for added power. Includes Marshall tube circuitry and Celestion 12" speaker.

Price \$1125

show off their products. For example, Gibson, which is introducing a new line of "Chet Atkins" guitars and 13 anniversary Les Pauls, will sponsor a concert featuring none other than Chet Atkins and Les Paul. The two famous guitarists will play solo sets with their own bands, then join together for a "Chester and Lester" show. According to Dave Harding, Gibson's promotional banner will be "Eighty Years of American Heritage." Besides the Atkins and Paul guitars, Gibson will have over 100 guitars on display, including a new reissue of the classic Flying V, made from Korina wood and using the original, much-sought-after design and PAF pickups. Harding sees the show's main functions as "giving a positive perception of Gibson's image" and "promoting new products." Harding says Atlanta is the main vehicle for testing the waters with new instruments, while the Anaheim show supplements six months later.

Some companies which manufacture a wide variety of items, such as Yamaha and Roland, use a number of booths to display their products. Yamaha, for example, will

Continued

have separate booths for their band instruments, their keyboards, musical education items, specialty products such as porta-keyboards, and still another for their combo instruments (guitars, basses, drums and amps). Roland divides its booths among their amplifiers, programmable rhythm instruments, echoes, guitars and guitar synthesizers, studio systems, and their Micro Composer, which is a programmable instrument that can actually be programmed to play other instruments, such as the Roland Jupiter synthesizer. Yamaha, like Gibson, will also be using name performers to demonstrate their instruments. David Paich and Steve Porcaro from Toto, and James-Newton Howard and Judy Roberts will all be performing on various keyboards. Studio musician Tommy Tedesco will be on hand to play Yamaha guitars.

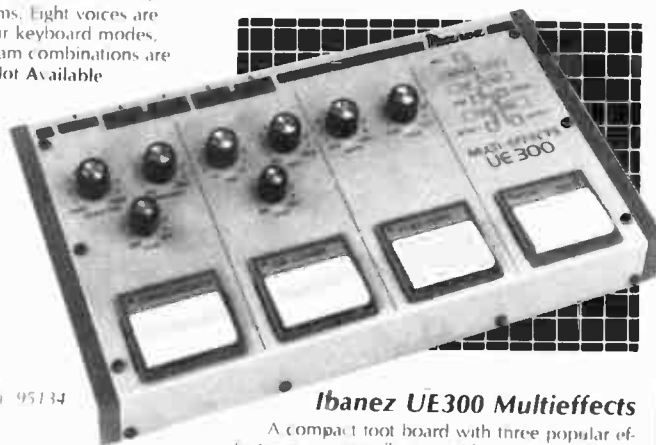
Yamaha's Phil Moon says the most important aspect of the NAMM show for Yamaha is simply to get more people interested in the company. Moon feels the actual amount of floor space that the company uses is a contributing factor in generating interest. Moon doesn't anticipate that many sales, but believes the trade shows are "good for generating future sales. A sales rep can't possibly visit stores with all the products he represents. A trade show allows the dealer to see all the products at one time, which makes the salesman's job easier throughout the year." Roland's Ron Wilkerson concurs: "Roland uses the show to orient people to their technology. It's not a big sales push show." Wilkerson adds that the "controlled environment" of the show helps, too. Equipment can be tried out at optimum volume, and extremely sophisticated instruments such as the Micro Composer can be better demonstrated here than at a store by a sales rep. ■



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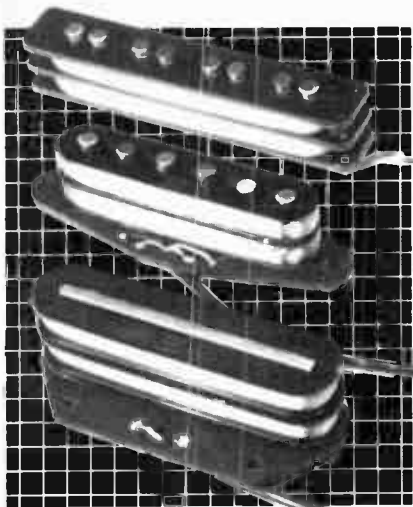
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Peavey Electronics Corporation

711 A Street, Meridian, Miss. 39301

Schematic diagrams of two of the three exhibition floors at this year's NAMM show in Atlanta. Hundreds of companies will be utilizing the side rooms and main convention hall in showing off the latest in musical instrument technology to music store owners and workers, the press and musicians.





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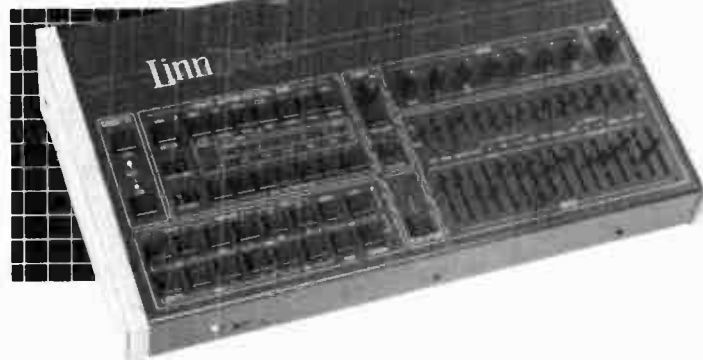
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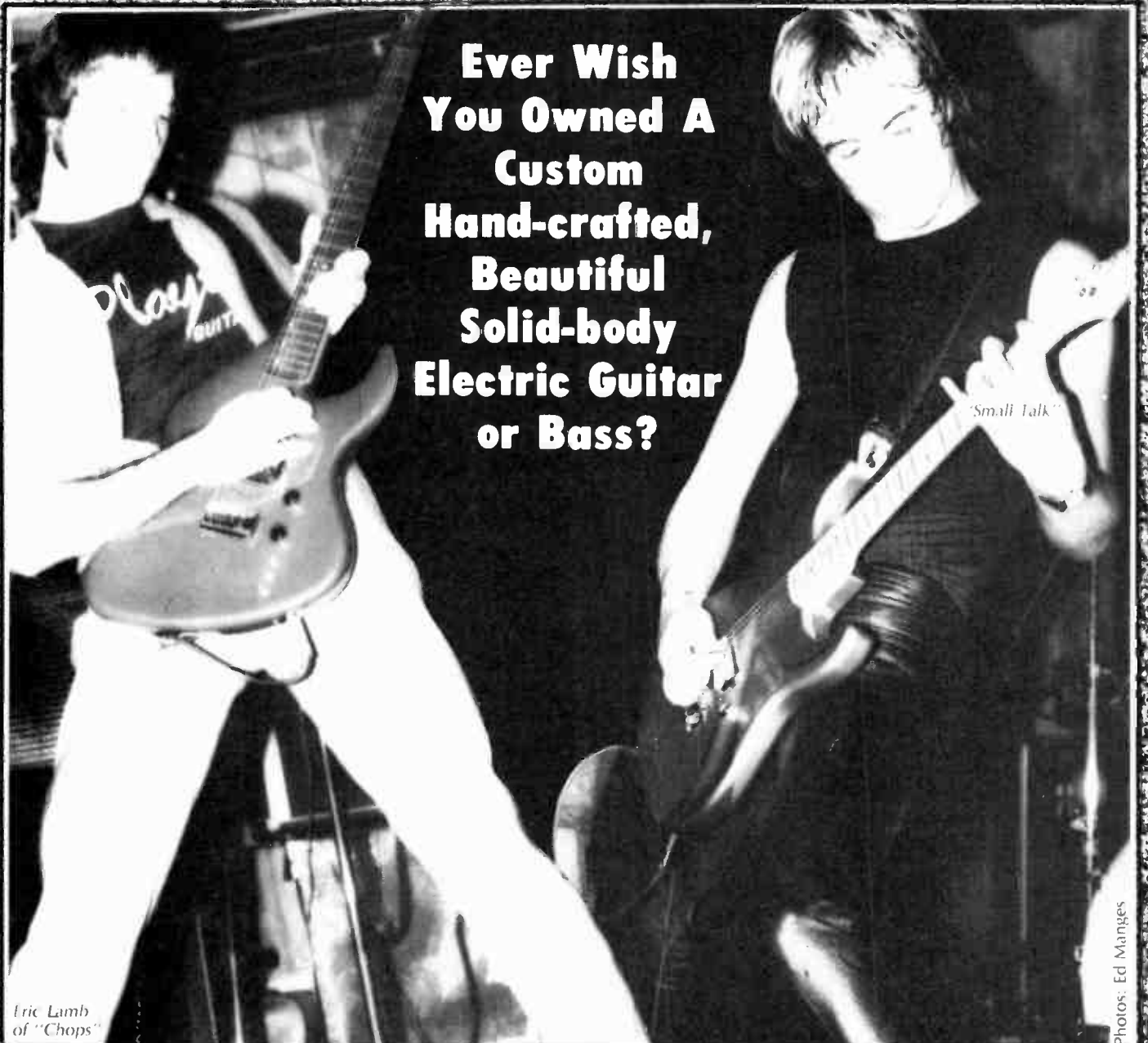


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Bobby Morin, Jimmy Stewart, Louie Kabok and Dase Benoit at a recent salute to the late Gabor Szabo

SALUTE TO GABOR SZABO

At Donte's, N. Hollywood

The death of Hungarian-born guitarist Gabor Szabo in April shocked the music world, and Los Angeles was especially affected. Szabo, who had lived in the U.S. since 1956 and had successful careers both on record and in person, had been a regular habitue of Donte's, and club owner Carey Leverette organized a recent evening devoted to his memory.

Jimmy Stewart, a long-time associate of Szabo's, assembled a combo including three musicians who had worked for long periods with Szabo—Richard Thompson on keyboards, Louis Kabok (also from Hungary) on bass, and drummer Bobby Morin. Completing the group for the first set were David Benoit, alternating with Thompson on acoustic and electric keyboards, Jerry Steinholtz on percussion, and Stewart—sounding uncannily like his former boss—on guitar.

The group performed works either written by or popularized by Szabo, such as "Mizrab," "Spellbinder," "Breezin'," and one of the earliest Szabo-Stewart collaborations, "Gypsy 66." The set included a number of Stewart's reminiscences, stories of life on the road with his unpredictable cohort, and it ended with a tune from Szabo's latest album, recorded just before he died.

Other guests on the bandstand later in the evening included guitarists John Pisano and Oscar Castro-Neves, vibraphonist Dave Pike, saxophonist Joe Farrell, and several others who came to pay their respects to a well-loved musician and human being.

—Frankie Nemko-Graham

KROKUS

At Perkins Palace

The fact that Krokus' show at Perkins Palace was completely predictable didn't bother the roaring crowd of metal fanatics who seem to thrive on the familiar clichés of heavy metal. Despite their blatant lack of originality, their mushrooming international success is not really surprising, for Krokus has learned two important things: Who their audience is, and what it likes. They leave nothing to chance, and their every move has been proven effective long ago.

Even before a note was played they were

prepared, from the studded leather wristbands for sale at the concession stand to the few dozen stacks of amps looming in the ubiquitous fog. The set began with the traditional opener, "Come On," and ended with Krokus' best song, "Heatsrokes." Their encore was their current single, "Long Stick Go Boom," a song that seems to sum up this group's mentality.

The only distinctive part of the entire set was at the end of Freddy Steady's drum solo (yawn), when bassist Chris vanRohr came out to play a second drum set for an impressive two-man workout. Each member filled his part perfectly, with axeman Tommy Kiefer looking like the prototypical guitar hero, and vocalist Storace acting the infallibly hip frontman.

—Stu Simone

JERRY JEFF WALKER

At McCabes

It's not easy to mistake sloppiness and apathy for vulnerability, yet somehow Jerry Jeff Walker's loyal audience not only overlooked the obvious decay of its idol, but gave him such an overwhelming response to each number, including the encore, that this reviewer was almost fooled into thinking there was something worthwhile on stage.

Country, honky-tonk, character tunes like "Desperados Waiting For a Train," "Mr. Bojangles," and "Stoney" highlighted the set. Tinged with nostalgia, these tunes are about living, breathing people with their own sets of individual quirks and traits. Yet Walker's performance reflected none of this. He sat alone onstage for the major portion of his set, strumming and rambling on vacuously, letting the words fall off at the ends of phrases as if they had no real meaning for him. Most of the songs didn't build or go anywhere; they just rambled on.

His face was devoid of thought or feeling, glassed over like a semi-frozen pond. The most expressive features on his face were his eyebrows, which sporadically rose to the occasion. The audience did manage to inspire him now and then, and he seemed to pick up when a friend sat in on the piano. But for the most part, the set droned on, uninspired. This was particularly sad because the ghost of the magic he once created lingered in places. In this case, it was only a memory.

—Sally Klein

CIRCLE JERKS/ T.S.O.L.

At the Country Club

Five years after Johnny Rotten first snarled into a microphone, punk rock finally made its mark in the suburbs. These two shows inaugurated the Reseda club's first taste of local punk, and both were near sell-outs with little club damage, which portends for more in the future. Basically, they were musical explosions of intense adolescent energy as skinheads (and even girl punks) often outnumbered the band members on stage before leaping or executing nice half-gainers into the swarming mob in the pit. While it didn't take much to incite the crowd into a piranha-like frenzy, they weren't fair-weather fans either. Often a half-dozen punks encircled Circle Jerks singer Keith Morris to hellow the lyrics verbatim.

The Circle Jerks are a popular act whose brand of punk is conventional in arrangement and attitude. They play loud, hard, and usually very fast, singing about parents, cops, politics and other issues that punks only look at in black and white. Even when they slowed the beat, as in "Beverly Hills," the sound was always menacing. In such an intense situation, the songs became little more than loud cannon-fire; each salvo brought the hysteria level up another degree.

There was some musical craftsmanship as well. Lucky Lehrer was a tremendous force on drums, and Greg Hetson's powerchords were like depth bombs. But the focal point of the group was Morris. The small, somewhat frail-looking singer's eyes bulged out as he sang, reflecting the bedlam of the crowd like someone trapped in an asylum grows to like it.

T.S.O.L. was more of the same, audience response-wise, but their songs were more developed and sophisticated, incorporating standard and progressive rock arrangements, with a more jaundiced lyrical eye. They began with a couple of fine instrumentals, and their newest material showed signs of an act maturing creatively. Jack Ladoga, wearing black and white facial make-up didn't project vocally, however, and he came off rather distant. Still, they incited a near riot (punk shows are measured by intensity, not melody) and the punks even applauded for an encore—a rare trait in these parts.

—Jeff Silberman

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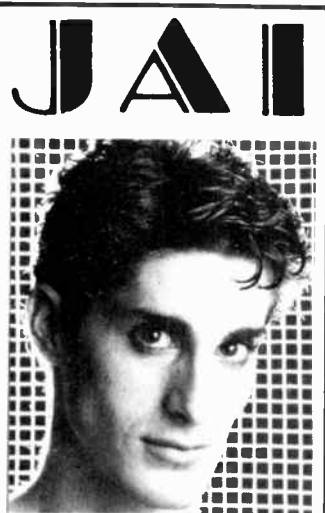
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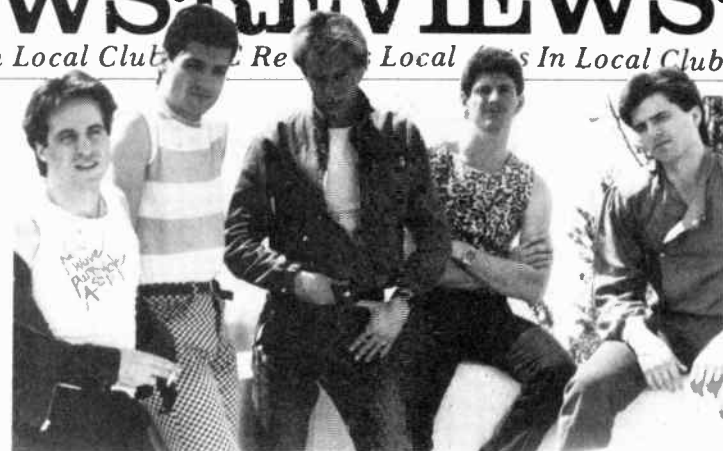
MC Reviews Local Acts In Local Clubs • Local Reviews Local Acts In Local Clubs

The Deaners, Mme. Wong's West, S.M.

