

Music Connection®

THE ALTERNATIVE MUSIC TRADE PAPER

San Francisco & LA To Swap Gig For Gig

— BY BENJAMIN KREPACK —

In an unprecedented move to initiate cooperation between the two most vital California club scenes, Ray Starr, General Manager of San Francisco's Palms Cafe, and Wayne Mayotte, owner and operator of Los Angeles' Club 88, will begin "A Tale Of Two Cities," a project that will have San Francisco and L.A. bands sharing the marquee billing at local clubs in both cities.

The Palms Cafe, which has had rock music between its walls for over seven years, is one of the major watering holes of the San Francisco music industry. "In the hierarchy of clubdom," says Starr "The Palms rates with Madame Wong's and The Whisky." The

(continued on page 12)



Sissy Spacek as Loretta Lynn

Producer Bernie Schwartz

Striking Gold With "Coal Miner's Daughter"

— BY KEN KUBERNIK —

Producer Bernard Schwartz is bubbling with enthusiasm—and with good reason. His production of "Coal Miner's Daughter," the authorized film biography of country Western great Loretta Lynn, is chalking up considerable popular and critical acclaim

Starring the effervescent Sissy Spacek in the title role, Schwartz monitors the film's progress from behind the flanks of telephones in his Universal Studios office. "They don't stop ringing when you've got something cooking," he beams.

"Coal Miner's Daughter" succeeds not only as an engaging profile of a fabled entertainer, but more significantly, it chronicles the affirmation of those spiritual

and cultural values that have defined the American character. "I was searching for a piece on Americana," reflects Schwartz on the genesis of the project. "I read

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Starwood Faces Closure Lost License?

— BY PATRICIA ST. ANTHONY —

The Starwood Club in West Hollywood is in danger of having its doors closed following a tumult of complaints by local residents to police and County Supervisor Ed Edelman's office. Citing the unruly nature of the patrons who frequent the popular night-spot as well as infractions of fire and building regulations, The Los Angeles County License Commission has decided to revoke the Starwood's business licenses. The February 27th decision has been countered with an appeal by the club, who maintain that the County has no right to deny their licenses. A spokesman for club proprietor David Forest calmly replied, "It's such an obvious thing—we don't want to be closed down. We think we're doing things all right and they say we aren't. That's that." Throughout the appeal process, the club will be open for business as usual.

The Starwood has been a source of complaints for at least five years. And the main issue is not what goes on inside the club, but rather, the congestion on the streets. Due to insufficient parking space, kids are compelled to park

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MCA's West Coast A&R VP—"Competition Is Tough, And The Money Is Tight"

— BY BEN BROOKS —

"You have to admit," says MCA Records vice president of A&R Denny Rosencrantz, "It's been kind of weird in the record business the last year."

Echoing the sentiments many share about last year's record industry upheaval, Rosencrantz is quick to point out that he has signed few if any acts. In his three years at MCA, the company has acquired not only ABC Records, but Infinity Records as well. Consequently, Rosencrantz' hands were full with a roster that includes Tom Petty, Steely Dan and The Crusaders.

Although he worked for Er-

win Steinburg at Mercury Records in A&R for seven years prior to MCA, Rosencrantz originally did promotion work. After five years of promotion for WEA in Seattle, Wash., he moved to LA to work for Uni Records with Russ Reagan. From Uni he went on to become head of promotion for Mercury Records in Chicago, and finally moved back to LA as vice president of west coast A&R.

As A&R vice president at MCA, Rosencrantz has only recently begun to seek new talent in earnest. Recently he has made a "commitment" to The Orchids, one of LA's new female rock 'n'

roll bands.

MUSIC CONNECTION: How do you feel about "new wave" music?

DENNY ROSENCRANTZ: The term "new wave" is difficult. What's new wave? Is The Clash new wave, and then when they start to sell and get on the radio they become not new wave? Was Elvis Costello new wave at first?

"Now, granted, The Sex Pistols were punk. But Graham Parker, Elvis Costello and The Clash all of a sudden went from new wave to what's really cooking.

"Probably the best thing ab-

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IN THIS ISSUE...

"Coal Miner's Daughter," the acclaimed film portrait of Country and Western great, Loretta Lynn, is doing "Bofo" at the box office. The film's producer, Bernard Schwartz, took time out to provide us with some exclusive insights into the making of this picture.

It's about time San Francisco and Los Angeles started exchanging musical ideas, talent, and opportunities. And our "Tale of Two Cities" story in this issue, is a perfect example of where to begin such a merger.

The interview with Denny Rosencrantz of MCA Records, marks #12 in our ongoing series of A&R interviews.

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FEEDBACK

that those bands will reconsider the club

P.S. I've had four keys made-up.

Dear Editor,

As a musician, I feel compelled to write this letter to prevent other musicians from experiencing the kind of embarrassment I went through recently at The Great Gatsby in Redondo Beach, so that you may think about continuing to endorse their talent contest.

On Feb. 25th, I booked my band, The MNM'S, to perform along with The Fast and Soma at Gatsby's. I turned down a prestigious opening spot with Jack Lee at Wong's-Chinatown, simply to honor this engagement. Incredibly, no one showed up to open the club, stranding us and our equipment for well over two hours. Finally Dennis McBride, who I understood to be the house booker arrived, but he didn't have a key to the club either. We all waited for another 30 minutes and decided that it was a wasted trip and we left. I was too disgusted at that point to even bother to speak to Dennis, so I'm still unsure as to why all the confusion occurred. Also, to add further pain to the inconvenience, I found that two microphone stands (which I had to get in order to even play the gig) had been lost, stolen or misplaced. So, added to the cost of gas from Hollywood and back, plus the phone calls to try and get the whole thing together, it was an expensive cancellation, as well as being a totally frustrating and somewhat humiliating experience.

I felt it my responsibility to inform you what occurred with the hope that other bands will be spared the expense and anguish that I, The Fast and Soma went through.

Sincerely,
Harlan Hollander, The MNM'S

DENNIS MCBRIDE RESPONDS: I sincerely apologize to all musicians inconvenienced. Regretably, the individual with the lone key to the club, forgot about the show, stranding all of us outside. I offered to repay the bands for their time and trouble and both Soma and The Fast agreed to reschedule the gig. To complicate matters further, the following night (Feb. 26), my briefcase was stolen with all the band's phone numbers, leaving me helpless to make amends. Presently, we are using Redline Talent Agency to handle bookings and things are moving smoothly again. I hope

Dear Music Connection Staff,
Your article about "Unsigned Local Bands" (Vol. 4, No. 6) reminds me of the old adage, "I don't care what you say about me as long as you spell my name right." In this article, you misspelled just about every name, including my own, but I like what you said about me. And since the story of the Rockats is such a confusing one, I want to compliment you for telling it pretty much the way it all happened. (By the way, your review of Levi and The Rockats, page 22 of the same issue, had Barry Ryan singing lead vocals, when in fact, it's Dibbs Preston who sings lead now).

Your magazine fills a vital function in the music community. I was very pleased to see in the same issue a very frank article on Atlantic's John Kalodner ("If New Wave Music Ever Makes, It, I'll Leave The Business"). I think John's choice of an early retirement is not only brave but inevitable. It's gatekeeper attitudes such as his towards recording certain groups and keeping certain music away from the people that brought some of the majors to their knees in the early '50's. Nowadays, with so many minor majors, the whole process is more subtle, but nevertheless, similar. The job of the record companies should be to serve the public by giving them what they want to hear as well as introducing them to new musical ideas. And if the established companies fail to do this, the result will be successful new companies that won't.

Kids aren't necessarily interested in hearing the same kinds of sounds that middle-aged hippie A&R men are into; the kids want to hear what THEY identify with. They're not going to buy what some executive likes (no matter how long he's been in the business) if they can't relate to it. With ideals like those, Mr. Kalodner should follow Mike Curb's lead and get out of the music business and into politics. Let the people have the shit they want, please.

Sincerely,
Frank Cavestani

EDITOR'S NOTE: John Kalodner is head of the West Coast A&R Department of Atlantic Records. Jim Delehant is Vice President in charge of A&R for Atlantic Records.

LOCAL NOTES



ORANGES AND PEACHES: Len H. Chandler, Jr. interjects a valuable songwriting tip as Doug Thiele (center), President of Songwriters Resources and Services (SRS), and John Braheny (right), co-founder with Chandler of the Alternative Chorus Songwriter Showcase, share the Song Evaluation Workshop activities hosted by the Atlanta Songwriters Association.

MANZAREK FILM LAUDED BY FILMEX: Former Doors organist Ray Manzarek, a graduate of U.C.L.A.'s film school, was recently honored with a showing at Filmex--The Los Angeles International Film Exposition--of his 1965 film, "Induction." The screening was part of a U.C.L.A. student film retrospective featuring the best films produced at the school since the film department was founded in 1947. Manzarek's film was one of twenty chosen by the Filmex judges from over ten thousand celluloid candidates. Other illustrious U.C.L.A. alumni whose films were selected include Carroll Ballard and Francis Ford Coppola, who recently

used portions of The Doors' epic song "The End" in "Apocalypse Now." One of the actors who appeared in Manzarek's "Induction" was a fellow U.C.L.A. film student named Jim Morrison.

LOCAL BAND WITH FOREIGN VINYL: When Ted Carroll, director of Britain's Chiswick Records came west to scout bands, he latched onto The Textones, and their debut release, a maxi-single with three tunes, is now out in the motherland, and also in Texas. It seems the band has developed a following in the lone star state and import copies are hot items. Hence, the band takes off for a swing through

Texas and their fans back home in L.A. will just have to wait till the local import shops receive their copies.

RIAA ISSUES "HOT 17": The booming counterfeit record business has prompted the Recording Industry Association of America to issue the results of an unusual survey. The RIAA this week released a list of the 17 most frequently counterfeited albums.

"Saturday Night Fever" tops the chart, followed by "Grease," "Donna Summer Live and More," "Kiss Alive," Meatloaf's "Bat Out of Hell," "Flowing Rivers" by Andy Gibb, "Spirits Having Flown,"

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Photo by Catharine Sebastian

and "The Bee Gees Greatest Hits," "The Long Run," "Donna Summer's Greatest Hits," "Thank God It's Friday," "Elvis Gold," and the soundtrack to "Blue Hawaii."

The two record companies with the most entries on the list are RSO with five, and Casablanca with four entries. They are both part of the Polygram Corporation, which recently discovered 100,000 counterfeit albums among the returns to their midwest distribution center.

TOWNSHEND, ROEG TEAM ON WHO LEADER'S "LIFEHOUSE": Pete Townshend is planning to write a film script with top film director Nicholas Roeg, who is planning to turn it into a movie.

The Who leader has spent 3 years writing, "Lifehouse" and Roeg is plowing through the script at the moment. Townshend has already been involved in three successful movies; "Tommy," "Quadrophenia," and "The Kids Are Alright," but this is the first time he's written a script specially for film.

"Lifehouse" very nearly didn't reach Roeg when it was sent to Nick Lowe by mistake. According to a London newspaper, Lowe took one look at it and threw it in the trash. But Townshend realized the mistake in time and rescued the manuscript.

Roeg directed David Bowie in "The Man Who Fell To Earth" and Mick Jagger in "Performance."

WHITER SHADE OF CREAM Fans of Procol Harum will be pleased to learn that Gary Brooker, composer/pianist/singer of the distinguished English band has joined old "Slowhand" himself, Eric Clapton's new band. They are planning to play a series of concerts in London to coincide with the release of a live double album called "Just One Night" and a Stateside tour is forthcoming.

GEORGE MURRAY, bassist for David Bowie, has formed a new band called Who Cares. Murray, who has also written about the local music scene and participated in the Music Connection's Survival Course,

just completed work on Bowie's latest album and is busily preparing material for his own group.

PAUL WARREN AND EXPLORER Will be appearing at the Roxy April 4 and 5 with 20/20. Warren's debut release for RSO will be produced by Mike Chapman's protege Peter Coleman at MCA Whitney Studio in the Valley. Paul also completed his second Mid night Special taping.

GARY VALENTINE AND THE KNOW make their TV debut in the NBC telepic, "High Time," slated for Fall broadcast. The group performed a song written especially for the movie, "Out of Reach (Dreams)."