The Players: Johnny Shakespeare, lead vocals; Frenchy Lamont, guitar, keyboards, vocals; Shadow, guitar, vocals; Roger Beall, drums; Tweed Bannister, bass, vocals.

Material: The band's most impressive aspect is range. The Deaners start with a musical seance for their hero, James Dean, then run easily from Talking Heads-like rhythm and tribal rockabilly to power-metal and hard, accessible rock. There are some intriguing lyrics, especially on songs such as "Let Me Out Of The Mirror" and "The Real Thing." Particularly striking is a composition depicting James Dean on acid.

Musicianship: Solid work that measures up to the level of the material. The Deaners have a strong rhythm section, spotlighted by Beall's frenetic percussion. Lamont stands out



The Deaners. "Solid work that measures up to the level of the material."

by virtue of his subtle guitar licks and eerie keyboard effects. The vocal teamwork between Shakespeare and the guitarists, though adequate, could use some work.

Performance: Shakespeare is the band's visual center. He wore a face of pain and aggravation throughout the show, as if the songs were ripping him apart. His inaccessible, self-involved yet gripping style is reminiscent of Jeffrey Lea Pierce of Gun Club. Like Pierce, it's hard to tell if you like Shakespeare or not, but surely you can't stop watch-

ing him. The rest of the band seemed to like what they were doing but, save for Beall, didn't seem to be very excited about it.

Summary: Right now, the Deaners are at the level of a solid club circuit band. Greater success may come if they focus their sound a bit more, yet retain their admirable range. Though association with James Dean is useful, the Deaners will eventually have to develop an identity of their own if they plan to achieve the prominence they desire.

—Ron Gales

Changes at Gazzarri's, Hollywood

The Players: Billy Feist, guitar; Steve Vasquez, bass; Ron Stone, vocals; Sean Keys, drums.

Material: Mindless, colorless, three-chord heavy metal devoid of much imagination. The arrangements are one-dimensional blasts and the vocal melodies all fit within the intervals of a fifth. Judging from crowd reaction, the high

point of the show was their rendition of Sabbath's "Paranoid," all blast but no paranoia.

Musicianship: Keys can keep a beat, albeit somewhat unevenly, but his fills are so ordinary and standard they should simply be left out. Vasquez' bass work is the bare essentials and nothing more, probably a good idea in this band. Stone, unfortunately, has a poor voice with neither the range nor ability to transmit an emotion. Guitarist Feist can bang out a decent power chord, but his leads wander in and out of key. He's

fond of playing two-note flourishes rapidly but sloppily.

Performance: The band has no concept of presentation; they all dress like they just got out of school. They jump around a little, but it's all very mannered, as if it was all learned from Don Kirshner re-runs.

Summary: For lack of a better description, Changes is plain lousy. Their manager informed me that some record companies were going to check them out, which explains why record companies get so jaded and indifferent to new talent after awhile. They need a lot of work.

—Bruce Duff

Jamie Sheriff, The Roxy, W. Hollywood

The Players: Jamie Sheriff, piano, synthesizer, vocals; Kevin Wells, drums; Paul Marcus, keyboards; Paul Delph, keyboards; David White, bass; John Goodsall, lead guitar.

Material: Orchestrated rock, but nothing like Kansas or ELO. Sheriff's material is very reminiscent of Elton

John, circa *Goodbye Yellow Brick Road*, but with a twist: It's set to a new wave-ish beat. The sound is along the lines of E.J.'s "Funeral For A Friend," with multiple keyboards, synthesizers and changes in tempo, all backing a single acoustic piano. The technology is newer, and combined with the contemporary beat it makes for a funny kind of "revised" Elton John sound.

Musicianship: All the musicians have their chops down quite well. Sheriff performs a couple of impressive piano

solos that really wow the crowd, and Goodsall on lead guitar tears off some fast and frenetic licks that are also pretty intimidating. Material of the complexity of Sheriff's calls for good players to begin with, and his team performs well.

Performance: Sheriff puts on a stage persona that is rather peculiar. There is plenty of energy on his part with his kicking the piano bench over, dancing on top of the piano and prancing about the stage, but it all seems rather tempestuous as opposed to groove-

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induced. He performs with so much intensity that in a sense, he alienates some people. This could be a result of the new wave *angst* element, but whatever the reason, it doesn't pose a serious prob-

lem. **Summary:** Dressed in modern black and white Melrose Blvd. pants combined with a traditional tuxedo tails jacket, Sheriff appears to be trying to synthesize the old with the

new. His synthesis is successful and fun to listen to, but whether it will have broad appeal is yet to be seen. It is quirky, definitely new, and a bit of fun.

—Michael Heller

Minx at the Whisky, West Hollywood

The Players: Mick Evans, lead vocals; Steve Kuhn, guitar; Danny Napolitano, bass; Darrell Wayne Day, drums.

Material: Attempts at writing slick commercial tunes are turned into wimpish MOR rock by these "rock star trip" types. Take melodies influenced mainly by Styx, add a few Boston guitar riffs here and there, and throw in some unsuccessful attempts at Freddy Mercury vocals, and you have Minx's repertoire, a conglomerate of tunes like "Gina Don't Lie," a song that sounds like a

record playing with the hole off center.

Musicianship: Considering the material they have to work with, this power trio makes the best of it. Guitarist Kuhn looks very mild-mannered, but he cuts loose when he plays with a full sound and energy a la Rick Nielson. Bassist Napolitano looks like he's struggling, but manages to get a good tone and keep the rhythm section together with drummer Day, who seems the most dedicated, both musically and performance-wise.

Performance: On his fruitless journey in search of Rod Stewart, singer Mick Evans has a difficult time singing and dancing at the same time. He never exerted himself beyond

a few half-hearted dips all evening. His vocal concentration is lacking as well. Their backup vocals are consistently off key. Day seems the most comfortable performing with a Ringo Starr-like confidence, flashing smiles and twirling his sticks.

Summary: Minx is at a fork in the road of their career. They can take the easy way out by following the audience response to their act and performing all copy material like "Route 66" and "She's Something Else," the two most well-received songs. On the other hand, if they are willing to devote a lot more time and energy to their act, concentrating heavily on vocals and material, they may be able to pull through. —Ev Kvamme

Carnival Of Souls, Whisky, W. Hollywood

The Players: Gina Defoe, lead vocals; Thair Chopstein, bass, keyboards, vocals; Kare Unit, drums; Vellius Menglos, keyboards, bass.

Material: Gaudy, overblown rock, usually set to a crunching guitar riff. The arrangements are ornate and air-tight, with accented changes and beats a la Oingo Boingo. While "She Took Her Life" cops the riff from "Under My Thumb," the remainder of the set is very flashy, leaving a surface level appeal without much relatable substance. Song titles like "Into The Netherworld" and "Rocket 914-K" illustrate their all-show appeal.

Musicianship: The entire band is quite adept at sledgehammering a riff so that it sticks to your face, but they don't show an ounce of musical subtlety, so their technique starts to blur after a few songs. Defoe has a good strong voice, but she doesn't emote as much as she makes faces.

Performance: While their colorful stage show can be considered their strongest suit, it also points out their glaring



Carnival Of Souls: 'A band you either love or hate.'

weaknesses. Defoe tries to be an all-purpose visual threat; her see-through wedding gown titillates the hormonal set, while her marionette posings cater to the artsy set. But no human personality is projected for the audience to relate to or empathize with. It all becomes an elaborate but insubstantial stage show, with music that wouldn't stand up without it and is ex-

aggerated beyond belief with it.

Summary: A band like Carnival of Souls is one you either love or hate. You're likely to be drawn by the pomp and flash or repelled by the pretentiousness of the "performance." Either way, the band needs some stronger material that will be embellished by the visuals, not supported by them. —Jeff Silberman

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What Is This, Cathay de Grande, Hwd.

The Players: Alan Johanes, lead vocals, guitar; Hillel Slovak, guitar, backup vocals; Jack Irons, drums; Michael B., bass.

Material: Avant-garde new wave poetry set to a danceable beat. Infectious bass lines and quirky rhythm changes take command of your feet from the first song until the last. Johanes' deep, deadpan voice fills the gaps between the syncopated beats like a rich, monotonous syrup. Verses have a tendency to be repetitive and sometimes belabored, but may suddenly change key and take off at break-neck speed for a spunky chorus.

Musicianship: While elements of punk can be found in both appearance and sound, the players are too adroit at their craft, the vocals too smooth and controlled to be considered a punk band. Johanes' vocal style recalls Bowie in his low-register songs, as it slides sideways through the notes, purposely holding and then discarding them. Michael B.



What Is This: 'Probably a model for dance bands in the future.'

adeptly carries many of the hooks on his bass, and picks up a trumpet for an inspired bit of jamming during an instrumental number. Slovak experiments with some interesting notes on guitar, while Irons flaunts his drumming ability by instigating the erratic rhythm changes.

Performance: Johanes looks like Pugsley from the *Adams Family* T.V. series, slimmed down a bit and grown old enough for long pants. Michael B. is never static, while Slovak, muttering indistinguishable slogans into the mic between songs, seems

his opposite. Regardless of disparities in appearance or metabolism, What Is This is a band that coheres musically.

Summary: This is a unique band, one that seems to have created its own little niche on the fringes of new wave. They are loud and noisy, and always manage to sustain interest with catchy, upbeat numbers like "Holiday," with its seductive bass line, and the funky, well-sung "Change With The Times." What Is This?—probably the model for dance bands in the not-too-distant future.

—Margaret Coleman

The Sharks at the Whisky, W. Hollywood

The Players: Ric Czerney, lead vocals; Spencer Sercombe, guitar, vocals; Jas Volpicelli, bass, vocals; David Bishop, drums.

Material: Typical hard rock fare with the usual pile-driving three-piece attack topped by raunchy vocals. None of the tunes are hopeless, but none go beyond the tried-and-true chords and arrangements. The Sharks show they

are capable of solid rock tunes with the anthem-like "LA Rock" and the well-arranged "Automatic Girls," but when the crowd chanted for another song, it was T. Rex's "Bang A Gong," not a Sharks original.

Musicianship: The Sharks play with an assured confidence and plenty of energy, but only occasionally do they do anything distinctive, as when guitarist Sercombe uses echoes and other effects with a creative flair.

Performance: All four members put all they've got into their playing, and their exuberance really gets the crowd moving. Volpicelli and Ser-

combe seem to feed off of Bishop's vicious attack on the drums, creating a solid backing for Czerney. With the exception of a few short leads, the spotlight remains on the raspy-voiced singer, who comfortably assumes the front-man role.

Summary: The Sharks' hammerhead attack gets the audience on its feet, and their man-eater image—including the shark-shaped bass and guitar—is a nice touch, but they'll have to come up with more interesting originals if they want to sink their teeth into a massive audience.

—Stu Simone

Kaplan, Stone & Marshall at Fritchman Aud.

The Players: Lee Kaplan, Serge synthesizer and tapes with David Ocker, bass clarinet; Carl Stone, tapes, tape delay system, digital processor; Ingram Marshall, piano,

synthesizer, Gambuh, voice tape with Foster Reed, mandolin.

Material: Exploratory electronic and acoustic music integrating pre-recorded ambient sounds into both compositional structures and improvisations. Kaplan's performance contained the least pre-set structure, emphasizing improvisations. Stone's set consisted entirely of pre-recorded

tapes that he orchestrated live on stage by using several different tape machines and other electronic effects. Marshall's segment utilized more traditional instruments (piano, mandolin) as well as more conventional compositional forms, incorporating Gregorian chant patterns in "Gradual Requiem."

Musicianship: In the cases of Kaplan and Stone, it is impos-

REVIEWS·REVIEWS·

MC Reviews Local Acts In Local Clubs MC Reviews Local Acts In Local Clubs

sible to evaluate their musicianship by traditional standards because their instruments and overall sound are so unconventional. They have, however, attained levels of sophistication in their respective media to effectively communicate their ideas to the audience. Ocker, who joined Kaplan on bass clarinet, displayed a nice airy tone and light technique as well as a capacity for sensitive improvisational interplay. His gentle blowing had a remarkable vocal quality. Marshall's command of the piano and Gambuh (an 18-inch bamboo flute

with a deep tone) was quite evident. The technique of synthesizing his own voice was both eerie and beautiful. **Performance:** Kaplan's music, at times, seemed a bit inaccessible, but his concentration and sincerity, along with the addition of Ocker, became enjoyable by the end of the set. Both players showed a refreshing sense of humor. The wide variety of sounds from Kaplan's synthesizer served to command interest through most of the set. Stone was obviously having fun mixing and manipulating his collection of pre-recorded ambient sounds.

These noises ranged from airplane motors to squealing dogs, from church bells to crickets, etc. Percussive effects and keyboard embellishments augmented his dense, multi-layered offering. Marshall's performance was accomplished and cohesive. His talent is considerable. **Summary:** It was a pleasant surprise to see such a good turnout for these "new" musicians. Those who came may have had to endure some uneasy moments, but judging from their reception, the audience felt satisfied.

—Lee Townsend

Michael Scott, Bla Bla Cafe, Studio City

The Players: Michael Scott, vocals; Kevin Dukes, lead guitar; Michael Barry, bass; Michael Wilk, keyboards; Gordon Peake, drums.

Material: Stock commercial pop-rock with some pretty good hooks, but nothing to sink one's teeth into. Love and its more obvious facets are the subject matter for most of his tunes. Songs worth noting are "Give Your Heart," with a strong hook; "Soon," the only ballad, which still needs work; and "It Ain't Over Yet," the strongest tune of the set. The arrangements show some potential for imagination, but they don't fulfill their promise. Lack of dynamics can be attributed as a partial factor.

Musicianship: Scott has a strong, full tone that he uses



Michael Scott: "Needs to add dynamics, take risks and have more fun."

constantly, with no subtlety and very little dynamic variation. Without it, the sound flattens out and becomes uninspired. While the band is fairly tight, they are heavy-handed, insensitive, and loud—even on the ballad. In fact, the band sounds like it has to work especially hard on "Soon." Scott could put a little more work into his intona-

tion and diction. At times the lyrics get so wide that the words spill out the sides of his mouth and are lost to the ear. **Performance:** Showy and impersonal, he's got the moves with none of the sincerity. All the uptempo tunes sound similar and elicit the same moves and performance. Through many of these tunes, Scott hangs onto the mic stand while making his moves and gestures with no apparent feeling or reason. Also, there is little or no patter between tunes, as if he hadn't figured out what to do or say.

Summary: Scott has a good, solid instrument, but he needs to learn how to play it with more care and finesse. He needs to pick songs he can genuinely identify with, add more dynamics, take risks, and have more fun. With some sincerity, warmth, and life in the band, the arrangements, and Scott, his show might take on a whole different quality.

—Sally Klein

Darrell Leonard's Line-Up

The Players: Darrell Leonard, Walt Fowler, Rick Braun, John Thomas, trumpets; Lon Price, Ron Veola, Brian Cumming, Jerry Peterson, saxophones; Ken Tussing, Jim Price, Mike Glusher, Mike Sexton, trombones; Denny Seiwell, drums; Rick Kelly, keyboards; Stephen Bruton, guitar; Ken Lewis, bass; Daniel Moore, vocals.