FRAZER SMITH, the "zany" KLOS DJ and stand-up comic, has just completed his role in the forthcoming feature film, "The Idolmaker," for producer Howard Koch, Jr. The film chronicles the rise of pop music in Philadelphia in the early Sixties. Our boy with the joy toy is preparing to return to the live environment with performances at The Golden Bear in Huntington Beach this month. Frazer wowed the insomniacs that watch Tom Snyder's late-night "Tomorrow Show" when he guested a few weeks back.



There were no giant searchlights combing the night sky; a cordon of limos wasn't line up at the front door. The entrance was without hordes of screaming fans straining to get a glimpse of a legendary movie or music star. But for the local musician and for those who take an interest in the local scene, The Club 88 Groupie Awards, held St. Patrick's Day at the club, were an expression of gratitude not only for the scores of groups that were noted, but also for the contributions that two modest, nice human beings made to the development of a huge, robust local music scene.

Owner Wayne Mayotte and booking manager Mac Neeley presented the awards, as Wayne put it, "as a take-off on the Grammys and the Oscars." They are designed to honor the groups and the individuals who, by performing in 1979, earned the awards in the eyes of fellow musicians, music critics and A&R people.

Wayne and Mac received over 500 ballots, and many groups and musicians were nominated. Most of the categories had about 8-10 nominees, which were cut down to 4-5 finalists. The range of nominees was exhaustive, from the hard core punk of X to the mellow MOR of the Rick Kelley Band. In the following listings, the finalists are listed in parentheses following the winner.

BEST GUITARIST: Billy Zoom, X.

(Dave Bunch, DIANA HARRIS/TUFFTONES; Jim Caprio, DAILY PLANET; Albert Mendoza, DON HARRISON; Rick Tente, DIVISION ST.; Mak, RON McCOY).

BEST BASS PLAYER: Glenn Cornick, RADIO KINGS. (Diane Chai, ALLEYCATS; Garv McBride, PLUGZ; Mark McConnell, MODEL).

BEST DRUMMER: Richard Cannon, CLOUDS. (Don Bonebreak of X; Joe Bell, MODEL; Keith Clark, KID AMERICA; Frosty, NAUGHTY SWEETIES).

BEST KEYBOARDIST: David Jackson, NAUGHTY SWEETIES. (Dennis Cortiz, WHIZZER; Kenny Cottrell, HAROLD WAY; Marina del Rey, VIVA-BEAT; Marty Jarrard, MOTELS; John Casing, MODEL).

BEST WOODWIND/REED: Steve Berlin, PEPP BOYS. (Bobby Pontay, DIFFERENTIALS; Richard Lee, RICK KELLEY; Mark Thompson, RELIEVERS)

BEST MALE VOCALIST: Rick Kelly, RICK KELLY BAND. (Steve Barton, TRANSLATOR; Robert Stoddard, ROBERT STODDARD BAND; Michael Soto, MAD BAGGINS; Chuck Jeffry, WHIZZER).

The Groupie Awards



BEST FEMALE VOCALIST: Gail Warning, LITTLE ITCH. (Susan Cowsill, THE COWSILLS; Martha Davis, MOTELS; Exene, X; Diana Harris, TUFFTONES).

BEST GROUP VOCALS: RANDY. (FOOKIE, GREAT BUILDINGS, MAGE TAYLOR, RED SNEAKERS).

BEST ORIG. SONGS: WHIZZER. (DAILY PLANET, KEN DIXON BAND, RANDY, TRANSLATORS).

BEST ARRANGEMENTS: GREAT BUILDINGS. (KEN DIXON BAND, RANDY, MOTELS, WHIZZER).

BEST NOVELTY NUMBER: "I Want To Make Love To A Dolphin," DANA FERRIS & HUBBA HUBBA. (CHEEKS, RONNIE MACK AND THE BLACK SLAX, PHLAIX).

BEST SHOWMANSHIP: MANNAKIN. (CHEEKS, DAILY PLANET, SWEETHEARTS, WHIZZER).

MOST IMPROVED BAND: P15s, RED SNEAKERS (tie). (GO-GO's, EDGE, DIFFERENTIALS).

JEFF SILBERMAN

Wayne Mayotte and Mac Neeley Host the Club 88 "Groupies"

The biggest honor wasn't even scheduled. It was a plaque honoring Club 88's contribution to the music scene. Mayotte and Neeley started with a former striptease joint, a small stage and two colored light bulbs for spotlights. At that time, there was no clientele to speak of. Club 88 was an oasis in a desert of live venues, a long way from the closest rock clubs, The Troubador in West Hollywood and The Blue Lagune Salune in Marina Del Rey. The first year or so was spent in the red; only in early 1978 did they begin to break even. Quietly, without wild promotional fanfare, Mayotte built a solid, honest reputation as a club owner quite willing to give a band whatever comes through the door.

The club began renovation in 1979. The stage has been expanded and more lights are in. Now that rock clubs have spread like wildfire, Mayotte has begun radio advertising to increase the flow of walk-ins. The cost of radio ads, split among the bar and the bands, is nominal.

It is obvious that Wayne Mayotte and Mac Neely are not in the rock club business to make a lot of money. Their dedication to the growth of the local club scene has manifested itself in many ways. Most importantly, Club 88 is willing to take on new, untested groups. Of the 488 bands that played at Club 88 in 1979, 188 of them played their debut gigs there. A few were even nominated for Groupie Awards. Many club owners in this town would hesitate to book an untested band like that. As Mayotte and Neely continue to prove every Sunday with their multi-band showcase, they are willing to book an unproven entity as long as they believe the band is worthy. Though the winners were honored, the real honors went to Club 88 and the 488 bands that played there.

Photo by Patricia St. Anthony

(continued from page 1)

out these bands is the energy. The same kind of energy as The Who and the Stones. Granted, the record companies went a little nuts and signed a few too many bands. The job Capitol did on The Knack is obviously legendary. On the other hand, they went hard after Mink DeVille and Arista went hard after The Pop--and what happened?

MC: Is MCA "hard" after a few bands right now?

ROSENCRANTZ: Oh, there are a few bands I really like in different parts of the country. LA-wise, I'm real high on a band called The Orchids that Kim Fowley produced. To me, they're probably the only all-girl vocal group that happens to be a band, which is what I've been looking for ever since The Runaways.

MC: It's funny, there seems to be a lot more excitement in town about The Go Go's--another all female band--than The Orchids.

ROSENCRANTZ: Yeah, there are a lot of good bands in LA, but it takes somebody at a record company to really believe and shoot the dice.

MC: It seems that the companies are closing up and becoming ultra-exclusive now.

ROSENCRANTZ: Hey, money is

tight. It's the consumer. Friends of mine used to go out and buy seven to nine albums at a crack. Now, after they fill their gas tanks and go to the grocery store they got enough money for two records.

MC: Well, the prices of records have gone up as well.

ROSENCRANTZ: Yeah, but if you

year. With sales off, the cost of marketing, promotion, advertising and merchandising is unbelievable.

MC: What about radio? I've heard recently that there seems to be a lot of diversification and lack of focus in radio. No one's focusing on any particular trend or musical style. It's hard to get things

goes down any more. Artists, producers, managers, lawyers, agents--they come to see people like me or other people Music Connection has interviewed, and it's basically good stuff. So at a record company you have to decide who you're going to get behind.

MC: I take it it's not that easy a decision anymore?

ROSENCRANTZ: I don't know if you follow sports, but there's nobody walking around saying, 'I'm as good as Jabbar' or 'I play tennis like Jimmy Connors,' or 'I can hit like Steve Garvey.' In sports, the guys that are up there are the best. I think in music and acting--things like that--there may be a lot of guys in the street with a guitar on their back and not a dollar in their pocket who know in their heart, 'I can cut that. He's making \$25,000 a night and here I am!'

"So you're dealing with all these intangibles. I see and hear as many people as I can, and so do my counterparts.

MC: Recently I've gathered that record companies aren't paying that much attention to local clubs anymore. People come to see bands and cheer them, but are the bands all that good?

ROSENCRANTZ: No, most of

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MCA's Rosencrantz:

“ Record companies really have to be careful about who they take a shot with. ”

ever stop to think of it, the price on the record for what you get out of it... I know it's an old cliché, but when you go to a movie or a sporting event or something, you pay four or five dollars and that's it. You buy a record, you listen to it--right? Hundreds of times.

"But again, a lot of record companies lost a lot of dough last

played.

ROSENCRANTZ: Oh, it's hard to get things played, but in defense of radio, there's a lot of good records. Competition is tough. Obviously, not everything sells, but it's not like four or five years ago when you could listen to something and say, "God, that's a piece of shit." I don't think that



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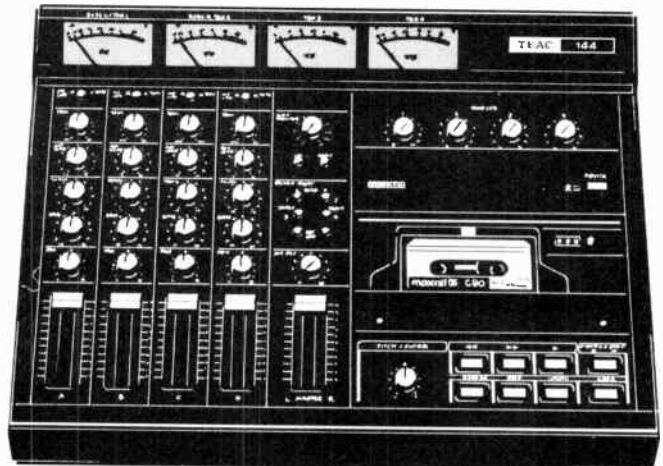
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them aren't that good. And the thing record company executives have to do when they're down seeing a band perform is to realize that. If the band's still cooking and has a following and still making moves within the next couple months, well they owe it to the creative community and themselves to get down and see that band again. But the record companies really have to be careful about who they take a shot with. And it looks like all the companies are doing just that.

MC: How do you know when a band is right for MCA?

ROSENCRANTZ: My position in this company--the way this corporation has gone about things in the last couple of years--has been a little different. The corporate people made an astute buy of ABC, which all of a sudden gave this record company Tom Petty, The Crusaders, Steely Dan...

MC: Some great acts.

ROSENCRANTZ: Oh, fabulous! And it's my job and this company's job to take them to another level. We're on our way with Tom Petty and The Crusaders. Steely Dan's been in the studio for a year with Gary Katz producing.

"So, all of a sudden we've had the addition of some fabulous acts and have to act ourselves accordingly. Buying a company of that stature cut down on the amount of new bands that MCA can commit to.

MC: Did you drastically cut the ABC roster?

ROSENCRANTZ: Oh yeah, a lot of bands were let go. A record company just cannot handle all of them.

"Infinity Records folded just recently and MCA cherry-picked for them also. We got terrific acts like Spyro Gyra, Rupert Holmes,

Orleans and New England. So there's been a lot of acts that I've had to take care of which cut down on those few acts that normally I would have signed.

MC: Are you pretty much alone here as far as A&R?

ROSENCRANTZ: Yeah, I'm the VP of A&R, but I use a lot of people throughout the company. Our promotion staff helps me. The president, Bob Seiner, is real active in A&R. So it's not like I'm alone really.

MC: So what do you do with all the tapes that come in every day?

ROSENCRANTZ: People just have to be a little patient, because it takes two or three weeks to listen to them.

"There are certain batches that get listened to right away. And those are from people that I deal with--respected managers, agents, lawyers, club owners and street people who I know. They get listened to real quick. Tapes that come in the mail? Hey, they take three or four weeks.

MC: What should people who want to approach MCA, or any record company for that matter, do to stimulate some interest in their talent?

ROSENCRANTZ: They've got to have their game down. They can't look at a record company as *The Record Company*. It's just a bunch of men and women with car payments and house payments who are looking to better themselves.

"An artist has to decide just what he wants to be. A lot of people are confused. They're not quite sure whether they want to be a songwriter, or do their own stuff as an artist, or be a producer. They have to get their game down first and then attack.

MC: Most people want to be able to approach the record company



MCA West Coast A&R VP Denny Rosencrantz

"You've got to find out who at record companies make the moves..."

directly. Some of them are very talented, but it's equally hard hooking a manager or lawyer--which you know is a level record companies like to deal on. So it's a vicious circle.

ROSENCRANTZ: Hey, cream takes cream off the top. I can't think of too many other ways to become rich and famous and have

peace of mind than becoming a star. And since when is that ever going to become easy?

"You've got to know who the players are. Find out who at record companies can really make the moves. Get your stuff presented. It's tough, but hey, it's done all the time.

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"Coal Miner's Daughter"

CONTINUED FROM PAGE ONE

Loretta's biography and it touched me as the vehicle I was looking for. It's a love story and it's also a slice of Americana that's rarely explored; the trying conditions of Appalachia."

"Loretta is the voice of her people," he says. "In a non-political way, her music represents the working class of America. It reflects their innermost thoughts--their hopes, their fears, their ambitions. It's something intimate and very personal. She has an almost mystical-religious relationship with her people."

"There was never in my mind any other personality for this role than Sissy Spacek," he continues. "It never wavered. I was committed to her from day one. When I brought this project up to the head of the studio, Ned Tanen, he asked, 'Can she sing?' I told him that she could, absolutely. I knew she could sing, but the extent to which she re-created a convincing Country-Western style was way above my wildest expectations. I knew she could capture the spirit of Loretta Lynn-I wasn't interested in a lookalike. But privately, I prayed to God that she could be as good as I hoped she would be. And we never wanted to dub any voices. We tested her; we sent her down to Nashville. Owen Bradley, Loretta's producer, met with her and with very little rehearsal, she did a tape. When it arrived back here, we put it in the machine and 'The Black Tower' shook."

"Sissy and Loretta spent a lot of time together. They were like two sisters. Sissy even went on the road with her, traveling in the tour bus, like the rest of the musicians. She wanted to capture the flavor, the different reality of the traveling musician."

The Country Music community has welcomed the film with

open arms. But there was concern that some segments of this rural elan would be indignant over any cinematic treatment of someone so close to their hearts. "We had to make the decision that Sissy would sing her version of Loretta Lynn. We anticipated some negativity but we felt it was the right way to make the movie. Nashville

Mooney Lynn; "Coal Miner's Daughter" evokes the temper and climate of the period by its wholehearted commitment to musical authenticity. The slick, Hollywoodish caricature of Country music is replaced by the doleful sounds of dobros, street-corner harmonies and raucous Grand Ole Opry hoedowns. "We didn't want to do an outsider's perception of the Country sound which could be the case in a film like 'Nashville,'" says Bernie. "As a matter of fact, there are very few music cues in the film. Director Michael Apted

was more authentic. We didn't want to take him into a studio and get some special effects and make it pretty. The same goes for Sissy all her vocals were cut live during the actual shooting. She has the extraordinary capacity to sound fresh and exciting no matter how many times it took to shoot the scene."

The latest corporate strategies, with regard to film and music tie-ins, have found some crying, "Foul, the sinister handiwork of packagers afoot." With The Eagles, Jackson Browne, Wil-

PATSY CLINE WITH LORETTA LYNN



Sissy Spacek (left) as Loretta Lynn touring with Patsy Cline (Beverly D'Angelo) in "Coal Miner's Daughter."

"The country music community has welcomed the film with open arms..."

has accepted us like 'Good Ole Boys' coming home. They felt that what we did was done with respect. We made a noble attempt to do an honest story, with dignity and integrity."

Besides the inspired casting of former Band member Levon Helm as Loretta's father-the "Coal Miner"-Beverly D'Angelo ('Hair) as Country great Patsy Cline, and Tommy Lee Jones as Loretta's rambunctious husband,

went down to Nashville to work with Owen Bradley on those cues. We did not hire a Hollywood composer to write his interpretation of what Country music ought to be. We knew that wouldn't work. For example, it was Levon's idea to sing 'Amazing Grace' for the funeral sequence and is, in fact, part of the vocal choir-singing at his own funeral so to speak. We recorded the scene in a very primitive fashion because that

lie Nelson, Neil Diamond and others cued up for the crossover into the visual arena, there is concern over both artistic disciplines suffering by questionable marketing procedures. Schwartz responds: "I cannot speak for the heads of the studio but I think I can reflect on where their heads are at. I think that when a given company decides to make a picture, they make their decision

(continued on page 13)

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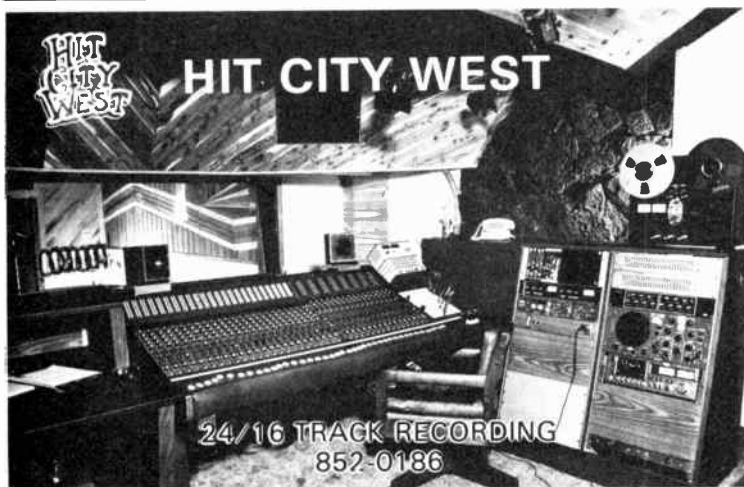
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Riveria—The Rock Star's Technical Dream Maker

BY NELSON MANDELLA

Some people think Paul Riveira is a guitar amp technician, but he's really in the business of dreams. Give Riveira an amp top and describe a sound you hear in your head but not in the speakers and he'll create it. "What makes my job a lot easier," says Riveira, "is that I'm a player myself. That's what enables me to translate musicians' desires into electronic reality."

Riveira, born in New Jersey, has been tinkering with electronics and playing electric guitars since he was nine years old. In 1966, he found himself the owner of a puny Fender Champ that just couldn't deliver the brutish heavy metal roar he was after. So he ripped out the head, built in a power boost and turned that little Fender into a 100-watt monster that "blew up quite often and had absolutely terrible sound, but delivered a head-blowing volume." His friends clamored for similar modification, and he hasn't looked back since.

Today, amp heads pour into Riveira's Tujunga Canyon lab from all over the world. They come from New Zealand, Europe and South Africa, with letters attached describing the owner's dream tone. Riveira studies the amp's sound, eliminates the ripples, nixes the glitches, and lo: the sound the owner dreamed of. He counts among his clients Dean Parks, Larry Carlton, Steve Lukather of Toto, Rick Nielsen of Cheap Trick, Lee Ritenour, The Eagles, Loggins and Messina...a Who's Who of Los Angeles guitar players. Riveira Research is so successful that they accept repairs and modifications by appointment only. "Basically, I'm determined to hold the quality of my work at the highest possible level. If this turns into a large commercial venture, I won't be able to keep it that way," he says.

Riveira started customizing and modifying amps on a commercial basis in New York's ESP Records, which hired him to build a studio in Woodstock in 1969. Some studio: "It was a barn," he recalls. "We kept the roof and parquay floor intact so we could get a natural echo off the building. But the best part of the studio was outside. We ran cables out into a nearby pasture, a kind of natural amphitheater surrounded by mountains. We'd put the band at one end and a set of Sennheisers at the other and get an incredible sound."

Always ready to experiment,

Riveira today works on the design teams of several major equipment manufacturers and was responsible in part for the design of Yamaha's new series. He's also designed and marketed a whole series of effects and amp modifications.

In 1972, Riveira settled in San Diego and opened his own repair shop. But music in San Diego wasn't quite happening, so he moved to LA in '75 to work with Red Rhodes. That year he got his first major break—a modification commission from top studio guitarist Dean Parks.

"Parks brought in his Princeton Reverb and said he wanted more body in the top end of his sound," he remembers. "He wanted the strings to sound fatter and fuller but not boomy, and that's hard to do on a Princeton. If you add too much bass, you get a boom; if you add too much treble, you get a honk. But there's a band width 'window' within which you can equalize everything just right, and I managed to find it. I got a resounding 'yeah!' from Parks, and soon other top guitarists started coming to me for help."

"The major trend in guitar amplification today is towards integration of effects," he continues. "Guitarists want to use the sound modifiers in a more controlled and tasteful way. And the studio cats need to be able to produce any sound in ten seconds. In the last year or two producers and arrangers have started writing guitar sounds into the scores; they'll call for a few bars of fuzz, a couple of phased chords, then a clean sound, and a lot of guys are finding they can't do it because they're fiddling with pedals and switches."

"What we're going to see," he concludes, "is a series of amps with built-in effects. Not only is it easier to control your sound that way, but the effects themselves can sound better."

In Riveira's neck of the woods this future is already happening. He specializes in Fender modifications and is now marketing a Stage Four set-up. What he does is put reverb into both the amp's channels with a master volume on only one. Switching is available so the guitarist can leap from a clean sound to a dirty one at the flick of a switch. "It operates on a foot switch and functions like a parametric, but has the tone qualities of a tube amp," he explains.

Riveira also specializes in re-engineering the Roland Boss

Chorus, a guitar amp which has a built-in Leslie-like effect. "It's a good device, but it's inclined to distort easily and attenuate the highs," says Riveira. "As usual, it was designed by engineers who don't play."

Since '77, Riveira has rebuilt dozens of Boss Chorus--"eliminated the swishing, swirling noise and attenuation and made it a studio-quality device." Other Riveira products: power attenuators, buffer amps which allow perfect integration of effects by eliminating degradation of signal as the impulse travels from pedal to pedal, and five models of pedal board.

The Roland syndrome--amps that are designed by engineers who've never struck a guitar note in their lives--is one that Riveira often finds in amp manufacturers. Music Connection asked him to rate the major commercial lines:



Paul Rivera: Notes from the King of Ampdom.

"What we're going to see is a series of amps with built-in effects..."

●The kid who once owned a Fender Champ remembers how he used to slaver over Marshall stacks 14 years ago, and his opinion of Marshall gear hasn't changed much since. Strong, simple and reliable, he says.

●Fender has been out of touch for a few years, but is now getting back on the right track, he says. Like Marshalls, Fenders are built simply and use tubes rather than solid state technology.

"Strangely, nobody has been able to duplicate the tube sound with transistors," he says. "You can fake it pretty close, but you always have a shitty damping factor. When transistors distort, it's just not the same distortion. A couple of manufacturers have put in transformers to decrease the damping factor, but you still can't line up the harmonics correctly.

And then there's the problem of maintenance; the bottom line is always, 'Can a stupid roadie fix it?' With tube amps you can drop into the nearest hardware store and get what you need for the repair job. Keep the tubes fresh and a Fender or Marshall will last forever."

●Acoustic Control has "just seen the wisdom of using tubes after years of turning out second-rate solid state amps. Maybe they'll catch up now."

●Riveira's opinions of Kustom and Sunn gear are better not printed.

●Ampeg has "deteriorated terribly since it was bought out by Magnavox in 1969. Magnavox put in 'good managers' who play 40's-type Bing Crosby music if they play at all. Save for the SVT bass amp, which is really good, they've come out with some real

dogs--and I mean woof."

●Riveira helped design the new Yamaha series, and although he admits he's got a heavy vested interest, he reckons Yamaha is now up there with Fender and Marshall in terms of reliability--even though the gear is still solid state.

In the past 15 years, Riveira has seen musicians' expectations of their amps describe an almost complete circle. Back in the 60's, guitarists didn't really have a choice; any self-respecting slugger had to have a Marshall or a Fender Dual Showman, and raw power was the watchword. In the 70's, musicians' ears grew more sensitive and discriminating, but now, in the 80's, he finds rock 'n' rollers are prepared to use almost anything just so long as it's loud. Ah, well. Back to the power boost.

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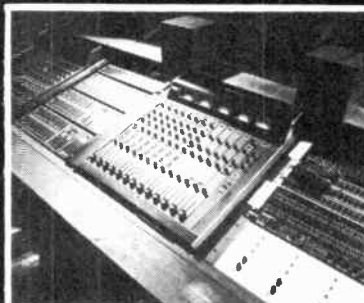
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A Tale Of Two Cities: San Francisco And Los Angeles Swap Bands

(continued from page 1)

Backdoor, The Keystone Korner, Berkeley Square, Mabuhey Gardens and The Old Waldorf are some of the other Northern California clubs that will be featuring Los Angeles bands.