Material: Lush rock with occasional hints of jazz and straightforward excursions into blues. Leader/trumpeter

Leonard's arrangements display the utmost sense of depth and motion, from smooth blues to the new wave tinted "Snake Hips." Any drunken audience members are jarred back to reality by the blast of Zappaesque dissonance used to end the set.

Musicianship: The Line-Up isn't exactly new to the field, with various members having worked with the Stones, Delaney & Bonnie, and Kim Carnes. While not every note comes directly from the heart, this group is tight, professional and crisp. The masterfully phrased baritone sax work by Peterson on "Next To Last" was sheer genius. Other notable efforts were Bruton's crystal guitar snarls on

"Green Onions" and Veola's piercing sax on "Don't Deceive Me."

Performance: With 16 musicians packed onto a diminutive stage at Trancus, things were a little cramped. Though sardine-close, the group betrayed no signs of discontent. Leonard built a warm rapport with the audience, displaying an off-the-cuff manner and an unassuming affability.

Summary: This band is skillful, but could further engrave the songs on audiences' minds with a higher utilization of lyrics. Leonard's Line-Up is worth catching; the members come off like highly capable session players who, on their night off, want to have a little fun.

—Randal A. Case

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On Record



Keystone Bop Freddie Hubbard

Fantasy Records
Produced by Freddie Hubbard and Ed Michel; Various Publishers

At last count, trumpeter Freddie Hubbard had releases from no less than six different labels, running the gamut from slickly produced fusion to straightforward blowing. This record is of the latter persuasion, recorded live at San Francisco's Keystone Korner. It is successful because of Hubbard's strong playing, and the presence of two special guests—tenor saxophonist Joe Henderson and vibraphonist Bobby Hutcherson.

The album starts with a bang with a hard bop version of Hubbard's "One Of Another Kind" for McCoy Tyner. Needless to say, the density of the original performance is missing, but Hubbard is on fire from the beginning. His solo builds to several climaxes. Hutcherson takes a characteristically economical solo that cooks evenhandedly with bassist Larry Klein and a rather rambunctious Steve Houghton on drums. Henderson enters with his quirky, familiar sound to keep the stew boiling until Houghton's percussion break eventually simmers things down before a return to the original theme.

"The Littlest One Of All" is a Hutcherson tune which finds Hubbard in a relaxed mood on flugelhorn followed by pretty, yet fairly uneventful offerings from Hutcherson and pianist Billy Childs.

The album closes with "Body And Soul." Hubbard's reading of this classic ballad showcases him at his most lyrical on his very mellow-toned flugelhorn.

At times, the recorded sound is a bit too compressed, masking out the full lows and

crisp highs. Generally, this record is recommended because three illustrious voices have collaborated for a very pleasant and consistent outing.
—Lee Townsend

Balls Up Wet Picnic

Unicorn
Produced by Gus Santaolalla;
Published by Unique Chord Music

Wet Picnic has thrown together an interesting collage of musical influences for their debut EP. "Cocktailed Sky" is a classy mix of simple Carsish new wave with a Tin Pan Alley melodic hook in the chorus. "She Don't Care" starts out with an acoustic guitar riff reminiscent of the Byrds, and it contrasts nicely with an eerie keyboard sound. All the songs are arranged meticulously, and often it is the arrangement that impresses the listener most. Wet Picnic leader Gus Santaolalla knows the value of contrasting sounds with lyrics, best exemplified in "He Believes," a soft, lilting ballad about a guy who dreams of his favorite porn star.

If there's a problem here, it is that there are times when Santaolalla gets too clever in the arrangement and production. "Are You In Touch" is too sophisticated for a lyrical theme and emotion that would be better suited by a direct, more punchy approach. "Tension" has a nice dynamic riff, but it doesn't lead anywhere, resulting in a message that's lost in a web of technical intricacies.

Balls Up is still a notable achievement for a band that's not settled as a unit. Once Santaolalla solidifies his sound and technique in order to push a strong melodic hook up front, the band will garner a larger and more involved audience.
—Jeff Silberman

Carmine Appice Carmine Appice

Pasha Records
Produced by Richard Podolor;
Published by Riva Music

It seems incredible that Carmine Appice, with his 20 plus years of experience and exposure to so many changes in musical trends, could come up with such a bland, unimaginative album.

The playing is so lacking in inspiration that you wonder why the musicians bothered to show up at all. The lyrics are so riddled with cliches that they could have been produced by a computer. The production is equally flat, ensuring that Appice's drumming is dominant on every track.

On top of all this there are cover versions of "Paint-It-Black" and "Be Me Baby" that will leave Jagger, Richards and Spector cringing if they are ever unfortunate enough to hear them.

This is not a good album.
—Martin Brown

Sinister Lady Guardian

Cyclops Records
Produced by Joe Renda; Published by Cyclops Music/Sugarscoop

Although few on the West Coast have heard of this upstate New York-based band, this independent EP is good enough to get them noticed. The recording mix may not be up to snuff (the lead guitar is buried under a wall of mud), but Guardian comes through with power and intensity intact. Drummer Victor Gonzalez sounds particularly impressive, delivering thundering double bass beats and drum rolls and vocalist Charlie Gullota has the range to handle both the screaming rockers and the mellow ballads.



Singles File

Guardian sounds best on the hardest song, "Runnin'," as Gonzalez, Guilota and lead guitarist Richard DellaDonna really wail, pulling out all the stops. "Sinister Lady" and "Don't Take It Away," acoustic guitar-based mid-tempo ballads penned by Mark Shepler, do little besides prove that Guardian is capable of melody and harmony. Neither stands out from the Def Leppard/Triumph commercial metal pack. In between is Kim Fowley's "Young and Wild," the most successful track, as it combines power and melody into a sellable but rocking package. Guardian shows a lot of potential on *Sinister Lady*, and they should sound killer with a major label production job, something they deserve.

—Stu Simone

Blue Jay Sessions

Mike Metheny

Headfirst Records

Produced by Mike Metheny; Published by Mike-Meth Music, Pat-Met Music, Desmond Music and Upam Music

This is the first album for Mike Metheny (older brother of guitarist Pat Metheny); he spent most of his early career as a teacher. This shows in his work; while he is technically proficient, he presently lacks that essential quality indigenous to the jazz musician. His improvisations are confined and generally not too interesting.

He is at his best on the ballads, such as Paul Desmond's "Wendy," and especially on a Mike Wells composition, "Sola's Gone." Brother Pat contributed to one piece, "Ivy," which is also slow and pensive, yet rather colorless. One of the better workouts here is Nat Adderley's "Games," which features the alto saxophone of Jim Odgren.

Everyone involved is competent, but the program is cer-

tainly not the epitome of a jazz performance. While it is neither adventurous nor stimulating, it is attractive and listenable.

Since this is Metheny's first attempt on record, possibly he will acquire an identifiable sound, and loosen up a bit as time goes on.

—Frankie Nemko-Graham

Time Will Be Kind

DA

Autumn Records

Produced by George Kapoulas; Published by August Songs

DA starts off quite strongly, establishing their rather primitive style from the first note on. Basically, they play a rudimentary rock sound, emphasizing a clanging guitar and slow but sturdy beat, a la Au Pairs and Bush Tetras. "Next To Nothing" works well with a simple but fuzzy raw guitar line that provides a catchy musical tableau for a decent lyrical theme. "Strangers" also scores, as the guitars clank away with a dynamic abrasiveness while the singer, presumably Lorna Donley, sings very effective lyrics of mistrust and paranoia. Her depiction of the political climate ("Angry election year/vaguely familiar face/vaguely familiar/but they're strangers") hits the nail right on the head.

Soon after, however, their limitations become quite noticeable. The arrangements are too simplistic; without even a chorus for a melodic change, the songs start to sound the same. Donley's voice turns out to be limited in range and expressiveness, so except for occasionally cutting guitar work, their sound becomes predictable and too dry. Without musical changes, the songs go on far too long as well.

In all, DA displays some

interesting seeds of an inviting and compelling sound, but they also show a dire need for development in songwriting and vocal range.

—Jeff Silberman

The Philisteen

The Philisteen

RFA Records

Produced by Kenneth A. Pushkin and Joseph Schlick; Published by RFA Pub. Co.

The Philisteen's debut album is an inconsistent affair. The rock trio builds its songs around guitarist Larry Otis' riffs, many of which are reasonably interesting and original. Unfortunately, even the best riffs can't carry a song on their own, and this is where the band gets itself in trouble.

At their best, as on "Go Downtown" and "In Your Pocket," the group succeeds in writing substantial and likeable material, and plays like a band that's moved by its own music. The remaining songs either resemble tame Wall of Voodoo or are too thinly realized for comparison.

Part of the problem involves the band's rhythm section. Bassist Roger Neil is too content to mirror Otis' riffs in a lower register, and would benefit from more independent bass lines. Drummer Mike Glover turns in a somewhat stiff performance. His tendency to keep time rather than drive forward results in an overall plodding sound.

The band members do complement each other from time to time, particularly on the previously mentioned cuts, and their potential for a strong live performance or second album should not be discounted. It may, however, depend on reworking their approach to songwriting and arrangements. A bit more concern with melody and inspiration is in order. —Bill Forman

Red Zone (Banner Records), without the benefit of their glitzy futuristic make-up, sounds like little more than an average rock band on "Living On Lust." "Fast As You Can" is a little better, thanks to a swift lead guitar break, but there's little personality here. They need more than a flashy visual presence if they're going to pull it off on vinyl. Finally, from Minneapolis comes *The Suburbs*. Their seven-minute dance opus, "Music For Boys" (Twin/Tone), is relatively interesting for a dance tune. The flipside, "Cigarette In Backwards," works better. It's a medium-tempo number with a strong vocal presence and subtle musicianship. Instead of a wall of rock sound, you can hear a separation of piano, guitar and rhythm section, which makes it more challenging to the ear. A fine 12" single. *Restless* does a decent cover of "Strangers In The Night," adding a subtle rock punch, but not overdoing it. "Baby Babay" is a boggie shuffle, but it, and the rest, are hampered by a production that keeps the guitar in the background, leaving little dynamically to grab your ear. "Bring Me Another" has the best arrangement and performance, but even it could use a more upfront sound and a more aggressive treatment. *Riptide's* "Shape Your Light" is one of those soft progressive rock tunes that starts out as a soft ballad and then develops into a dynamic rocker. The production's real good, but trite lyrics and an unnecessarily long solo and song-length hurts things. "Neutron Crouton" is more of the same—predictable lyrics and tempo changes for the sake of it, instead of changes that aim at building song momentum. *100 Flowers* (Happy Squid) try to evoke more of a mood than a hooky melody. With a strong bass/drum riff as a foundation for sustaining guitar chords, the band makes a good impression on "Presence Of Mind." "Dyslexia" also aims for mood, with a definite '60s stamp on it. "Mop Dub," however, goes overboard with backward taping and tinny guitar. *The Individuals* (Plexus) are a New York act that plays a fair brand of pop/rock. A muddy production and lack of strong hook leaves little to like of "Dancing With My 80 Wives," but "Our World" is a definite improvement, with nice melodic changes that are dynamically appropriate and not predictable. But the disc's best tune is the fine instrumental "Seven Hours By Motorboat." A band to watch. *White Beach* (Endurance) has crafted a strong, ingratiating sound on "You Can Do Me Anytime." The crystal-clear acoustic guitars and Anne Melville's vocals are reminiscent of Heart. It works until they go into the always predictable phased double lead guitar break. "Sensitive Girl" is a top-notch effort, thanks to a funky rhythm and good performance. The only drawback is the lyrics; she doesn't sing like a sensitive girl. *The Poppers!* (Award) don't add anything to their cover of "Love Potion #9" that hasn't been done before and to much better results. Yet their B-side is at least interesting. "She's Not You (But She'll Do)" is a nicely constructed country tune that fails only because the sound is indistinctive. Blame should be assessed not just to the producer. The band doesn't add enough spunk to it in their performance either. *Gene Davis* (O.L. Records) plays the back-to-the-roots my-baby's-gone-&-I'm-drinkin' genre very straight and pretty well. Davis has got a John Conlee voice, and "It May Be Tonight" has an interesting twist, but the tune is held back somewhat by straight cliché through much of the lyric. "A Livin' Hell" is a little more like it. It's an uptempo, Haggardesque mood song that, though it doesn't add anything special to the genre, is a definite, in-the-pocket step in the right direction. (Rob Simbeck)

J.S.

Club Data

by Jeff Silberman

ICE HOUSE, Pasadena: The small music room has been closed, as it will be renovated into a lounge-type atmosphere. Music will still be heard in the main room on Sundays through Tuesdays, including summer-long Battle of the Bands Contests, with prizes including studio time and full-page media ads. Also, when Hi Fi performed a couple of Wings tunes in a recent show, they were helped by some notable expertise with the presence of former Wings guitarist Laurence Juber, who sat in on a few songs.

HOP SINGHS, Marina Del Rey: Memorial Day weekend will be a jazz festival, with appearances by Dan Siegel on the 28th, Joe Farrell on the 29th, and Generation featuring Victor Feldman and Ernie Watts on the 30th.

COMEBACK INN, Venice: Synthesizer whiz Steve Roach returns to the stage on the 30th, with International Reggae All-Stars performing on Sundays in June starting at 2 p.m.

PALOMINO, N. Hollywood: There have been benefits galore here. A recent Rick Nelson show raised \$15,000 for the Leukemia Foundation, and the Palomino golf outing pulled in \$30,000 for the St. Vincent Fund for Retarded Children.

ON KLUB, Silverlake: The tiny dance club came close to breaking the house record with their video Mod night, and another is planned sometime in mid-June. The nationally acclaimed reggae band from Kansas, the Blue Riddim Band, will play here on June 4.



Van Dyke Parks with McCabes' booker Nancy Covey

MCCABES, W. L.A.: One of this club's biggest draws recently was Ricky Jay—a magician. Pictured here is booker Nancy Covey with artist Van Dyke Parks after he performed an exclusive gig recently.

LINGERIE, Hollywood: After an absence of about two years, the infamous Black Randy and the Metro Squad will entertain the throng on the 29th and 30th.

RADIO CITY, Anaheim: Some big dates coming up this summer: Romeo Void is expected sometime in June, and Television's Tom Verlains will be making his first Orange County club appearance in July.

CRAZY HORSE, Santa Ana: Bobby Bare is probably the hottest country club draw around. Consider this: His shows here on the 23rd and 24th sold out in the first week in May. Also, some benefits are planned in the summer featuring the biggest names in country music. Nothing is confirmed yet, but keep an eye open for announcements.

DONTES, N. Hollywood: Drawing raves here has been John Collins, a guitarist who's worked with the likes of Sinatra, Nat King Cole, Sammy Davis Jr., and currently with the "Sophisticated Ladies" orchestra. Della Reese and Carmen McRae caught his previous shows, and he'll be back on the 30th.

RUMBLESEAT GARAGE, Long Beach: A summer kick-off party is planned for Memorial Day weekend, featuring five hard rock bands, a free afternoon buffet, all-night drink specials, and contests. The party starts at two in the afternoon and goes on all night.

PASQUALES, Malibu: Baya's second anniversary Memorial Day Barbeque will be held here on the 30th.

BULLWINKLES, Santa Monica: Reggae continues to make a big imprint on this westside club. Two new local groups will make their live debuts here on the 30th—Carolines Du Nord and Jah Moon. The Blue Riddim Band will also appear here on June 5.

NIGHT CLUBBING

PETE SHELLEY AT THE COUNTRY CLUB: Shelley, former main creative force behind the influential pop/punk group the Buzzcocks, played here on the heels of his upcoming solo Arista album and his smash single, "Homo Sapiens." The concert, however, was robbed of much needed spontaneity and spark due to the overwhelming presence of taped instrumentation.