This is not the first time that unsigned bands from any particular city travel hundreds of miles to play for a crowd of unfamiliar faces. But, this is the first concerted effort by the clubs themselves to encourage a formal, intra-city exchange of talent.

"A Tale of Two Cities" will officially get under way at The Palms on April 18th when L.A.'s Daily Planet will be opening act for The Lloyds, a San Francisco group. Daily Planet's manager Mike McCoy was responsible for getting Starr and Mayotte working together, and is also the person who coined the project "A Tale of Two Cities."

McCoy's main motivation in instigating the exchange is to "benefit from each other's drawing power in our respective communities."

Paraquin Watts, manager of Berlin, also an L.A. band involved

in the exchange, cites other reasons for playing an area where a band has virtually no following. "I think it's a good experience to play a club full of people who don't have the preconceptions of what a band sounds like. A fresh audience means the stereotypes and stigmas attached to Los Angeles bands simply do not apply when a band is playing somewhere else."

Berlin, which is currently signed to Vinyl Records for European distribution, does not need to stay in Los Angeles in search for a recording contract. "We're going up North," continues Watts "because we need to get exposure in other parts of the States. We're not looking for a signing, we're aiming for a distribution deal in this country, which is an entirely different goal."

But how will it be financially feasible for bands to drive over 400 miles to play for a roomful of strange faces? The Palms and Club 88 both say they cannot afford to pay the traveling expenses for the bands, meaning that gas, food and lodging will be

the responsibility of the groups themselves.

"Cluster booking is what I'm striving for," says Starr. "Not only will I be promoting the hell out of this, but I will be encouraging other clubs to book the L.A. bands around the same time that they will be playing my club. Hopefully, the groups will get enough exposure so that the next time they come up, they can be headline acts rather than opening acts."

McCoy feels that Starr is being extremely amicable to the visiting bands in San Francisco, and confides that Starr has "a lot of juice" in the club circuit up North.

The San Francisco bands, on the other hand, might find the club scene a little more competitive in Los Angeles due to the plethora of local bands. Both Mayotte and McCoy think that there will be no problem getting the San Francisco groups booked into other clubs besides Club 88.

"I know enough about the venues to help any of them out," says McCoy. "You don't make

promises in this business, but most of us are willing to help each other with the particulars."

Mayotte will book San Francisco bands as opening acts for the same L.A. bands that opened at Starr's club. In other words, The Lloyds will play Club 88 as Daily Planet's opening act sometime after the April 18th San Francisco show. This exchange will continue with other L.A. bands including Bates Motel, John Doe, Carl Stewart, The Blasters, and Greg Sutton. The Textones will also be touring Northern California and then embark on an expense-paid trip to the University of Michigan where they will represent Los Angeles in an international rock festival.

In both L.A. and San Francisco, the use of radio promotion will help in the publicity of the shows. Besides advertisements on KSAN and KROQ, many of the groups, including Daily Planet, Berlin, and the Naughty Sweeties, will get their records played on the air to help encourage people to come see and hear the visiting bands.

The San Francisco groups that will be playing in Los Angeles include Jo Allen and the Shapes, The Push-ups, The Nu-Models, Lloyds, S.V.T. (which is Jack Cassidy's group), Kid Courage, Clique, and Cha Cha Billy.



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'Coal Miner' Brings In 14 Carat Pay Dirt

(continued from page 1)

based on where they think the film will be successful. I don't think they say, 'Let's make this movie because we may get a hit album out of it.' That's something we encountered with 'Coal Miner's Daughter.' The story has to stand up on its' own. It had to be more than just the Loretta Lynn story. It had to work on a level of entertainment that could be sold wherever movies are exhibited. It had to go beyond what Loretta's fans might want to see.

"I think that the studio heads are intelligent enough to draw that conclusion. I do believe, however, that we cannot ignore that the world of entertainment has part of its interest in film and a very big part in music. And if one can combine both, and use the values of either in any given project, then you have the best of both worlds. And I think that's what's happening in the kinds of films you've mentioned. It so happens that Willie Nelson is popular; everybody is now into wearing cowboy boots, Levi's and cowboy hats. It's a great fantasy to be free and out of doors that has characterized the cowboy. Going to The Palomino is a big deal now. It has transcended the traditional values associated with the cowboy and has been appropriated for a whole new class that would have never gone to a country music outing as recently as a year ago. It's now part of the American phenomena."

When Hollywood resurrects a career, there's an unhealthy disposition to validate the cover at a cost to the original vision. The



Levon Helm, former drummer of "The Band" plays Loretta Lynn's Coalminer father in Universal's C&W Rags-to-Riches flick.

"Buddy Holly Story," succeeded in establishing Gary Busey as a musical attraction, but who purchased the original "Peggy Sue"? And wasn't that the idea? "It's a very interesting point," agrees Schwartz. "We knew that we wouldn't harm Loretta Lynn's catalogue. Would the audience opt for the original or would they purchase the soundtrack? I cannot give you the answer in numbers right now because that would be premature. But I can tell you that the soundtrack is doing exceedingly well—we're in a second pressing. There is also talk about signing Sissy to a recording contract in her own right--Very heavy discussions. And Levon Helm has decided to rekindle his recording career with an album for MCA."

"This is an 'un-Hollywood' story if there is such a thing and hopefully, the music will help to launch interest in our portrayal of a slice of Americana."

J . A . Z . Z REVIEW

BY KEN KUBERNIK

Old and New Dreams, the provocative jazz quartet led by the redoubtable Don Cherry on pocket trumpet and piano, made a rare So. California appearance at Schoenberg Hall on the U.C.L.A. campus. As former members of various Ornette Coleman ensembles, they engage in a harmolodic style of improvisation, suspending traditional chord patterns and melodic statements in favor of an intrapersonal rapport with the flavor of the tune, which results in some of the most wicked blowing heard in this town for quite some time.

Cherry is joined by Charlie Haden, bass (who was reviewed in these pages recently with Lew Tabackin); Dewey Redman, tenor sax and Chinese musette, and Ed Blackwell, drums. As befits years

of shared musical experiences, the level of interplay is extraordinary; the front line of Cherry and Redman weave in and out effortlessly, fluidly. Blackwell and Haden provide a dynamic rhythmic base; the probing bass motifs pose a striking counterpoint to Blackwell's muscular attack.

The two 45-minute sets encompassed a wide range of material, from the Coleman opener, "Happy House," through the entirety of their lone ECM release. The capacity crowd was appreciative throughout and rewarded the band with several standing ovations. One hopes that they take this as a cue to include LA for all their musical endeavors. Lotusland is in sore need of their artistic and spiritual vigor.



Old and New Dreams

"The level of interplay is extraordinary..."

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LA TV Show Provides Exposure For Local Acts

BY PATRICIA ST. ANTHONY

Exposure through television is probably the fastest way to reach the greatest number of people with one performance. For musicians on the showcase circuit, it's one important break-out from the confines of the local smokey dens. Unfortunately, the doors of most television studios are kept tightly shut to new acts with neither a track record or "product." Now there is a local television show which provides an alternative for performers. Entitled "Cafe Toast and Jam," it debuted on September 12 of last year and airs every Monday night at 8:30 pm, on Channel 3.

The show was conceived less than a year ago when Barry Brownlee, a veteran of the singer-songwriter showcase route, heard about Theta Cable's Public Access. Brownlee developed the concept of a musical variety show, using local musicians and comedy talent. He took his idea to Theta, and production began in their Public Access studio. The format consists of five minute time slots per act during which the performers are briefly introduced, and then allowed to play one number. In addition to the music, the show has two resident poets, a house band ("Home Cookin'"), occasional comedy monologues or dramatic scenes by actors, appearances by industry representatives every other week, and a co-host, Carol Morra.

Brownlee is the host, and performs his song, "Baby's Gone To Hollywood," at the show's opening and closing. With associate Barbara Gordon, they produce the program and book the talent.

Due to Theta's presence in the media rich locales of Hollywood, Bel-Air, Brentwood, and

Beverly Hills, performers have the attention of users and agents.

several performers come to the attention of producers and booking agents.



Barry Brownlee: Exposing acts through television

"Cafe Toast And Jam is the alternative T.V. show..."

Show, and several publishing concerns have tapped the show for talent. Similarly, some independent acts, like Caesar's Palace, The Merv Griffin viewed the show for possible nationwide pick-up. But Brownlee is content to keep it self-contained and localized for the time being. "It's just another avenue that performers can take to expose themselves to the industry," says Brownlee.

Starwood

(Continued from page one)

in the adjacent residential area. The late night drinking and cavorting moves from inside the club back to the cars and hence, the complaints from neighbors. A Captain at the West Hollywood Sheriff's office confirmed that their office "doesn't usually get called about problems inside unless it's something their security can't handle, like a person with a weapon or something. The majority of the people we arrest in that general area are either going to or coming from the Starwood." Another police officer stated that, "20% of all crime reported in the West Hollywood area occurs around the Starwood." In all fairness to The Starwood, it should be pointed out that Santa Monica Boulevard has been the source of trouble, unrelated to the club for quite some time).

In any event, fights, trespassing and noise have been ongoing problems for years. Although some at the Sheriff's station view the activity outside the club as the source of its' present legal embroglio, other sources say it's only half the picture. They claim it's the so-called "life threatening conditions in the club," caused by overcrowding—the result of overselling by The Starwood—which constitutes a violation of fire and building regulations. For legal reasons, all concerned parties are keeping a very low profile. A spokesperson for Supervisor Edelman, who vigorously supports the License Commission's action, remarked that, "Now that it's a legal matter, I feel it would be improper to comment on the situation. It would be detrimental to the case for me to say anything at this time." She did confirm that complaints have been coming in since 1975 and added that, "This is strictly an individual case. It is not to be construed in any way as an assault or attack on any of the other rock clubs or rock music in general."

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STUDIO / SPLICES

by Jeff Janning

Roslyn McKinney of Sherwood Oaks Experimental College informs MC that Speedlimit, a four piece local power-pop group is finishing work on an album at Total Experience Recording. The band started the project to get label interest and got just that! They are in negotiations with several companies. Engineer Gerry Brown is tracking the group.

Van Webster, owner of Hope Street Studios in Los Angeles, has just opened his doors for Digital Recording. They feature a Sony PCM 1600 Digital Recording/Editing System, which Van feels is "the finest audio recorder available today." The 24-track studio also offers remote digital recording.

Producer John Florez, who found success in the late sixties and early seventies with The Friends Of Distinction and Hues Corporation, is now back in the City of Angels and hard at work at Salty Dog Recording with RCA Recording artist, Lynda Seals.

John Stewart's latest effort on RSO has just hit the streets with engineer/producer Jim Hilton credited as recorder with Stewart handling production. The album was turned out at Producer Jackie Mills' studio, Larrabee Sound, with mixing chores split between there and Village Recorders.

Band Members may play guitars but there are no strings attached to this deal. University of Sound Arts is looking for a few good bands to record multi-track demos free of charge, in order to allow students of their recording courses practice in a true studio environment with a live band. So what's to loose?

Kirk Butler, manager of Redwing Sound in Tarzana, likes the idea of reaching into the past when it comes to recording clients effectively. One look at the various artists who use Redwing's twenty-

four track facility (Dan Hill, Pablo Cruise, Kiki Dee, Nick Gilder, Melissa Manchester, Frankie Valli, Sanford-Townsend Band, Robben Ford, Edwin Starr, Thelma Houston, Al Kooper) makes you feel that they're doing something right. The idea, according to owner Tom Seufert, is "certain microphones and components provide a voice or instrument a distinct sound." To this end, Redwing has one of the finest collections of tube limiters and mikes. They combine these tools of the pre-transistor era with a 24-track Trident Flex-mix board and an MCI JH16 recorder. "People are moving toward tubes for that warm sound," adds Seufert. Tom also does in-house work as he is a writer/producer/publisher.