Shelley is a talented, prolific songwriter in an aggressive pop/rock vein, and the new material he played was consistently strong and melodic. But his passive stage presence and taped synthesizer and lead guitar tracks gave the evening a feeling of lip-synced *American Bandstand*. Shelley is too good of a songwriter to waste himself in such a listless live environment.

Live Action Chart

MAY 2—MAY 16

The Live Action Chart lists the top-drawing acts in L.A. and Orange County. Those clubs that pay their acts list the top three draws over a two-week period in terms of actual ticket sales. The size of the venue, sell-out performances and the number of times an act is listed are taken into account. Stars denote an appearance last issue as an Honorable Mention.

ROCK / POP			JAZZ / BLUES			COUNTRY / FOLK		
This Wk.	Last Wk.	On Chart	This Wk.	Last Wk.	On Chart	This Wk.	Last Wk.	On Chart
1	-	3	1	-	1	1	3	9
2	-	2	2	-	2	2	1	6
3	-	2	3	-	1	3	-	1
4	10	3	4	8	5	4	-	1
5	-	1	5	-	2	5	-	6
6	-	1	6	-	6	6	7	10
7	-	4	7	-	1	7	-	1
8	-	2	8	-	3	8	-	4
9	2	3	9	-	1	9	-	7
10	-	1	10	9	5	10	*	7

HONORABLE MENTION: Kingbees, Platters, A La Carte, Strawberry Alarm Clock, Fear, Art Masters, Rave-Ups, Carl Anderson, Roy Milton, Top Jimmy & the Rhythm Pigs

HONORABLE MENTION: Ernie Watts, Chris Harris, Roul de Souza, Art Pepper, Phil Upchurch, Beverly Hills Unlisted Jazz, John Collins, Visions, Citizen, Al Vizzutti

HONORABLE MENTION: Tom Wopat, Golden St. Cowboys, Tommy Cash, Hot Lips & Fingertips, Clask Bros., Brad Hartwyck, Leon Everett & Hurricane, Cowboy Maynard, Larry Dale & Daetores, Jim Seal

Showcase

by Frankie Nemko-Graham

Vinny Golia

Multi-reedman and record company proprietor Vinny Golia is in that special category of artist whose talents are not limited to one area of the arts. The degree in fine arts he earned at the New York Institute of Technology enabled him to pursue a career as a painter, but living at the time in an apartment building that also housed pianist Chick Corea, bassist David Holland and saxophonist David Liebman set in motion a creative transformation.

Although at first Golia was content to capture on canvas the jazzmen he ardently listened to at the Greenwich Village clubs, it wasn't too long before he found himself buying a soprano saxophone (with money earned painting the cover picture of a Corea album). Soon thereafter, Golia moved to Los Angeles, and one of his first experiences was an art exhibition arranged by Corea, who also was by now residing in Southern California. As Golia became more familiar with the music scene, however, he could soon be heard with a variety of local jazz groups.

For someone who has only been playing for 11 years, it seems incredible that he is now blowing all the wind instruments, plus several different flutes. Asked how this could be, Golia replied, "Well, I practiced a lot, just about to the exclusion of all else. Also, my yogic and meditational disciplines were an essential element."

Nevertheless, it hasn't been an easy road for this extraordinarily talented and dedicated artist. Much of his day had to be spent in mundane pursuits to pay rent, buy groceries and, most im-



Photo by Sherry Rayn Barnett

Vinny Golia: "The prototype of the new breed of jazzmen"

portantly, pay for his vast collection of instruments (to date he has accumulated, besides the original soprano, a tenor, baritone and bass saxophone; E-flat, B-flat and bass clarinets; piccolo; C-minor, alto and bass flutes; various recorders; and a set of wooden pipes from Thailand—all of which, at one time or another, are in use).

One of his jobs during those struggling years was as the warehouse manager of Rhino Records, which proved fruitful in other ways. The ever-enterprising Golia had decided to start his own record company, 9 Winds, and partly through contacts made at Rhino, he can boast a modestly successful distribution. As a consequence of his recorded accessibility, Golia's name is now well-known in Europe, and he has made several trips abroad. The first was in 1978 with the controversial Anthony Braxton; then in 1980, Golia coled a group with clarinetist Tim Berne for several European concerts. On both occasions the reception was warm, and the au-

diences seemed well-aware of who he was.

It would seem that the axiom of a prophet without honor in his own country could be applied to Golia, although more recently his work is becoming known to a wider audience. He now has several albums on 9 Winds, and his personal appearances are becoming more frequent. A recent concert at UCLA's Schoenberg Hall showcased Golia's compositional talents in addition to his superb blowing.

Golia's approach to writing is not unlike that of the acknowledged granddaddy of jazz composition, Duke Ellington. The late maestro used to tailor his works to specific soloists in the orchestra. Golia uses this same principle, but in an updated version of written jazz, which portrays that art of improvisation in possibly its best form, and offers the player complete freedom of expression.

Golia is quick to praise the musicians with whom he works, saying, "I consider that I play

with some of the best; everyone I associate with is a force unto himself. And when I write for them I have the ultimate freedom—I can put down on paper exactly what I hear and get it played that way." Some of his long-time musical compadres include clarinetist John Carter, trumpeter Bobby Bradford, bassist Roberto Miranda, trombonist John Rapson, and pianist Wayne Peet, among others.

Whether as composer or performer, Golia emerges as the prototype of the new breed of jazzman. His instrumental technique is awesome, his delivery almost always flawless. He can switch from tenor to soprano to baritone to bass saxophone, from alto flute to piccolo to bassoon to bass flute with the greatest of ease. A program of Golia originals will run a long gamut from basic 4/4 rhythms through the intricacies of bebop and into complex, out-of-time excursions.

Although Golia doesn't see himself as avant-garde, the definition of that word is "vanguard," and the meaning of that is "those leading a movement." Vinny Golia occupies a position very close to the front right now in creative, 20th century music, leaning now and then on tradition, examining all facets of indigenous American art form known as jazz. He is a constantly evolving artist, offering the listener an opportunity to expand his/her musical horizons at every hearing.

Vinny Golia—Selmer Mark 6 soprano and baritone saxes, balanced action tenor sax, 1912 Conn bass sax, Selmer bass and alto clarinets, Buffet Bb and Martin Feres' Eb clarinets, Selmer piccolo, Armstrong C, alto and bass flutes, Monneing Artist model bassoon, Darrell DeVore-made Hochiku (untreated bamboo flute), Digerdoo and other instruments; Alex Cline—Camco drums, various percussion; Roberto Miranda—bass; Wayne Peet—piano; John Rapson—trombone.





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Gig Guide

Clubs, Showcases,
Organizations
Seeking Entertainers,
TV Opportunities and
Miscellaneous Gigs.

Gig Guide Listings Are FREE

Los Angeles (213) 462-5772

Clubs

LOS ANGELES

THE COMANCHE

5211 Atlantic Blvd.
Long Beach, Ca. 90805
Contact: Steve, 213 423-9150
Type of Music: Variety; country, rock, comedy, orig. ok
Club Capacity: 300
Stage Capacity: 5
PA: Yes
Lighting: Yes
Piano: No
Audition: Tapes and resumes
Pay: Negotiable

BULLWINKLES

814 Broadway
Santa Monica, Ca. 90401
Contact: Harry, 9-4, M-F, 213 451-3241
Type Of Music: Rock, R&B, reggae, ska, orig. ok
Club Capacity: 200
Stage capacity: 24 long, 12 deep
Lighting: Yes
Audition: Tape and live
Pay: Negotiable

THE STOP

12446 Moorpark St.
Studio city
Contact: Herb, lv. msg. 761-8686
Type Of Music: All
Club Capacity: 90
Stage Capacity: 8 or 9
PA: No
Lighting: Limited
Piano: No
Audition: tape/live
Pay: Negotiable

H.J.'S

6411 Lankershim Blvd.
N. Hollywood, Ca.
Contact: Nigel or Joe 213 506-0382
Type of Music: Origs, rock, reggae, new wave, R&B
Club Capacity: 200
Stage Capacity: 9 pieces
PA: Yes
Lighting: Yes
Audition: Tapes/resume
Pay: Percentage of door

THE CANDY STORE

8117 Sunet Blvd.
Hollywood, Ca. 90046
Contact: Lynn Dillard, 213 654-1298
Type of Music: Variety, Thurs; jazz, Fri.; pop, R&B, Sat; magic night, Sun.
Club Capacity: 100
Stage Capacity: 4
PA: Yes
Lighting: Yes, limited
Piano: Yes
Audition: Live, or possible tape/bio/pics
Pay: Showcase; possible future pay

TROUBADOUR

9081 Santa Monica Blvd.
W. Hollywood, Ca.
Contact: Bobby Dean (213) 276-1158
Type Of Music: Rock, country, all. Only orig.
Club Capacity: 350
Stage Capacity: 10 plus
PA: Yes, w/operator
Lighting: Yes, w/operator
Piano: Yes
Audition: Cassette, pics, bio
Pay: 60 percent of door/no. of bands

THE ICE HOUSE

24 N. Mentor Ave.
Pasadena, Ca.
Contact: Duane Thorin, after 2 213 681-1923
Type of Music: Pop, rock, R&B, variety, orig. ok
Club Capacity: 200
Stage Capacity: Up to 13
PA: Yes, w/operator
Lighting: Yes, w/operator
Piano: Yes
Audition: Tapes and live
Pay: Percentage negotiable

RUMBLESEAT GARAGE

4700 E. Pacific Coast Hwy
Long Beach, Ca. 90804
Contact: Top 40-Richard Powers, Orig.-Johnny Maya 213 438-1131
Type of Music: Top 40, rock, new wave, reggae, R&B
Club Capacity: 400-500
Stage Capacity: 25 ft. by 22 ft., w/ curtain
PA: Yes
Lighting System: Yes
Audition: Tape, vinyl, audition, schedule of past & future gigs
Pay: Negotiable

O.N. KLUB

3037 Sunset Blvd.
Silverlake, Ca.
Contact: Howard Paar 213 939-9549
Type Of Music: Ska
Club Capacity: 100
Stage Capacity: 10
PA: Yes
Lighting: Yes, w/operator
Piano: No
Audition: Live
Pay: Percentage, negotiable

SIMPLY BLUES

6298 Sunset Blvd., 19th floor
Hollywood, Ca. 90028
Contact: Lloyd Baskin, 213 466-3534
Type Of Music: Variety, orig. ok
Club Capacity: 100
Stage Capacity: 3
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Call for more info.
Pay: Negotiable
Showcase: Music, comedians, orig., Sunday, 4-7 p.m.

THE COMEDY STORE

8433 Sunset Blvd.
Hollywood, Ca.
Contact: Debbie Dean, 213 656-6225
Type of Music: Variety, orig. ok
Club Capacity: 75
Stage Capacity: 3
PA: Yes
Lighting: Yes, limited
Piano: Yes
Audition: Sunday, 7:30 pm in the Belly Room
Pay: No pay

AT MY PLACE

1026 Wilshire Blvd.
Santa Monica, Ca. 90401
Contact: Matt Kramer, 12-5pm. Wed.-Fri. 213 451-8985
Type Of Music: Origs, jazz fusion, some songwriter melodic rock.
Club Capacity: 133
Stage Capacity: 10 by 18 ft.
PA: 12 ch. sound system
Lighting System: Limited
Piano: Kawaii KG-2 baby grand
Audition: Send tape & bio, then call back.
Pay: Showcase, flat rate for wknds

BLUE DANUBE RESTAURANT

1001 N. Pacific
Glendale, Ca.
Contact: Rose Gales, 213 246-2571
Type Of Music: Jazz and pop, singers only.
Club Capacity: 100 approx.
Stage Capacity: Piano bar
PA: Yes
Audition: Call
Showcase: Every Sunday night, 8:30 to 1:30, singer's showcase backed by pro. trio. Bring music, ask for Rose

CAFE ORLEANS

7140 Reseda Blvd.
Reseda, Ca.
Contact: Bob or Beth, 213 344-9759
Type of Music: Rock and jazz and orig. ok
Club Capacity: 100
Stage Capacity: 5 to 7
PA: Yes
Lighting System: Yes
Piano: no
Audition: Tape
Pay: Percentage of door

ANTIQU MIRROR

17046 Chatsworth
Granada Hills, Ca.
Contact: Bill, 213 360-3310
Type of Music: Rock & roll, dance
Club Capacity: 250
Stage Capacity: 7 pc. band
PA: Yes
Lighting: No
Piano: No
Audition: Tape, picture resume, song list and equipment.
Pay: Negotiable

SEVAN LOUNGE

9669 E. Las Tunas
Temple City
Contact: Jay Jones, 213 286-9490
Type Of Music: Dance bands, rock, t-40, rockabilly w/following orig. okay
Club Capacity: 350
Stage Capacity: Large
PA: Yes
Lighting: Yes
Piano: Yes
Audition: live or tape
Pay: Percentage or flat rate, depends on band (liberal)

CELEBRITY CENTRE

5930 Franklin Ave.
Hollywood, Ca.
Contact: Kim Hedges, 213 464-0411, ext. 203 or 204
Type of Music: Rock to folk, orig. ok
Club Capacity: 50
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Live or tape
Pay: Negotiable

THE COMEBACK INN

1633 W. Washington Blvd.
Venice, Ca.
Contact: Will or Jim, 213 396-7255
Type Of Music: New age, ethnic, fusion, electronic music, reggae, improvisational, orig. ok
Club Capacity: 100
Stage Capacity: 6
PA: Yes
Lighting: Yes
Piano: No
Audition: Cassette/album/video
Pay: Negotiable

SKIP E. LOWE'S TALENT SHOWCASE

7000 Hollywood Blvd.
Hollywood, Ca.
Contact: Skip 213 656-6461
Type Of Music: All kinds, orig. ok
Club Capacity: 200 plus
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Live
Showcase: Seeking bands, singers and comedians. Auditions Fri., Sat. and Sun.

Gig Guide

TRANCUS

30765 Pacific Coast Highway
Malibu, Ca.
Contact: Al Warbucks 213 457-5516

Type Of Music: Open, orig.
Club Capacity: 400
Stage Capacity: 20
PA: Yes w/operator
Lighting System: Yes w/operator
Piano: Yes
Audition: Send tape, bio, & pics
Pay: Negotiable

MUSIC MACHINE

12220 W. Pico Blvd.
West L.A., Ca.
Contact: Leon, 213 820-0947
Type Of Music: Blues, Motown, orig. rock, nostalgia, '60s covers. Origs. on Wednesdays
Club Capacity: 500
Stage Capacity: 12''x24''
PA: Yes
Lighting: Yes
Audition: Tapes and promo pkg
Pay: Negotiable

BRASS RAIL

233 S. Brand Blvd.
Glendale, Ca.
Contact: Louie, 213 242-2227
Type Of Music: Top 40, rock
Club Capacity: 150
Stage Capacity: 5-6 pieces
PA: No
Lighting: Yes
Piano: No
Audition: Live
Pay: Negotiable

CLUB 88

11784 W. Pico
L.A., Ca.
Contact: Wayne (213) 479-1735
Type Of Music: Rock, country, rockabilly, blues, orig. ok
Club Capacity: 250
Stage Capacity: 12 pieces
PA: Yes, w/operator
Lighting: Limited
Piano: No
Audition: Tape
Pay: Percentage of door

ORANGE COUNTY

RONSTADT'S

719 W. 19th St.
Costa Mesa, Ca.
Contact: Randy, 714 642-2973
Type Of Music: Rock
Club Capacity: 400
Stage Capacity: 16
PA: No
Lighting: Yes
Piano: No
Audition: Tape
Pay: Flat rate

RADIO CITY

945 S. Knott
Anaheim, Ca.
Contact: Jerry Roach, 714 497-4469. Available to outside promoters.

Type of Music: Straight-ahead rock, new wave
Club Capacity: 300
Stage: 8-10
PA: yes
Lighting: Yes, w/ operator
Audition: Tape
Pay: Negotiable

THE CONCERT FACTORY

1714 Placentia
Costa Mesa, Ca.
Contact: Keith Goodman, 714 559-1371
Type of Music: Rock, orig., most styles
Club Capacity: 500
Stage Capacity: 7
PA: Yes
Lighting: Yes
Piano: No
Audition: Call for more info, 9 am to 7 pm
Pay: Negotiable

CHICAGO

Mc GREEVY'S

2680 Golf Rd.
Glenview, Ill. 60025
Contact: Brian Glynn,
312 275-1318, 729-7702
Type of Music: New wave, blues, R&B, eclectic
Club Capacity: 350
Stage Capacity: ample
PA: Yes, w/operator
Piano: No
Audition: Record/tape, press info
Pay: Negotiable

EXIT

1653 N. Wells St.
Old Town, Chicago, Ill. 60614
Contact: Terry Fox,
312 440-0535, 871-7987
Type of Music: New wave, plus video, film d.j.'s, plays/improv.
Club Capacity: 350 & back bar, 150
Stage Capacity: Adaptable
PA: No
Lighting: Yes, w/operator
Audition: Record/tape, press info
Pay: Negotiable

Song Market

NASHCAL MUSIC is now looking for modern country material. SASE 4 songs max, cassettes preferred. Covers by Moe Bandy, Joe Stampley, John Conlee, Dot-sie, Larry Riley, Don Edwards, Chris Blake, Mary Lou Turner, Clifford Russell. Send material to: 3746 Mt. Diablo Blvd., Lafayette, Ca. 94549, Suite 104.