Cheap Trick's Tom Peterson is working on a solo project at Eldorado Studios in Hollywood with chief engineer Dave Jerden at the board.

Andre Crouch, Gospel recording artist for Warner Brothers Records, is cutting basic tracks at Mama Jo's Recording Studio in North Hollywood.

Trident is more than a chewing gum, it's also the hottest recording board around according to many knowledgeable sources. Mars studios is going on that theory and installing a Trident TSM forty-track board along with an MCI twenty-four track recorder. Complementing the facilities will be DBX, Auto Locate, and a Lexicon 224 echo unit with four programs. Scheduled grand opening is May 1, 1980. Here we grow!

Supertramp is hard at work on their new album, with Peter Henderson co-producing. What studio are they using? Chateau Recording in North Hollywood, of

course.

Flip Burton, who like lightning, struck twice with the hits, "Cherry Pie," (Skip and Flip) and "Just Like Romeo & Juliet," (The Reflections) is at it again after a long sabbatical from the rigors of live performing. "I retired to studio work but I'm looking forward to the release of my new single, "Hearing You (All Ears)" which I co-wrote with composer Paul Dunlop. We recorded at Barbra Streisand's studio, Evergreen." A pre-preview of the record can be heard at Hell On Wheels, a private roller-skating club in North Hollywood, that is visited by such luminaries as Greg Allman, Neil Diamond and Rod Stewart.

Perspective Sound in Sun Valley opened its doors on February 23rd this year, according to Robbie Goodman. They are outfitted with a Sound Workshop 1600 series board and an Otari MTR 90 recorder. Since opening, Disney Productions and Barr films have used the studio for film scoring. The production team of Dan Phillips and David Scott also find the facility to their liking. These are the people behind Rodney Bingenheimer's "Let's Make The Scene," Little GTO," (with Blondie as the back-up band) and the yet-to-be-released, "Surfin' Safari" (featuring The Ramones with Brian Wilson on back-up vocals). I can't wait to hear this one.

Shelly Bauer informs MC that "I left KSR (Ken Story Recording), where I was Director of Marketing, to devote my full attention to my firm, Shelly Bauer Public Relations. All our best, Shelly.

Sixty Fourteen Studios, in Van Nuys, is owned by Walt Nims, a Cleveland boy who made good out here as writer and guitar player with Climax. Walt's equipment rundown: a Spec Board with

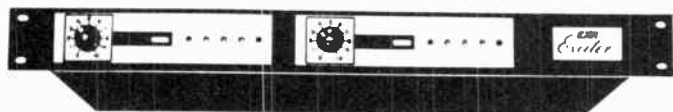
a 3M 56 sixteen-track reoorder, with Altec 604's and Auratones. Clients have included; Doby Gray, Brian Cadd, and Dee Murray and Davy Johnstone from the old Elton John Band. They were in cutting some new material they had written and it sounded hot. They also do commercials, including Bridgestone Tire's jingle, that garnered considerable airplay.

Jerry Marcellino just added the finishing touches to Halloween's new album. This reviewer heard a few hit tracks in the pop/R&B package. His next project is Butterfly Records' group, Saint Tropez, who hit big with the disco tune, "One More Minute." Howard Lee Wolen will be engineering the project at Jerry's favorite studio, Can-Am Recorders.

Frank F. Robinson, writer of the smash "I've Found Someone Of My Own," is currently in the studio (Heritage Recording) with artist Gary DuChera, whom Frank describes as a "white Johnny Mathis type singer. As far as the studio, I went to Heritage because of Danny Jones and Benny Clark who are the engineers I work with. My next project is a black country western singer from Mississippi who I'll co-produce with Frank Bussie."

Sunburst Recording's Bob Wayne (co-owner and co-engineer with Richard McAndrew who together are the group Big Daddy), tells MC, "we have a Sun Workshop 1280 board and a Tascam 80-8 recorder. We recently contributed to the soundtrack of the movie 'Face Of Death.' MC's David 'Cat' Cohen is one of our clients, as well as Zappa's current lead singer, Ike Willis of Joe's Garage fame. Also we've had Barry Keefer down, who had several hits as Keith, from '98.6' fame. We have also worked with Dr. Demento and Rhino Records recently, to complete the Dr.'s new LP, 'Dementia Royal.'"

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A good friend of mine once told me that he thinks of music as sensual mathematics. I agree. If we look at any musical style we can find both intellectual (design) and emotional (feeling) elements. Different styles of music and musicians tend to emphasize intellect and/or emotion in varying degrees. Some music is totally preconceived, and its realization only requires a precise (if predictable) performance. Other kinds of music depend almost entirely on spontaneous energy and creativity on the part of the performer. Similarly, some musicians like a tight, well-planned outline while others prefer a loose framework that gives them room to express themselves.

This week's album contains much more of the feeling element of pop music than intellectual ones. Based on a solid country-gospel-rock foundation, "Thug Of Love" by Kirk Hamilton, is a well performed collection of simple feel tunes. Although the album cover seems to project a defiant "macho" image, the music itself is soulful and emotional. Let's look at how this album is constructed.

Rhythm: Almost every groove is built in eight notes--fast, moderate or slow. The only exceptions to this are the last song on both



THEORETICALLY SPEAKING... with David "Cat" Cohen

sides; "I Will Acquiesce" which has a latin, reggaeish sixteenth feel; and "In A Miracle" which interjects a few sixteenths on top of the eights with a boogaloo feel.

There is a lot of obvious syncopation with repeated syncopated hooks driving the tracks



lodies in the seven-tone major scale. The movement is mostly stepwise, with few leaps or unusual intervals. Consequently, the tunes are pleasant but subordinate to the overall feel. A little work in making his melodies more distinctive and memorable might broaden his appeal.

Album: Thug Of Love
Artist: Dirk Hamilton
Label: Electra 6E-249
Producers: Dirk Hamilton, Don Evans
Engineer: R.D. Smith, G. Boatner, D. Ahlert
Writers: D. Hamilton, D. Evans
Publishers: Rabbit Songs-BMI

forward. However, the tracks have little development within each song and few breaks. A variety of rhythmic textures would be welcome.

Melody: Hamilton writes his me-

Harmony: One feature that defines Dirk's style is his harmonic language. "Thug Of Love" contains triads almost exclusively, usually only the basic six diatonic triads. This gives an overall same-

ness to the songs, which are solid but a bit limited harmonically. **Form:** It is the aspect of form that is the most intellectual element in music and here Hamilton's arrangements become a little fuzzy. Though the songs are written in two and three part forms, he tends to repeat sections in an organic rather than literal manner. By this I mean that he sings repeated sections differently and develops them by feel and intensity rather than by a fixed melodic formula. This build-up of emotion is a trademark of Van Morrison, obviously Hamilton's mentor, and is only as effective as the singer's performance.

Comprehensive Analysis: "Thug Of Love" is a well-performed, but unevenly produced album with a very definite musical style. Hamilton's vocals are both gruff and expressive at the same time and the arrangements have a fullness that is tight without being slick. Especially effective is the organ sound which fills up much of the background. Both ballads, one on each side, give Dirk room to communicate more subtle, more spacy thoughts and feelings. His lyrics are strong and stand-out. Although "Thug Of Love" does not have especially strong cross-over potential, listeners into mainstream rock will find this album very worthwhile.

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Marc Gilutin — independent publisher/producer

7:30pm Hang-Out Interview with:

Logan Westbrook —Source Records

8:30pm Showcase - original songs performed by:

Ann Hughes, Terry Beard, Warren Adams

10:00pm Band Spot:

No band spot

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Andrea Starr — Virgin Music

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BY JOHN BRAHENY

When in doubt... "negotiate"

A recent incident prompted this article; a writer I know happened to get to the manager of a major R&B/pop crossover group. The manager loved her song and felt it was so good that the group may want to record it despite the fact that the group usually wrote their own songs. He asked her if the group could have the publishing if they recorded it. She said, "No." He said, "Goodbye." She said she was totally unprepared to deal with the situation and had no idea what to say. She was excited that he liked it, but thought that when he wanted the publishing he was trying to rip her off.

There were three reactions to her story. The first was, "Right on; don't let them have the publishing. You did right! You did the job of the publisher by getting it to him in the first place. Does anyone seriously believe that that manager or that group is going to exploit that song beyond the group's recording of it?" The second reaction was, "My God. Do you know there are writers who'd sell their kids for an album cut by that group? The writer's royalties alone are worth thousands, especially if it's a single. Who cares about giving them the publishing? You give it to them and get a guaranteed recording. If you give it to a real publisher, it might never get cut because they are not going to give up their piece of the action to that group. Either way, you don't get to keep any of the publishing! It's just one song and it'll help build your career."

The third point of view was mine. While I conceded that both points of view had merit, I wondered why she didn't negotiate. She answered, "I don't know. I didn't even think of it. What's to negotiate? Either you give them the publishing or you don't, right?"

Wrong. There are several items that are negotiable. First of all, you don't want any deal to go into effect until a song is released. So, you don't want to assign them the publishing rights (if that's what the deal is) and then have them decide they don't want to record the tune after all. Then you've given away the publishing and no one is out plugging the tune. You can put your deal in writing and add a clause that says, "This contract goes into effect on the day this record is released commercially."

The two major sources of income (mechanical and performance) are negotiable without transferring your ownership of any of the copyright. Generally, when someone says they want "the publishing" they want ownership of the copyright (and/or the right to collect all income earned by the tune). In the "standard" writer/publisher contract, you assign the copyright to the publisher in a contract which gives you half the income as writer, with the other half going to the publisher. But the publisher owns the song and can sell it to anyone else if he wants to. A good businessperson will always want to own the copyright. It's a commodity whose value will increase with the song's degree and length of popularity. So you can't blame them for going after it. They're not trying to rip you off, just taking care of business. You need to do the same.

"Mechanicals" refers to the income from the sales of records and tapes at the current rate of two and three-quarters cents per song per unit sold, payable to the copyright owner. For a million seller, that's \$27,500. As the writer, you'll take half off the top right away, and from the remainder (referred to as the "publisher's share of mechanicals"), you can offer percentages as an incentive only for their limited exploitation of the song. If someone else later records the song, you don't end up giving them parts of the mechanicals for that new recording.

Next time I'll write about the "performance" income, which is also negotiable without giving up your copyright.



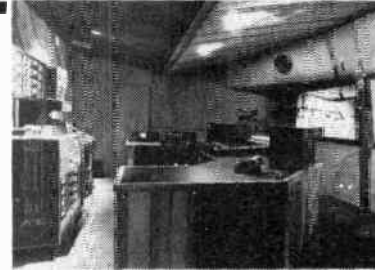
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The dressing room of the Whisky is packed with people. The tables are littered with empty glasses, cigarette butts and guitar picks. The recently painted walls are beginning to show the first signs of graffiti. Huddled in the corner is The Go-Go's, resplendent in spandex, loud colors, rhinestones, and pink Stagelight powder. They're being videotaped for Lou Adler, who's interested in using them as the all-girl band in an upcoming movie.

"Hi," says Belinda Carlisle, the front-woman for the band, "I'm Madge Goldberg. My husband Sol couldn't make it but why don't you talk to Dottie Epstein?" Dottie, aka Gina Schock, grabs the mike. "Hello! I like to beat. I like to beat REAL HARD!" she hollers in her Maryland twang. "Ya wanna learn how ta play the drums? Five bucks an hour and I'll teach ya how ta beat." The rest of The Go-Go's begin snatching the mike and screeching various obscenities and semi-sarcastic remarks. The cameraman looks slightly horrified, the Go-Go's manager is trying to stifle a chuckle, and all the onlookers are doubled over in laughter. Just another night on the other side of life.