PRO MUSIC is seeking songs for placement w/major artists. Send cassette and lyric sheets to: Pro Music, 15723 Vanowen St., Suite 322, Van Nuys, Ca. 91406

HIT MATERIAL WANTED immed. for major fem artist, formerly w/Columbia to be signed w/Arista. Prefer adult contemp, R&B, MOR, pop & crossovers. Mail or deliver non-returnable tapes to: London Star Mgmt., 10928 Magnolia Blvd., No. Hollywood, Ca. 91601

MUSIC PUBLISHER seeks songs of all types; R&B, country, pop, etc. For rock, contact Tracy Luna, El Mi Music, PO box 863, No. Hollywood, Ca. 91603. All else contact Michael Shelby.

PRODUCTION COMPANY looking for orig. material and artist: pop, R&B, jazz. Send cassette and lyric sheets to: Sweet Thunder Productions, 1516 Westwood Blvd Ste. 104, W.L.A., Ca. 90024

MEGA RECORDS is lkg for pop-rock crossover songs for a fem rock singer. Also adult, contemp music, ballads. Send materials SASE to: Michael Jay or Jerry Marcellino c/o Mega Records, 6525 Sunset Blvd, Ste. 301, Hollywood, Ca. 90028

HIT SONGS wanted for producer/publishing company. Range from adult-pop crossover to country crossover and R&B. Your best 4 per cass. No garbage please. Bluefield/Rodgers Music, PO Box 726, Hollywood, Ca. 90028

CALIZAN MUSIC is lkg for orig material & artist: new wave, contemp rock. Send cass. & lyric sheets to: Calizan Music, 1516 Westwood Blvd. Ste. 104, W. Los Angeles, Ca. 90024

Miscellany

HELP WANTED: General office/Friday Person, part time afternoons, Mon-Fri. Agency/production company. Trans, good spelling & exp. mandatory. Bill Trout 213 920-7477 or 920-7448

JACQUES MELEK, Music repertoire, is seeking the best vocalist for immed recording. All styles, vocal range of 2-plus octaves, able to read. Proper person will be nationally promoted. Send demo tape, resume and qualifications to Jacques Melek, Music Rep., PO Box 901, Upland, Ca. 91786, or call 714 982-6442

FREE CABLE SPOTS on video t.v. Record label talent only. No pay. 213 852-4739

VOCAL POWER SCHOLARSHIP.

The Voiceworks Institute is offering a 6 month vocal study program. Auditions will be held on Sat., June 5 and 12. Call for info & appt. 213 501-6533

DYNAMIC PRODUCTIONS needs cameraman for weddings, bands, casuals, etc. Experienced, reliable w/trans. only. 213 791-3885

AUDIO/VIDEO recording engineer wanted. Must be familiar and have working exp. w/State of the Art recording techniques (24-track or more), audio & video interlocking systems, computerized video editing, & capable of passing company test. Ask for Alex. 213 666-3003

SINGERS WANTED to teach the Elizabeth Howard Method for the Voiceworks Institute. Must play piano, will train. 213 501-6533

LIFE PRODUCTIONS is looking for pro bands from Calif. to perform w/Seattle's finest groups. Concerts are free, bands to perform in outdoor amphitheatres that hold over 10,000. Concert has peace movement music theme. For further details, bands should contact Gideon, Life Prod., 617 W. Mc Graw St., Seattle, Wa. 98119 206 285-4646

WANTED: ALL ORIG BANDS with following only, for showcase concerts with pay. Video taping available. Mail or deliver promo to: London Star Promotions, 10928 Magnolia Blvd., N. Hollywood, Ca. 91601 213 763-8103

QUARTER NOTE MGMT. is looking for new bands to manage, promote and sign. Send pictures, resumes and tapes to: Quarter-note Mgmt, 6354 Van Nuys Blvd, Ste. 217, Van Nuys, Ca. 91401, or call 213 785-1156, ext. 944

MAJOR JAPANESE LABEL seeking immediately: American male/female artists and groups (all types and styles, copy and orig.) for recording contract, promotion and national/int'l distribution. Submissions will be handcarried directly to top A&R in Japan. Deliver or mail promo and SASE to: London Star Promotions, 10928 Magnolia Blvd, N. Hollywood, Ca. 91601 213 763-8103

MUSICIANS & SONGWRITERS:

Music Connection's Gig Guide listings are intended as leads for musicians seeking work and are not to be construed as endorsements of clubs or agencies. Be sure your music is protected and always enclose a stamped, self-addressed envelope when mailing promotional material you want returned. If you encounter any difficulty with an individual or company listed in our Gig Guide, or if you are confronted by a dishonest or "shady" operation, drop us a line informing us of the details so that we can investigate the situation. No phone calls, please.

Pro Players

SESSION PLAYERS

FLOYD SNEED

Phone: 213 889-0998

Instruments: Drums

Styles: Jazz, rock, folk

Vocal Range: Bass

Read Music: Yes

Qualifications: Many years studio and road work; 10 years with 3 Dog Night. One year with Ohio Players.

JOHNNY O'CLOCK

Phone: 213 556-8774, lv. msg.

Instrument: Drums

Styles: Rock, rockabilly, AOR, R&B

Read Music: Yes

Qualifications: Age 27. Have recorded and performed with several top acts including Rex Smith, Joey Dee & the Starlighters, Platters and Shirelles in night club circuits, as well as recording and performing sessions with numerous new wave and contemporary rock artists

NEIL KUNEN

Phone: 213 257-5622

Instrument: Electric and acoustic guitar

Styles: Solid and experienced in all styles.

Read Music: Yes

Qualifications: 14 years pro. Berklee College, specialist in all rhythm styles, exciting and melodic lead work. I enjoy playing in any and all musical situations.

STEVEN KASARAILIA

Phone: 9-5 weekdays, 213 972-1025, nights, wkends, 213 760-7494

Instrument: Electric guitar

Styles: Rock 'n' roll, pop, new wave

Read Music: Yes

Technical Skill: Composer, songwriter, arranger

Qualifications: A highly organized, self-motivated individual with an original, melodic guitar styles. Great equipment, great attitude and straight-ahead dedication to my musical career. I've got what it takes to make it in the '80s.

Available For: A rhythm section (bass, drums, keyboards) for collaboration on an original project with a future.

ERIC GREENBERG

Phone: 213 762-8714

Instrument: Bass

Styles: All

Qualifications: Reads; resume and tape available

Available For: Recording sittings only

LEE CRONBACH

Phone: 213 463-4247

Instruments: Piano, electric piano (Yamaha CP-30)

Styles: Rock, R&B, country, pop, Latin

Read Music: Yes

Qualifications: Instructor in jazz and rock piano at East LA College. Staff copyist for Cream Publishing Group. 14 years performing, session, and teaching experience. Accompanying singers is my specialty.

Available For: Sessions, local club work, rehearsal pianist, arranging, charts, etc.

RICHIE DELORSO

Phone: 213 980-9859

Instruments: Drums, Latin percussion

Styles: Jazz, rock, country, anything that swings

Read Music: Yes

Qualifications: 12 years road work, concerts, T.V. movies. Good humor, strong backbeats, pro attitude.

GUY BABYLON

Phone: 213 664-7284

Instruments: Synclavier II digital synthesizer, Mini-Moog, Arp Odyssey, Rhodes, Roland VK I

Styles: Rock, pop, fusion, electronic, etc.

Read Music: Yes

Qualifications: BA in music composition; Down Beat jazz soloist award; conscientious, creative and tasteful; tapes and resume available.

Available for: Sessions, demos, modern dance scores, film and video projects.

SHELLY SCOTT

Phone: 213 343-9651

Instruments: Drums, percussion

Styles: All

Read Music: Yes

Qualifications: 20 years pro recording, touring and local experience; credits with many number-one groups, musicians and producers. Genuine platinum sound at an affordable price.

Available For: Sessions, demos, showcases, 5-nighters, pro label acts, films, etc.

ED FREEMAN

Phone: 213 650-4926

Technical Skill: Arranger

Qualifications: Rhythm section, vocal, band and orchestra arrangements for Carly Simon, Gregg Allman, Don McLean, Randy Crawford, Juice Newton, Tim Hardin, The Limelites

Available For: Studio sessions, live gigs.

TOM ARMBRUSTER

Phone: 213 577-7255

Instrument: Piano, electric piano, synthesizer

Styles: All

Read Music: Yes

Qualifications: Degree from Duquesne Music School; six years roadwork; extensive studio work. Also qualified arranger.

AARON WOLFSON

Phone: 213 650-0175

Instruments: All guitars; doubles on bass and keyboards.

Styles: All

Read Music: Yes, sightread

Technical Skill: Improvise lead and compose rhythm

Qualification: Play all styles, have all electric and acoustic guitars. Have worked for Jimmy Haskell, ABC TV, record and TV experience, and musicians from George Benson, Stevie Wonder, Kenny Rodgers, Al Jarreau, Available For: Recording, live producing, contracting musicians.

STEVE PEMBERTON

Phone: 213 785-0160

Instruments: Drums, commercial and orchestral percussion

Styles: All—pop, rock, jazz, etc.

Read Music: Yes

Qualifications: Graduated Berklee, Summa Cum Laude. Formerly with Frankie Avalon, "Love Boat" cruises. Heard on Dinah Shore, John Davidson shows, have played Atlantic City, Vegas, England, Scotland, Canada, Bermuda, South America. Extensive stage, recording and TV experience.

Available For: All professional situations: recording, demos, jingles, fill-in work, casuals, teaching, etc.

AARON NESBIT

Phone: 213 748-4747 (home); 213 462-0281

Instruments: Keyboards and arranging (horns, strings and rhythm), producer

Styles: R&B, Funk and Pop

Read Music: Yes

Qualifications: 9 years studio experience. Arranged and played on many albums including Al Green, and Warner Brothers LPs. Great creative ear.

STEVE LAGANA

Phone: 213 553-4581

Instruments: Drums and percussion

Styles: Solid rock, funk, blues

Read Music: No

Qualifications: Solid and professional, extensive albums, television, concert touring with all name bands. Rain, White Rock, Fields, Standells, Joe Cocker, Trouble, Buddy Miles, Fortune.

Available For: Pro tours, sessions, demos, sound tracks, fill-in work, hit band.

TECHNICAL

DENNY McLANE

Phone: 213 761-5239 or 764-1421

Skill: Concert Sound/Recording Engineer

Available For: Concert, club and showcase mixing for rock and jazz bands. Can include sound system.

Qualifications: Credits include showcases for RCA, Chrysalis, A&M, Elek-

Ira Asylum and mixing for Seawind, Fast Fontaine, Maiden Voyage, Buddy Rich, Shelley Cohen. Also recording for UCLA jazz band and Shelley Cohen.

BRUCE JACKSON

Phone: 805 496-5756

Skill: Recording Engineer

Available For: Studio sessions at own 16-track.

Qualifications: Have worked for Kenny Rogers, Edgar Winter, Buddy Miles, O'Jays, Jo Jo Gunn. Experienced studio engineer; play guitar, bass, keys, excellent singer, open-minded musically. Prefer hit-oriented pop rock, rock and R&B.

RICHARD HOLBROOK

Phone: 213 764-1421

Technical Skill: Audio Engineer

Qualifications: Have recorded and produced many albums and demos for publishing companies and artists in the LA area for the last five years. Also many successful showcases at the Troubadour, Whisky, Country Club, etc.

Available For: Live concerts and sessions at own 16-track studio.

ROBERT GIBSON

Address: 319 W. 48th St.

N.Y., N.Y.

Skill: Road Manager

Available For: Contract road work year round.

Qualifications: Company's road manager to Capital Productions Inc. National Department head technical advisor to above company. Please send for resume and references.

VOCALISTS

THE HARMONY KID

Phone: 213 506-4515

Vocal Range: 3½ octaves, baritone and up

Styles: All—soul, pop, jazz, funk

Sight Read: Some

Qualifications: Member Aftra Agva Naras; Professional barber shopper; 14 years experience singing, creating and teaching harmony; lyricist and vocal arranger. A capella specialist. Have car, will travel.

EMILY SANDLER

Phone: 213 450-2434

Vocal Range: Alto to soprano

Styles: Pop, country, MOR

Sight Read: Yes

Qualifications: BA in music from Calif. Institute of the Arts; studio and stage experience; beautiful voice with unique sound; versatile, reliable and dedicated.

GROUPS

FAT CITY RHYTHM SECTION

Phone: 213 936-2423

Instrumentation: Bass, drums, guitar, keyboards, sax, percussion, backup and lead vocals (one or all available).

Read Music: Yes

Qualifications: We are schooled musicians with extensive studio and stage experience. Tapes and credits available upon request

Available For: Full demo production and arranging (original and/or cover), 4-track recording capability, video demos, live gigs and showcases. Affordable rates.

MUSICIANS-GROUPS, PUT IT OUT THERE!
 with Music Connection's Pro-Player Ads. For just \$10, you can put your skills to work finding studio and club work.

**MAIL THIS COUPON WITH \$10 TO MUSIC CONNECTION,
 6640 SUNSET BLVD. #201, HOLLYWOOD, CA. 90028**

Note: Please use this listing only if you are qualified.

NAME	PHONE
FILL OUT ANY APPLICABLE CATEGORIES	
NAME OF GROUP	
INSTRUMENT(S)	
TECHNICAL SKILL	
STYLES	
AVAILABLE FOR	
VOCAL RANGE	
QUALIFICATIONS	
READ MUSIC: YES NO (check one)	

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THE
ROQ
OF THE
'80s

106.7 FM

The Jock Line-Up:

6AM-9AM Raymond Banister &
Mike Evans Morning Show
9AM-12NOON Denise Westwood
NOON-3PM Jed The Fish
3PM-7PM Freddie Snakeskin
7PM-11PM Dusty Street
11PM-3AM April
3AM-6AM Chris Hartt

WEEKENDS:
Ian Whitcomb
Rodney Bingenheimer
Scott Mason
The Young Marquis
& Stanley
Frank Bennett

Anthony Ausgang

CLASSIFIED

24-HOUR HOTLINE (213) 462-5773 • DEADLINE THURS. 4:00 P.M. • 24-HOUR HOTLINE (213) 462-5773 • DEADLINE THURS. 4:00 P.M. • 24-HOUR HOTLINE

TO PLACE A FREE AD

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

First, call (213) 462-5773 24 hours a day. During business hours, a real, live person will answer. Outside business hours, your ad will be recorded. Give your name and phone number, then give the category number where you want your ad to appear. Make your ad as brief as possible. All buy and sell ads must have a price.