All-girl bands have had very defined images in the past, either as chanteuses in sparkly dresses and long gloves, singing in sweet voices about love lost and/or perfect romance (The Dixie Cups, Supremes, Chantels) or they were tough chicks, slightly perverse; blatant bad-girls who would steal your boyfriend right out from under your nose (The Ronnettes, The Runaways, Slits). The Go-Go's don't fit either slot. What we have are five porcelain dolls, who can outdrink and outswear the vilest of truckdrivers. Girls in mini-skirts and stiletto-heels that sing about romance on-stage, but pick-up and discard boys faster than they can change their Frederick's underwear off-stage. This is a band whose public debut was so God-awful, that everyone loved them immediately, and was rooting for them to do well. Now, almost two years later, they've gone from a horrendous to being a frightfully good band. They've shelved their old material and replaced it with some stunning new things and provocative covers such as "Cool Jerk," "Walking In The Sand," and Wanda Jackson's Let's Have A Party." Go-Go's songs are full of unforgettable hooks and riffs, finely-honed harmonies, intelligent and often hilarious lyrics like those found in "Skidmarks On My Heart," (about a guy obsessed with his car), "Johnnie, Are You Queer?" and

MIC
SHOWCASE
The Go-Go's

the deliciously minor-keyed, "Automatic." The change in the music is almost more unbelievable than the girls' themselves. For once, these are real females, not just juicy stereotypes. But don't get me wrong—if they were boys, they'd be just as amazing. It's just that they are the first girl group to forget about images and fantasies and just be themselves.

About two-and-a-half years ago, The Go-Go's were born. Margot picked up a bass and taught herself how to play. She was joined by drummer Elissa Bello who was replaced by Gina Schock. Belinda was a cheerleader who'd been thrown off the squad for "being wierd." She wanted to

friends, very supportive, and it was delightful to see four people with enough nerve to perform with such glaring shortcomings. "We just went out and did it," said Charlotte. "We weren't really nervous or scared. It didn't enter our minds because we had the support of everyone." Jane adds: "I thought it was really exciting...I was never in a band before and I didn't know what to expect. At first, I wasn't at all self-conscious, but now I want to play like a professional. Before, I didn't even feel like a musician."

It soon became apparent that they had to start serious work if they wanted to continue their careers. They began looking for a

strong drummer in Gina Schock who joined the fold in July of last year, the now-familiar Go-Go's sound began to fall into place. Belinda describes it as "sort of '60's influenced pop with raw overtones." They are the nearest thing to a wall-of-sound this side of a Phil Spector record, charged with power chords and jungle drums.

The girls have really buckled down of late. Charlotte gave up her jet-set jaunts to England with boyfriend Leonard of the Dickies; Margot downplayed her life-of-the-party image, and Jane and Belinda stopped a good amount of their play-girl carousing. Their labors have paid off with headlining gigs and opening spots for such exotic English imports as Madness and The Specials. Some people turned skeptical when rumours of sex in exchange for coveted shows surfaced. Madness matched The Go-Go's penchant for bacchanalian excess and musical frivolity. They became so enamoured with our local ladies that they recommended them to The Specials as an opening act.



be in a band so badly that she said she'd been singing folksongs in a San Fernando Valley restaurant. (She'd never sang a note in her life). On these credentials alone, she was accepted. Jane Drano, ex-fashiondesigner, took up the guitar, and The Go-Go's were ready to go.

They made their debut at the now-legendary Masque, at a going-away party thrown for the European bound Dickies. They had an extensive repertoire of three tunes, two of which were the same. The crowd was mostly

lead guitarist to fill out their...er... "sound." They enlisted the aid of Charlotte Caffrey, bassist of The Eyes. "Charlotte wasn't going to join at first," Belinda explained. "She was just there to help us out. She showed us how to plug into the amps and what to do with the chords and stuff." Charlotte's technical expertise proved so invaluable that at the next Eyes' show, Margot and Jane blatantly stole Charlotte to play lead. That was dandy, except for the fact that she had never touched a guitar before. With the addition of a

And you may very well be hearing The Go-Go's first single on 2-Tone Records in the near future—that is, if the take that offer over the numerous other deals being bandied about.

As their coffers fill with label offers, talent scouts taking notice, producers vying, and the public interest, The Go-Go's plan a U.K. blitz for April. "I think we're at the most crucial point right now says Charlotte. "It is the height of importance, as far as our future goes. We just want to do the right thing. We don't really have plans.

LIVE ACTION CHART

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

ROCK			JAZZ			COUNTRY					
This Issue	Last Issue	Wks. on Chart	This Issue	Last Issue	Wks. on Chart	This Issue	Last Issue	Wks. on Chart			
1	•	•	MADNESS	1	1	•	BEVERLY SPAULDING	1	•	•	MICKEY GILLEY
2	•	•	THE GO GO'S	2	•	•	ROBBEN FORD	2	•	•	TOM RUSH
3	•	•	DEAD KENNEDYS	3	2	6	ARCO IRIS	3	4	2	BELLAMY BROS.
4	•	•	THE TWISTERS	4	•	•	BLUE GUITAR	4	•	•	MISSION MT. WOOD BAND
5	•	•	XXXXXXXX	5	3	2	LA JAZZ ENSEMBLE	5	•	•	JAN GARRITT & THE REDNECK ROUNDUP BAND

The Country Club, Reseda: Merle Haggard kicked off the club's opening on March 28th. To celebrate, the Country Club let the public in with no admission charge. Kenny Davis played the 30th and 31st. Tanya Tucker, Donna Fargo and Johnny Rodriguez are among the acts coming up in April, with Hoyt Axton, Billy "Crash" Craddock and Freddy Fender booked in May.

The Sweetwater, Redondo Beach: Early March marked the biggest period in the club's history, with a string of sold-out nights with 20/20, Jan Carritt and the Redneck Roundup, Son Seals, and, of course, The Twisters. Press attendance was heavy for Son Seals and response was tremendous. The Twisters celebrated their fourth year at The Sweetwater. The Sweetwater appearance by 20/20 proved to be a great boon to the band. The group was once rumored to be in serious danger of being dropped from its record deal, reportedly because of low sales figures for the debut album. Their appearance at the club, though, brought a huge, enthusiastic turnout, and is said to have quelled any doubts in the minds of Portrait/Epic. The label was so pleased, in fact, it booked the group into The Roxy in April (with Bugs Tomorrow).

Club 88, West LA: Lily Tomlin apparently likes rock 'n' roll. What other explanation for her presence during three of The Brainiacs' sets at Club 88 one recent night? The band joined her for a glass of wine after the show.

Main Squeeze has changed its name to The Ricci Martin Band. They are out performing again, playing progressive rock

CLUB DATA

LIVE ACTION CHART & CLUB DATA BY PATRICIA ST. ANTHONY

and jazz. They played Club 88 recently with Innuendo and Division Street.

A March performance by X, by the way, had the distinction of having the second largest attendance for one group on one night in the club's history.

The Roxy, West Hwd.: Casa-blanca's Bugs Tomorrow will make their debut appearance at the club on April 4th and 5th. Rachel Sweet will return to LA for Roxy gigs on April 11th and 12th.

The Ice House, Pasadena: It's about time! After 20 years, The Ice House has been granted its hard liquor license.

An unnamed comedy duo, once popular in the 60s as vocalists for a successful pop-rock group, will be appearing at the club in the very near future.

The Beverly Hills Unlisted Jazz Band, featuring actor George Segal doing his famous rendition of "Red Hot Mama" on the banjo, will play the club on April 7th.

The April 19th date for Spanky and Our Gang is off for the moment. A big blues night is planned for April 25th--none other than Big Mama Thornton and Big Joe Turner will perform.

The Golden Bear, Huntington Beach: Cherie Currie played the Golden Bear with Sister Marie on March 27th. Cherie, formerly of The Runaways, a group that was a precursor of some bands now on the club circuit, is making a comeback. Coincidentally, another ex-Runaway, Joan Jett, is

also booked at the club, and will appear every Tuesday in April with her group, The Blackhearts. Joan and the group will be playing The Whiskey every Monday this month as well. With Cherie and Joan performing again, can Jackie Fox be far behind? Does Kim Fowley know about this? Stay tuned for further updates.

The Palomino, North Hollywood: Jerry Jeff Walker, the Brooklyn, New York cowboy, will return to the Palomino on April 11th and 12th.

Celebrity Room, Crown Royal, La Habra: Big name acts being booked for the next few months include Ray Charles and B.B. King, in April and June, respectively. Celebrated drummer Buddy Rich played the club on March 28th.

The Improvisation, West Hollywood: This venue, home of the Songwriters' Showcase and the springboard for many young comics, is adding new wave to the line-up. A New Wave Band Showcase hosted by Jack Punk will spotlight talent on Mondays.

McCabe's, Santa Monica: Maria Muldar will be making an appearance at McCabe's on April 4th

The Comeback Inn, Venice: A few new acts are upcoming at the Comeback this month. David Amaro, a guitarist who has recorded with Herb Alpert and with Brazil 88, among others, will appear in the near future, as will LA Underground, whose guitarist,

John Grosse, conducts a workshop for musicians in addition to his performing tasks.

The Hong Kong Cafe, China-town: The big news at The Hong Kong, of course, is Billy Burnette. Burnette, the subject of a recent Music Connection feature, has been garnering a lot of media and industry attention. At a performance Friday, March 21st, part of the staff from Don Kirshner's Rock Concert and The Midnight Special were there, as were Neil Bogart, most of Capitol Records' A&R department, and representatives of many other major labels, including one who flew in from New York. Owners Barry Seidel and Suse Frank described it as one of their biggest "industry" nights--"We had to turn people away."

The Whisky, West Hollywood: A big, new on-stage monitor mix system was recently purchased and installed at the club. The only one like it in LA is at the Whisky's sister club, The Roxy.

The Whisky's own Gaylord is producing the Highlight Records debut single of his group, Candy Apple, to be distributed by TK Records and CBS International. The A-side, "Cruisin'," is already completed, and the flip side is being recorded at TT and G Studios in Hollywood. An April 15th release date is anticipated.

IRS' New York rockabilly mavens, The Cramps, will perform some of their gravest hits at The Whisky soon.



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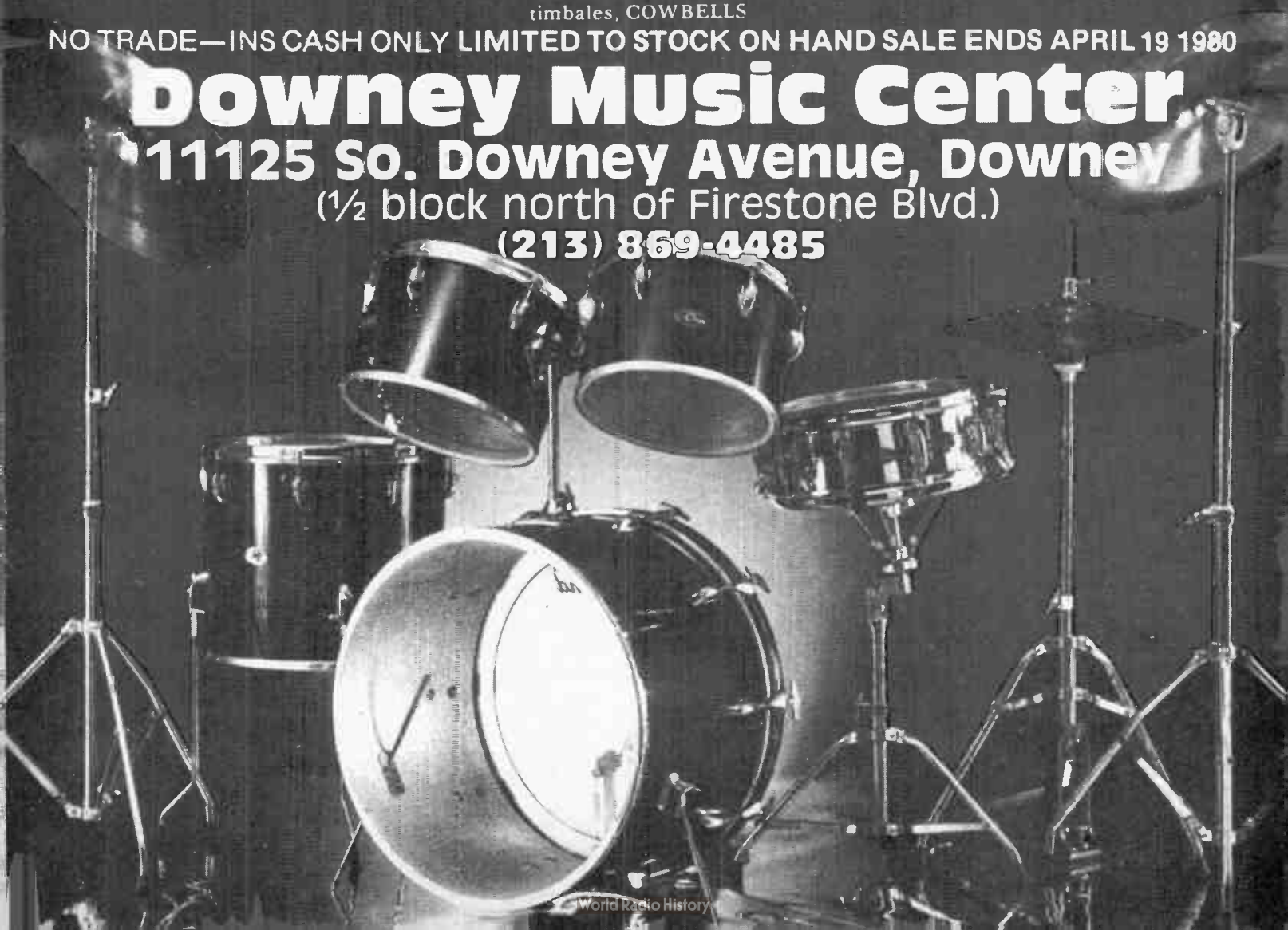
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M.C. REVIEWS

Eddie Zip and Sweet Magnolia at The Palomino

The Players: Eddie Zip, lead vocals and piano; Matt Betton, Jr., drums; Fred Tackett, guitar and back-up vocals; Jerome Jumonville, tenor and alto sax; Jim Gordon, tenor and baritone clarinet; John Hatton, bass; and Lee Thornburg, trumpet.