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

NEXT CLASSIFIED DEADLINE THURS., JUNE 3, 4 P.M.

PA's & Amps 2

- British made console, 10x4, never used, \$700. Accessories: reverb, noise gate, EQ, etc. also avail. Pete 213 830-4272u
- 2 custom built bass reflex cabs w/1 15" SRO spkr, \$500 firm. 213 795-1967u
- Yamaha G100 amp w/ two 12" spkrs, 2 chan, parametric EQ, new cond. \$425. Bill 213 943-2619u
- Marshall 100 watt super lead head, \$325; Marshall 50 watt head, \$450; 4 Marshall 12" spkr cabs, \$400. 213 761-8013u
- Ampeg V4 lead head w/ master volume, 260 watt, \$225 obo; Celestion 12" spkrs, 4, \$50 each; flight case for Marshall head, \$75 obo. 213 780-8247u

- Mitchell slant cab w/ 4 Celestions, xint shape, \$325; Mitchell slant cab for Electro voice series 2, 75 watt spkrs, mint cond, w/ cover, \$425. Mark 213 484-0459u
- Pignose 150R, crossmix, xint cond, \$250 obo. Brian, eves 213 824-3947
- 2 Electro voice dominators, PA cab w/ spkrs, 3 way, \$500 each. 213 345-4707u
- Cerwin-Vega V-20 15" portable cab. 213 760-3937u

- Yamaha EM-200 PA board, 2 EV-F-15-3 spkrs, 2 EF-FM 12-2 monitors, Peavey monitor amp, \$2,000 all. 213 670-8298u
- 2 JBL crossovers, model 5231, \$75 each; Shure mic mixer, hi & lo impedance, will sell cheap. 213 994-4858u
- 2 Peavey Mace cabs, 4x10, \$1,300 for both. 213 428-3494u

- Fender super reverb, modified, great sound, \$300; Yamaha 100 watt, two 12", perf cond, \$300. Bill Nelson 213 855-1010u
- Two 15" Celestion 125 watt bass spkrs, \$75 each. 213 784-1830u
- 2 electronic spkrs, Entertainer series 100-S, 12" & horn, \$450. Mark 213 472-6000u
- Vox AC-30 mint cond, w/flight case, \$600; w/out case, \$500; Vintage Grech tweed amp, electromatic, mint, \$150. 213 278-6456u

- Sunn bass cab, two 15". Ron 213 836-4558
- Roland Jazz Chorus 120 for \$500. 213 654-3122u
- Electric voice dominator PA cabs w/ spkrs. Two for \$1,050. 213 345-4707u
- Fender Showman w/18" spkr, \$200. Sonny 213 358-8515u

- HI Watt cab & amp w/cover, new tubes, 100 watt cab, xint cond. \$625, or will separate. Art 213 633-9428u
- 2 Renkus-Heinz SSD1800 drivers, 60 watt, crossovers in cabs. \$200 each. 213 387-3547u
- 2 Cerwin-Vega spkrs, V-33, each has 2 super highs, horn, & 18" for disco, PA or keybd, \$950; Cerwin-Vega 400 amp, 350 watt per chan, \$700; Tapco mixer, 6 chan, \$125. 213 247-1508u

- Marshall 50 watt amp, many custom extras, \$400; Echoplex, good cond, \$150; Boss flanger, \$50. 714 750-5297u
- Peavey PA, 400 watt 4 chan, 2 columns w/4 10" spkrs in each, \$300 all; Kustom PA, 1212 bottoms & horns, 9 chan mixing board, \$500. Anna 213 329-0296u

- Malatchi 6 chan stereo mixer, 4 band, EQ on each chan, reverb, wooden case w/extra rack space, \$525. 213 577-2049u
- Gallien Krueger 4412H reflex bass cab, four 12", w/1 front loaded 10". \$185 firm. 213 506-6901u
- Wanted: Powerful PA to buy, rent or in exchange for free rehearsal time. London Star Studios 213 763-8102u
- Bose cabs, two 15", \$325. Call after 6pm 213 650-5586u

- Roland JC120 amp, new. Must sac, lvg town. \$425. 213 654-3122. 852-9844u

- 12 chan Mavis board, stereo w/external power supply, \$850. 213 469-8185u
- SAE P50 power amp, 70 watts RMS, \$300. After 5:30 213 936-4142u
- Acoustic 402 cab w/two 15" spkrs, xint cond, \$225. Bill 213 943-2619u
- Kustom lead 3, 130 watts RMS, NOT TUCK N' ROLL! pre amp & master volume, also preamp drive & studio voicing. Like new, \$200 firm. J.T. 714 641-3863u
- Mesa Boogie, Mark 2, 15" 100/60 w/switch. Reverb, graphic EQ, hardwd cab, Anvil case w/ wheels. Export transformer. \$1,500 213 760-2671t

Tape Recorders 3

- Teac 3340, xint cond w/ CS-34 case. \$665 obo; VSO 3, 17 i.p.s., variable flutter, wow-flange, more, \$160. 213 463-6096u
- Teac 440 four track reel to rl, & Teac 2A mixer, 6 in 4 out, 6 mos. old, \$1,300 both. Terri 213 787-6436u
- Teac model 144 portastudio, like new, \$750. Call Michael 213 352-2601u
- Sony TC 730, reel to rl, xint cond, \$200 firm. Chris 714 551-1979u
- Concept E.L.C. tapedeck, EQ, limiter, memory stop, auto play. Cost \$500, sell \$200. Mark 213 472-6000u
- Teac 2340 Sx 4 trk, xint cond. \$475. 213 653-6293u
- Teac 144 portastudio, practically brand new, \$825 obo. 714 842-7338u

Music Acces. 4

- Korg 55 rhythm machine, new, \$345; Maestro echoplex w/new tape, \$175. 213 463-6096u
- Roland vocorder, xint cond, \$750. 213 399-1908u
- Trainer 4200 mixer/amp, overall EQ, reverb, 4 chan, modified hi & lo impedance. Like new, \$275. After 6pm. 213 456-2375u
- Shure 585SA mic, hi impedance, \$50; Shure 565SD hi lo impedance, \$60; 4 mic stands, \$23 each. Anna 213 329-0296u
- Pedal board w/phaser, octave divider, analog delay, 2 buffer amps, phlanger, volume pedal, wah wah, all AC w/case, designed by Valley Arts, \$1,000. Rick 213 836-0740u
- Large drum riser, custom made, 2 1/2 feet high. Will sell cheap. 213 994-4858u
- Sampson wireless guitar transmitters, like new, \$200 firm. Todd, days 213 462-0343u
- 4 sound baffles, studio quality, plus vocal booth, \$25 each. After 6pm 714 839-0572u
- Shure SM-56 w/ cable, \$75. 213 577-2049u
- Echoplex, \$150. 714 981-4059u
- Boss digital tuner TU-120, brand new. Paid \$125, sell \$70. 213 652-1477u

- 1976 Pioneer PL-12D-2 turntable w/walnut grain cabs, hinged dust cover, brand new Empire cartridge, belt drive, like new, \$50. Dale 213 695-4844u

Guitars 5

- Classical guitar, handmade by Julius Gado in 1965 w/ hardshl case. Brazilian rosewood, \$650. Mark Darrow 213 472-6000u
- Fender jazz bass, rosewood neck, dark brown, xint cond w/hardshl case, \$450 obo. Leave message 213 671-6920u
- Fender Strat, cherry sunburst, '62 rosewood neck. Duncan pickups, 5 way switch, hardshl case, mint, \$550 firm; 6 string, lap steel, vintage, mint, hardshl case, \$125. Rick 213 278-8456u
- 1976 Gibson Explorer, white, good cond, \$750 obo; Mighty Mite, Strat body & neck, brd new, \$235. Oliver, aft. 4pm 213 208-7969
- Wanted: Fender Jazz master, must be orig. Nick 213 823-3842u
- 1981 Gibson Les-Paul standard, tobacco sunburst, \$600 w/case & mixer sustain unit. Justmann 213 796-1111u
- '69 Gibson Les Paul, custom, black beauty, beautiful cond, prototype DiMarzio pickups, hardshl cs, \$550 firm. Art 213 633-9428u
- Charvel Strat, brand new, brass parts & DiMarzio pickups. Randy 213 893-1419 or call 213 983-1418u

- Harmony acoustic w/case, good cond, xint for beginner, new strings, \$50. 213 876-8179
- Fender P 74, sunburst, maple neck, good cond, \$175. Chuck 213 365-6193u
- Left handed Gibson Les Paul custom, good cond, w/anvil & Gibson hardshl case, \$750 obo. 213 874-8528u
- 1980 YS350 Aria electric guitar, \$250 obo. 714 524-1239u

- Gibson 335, electric, 1969, cherry red w/ Dunlap frets, Schaller gears, xint cond, w/case, \$800. Rick 213 836-0740u
- Gibson ES-347, blonde, ebony fingerbd, TP6 tailpiece. Coil tap, speed knobs, \$750. 213 240-4437u

- Alvarez-Yairi, 12 string guitar, perf cond w/hardshl fiberglass case, \$250. Call Chris 213 760-8932u
- BC Rich Seagull, hardshl case, xint cond, \$2,000. Ron 213 394-2864u
- Aria SR-880 bass guitar, solid piece, good cond, \$550. Todd, days 213 462-0343u
- ES 335, 1976, hardshell case, blonde finish. Xint cond, \$500. 213 760-2671t

Keyboards 6

- Crumar string performer w/Anvil case, xint cond, \$550 obo 213 994-4858u
- Roland 05R9 organ & string unit, \$500 firm. 213 994-9159u
- Yamaha CS-80 programmable polyphonic synth w/touch sensitive response keybd. Perf cond, \$3,500 213 762-8961u
- ARP 2600, xint cond, 3620 biphonic keybd, instrctns, repair manual, patch chords, \$950. Bill 213 763-2331u

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Wanted: Theremin, electronic instrmt used in sci-fi movies. Any manufacture, Mesitro & Moog ok. 213 785-2913u
Small upright Spinet piano, totally rebuilt, regulated, new keys, guaranteed, \$975. 213 852-1412, 765-1575u

Polymoog synth w/case, \$2,300; mini Moog, new w/stabilized oscillators, \$1,000. 213 454-7928u

Arp Omni, w/case, \$900; Micro Moog, \$350. 714 528-3836u
Arp Quartet string machine w/ B3 sounds, xint cond. \$650 firm. Call after 10am. 213 933-4479u

Oberheim OB-1, \$750 obo. 714 524-1239u
Hammond D-3 organ w/bass pedals, PA hoodup, L-122 Leslie, walnut finish, 3 yrs new seldom used. \$1,200 or trade for drum set. Keith 213 915-3193u

Acoustic piano, Gulbransen mahogany, needs refinishing. \$300 obo. 213 859-0850u

Korg 770 synth, \$325 obo. 213 538-2628u

Hohner clavinet, immac. \$450 firm; mini Moog, xint, \$500 obo. Chris 714 551-1979u

Prophet synth, \$2,500. Jeff 213 399-1908u

Brand new Yamaha CP-35, newest model, electric piano. \$1,400. Jan 213 473-3878u

Hohner D-6 clavinet, \$300. Sonny 213 358-8515u

Double key portable organ, Roland VK-6 w/drawbars, percussion, synth, interface bass pedals, Leslie-type sprk system. Sac \$1,400. Stan 213 667-6246 or call 454-1563u

Yamaha CS-30 polyphonic synth, perfect cond., \$3,500. 213 762-9661u

Yamaha CS-80 8 voice polyphonic synth w/Anvil case. \$4,000 obo; Roland SH-5, \$500 obo. 213 247-1508u

Wurlitzer electr piano, w/ case & complete extra set of reeds. \$500. Jim 213 769-0982u

Hammond B-3 super organ w/ full pedal board, bench, dollies, Leslie 122 w/ JBL K-140, Fisher Space-Expander, other Keybd Prod. Modificatns. Great sound. \$2,900. 213 396-3405t

Moog opus 3 synth, strings, brass & organ. Bought \$1,400, sell \$795. Like new, hardly used. 213 472-6000

Arp 2600 synth, xint cond, hardly used, foot pedal & wires, \$1,600; Arp sequencer, perf cond, like new, in carton, \$400. 213 662-6315t

Winds 7

Gimeinhart silver plated flute, brand new, \$250. 213 762-4355

Rare Selmer alto sax, low A, high F#, silver keys, like new, \$1,400 obo. Bob 714 681-2410u

Percussion 8

Slingerland special, darkwood finish. 13, 14, 16" toms, 22" bass, chrome snare w/good hardware & some cymbals; Paiste, Zildjian. \$650. 213 306-0957u

Gretch 16x16 floor tom, \$150; 17" Zildjian cymbal, \$60; Seiko metronome, \$35 Steve 213 704-7104u

Mixed Rogers/Ludwig 5 piece, xint hardware, \$575. John Russell 213 277-1628u

Ludwig, brand new cond, custom made octopus-plus. 20 drums, \$6,000. Jim 213 372-1487u

11 piece Ludwig drum set, hardware, \$1,500. 213 379-5387u

Pearl snare drum, 5x14, chrome finish, \$50 obo; Zildjian Ride cym. \$110. 213 794-2863u

Stage pro quality heavy duty unfinished wood, \$150. After 6pm 714 839-0572u

Fibes, 6 piece set w/custom finish, hardware, cymbals, \$600. 213 464-3559u

Guitarists 9

WANTED

Fem group needs guitarist or keybdist w/ vocals, concert & recording calibre. All orig music, good appearance a must, exp pros only. 213 709-0891, 476-3274u

Guitarist needed for orig heavy pop-rock band, currently cutting masters. Must sing. Doug 213 667-1334u

Enthusiastic, dedicated guitarist sought for orig rock/n wave commercial band. Tom 213 399-2081u

Xint rock guitarist, lead & rhythm, wanted immed by top quality LA band. 213 659-5331

Seeking heavy metal infl rhythm guitarist. Must have Marshall equip. Have recording contract. Angel 213 559-0219u

Ghostriders seek lead guitarist/vocalist into unique rock/dance music. Janet 213 876-8716u

Guitarist wanted to work Wiestab pros. Must read, play all styles, backgrd vocals helpful. Lve msg, 213 962-9493, or 508-9571u

Guitarist wanted for n wave/heavy metal band. Vocals a plus. Scott 213 931-0360u

Lead guitarist wanted, rockabilly, folk-rock, 25-30, simple, tasty, infl Buddy Holly, Byrds, Petty. Orig material, backup vocals, pros only. John Sitterly 213 876-7108u

Guitarist wanted, funk type, creative, for all orig group seeking record deal. Positive attitude, good stage pres, serious only. Eddie, work 213 480-7724, home 383-5258u

Guitarist wanted to collab & form band. Infl Fripp, Bley, R. Void. 213 760-7344u

Guitarist wanted for all orig, hard rock/heavy metal band. So. Bay area, willing to practice a lot, pro attitude, stage image. 213 372-1487u

AVAILABLE

Lead guitarist, exp, reads, sings lead, double on 8 other instrmts. Rock, cntry, jazz, blues, seeks local working sit. Clubs or casuals, 1-3 nights weekly. 213 506-6901u

Lead guitarist/vocalist, hot, tasty, current pop exp, image, attid. Keith 213 764-6201u

Guitarist, 25, open minded pro seeks proj w/front person who has it all. Have xint equip & effects, infl KLOS, KMET. Keith 213 915-3193u

Guitarist/vocalist seeking club or casual band. Reads, play all styles. Danny 213 828-9698u

German heavy metal guitarist demands immed working band sit. Right image, equip, access to rehearsal & recording studio. Anyone who cranks. Oliver, after 4pm. 213 208-7999u

Heavy metal lead axeman seeks musicians to form all orig metal act. Stage pres necessary. Have matl, studio & mgmt. Only serious pro, head-banging muscins need apply. Brad 213 507-6038u

Lead guitarist avail for career-minded orig hard rock band. Xint equip, attitude image. Pros only. 6:30-9:30 213 244-0467u

Versatile guitarist seeks modern working band. Play all styles, jazz to punk. Have many effects. Jerry 213 884-5514u

1 fem guitarist & 1 fem vocalist would like to join band into new music. 714 842-7338u

Guitar player, all styles, lkg for band, pros only. Randy 213 893-1419, 983-1488u

Lead guitarist/vocalist avail for T-40, club & session work. Xint equip, looks & attitude, much exp. Paul Hefli 213 761-5645u

Lead guitarist, hard rock, toured & recorded w/top group, Flying V, Shallows. 213 760-3391u

Jazz-rock guitarist, formerly w/name Swiss band, Holdsworth infl, very expressive, good improv, session & touring exp. Mesa Boogie equip, seeks work. Dale 213 695-4844u

Guitarist seeks working sit. 213 986-4867u

Lead guitarist and vocalist w/xint equip & exp seeks bassist & drummer for orig rock band. Richard 213 399-8973u

Guitarist/songwriter, BMI, 30, seeks pro orig group or responsible musicians to form Orange Cty based group. Pop, rock, progressive. 714 540-8290u

Lead guitarist, 17, seeking talented orig comrcial rock band w/pro concepts & charisma. Willing to work hard. K.V. 213 845-9423

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- Exp pro guitar player seeks working sit. All styles, much pro exp. Sing, read, write, arrange. Good stage pres. Jeff 213 841-9127u
- **Guitarist avail to travel, prefer West.** Rock, R&B, T-40, orig, etc. Read, write, 213 438-4882u
- **Pedal steel guitarist** for gigs, casuals, recording. 10 yrs exp, also lead vocals, guitar. Pro. Steve 213 762-1687u
- **Versatile lead guitarist** seeks working or soon to be working sit. Bob 213 620-6406u
- **Flying lead guitarist** possesses own sound. Jimmy 213 989-0124u
- **Lead guitarist** seeks working band, 15 yrs exp in hard rock, cntry, cntry-rock, rock n' roll, blues. J.T. 714 841-3863u
- **Guitarist w/vocals & orig** seeks power-pop band w/strong material & sharp image. Steve 213 271-2734u
- **35 yrs old ex-pro singer**, amateur guitarist, pro sound scales, arpeggios, flatpick, improv. 17 yrs exp, rock only, will relocate. Ronny Jones 714 981-9558u
- **Lead guitarist/vocalist**, country & cntry oldies, exp, dependable, seeks pro working band. Greg 213 249-4639u
- **Guitarist seeks rock band.** Serious minded pros, into Van Halen, Stones, Who. Have equip, tunes, much pro exp. Recording & live, image conscious. B. Blau, evenings 213 654-8108u
- **Guitarist seeks working group**, blues, rock, R&B. Strong vocals, just finished local tour w/ Albert King. Barry 213 362-7541u
- **Guitarist seeking band.** Exp. w/equip & trans. 213 782-7743u
- **Guitarist avail**, all styles. Strong R&B, rock, pop, melodic leads. Reads, Berkeley grad. Pro attitude, equip. Immed. working sits. only. Bob 213 240-4437s

Bassists 10

- WANTED**
- **Bassist wanted to record** orig mmusic. Roy 213 396-7942u
 - **Bass player** wanted for all orig rock, new wave gigging band. Evenings 213 666-3012u
 - **Bassist for pop/n wave** act forming. There is label interest. Paul 213 851-8427u
 - **Bassist/vocalist** wanted by rock guitarist/singer. We have xlnst equip, exp & demo. Richard 213 399-8973u
 - **Bassist, serious pro**, career-minded, for orig n wave band. 213 289-8611u
 - **Bassist wanted** for all orig rock band, n wave infl, top mgmt, record interest. Must be very good. Bill 213 943-2619u
 - **Enthusiastic, dedicated** bassist sought for orig rock/n wave commercial band. Tom 213 399-2081u
 - **Bassist w/backgrd** vocals, modern image for rock/n wave band. Currently playing LA club circuit. No salary seekers, please. 213 473 5741
 - **High energy** pro bass player wanted, 25-35, for estab 8 piece pop group, like Abba, have June gigs; Vegas & LA. Sight read, travel, trans & good image. Glenn 213 654-3646u
 - **Bassist/vocalist** needed to complete progressive/wave trio. Craig 213 577-7448u
 - **Bassist wanted**, exp, good stage pres, for Japan tour. Leo 213 241-9447u
 - **Bassist for heavy metal** rock fem trio wanted. Performing orig & copies for club work, concerts & recording. Rehearse in Burbank area. 213 954-9967u

- **Rockabilly**, funk rock bassist wanted, 25-30, simple, tasty, infl Buddy Holly, Byrds, Petty. Backup vocals, stage pres, orig matl. Pros only. John Sitterly 213 876-7108u
- **Bass player** wanted by guitar player/writer to work out orig matl. Clubs & beyond. Vocal ability, pop sense & open mind necessary. John 213 273-5678u
- **Bassist wanted**, into Procol Harum, must be professional. 213 933-1433u
- **Bassist for pop/rock.** Xlnst matl, connections for showcasing, recording. Must sing harmony, 25 or older. Bob 213 842-9378u

AVAILABLE

- **Fully equipped** rock-steady bassist needs work. Dixie to D.K. Call H.L. Rich 213 371-5270u
- **Person avail** to try out for rock/progressive type band. From the minute, contact made over the phone. Curtis, 213 999-3496 or call Tom 213 888-1590u
- **Bassist/vocalist** currently working, seeks immed summer or permanent position. Will travel. Chuck 213 365-6193u
- **Bassist avail** for LA area. Reggae, orig, T40. Have own equip, pro groups only. Richard 213 757-8980u
- **Bassist, interprets** well, all styles, exp on studio-stage-road, dependable, disciplined, creative. Working sit only. Al 213 978-8634u
- **Pro bassist avail**, good ear, reads well, serious only. 213 465-7884, 273-4862u
- **Electric bass** for hire, dynamic, versatile pro. Nick 213 851-6281u
- **Fretted/fretless** bassist, good reader, seeks jazz/jazz rock band w/pro players. Weekly rehearsal sit or light gigging sit pref. John 213 650-0758u
- **Bassist avail** for orig progressive rock band. Have equip, trans & stage exp. Dave 213 333-8936u
- **Heavy metal** bassist avail, pro gear, sound & image. Infl Scorpion, Iron Maiden, Rainbow. Mike, 10-4pm 213 552-9017u
- **Bass player/vocalist** for full time working band. 13 yrs exp, all styles, no punk. Pro only. Larry 213 323-8838
- **Ex-Thrax** bassist/vocalist/writer seeks contract-oriented sit. w/ mgmt. Rickenbacker/SVT equip. 213 508-7448t

Keyboardists 11

- WANTED**
- **Keybd player** wanted w/bass keys to form lounge trio. T-40, standards. Vocals & club exp pref. Day, 213 465-7893; eves, 368-4807
 - **Fem synth/vocalist** to complete synth rock band. Infl Human League, B Movie, Soft Cell. Good image & equip, please. Immediate. 213 663-2524u
 - **Pro synth** wanted by rock group "Zotos." Must have OBX, Prophet. 213 876-2177u
 - **Keyboardist** wanted, into Procol Harum. Pros only 213 933-1433u
 - **Keyboardist/vocalist**, pro equip & exp, fc current T-40 rock band. 213 764-6201u
 - **Fem group** needs keyboardist or guitarist w/ vocals, concert & recording caliber, all orig music, good appearance a must. Exp pros only. 213 709-0891, 476-3274
 - **Keyboardist** wanted for orig heavy pop-rock band. Currently cutting masters. Must sing & have synths. Doug 213 667-1334u
 - **Multi key & synth** player. 21-35, for estab 8 pc group, like Abba, June gigs in Vegas & LA. Sight read, travel, trans, good image. Glenn 213 654-3646u
 - **Mannquin** seeks keybd/synth for recordg visual performances. Brian 213 783-8068u
 - **Synth wanted** w/minimal style to complete all orig modern band. Infl Ultravox, Wall of Voodoo Depech Mode, Human League. 213 467-2837u
 - **Keyboardist** wanted, no equip necessary. Pop style. 213 654-6478, 464-6558u
 - **Group** seeks keybd/synth player, much playing exp, for orig band w/connections. Must know arranging & composition well. 213 399-6288u
 - **Keyboard/vocalist** needed for working T-40 rock band. Pro equip, exp required. Keith 213 764-6201u
 - **Wanted:** multi-keybdist who can sing for rock band w/album out & plenty of work. Exp pros only. Robin Runge 213 932-1085u
 - **Multi-keybdist/composer** for working band, orig music only, rock w/ jazz infl, must be quick study & ilk for long-term sit. days, 213 653-2778; eves, 256-5017u

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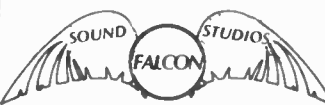
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☐ **Singer** lkg for accomp. 213 919-5196u
 ☐ **Keyboardist** wanted w/ synth for recording orig music. Roy-213 396-7942u
 ☐ **Keyboardist** for commrcd pop-rock band wanted. Rock style, no progressive. Soon to be working band, serious only. 213 428-3494u
 ☐ **Keyboardist/synth** wanted for pop/n wave act forming. Pref own polyphonic synth. There is label interest. Paul 213 651-8427u
 ☐ **Keyboardist** wanted for pro band in new rock direction. Xtnt matl & vocals. Infl Stouise, U2, Gabriel, Simple Minds. 213 227-8573u
 ☐ **Keyboardist** wanted for orig group w/record company interest. Pref OBX, Prophet sound. Soon to record & do video. Jim, home 213 764-6618; work, 466-4351u

AVAILABLE

☐ **Planiar/arranger** seeks working sit. Doubles on bass, some lead vocals. 213 763-8741
 ☐ **Synth/guitarist** avail for permanent sit & recording band. Have computer digital keys, elect & acoustic guitars. Marvin, eves 213 793-7096u
 ☐ **Planiar/arranger** seeks working singer or band. Very exp, will travel 213 660-3199u
 ☐ **Keyboardist**, doubles on guitar, harmonica, avail for working sit. Jo 213 891-1488u
 ☐ **Keyboardist/guitarist** w/OBX & Strat, avail for casual gigs. Peter 213 793-2187u
 ☐ **Multi-keyboardist** w/vocals, doubles on guitar, seeks working sit. Bentley 213 448-0317u
 ☐ **Keybd/organiat**, exp in weddings. Pianist, accomp for pop or classical. No rock or jazz. Also fashion shows. Local only. 213 764-5805
 ☐ **Fem keyboardist**, doubles on guitar, lead & backup vocals, all styles, seeking pro working sit. T-40, variety. No flakes. 213 901-1488
 ☐ **Keyboardist** seeks pro working band, play all styles. Have Wurlitzer, Fartisa, Casio & Korg. Fem backup & lead vocals. 213 385-1439, or 392-2176u
 ☐ **Organist** needs band, infl Deep Purple, ELP, P. Flyd. Steve 213 392-6622, 391-7014u
 ☐ **Fem Keyboardist/vocalist** can double on guitar, harmonica, percussion, w/equip, trans. Pro exp, seeks working sit. Jo 213 901-1488u
 ☐ **Keyboardist**, vocalist, writer lkg for working sit. Vary exp, doubles on guitar. Rick 213 343-9183u

☐ **Keyboardist** avail, worked w/ Little Richard, Dr. John, Seals & Croft. Andy 213 787-1386u
 ☐ **Pro fem keyboardist** seeks pro orig group/artist for recording, showcase. Soothing, mel-low or uplifting MOR/R&B. Call days. 213 345-5134t

Vocalists 12

WANTED

☐ **Vocalist** wanted, must have pro exp, for current T-40 rock band. Keith 213 764-6201u
 ☐ **White male vocalist** for band ready to work; 60's R&B & orig, ala Stewart, Rare Earth. Pros only. Allan Weber 213 855-1010u
 ☐ **Ramses II** seeks magnetic, energetic, dynamic vocalist. Must be dedicated, pro. Paid gigs, rehearsals. Tom 213 399-2061u
 ☐ **High energy male vocalist** wanted for heavy metal band w/ record contract. Angel 213 559-0219u
 ☐ **Lead vocalist/lyricist** frontman wanted to complete hard rock band, forming stages. Rocker image a must, pros only. 6:30 to 9:30 pm 213 244-0467u
 ☐ **Fem vocalist** wanted for rock band w/album out & working. Must be highly prof & double on keys. Robyn Runge 213 932-1065u
 ☐ **2 tall singers**, young Dolly Parton types that move well, to sing lead in recording sit. & public appearances. 213 241-4967u
 ☐ **All orig recording** European style heavy metal band seeks male vocalist. Image & tapes required. 213 908-0563, 780-6438
 ☐ **Fem vocalist** needed w/ pro image & exp. for working T-40 band. Keith 213 764-6201u
 ☐ **Fem Vocalist** wanted to sing backup for stage show band. E.C. 213 634-9901u
 ☐ **Ghostriders** seek vocalist/lead guitarist for unique rock/dance music. Call Janet 213 876-8716u
 ☐ **Recording Engineer** seeks fem singer or singers for recordg proj. Must have strong, powerful voice. Bruce 213 780-7816u
 ☐ **Fem singers** for forming vocal trio. Must have music as top priority, into oldies, & have great ear for harmony. Julie Jensen dav. 213 840-1901; eves, 483-5780 ext. 120
 ☐ **Extreme European** heavy metal band seeks male lead vocalist. 213 908-0563u

☐ **Seeking partner** for duo, male/fem, must play guitar or bass, sing lead & harmony, cntry & pop. Tony 213 662-5448u
 ☐ **Fem vocalist** needed for singing group soon to record. Must have good ear, harmonize well, strong lead vocal. Lita, days call at 213 657-6800; eves, 938-5654u

☐ **Keyboardist/arranger** seeks male or fem vocalist for R&B/funk songs. Call Arron 213 748-4747u

☐ **Fem vocalist/synthecist** needed to complete synth rock band. Infl Human Leauge, B Movie, Soft Cell. Good image & equip, please. Immediate. 213 663-2524u

☐ **Male lead vocalist** wanted for LA's most popular commrcd rock group doing EP w/ Bob Monaco mgmt. Must have high range, great image a must. 213 375-1772u

☐ **Pro minded**, soulful lead male rock vocalist w/ Chicago blues appeal wanted for jumping & appealing R&B rock band. Call Jim or Bruce, eves. 213 882-2259u

☐ **Lead vocalist/sgwriter/guitarist** seeking post wave art/dance band. Infl Holdsworth, Zappa. Mike, after 5. 213 936-4142u

☐ **Fem singer** wanted, T-40, Vegas style lounge matl, variety, pros only. Much travel. Call Mike, after 4pm 213 464-5153u

☐ **Lead vocalist** wanted for all orig, hard rock heavy metal band. So. Bay area, willing to practice a lot. Pro attitude, stage image. 213 372-1487u