Material: An amazingly rich grab-bag under the banner of New Orleans R&B, or "delta funk." Selections range from jazz, blues and pop classics to traditional Mardi-Gras tunes, marches and rags. The originals, all by Zip, are basically pop-rock tunes deriving their inspiration from the sources listed above, and adding a funk flavor, all under the influence of the late Professor Longhair, one of the great New Orleans dance-hall pianists of all time. So, if you can imagine a gumbo that utilizes Mardi-Gras Indian chants, like The Meters' "Hey-pocky-a-way" or Dr. John's "Hoo-dooed," and you throw in some Ray Charles or Fats Domino, some swing and some winners like "I Can't Stop Loving You" or "Talk To Me," you have it--almost. Zip's material adds an update and an upbeat, with hints of a charming sexuality, as in "I Like The Way You Love" or the power behind that charm, as in "We Got The Power To Change Things".

Musicianship: Zip and Jumonville, who grew up around Bourbon Street and have played together for 15 years, and the rest of the band all have the tools to weave a spell. The basic New Orleans rhythmic orientation is second nature to them, so they're free to play loosely around the edges and to slip into a playful, updated groove. The extra charge is often an anticipated beat, popularly known as "second line," a strutting rhythm native to the area. Additional touches include bluesy, barrelhouse piano, little overlays of reggae and even a mild disco beat. All combine to make this intricate, tripping music. Fred Tackett, who recently took a leave of absence to play with Dylan, plays superb rock guitar which updates numbers like "Let The Good Times Roll." The bass playing is excellent, and the bass line in "I Like Your Kind Of Love" is especially infectious. Tasty horn arrangements add a big-city feel. The showstopper, though, was Jumonville's solo on "I Can't Stop Loving You," done as a powerful swingtime ode full of a languid, sparse grace and



Eddie Zip celebrating on stage

"An amazingly rich grab-bag under the banner of New Orleans R&B..."

majesty. The tune burned up the place.

Performance: There's something about Southern graciousness, and Zip and the band have it. They look and act like they want to put on a show. Zip has the power to add a touch of drama to these performances-- he has a strong, sensual and charismatic appeal. When he shakes a tambourine, dons a voodoo mask or leads his group in a line through the audience, he seems to be sending out and receiving feelers from the audience. He tells little stories about Voodoo women to set off his songs, or admonishes the crowd with messages: "We got the power to change things, but to

leave the things that are good." It's quirky, and not blatantly "show-bizzy". Overall, the performance is a celebration. Even the surly Palomino doorman was smiling--what more can I tell you?

Summary: This band has been a well-kept secret for awhile; now it looks as though it's being pursued by bigger things. Its audiences are apparently from every age group, so the challenge is clear--to move full-speed ahead without sacrificing any of the "roots" appeal. The disco monster is always lurking around the corner, but, just the way they are, Sweet Magnolia could catch on like wildfire. Watch out.

--by Judy Raphael

M.C. REVIEWS

Spider Kelly at The Starwood, Hollywood

The Players: Mike Bushong, guitar; Jeff Bastardi, vocals; Kit Potamkin, keyboards; John Griffith, bass; Dusty Slaybuagh, percussion; Tony Devs, guitar.

Material: Spider Kelly plays S.O. S. rock; Same Ol' Stuff. It was standard, loud, hard rock; heavy on muscle, light on brains. There were no memorable hooks in the melody, and without them, hard rock becomes an endless string of power chords and fuzzy riffs. Two salvagable songs were "Keep My Head Above Water," composed in a Spanish mode which was a

change of pace, and "Wheaties," an uptempo shuffle sung by the bassist. "Wheaties" featured all the players taking turns at short, sweet solos through a few key modulations, a great idea which should have been used more.

Musicianship: Competent but nothing flashy. Usually in a band without star players the group as a unit becomes the focus, but in Spider Kelly's case this didn't happen. Instead, they plodded through their set rather routinely. Jeff Bastardi's voice was high and gravelly, similar to the pipes of Angel Frank Di Mino or the singer from Quiet Riot. He had good vocal control but failed to deliver a believable persona. Keyboardist Kit Potamkin was buried under-

neath six feet of guitars; I think I heard less than sixteen bars from him all night.

Performance: A humdrum affair. No activity other than the minimum amount of movement necessary to operate instruments was utilized. Bastardi kept talking to various friends in the audience as he recognized them, which became pretty annoying after a while.

Summary: Spider Kelly is an aspiring young rock band without direction or original ideas. The Boggie Rock Monster comes and feeds the Boogie Fans and little else takes place. In other words, the beat is there, but not that much else. I'd rather stay home and listen to records.

—by Bruce Duff

The Falcons at The Starwood Hollywood

The Players: Billy Person, bass; Steve Hufsteter, guitar; Marty Martinol, vocals/sax; Mickey Mariano, keyboards; Danny Benair, drums.

Material: The Falcons are drawing from the same influences that

helped shape the early Stones and Beatles' sound. They take raw black R&B (pre-disco, thankfully), emphasize the steamy, sensual swing of the music, polish up the rough edges to make it palatable for those weaned on MOR and AOR radio, and inject it with an '80's energy and sound. This

combination of slickness and force works extremely well most of the time, failing only when a lead break was extended too long, diluting the song's momentum. "Prisoner of Love" used a bluesy torch-rock energy that emphasized, not masked, the soul and R&B influences. A classic Bo Diddley riff highlighted "Fire Below," but the energy dissipated during a lengthy solo.

Musicianship. Very good. The rhythm section of Benair and Person cooked up a strong backbeat that aimed to set all toes a'tappin'. Hufsteter's guitar work was comprised of irregular chords and riffs that used the silence between each chord and note as an effective dynamic device. He displayed a deft touch. While Martino worked the sax with a

charismatic flair, his vocals were undistinctive.

Performance: The Falcons performed at a high energy level that matched their material. Everyone was interesting to look at, with the exception of Martino. He didn't exhibit strong visual presence while singing. If an audience's attention wanders to other members while he sings, he's lost them.

Summary: The Falcons are among the leading proponents of the local soul and R&B revival. The Falcons combine a tasty reminder of the past with the energetic presence of the future. With some minor adjustments, they could be all-out showstoppers.

—by Jeff Silberman



The Falcons: High energy levels to match their material

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M.C. REVIEWS

John Q. Public at Club 88

West L.A.

The Players: John Q. Public, vocals; Matt Quiltec, guitar; Ted Peterson, bass; Paul Matthew, drums.

Material: Taut, rather simplistic pop-rock with lively, British chord structures. Echoes of the Who and Kinks could be heard in the opening bars of "This Year's Mine," while Elvis the C could've concocted the terse arrangement in "Somebody's Kisses." Overall, the three-piece sound was lean, robust, but rather narrow. An extra guitar would allow more freedom for a wider variety of leads and changes. Lyrically, Public deals with themes of alienation, romance ("Somebody's Go-

ing To Get Hurt"), and social status ("Invitation Only"). In most cases, Public has something relevant to say and says it well. But there are times when his lyrics are too busy stumbling over declarations instead of normal narrative speech.

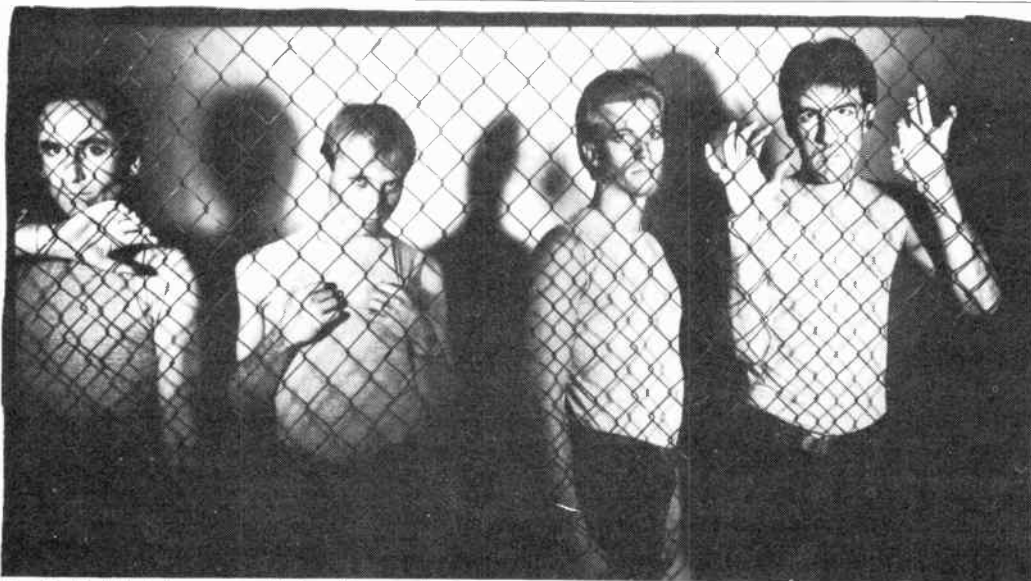
Musicianship: Good. Matt Quiltec is quite proficient at churning out guitar chords and licks to fit the various musical styles of pop, rock, and a touch of reggae. His leads were concise and well-integrated into the songs' basic melodies. The rhythm section of Peterson and Matthew was solid, if not spectacular. Public has a smooth, engaging voice that expresses more warmth than some of the lyrics dictate.

Performance: Decent. Public is completely at ease on stage; what comes forth is an unassuming honesty and conviction that ties

his personality --not any superficial image--to his lyricism. Unlike Costello, who dwells on some of the same themes, Public's reaction to alienation is not anger or revenge, but a cool indifference. Instead of yelling at his antagonists with a "fuck 'em" attitude, his is more of a "big deal, who needs them." Even the more motivated tunes like "Act Tough" and "Active Service" are cushioned by his breezy visual and vocal style, at times undermining the intensity of his feelings.

Summary: John Q. Public would naturally be associated with the faceless silent majority which is continually stepped on and/or ignored. The band is solid, but being merely "good" shouldn't be enough for them. They need to illustrate vividly the impulses and desires that would set them apart.

- Jeff Silberman



John Q. Public being part of the silent majority

"Taut, simplistic, pop-rock, with lively British chord structures..."

Billy Bright at Club 88, West LA

The Players: Billy Bright, vocals; Dennis Summer, bass; Mondo Teene, drums; Mark Duncan, lead guitar.

Material: With the exception of a single slow 12-bar blues tune, Billy Bright's set consisted of heavy, up-tempo, hard rock 'n' roll. The lyrics were of the standard boy-girl/love-sex variety. Within the harmonic, melodic and lyrical limitations imposed by the genre, Billy Bright delivered a string of animated songs, but they broke no new musical terrain.