☐ **Vocal** wanted for orig 80's sound band. 213 463-8229u

AVAILABLE

☐ **Fem vocalist** w/power & clarity of Rondstadt w/ R&B flavor, seeks working T-40 band. Carolyn 213 733-9634u

☐ **Exp. lead & backup** vocalist in stage & demo work lkg for working sit. Strong in rock, pop, country. Plays guitar. Call Susan 213 240-4437u

☐ **Fem vocalist** avail. lkg to form group. Xtnt harmony, also rock, R&B. Kelli 213 654-7261
 Exp fem lead vocalist/writer-percussnist w/ book & chars seeks working rhythm section w/gigs. Infl Raitt, cntry-wstrn, Cntry & straight rock. 213 766-4470u

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☐ **Singer/sgwriter** seeks T-40, R&B working band. Exp stage & studio, energetic. 213 671-8920u

☐ **Heavy metal** throat fem w/recordg, touring exp seeks actively recordg, touring band. 213 352-9737u

☐ **Fem vocalist** avail for sessions, demos, backrg, lead. 213 393-8898u
 ☐ **Exp. fem vocalist**, mid 20's, seeks working sit in jazz group. No offers for Japan, please. 213 475-0213u

☐ **Lead vocalist**, singing T-40, seeking band doing club work. Flonnie 213 294-8557u
 ☐ **Fem vocalist** avail, good range, attractive. 213 760-7344u

☐ **Strong male vocalist** w/xtnt stage pres & much exp seeks working rock/R&B band. Have a lot of orig material, can arrange & produce. Alex Armstrong 213 939-9194u

☐ **Fem vocalist**, great voice, stage pres & looks, seeking rock showcase band. Rosey R. 213 855-1010u

☐ **Bob Starr** would like to appear on blues, rock & oldies-but-goodies shows/festivals. 213 389-3471, 672-2349u

☐ **Very attractive & talented** fem vocalist seeks a band or producer. Gayla Sulcer 213 737-5543u

☐ **Lead vocalist/drummer** seeks orig rock band w/positive goals. Mgmt sit preferred. Tony 714 883-4502

☐ **Steven Handy** from St. Louis is lkg for work as lead or backrgd vocalist. 213 295-9982

☐ **Punk rock vocalist** lkg for working band. Call after 7:30 pm 213 902-0510u
 ☐ **Vocalist** for working Band only, T-40 & rock. Infl Benatar, Nicks 213 762-9215u

☐ **Heavy metal fem vocalist/sgwriter** w/xtnt stage pres lkg for pro hard rock group. 213 463-3456u

☐ **Vocal/frontman**, dynamic vocal, seeks agent for cruise/line. Have T-40, orig, chart-ed, plus EP & promo pkg. Silver 213 545-4369
 ☐ **Male vocalist** for pop or heavy metal group. Lots of exp, stage & studio. Charles 213 837-2448u

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- 2 fem bkgrd vocalist, 1 alto 1 soprano, lkg for paid sit. Jean 213 936-5466u
- Singer avail for oldies-but-goodies shows. Bobby Griffin 213 775-6977u
- Vocalist seeks work, session or backup, for pop, avant garde, improv. Alex Storm 213 907-9059u
- Male lead singer avail, seeking serious band. Into heavy metal, funky/rock, dance-albe pref. Curtis 213 830-1954u
- Pro fem vocalist seeks T-40, MOR, soft rock working sit. Wide vocal range, xint stage pres, pro attitude. Serious only. 213 384-4341u
- Fem voc avail, worked w/ G. Benson, Dionne Warwick, Al Jarreau, Elton John, Cat Stevens, Benet Gloud 213 684-4687u
- Vocalist seeks working band, entry-wstrn, T-40, prefer West LA or valley. Gary, before 10pm. 213 704-4772u
- Male Vocalist avail, covers most styles. Strong voice, wide range, exp. Pros only. Days, 213 465-7893; eves, 368-4807u
- Fem singer seeks group w/orig; entry-rock, soft rock, rockabilly, jazz-rock. Strong soprano belt, will do standards if working. Pros only. Call after 12 noon. 213 761-4769u
- Vocalist seeks bass player, keybdist & drummer. Into 60's, pop, some T-40. 6-8pm, Mon-Sat. 213 506-5226u
- Fem vocalist w/xint stage pres seeks working T-40 band. 3 octave range, all styles. Pros only. Tom, days 213 465-7893 eves, 368-4807u

Drummers 13

WANTED

- Drummer wanted for estal all orig rock band. N wave infl, mgmt & recording interest. Must be extremely talented, dedicated, dependable. Bill 213 943-2619u
- Steel drum/perc needed for Roxy nightclub. Domini Toure 213 540-1010u
- Drummer wanted for recording orig music. Roy 213 396-7942u
- Drummer w/solid meter wanted for pop/n wave act forming. There is label interest. Paul 213 851-8427u
- Drummer wanted for post-punk infl group. Bob 213 208-2141u

- Pro high energy drummer, well rounded, solid, steady for estab 8 pc pop group like Abba. June gigs, Vegas & LA. Sight read, travel, trans, image. Glenn 213 654-3646u
- Rock solid w/ xint meter wanted for working & recording band, preparing 2nd lp. Joe 213 874-7070u
- Drummer/keybdist needed for orig pop-rock/MOR group. Vocals a plus, no paid rehearsals. Working T-40 sit soon, record when ready. Pros only. Call Tom, 213 465-7893 on days; eves, call 368-4807u
- Drummer wanted for young heavy/pop band, all orig w/mgmt. Playing xint dates, rehrral space helpful. Serious. 213 662-3372u
- Drummer wanted, post-punk/tribe beat oriented. David 213 655-1131u
- Drummer wanted, must be solid w/pro exp & chops, to form orig rock band w/demo. Richard 213 399-8973u
- Working orig band w/new sound needs drummer, dedicated & pro attitude a must. Guy, days 213 557-6461; Paul, eve 851-2912u
- Drummer needed for exp rock group, average age 25. 213 368-0665u
- Drummer wanted to work w/ estab pros. Must read, play all styles. Backgrd vocals helpful. Lve msg. 213 982-9493, 508-9671u
- Fem drummer w/style & feel needed for non-imitative band. Alan 213 345-4707u
- Drummer wanted for estab band. 213 652-6993u
- Wanted: funk-type drummer, very creative, for all orig group seeking recordg deal. Must have positive attitude, good stage pres. Serious. Eddie, work, 213 480-7724 eves, 383-5258u

AVAILABLE

- Singing drummer avail for estab working T-40 band. 15 yrs exp, willing to travel. Pro attitude. Ray 213 838-7360u
- Drummer/singer, 29, 15 yrs pro studio & touring exp, seeks pro sit. No country. Must have credits, resume. 213 508-0262u
- Drummer avail, 15 yrs exp in touring, concerts, recording. Solid time keeper, lead & backgrd vocals, desire R&B or contemp rock band, energetic, good humor. 213 558-8277u
- Young Fem drummer (not a 400 lb. bull dyke) seeks rock band w/ a lot of rhythm. Fobin 213 359-8960u

- Drummer, in from N.Y., toured w/major acts, studio exp, into rock/funk/progressive rock, seeks estab working or near working band. Buck Free 213 459-3000u
- Rock solid drummer w/great exp, equip & image, seeks melodic, high energy rock. Good w/keybd & album potential. Steve 213 986-0579u
- Drummer seeks working sit. w/pay. 213 380-5127u
- Drum set player, doubles on tabla, dumb-beg & African percussn, lkg for recording proj. Skip 213 841-8963u
- Drummer seeks performing group. Strong orig or god cover matl. Infl pop, rock, reggae, R&B. Steve 213 704-7104u
- Conga player avail for session work & live gigs. 213 339-9769u
- Drummer/lead vocalist seeks orig rock band w/ positive goals. Mgmt sit preferred. Tony 213 883-4502u
- Exp. drummer/vocalist, solid & versatile, good equip & trans, free to travel, seeks working or recording band. 213 828-8966u
- Drummer, solid/powerful, many yrs exp recording concerts & clubs seeks pro working band. Recordg, tours, etc. Paid sit only. 213 845-0160u
- Drummer/vocalist, exp, solid, versatile. Good equip, trans, free to travel, seeks working/recording band. 213 829-8966u
- Drummer, 10 yrs exp, all styles, reads, seeks working band. Pros only. Steve 213 850-0973u
- Rock 'n Roll drummer lkg for rock or pop band. Serious only. Peter 213 478-1938u
- Drummer, 28, vocals, doubles on several instrmts, lkg for working, or soon to be, band. Union, pros only. Roger 213 896-5333u
- Drummer/percussionist avail for demos & working sit. Exp pro, good equip, trans & attitude. Michael 213 478-8880u
- Drummer seeks working band w/pay. 213 380-5127u

Horns 14

AVAILABLE

- Sax player, alto, tenor, baritone & flute. Studio exp, sight read, xint improv in all styles. Working sit only. Jay 213 399-2451u

- Tenor player avail, major credits. Cau Cash Farrar 213 874-7340u
- Saxophonist/writer avail, all styles, xint improv. Bob 213 681-2410u

Specialties 15

- Cello player seeks work. Contact Curtis 213 428-8753u
- Conga player avail for sessions, gigs, etc. angelo 213 339-9769u
- English sgwriter seeks furnished apt. or guest house in Hollywd/Silverlake area. Pay up to \$200 month, including utilities. Larry eves, 213 686-0361u
- Will cut record, lkg for group, pop, muscons. Disco/ballad. 9-11am, 213 554-4157u
- English sgwriter, BMI, seeks investor for pro T-40 demos. Before 9 pm, Larry 213 654-2944u
- Former Production Mgr avail. 7 1/2 yrs at KMET, severe interest in music. Gus 213 828-9958u
- Orig rock band seeks bassist, keybdist, lead/rhythm guitarist. Have influential major label artist backing. Strong vocals, dedication a must. Aft. 4:30, 213 372-3191u
- Pro fem vocalist will do vocals on your demos for free. 213 856-8616u
- Mgmt/financial backing needed for orig R&B proj. Singer/sgwriter from east coast. 213 871-6920u
- Wanted: Lead guitarist, bassist, lead vocalist, harp playr for workg sit. 213 295-1819u
- Classical guitarist wanted by flautist. Must be able to transcribe piano. Richard Olsen 213 7457u
- Composer seeks lyricist. Will split all costs on demos. 805 255-1473u
- Fog machine, cost \$550, sell for \$300. 213 275-9318u
- Fiddle player lkg for working entry band, pros only. B.J. 213 667-2745u
- Classical guitar player wanted by flute player, must be able to transcribe piano music. Dick Olsen 213 399-7457u
- Popular LA pop-rock group w/single seeking pro mgmt. Currently working on album. Steve Gray 213 509-0230u
- 50 hours of studio time needed by new group "Zotos." We have several record comps interested, need more demos. 213 876-2177u



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☐ Free video taping in stereo for live performing acts. Dave 213 908-9262u
 ☐ Engineer/electronic technician seeks exp in working in recording studio. Willing to work for little or no pay. Serious only. Eric 714 871-7238u
 ☐ Keyboardist/arranger seeks writer for collab on R&B, pop songs. Aaron 213 748-4747u
 ☐ Sgwriter has hit songs avail. Pro publishing, producer, artist or groups. Entry, pop, MOR. John 213 981-8633, 501-2937u
 ☐ Top notch fem vocalist & male lead guitarist seeks workg T-40 bd. 213 378-2648, 375-0016u
 ☐ Gustavo, please send me back my Strat, or at least tell me what happened to it. Please! Bill Martin, 5124 Live Oak #101-A, Dallas, Tx. 75206 214 827-5926u
 ☐ Lyricist & sgwriters: let me arrange & record your tunes to shop. Anna Marie 213 906-1155u
 ☐ Backup band wanted for U.K. artist/vocalist/writer. Frank 213 392-6650u

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 ☐ Vibraphone, Deagan model 593, never used, mint cond. \$1,295 firm. 213 360-7291u
 ☐ Concert hall or warehouse-type facility, capacity 1,000 or more, for rock concerts. London Star Promotions 213 763-8102u
 ☐ Theatrical agent wanted for attractive, exp, fem vocalist for musicals, dinner theater, summer stock, road work, etc. Have acting credits, pix & resume. Irene Ujda 213 907-5065u
 ☐ Singer/sgwriter needs investor. Will negotiate. Jean 213 936-5466u
 ☐ Vocalist/writer seeks musical unit or separate musicians: guitar, bass, drums, synth. Have charted matl, rehrl space & studio. Avail wkdays Alex 213 907-8069u
 ☐ Lyricist wanted by estab artist. Top pros only. David 213 786-1683u
 ☐ Responsible, aggressive mgmt wanted for hot Orange Cty based n wave band. Pros only, please. Tim 714 963-5612u

☐ T-40/cover/orig bands needed for local promotion. No fee. C.T.A. 213 465-0200
 ☐ Proven sgwriter seeking local pop/n wave band in need of innovative material w/ pro attitude. Ron 213 785-2466u
 ☐ Financial backing needed for recording proj w/ fem vocalist & 5 pc band. Have 24 trk stud avail & great connections. 213 761-0764
 ☐ Wanted: Audio/video recordg engineer familiar w/ state of the art recordg technique (24 trk), audio/video interlockg systems, computerized video editing, & capable of passing compny test. Alex 213 666-3003u
 ☐ Singer/sgwriter/guitarist seeks co-writer who can play guitar or piano, write beautiful ballads. Serious only. Glendale area. Call after 6 pm 213 248-3627u
 ☐ Publisher wanted for T-40 hits by writer/singer w/fully mastered, 16 track EP. 213 545-4369u
 ☐ Wanna make some more money? Invest in a singer/sgwriter w/hits. 20,000 needed to record album. Share profits. 213 256-6276u

☐ Lkg for musicians to travel to Europe/Australia as a complete self-contained unit. Frank 213 392-6650u
 ☐ Synth composer w/ home studio sit needed to compose/produce tv, then song, rock. Maggie Shore, J. DeVitt 213 659-0610u
 ☐ Writer/singer seeks band who make people dance. Infl Clash, Go Go's, Stray Cats, X. Call daytime, Tony 213 935-0706u
 ☐ Lyricist seeks serious minded musical collab for pop, R&B styles. Call Richard 213 663-5239u
 ☐ Pianist, singer, left-hand bassist, reads, seeks working sit. 213 656-6409u
 ☐ Xylophone or vibre player wanted for one song on record album. Jeff 213 764-6666t
 ☐ Electric violinist wanted for jazz-fusion group. T.J. 213 994-0763t
 ☐ Producer forming new wave band. Send pic & resume to: Bruce Williams, 8306 Wilshire Blvd, Suite 143, Beverly Hills, 90211

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7 P.M.—Cassette Roulette—Michael O'Connor—Recent hits by Crystal Gayle, Dr. Hook, etc.
 7:45 P.M.—Hit Writer Showcase—Jeff Barry—"Da Do Ron Ron," "Hanky Panky," "Tell Laura I Love Her," "Sugar Sugar"; Ron Miller, Ken Hirsch—"For Once In My Life," "Touch Me In The Morning," "Heaven Help Us All"; Steve Dorff—"I Just Fall In Love Again," "Cowboys And Clowns."
 8:30 P.M.—Pitch-a-thon—Flo & Eddie—Veterans of the Turtles, the Mothers of Invention, seeking material for a production of a white female whose style falls between Chaka Khan and Diana Ross.

JUNE 9

7 P.M.—Hang-Out Interview—Terry Powell—A&R for CBS Records, discovered Chicago, Toto, Boz Skaggs, Tommy Tutone
 8:30 P.M.—Live Showcase—Lt. Elmo—very innovative pop 'n' roll group.
 9 P.M.—Pitch-a-thon—To Be Announced

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