Musicianship: There is a cohesive economy to the band's playing: they waste neither their efforts nor the audience's time on abortive flash and filler. Singer Bright has one of the most evocative, expressive and powerful vocals around. Guitarist Duncan appears to have absorbed the best of the blues-rock line of the late '60's-'70's guitarists (Eric Clapton, Winter, etc.), and plays flawlessly, fluently and fast. Drummer Teene and bassist Summer weave a well-integrated rhythmic pattern as opposed to the typical humanoid rhythm.

Performance: The youthfulness of the band is highly misleading. Billy Bright gives a no-nonsense, unpretentious rock 'n' roll performance. The focal point of the

band and the source of most of its' vitality, is singer Bright himself. He has developed a firm control over the material, yet this command does not drain off his bravado and raw energy. That the band can continually entertain and hold ones' attention with an over-exposed musical style surprises the listener.

Summary: The considerable musical maturity of Billy Bright is incongruous with its' high school garage band appearance. The outfit is virtually unsurpassed at what it does, but it doesn't do quite enough. It must develop a more inventive and imaginative repertoire to match its' technical virtuosity. Nonetheless, the show is really fun and exciting.

-by Morgan Jones

M.C. REVIEWS

Angry Samoans at Gazzarri's, Hollywood

The Players: Todd Homer, bass; Billy Vockerth, drums; Greg Turner, guitar & vocals; Mike Saunders, guitar & vocals; P.J. Gallaghan, guitar.

Material: Outside of Fear, there's no L.A. band this consciously, hilariously obscene. Their love of The Ramones and Black Sabbath shows in the slamming punk stance, and the lyrics and general attitude recall Roadrunner cartoons, in which the coyote is destroyed and resurrected time and time again. Everything--from "Too Animalistic," "Are You A

Square," and "I'm In Love With Your Mom," to the blindness song "Light's Out"--is deadpan, tongue-in-cheek send-up.

Musicianship: Virtuosity is the last thing the Samoans are after, and the instrumental approach is predictably crude and bashing. Their mix--with extra-loud triple guitars and alternating shouted lead vocals--unfortunately buries many of the clever lyrics. When cranked up, the sound is great overkill, but the band seems a little afraid of its own intelligence, as if a show of blast-furnace stupidity is the best way to come across every time.

Performance: Difficult to gauge in this context, as only a handful of people braved the heavy rains to see them. And they were doomed

to open for two heavy metal rejects that drew zilch on their own. The performance was thus disinterested and fairly bland, with the group seemingly uninterested in showing their unruly selves in full glory at such a "down" gig.

Summary: While they have the riffs down pat and write some great lyrics mocking every aspect of California culture from Steve Garvey and Kim Fowley to surfing and sex, the band is obviously headed toward a more "controlled" sound, one that won't harness their energy and will allow them to emphasize their strengths without fighting their own talents. We need more wise-asses like them.

—by Mark Leviton

Dana Ferris and Hubba Hubba at The Hong Kong Cafe

The Players: Gerry Polci, drums; Gabriel Robles, saxophone; Dana Ferris, Guitar; Mark Christian, lead guitar; Jim Schram, bass.

Material: Tight rhythm and blues interspersed with rock 'n' roll and an occasional '50's style rocker. A subliminal disco sound sneaks in on some tunes but the quintet concentrate on hard driving R & B. What sets this band apart is a sense of humor that runs rampant throughout its' material. Lyrical profundities abound in songs like, "Nothing to Wear," and "I Want To Make Love To A Dolphin." The audience was kept attentive and amused by clever but predict-

able puns like "When I go pasta your house" from the song "Italian Girls."

Musicianship: Gerry Polci plays the drums with a skilled intensity that keeps the band moving in a traditional rock 'n' roll fashion. Robles displayed amazing dexterity on saxophone despite an inferior sound system that lost his instrument somewhere in the mix. Ferris and Christian were competent on guitars.

Performance: Ferris is an indistinct character without the dynamics it takes to front a band. In fact, Robles was the group's catalyst with his black leather attire and humorous stage antics, involving stage props that complemented each song. A very odd mixture of appearances proved distracting, and thwarted any cohesiveness that the group was striving for. Ferris looked new wave, Robles

was tough and sassy, Polci resembled a member of Queen, Schram wore a boy scout uniform, and Christian leaned toward punk. Their choreographed stage movements during the disco numbers seemed a bit pretentious and out of place.

Summary: Dana Ferris and Hubba Hubba attempt parody on every level of performance, but it is difficult to determine from their stage presence what their point of view is. For the most part, the music is strong and direct and the band has the potential to cook. The group's greatest asset is its' non-serious approach to entertainment. Its' bizarre sense of humor incited the audience to laughter and that, in itself, is commendable. There is room, however, for a more sharply defined stage persona.

—by Benjamin Krepack

X at The Starwood, West Hollywood

The Players: Billy Zoom, lead guitar; John Doe, bass guitar and vocals; Don Bonebreak, drums; Exene, vocals.

Material: Punk rock 'n' roll with a multitude of catchy hooks and rollicking lead riffs. Much of the material is hard and fast, although some of the slower pieces are particularly mesmerizing.

Musicianship: Don Bonebreak slams the skins with a controlled ferocity. John Doe's deft touch on the bass generates a forceful and tight rocking beat. Billy Zoom plays with skills acquired through the older school of rock 'n' roll and even exhibits a rockabilly edge. Exene looks like a resurrected

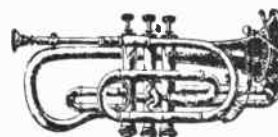
Theta Bera and sings in a haunting manner. The band is an odd assortment of looks and musical backgrounds. Together, X is easily one of the more original and tight sounding bands around. The players meld difficult or abrasive harmonies and unusual melodies into a sound attractive to the majority of The La Club clientele. X has been together well over two years now, and their well-rehearsed yet raw sound is a real thrill to see and hear.

Performance: John Doe has a tough punk look. Exene is decidedly decadent looking. Zoom and his eternal grin walked in from some long-past rock 'n' roll era. Bonebreak is hidden behind his drums. Few bands have this variety of visual attractions. Exene is the focus of attention with her searing wails and burning stares that grip the audience effectively. Zoom just stands, smiles and

plays. One is amazed at the ease with which he can perform while John Doe pours visible physical energy into every note he plucks. This energy never wavers. X is consistently vibrant and energizing.

Summary: This sound is a cross between old style rock 'n' roll and daring new wave structures. The result is a third and different entity entirely. You feel your leg start to thump to the beat--like R&R should always make it--but your head is zeroing in on tricky melodies, lyrics and different kind of riff breaks.

— Charlie Mullin





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

213 705-9888

THE ICE HOUSE, located in Pasadena, holds a Sunday night showcase at 10:30pm. All types of acts are welcome. Auditions are the first and third Thursday of each month from 5 to 6:30pm. Must be self-contained. Call Wed. thru Friday, after 2pm.

Bands must submit a cassette to 24 N. Mentor, Pasadena, Ca. 91106.

Jan Maxwell Smith 213 681-1923

●THE ARENA, located at 11445 Jefferson Blvd., in Culver City, books new wave rock two nights a week, Friday and Saturday. All musicians will play for door.

213 466-2651

THE CORONET PUB, located in West Hollywood, showcases all types of variety acts. Talent must provide own musical instruments. Auditions Saturday and Sunday 5-7pm. First come, first served. For more information, call Nick after 5pm. Singers are allowed 2 or 3 songs.

213 659-4583

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

213 469-8948

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

213 339-7020

●KING'S PALACE, located in Hollywood, books new wave three nights a week, with number of pieces in band open. Take is the door. For more information call Tequila Mockingbird at these numbers:

213 272-4440(svs.)
213 467-4237(home)

●BRASS RAIL, located in Glendale, books five to six piece top 40 disco groups Tuesday thru Sun. Please call Louie between 12 and 6pm at:

213 242-2227

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

213 654-9430

OSKO'S COMEDY CAVE, located at 333 S. LaCienega, Los Angeles, has a Monday night showcase for singers and self-contained musical acts. There is no cover, or drink minimum. For more information, call JoAnn at:

213 652-9333

●OSCAR'S SHOWCASE NITE CLUB* located in Anaheim. Looking for future superstars to perform Mon & Tue eve. Paid showcase-New Wave, Rock, Punk, etc. Contact Kevin Young after 6:00 PM at 630-0121

CAMERAVISION GALLERY Los Angeles. Jazz groups wanted for Sunday afternoon jazz concerts. 4-7 PM through April. Different groups each week. Further info.

213 380-4266 213 761-1518

FLAHERTY'S SALOON located at 720 E. Colorado St. in Glendale holds Monday night auditions for comics, singers, variety acts and small musical groups. The 150 seat restaurant/saloon chooses acts from the Monday night showcase for prime night showcases. Have two to three songs prepared. Piano available, however, no accompanist will be provided. Also seeking dance bands for Thurs., Fri., and Sat. Rock, country-rock popular styles desired. Call Monday through Saturday after 6pm and ask for Glen.

213 956-5757

GIG GUIDE

● **RANDY PASCALE'S SHOT OF GOLD** located in Sepulveda, books commercial top 40 rock and roll groups Tuesday through Sat. No original music acts, please. 16683 Roscoe Blvd. Sepulveda, Ca. 213 999-1770
213 894-9890

PRODUCERS

USA PRODUCTIONS seeks finished masters, groups, lead singers and songs. Call Bud Mathis 213 464-8382

PRICELESS MANAGEMENT is auditioning top quality new wave rock bands for recording and publishing negotiations. Send cassette and bio to: George Herthel, 6742 Van Nuys Bl., 201, Van Nuys, Calif. 91405.

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

PRODUCTION CO. seeks new bands and musicians, songwriters. Send cassette and info to P.O. Box 15445 Ventura Bl., Suite 10-119, Sherman Oaks, Ca. 91413.
BOB STEVENS MUSIC PRODUCTIONS looking for new disco, country, and pop songs. S.A.S.E. for return. 4956 Santa Ana St., Cudahy, Ca. 90201.

ARIES-CAPRICORN PRODUCTIONS is looking for a very special rock and roll band with a funky style, totally original only. Record contract guaranteed. Pics, bio, cassette to P.O. Box 5138, Sherman Oaks, Ca. 91413.

PRODUCERS FOR MAJOR RECORD LABELS will be auditioning female singers or groups for national disco releases. Send photos and tapes to qualify for audition. All inquiries will be answered promptly. Write: New City Records, PO Box 78685, Los Angeles, Ca. 90016

PRODUCER LOOKING FOR ORGAN PLAYER and lead guitarist for album project in three months. There is pay.
Steve Perez 213 466-0797

JIMMY ANGEL* of Ebb Tide Prod. Inc. is looking and seeking new wave/rock/pop artists and groups with original songs for nationwide recording contract and releases. Submit to: Jimmy Angel c/o Ebb-Tide Prod., Inc. PO Box 2544 Baton Rouge, La. 70821 or call 504 924-6865
Act now

PRODUCER LOOKING for future stars of the '80's. I will take you in to the studio at my expense and get you a recording contract if you've got what it takes. Send cassette and info. to Black Apple Productions, PO Box 20132, L.A. Ca. 90006

● **GREATER ENTERTAINMENT PROD.** need immediately male & female dancers/singers for tour company. No payed rehearsals-pay for work. Overseas tour. CALL appointment 213 462-9355

RECORD COMPANIES & PUBLISHERS

MALE AND FEMALE VCLS wanted for demos and possible recordings. Will pay. Make cassette. S.A.S.E. to Ray Maxwell Music P.O. Box 5973, Sherman Oaks, Ca 91413

C.I.T.S. RECORD CORP. is now seeking finished master-tapes for a label deal, in the pure "Black-Soul" field. Also, "Oldies but Goldies" masters wanted. Submit to: Att. A&R Dept. "Cryin' In The Streets" Records Corp-The Black Label.P.O. Box 2544, Baton Rouge, La. 70821 or call A.C.at 504 924-6865

BROTHER BEAR MUSIC PRODUCTIONS needs unreleased masters of quality original music for possible placement in U.S. and abroad. All types of music. Send tape with S.A.S.E. to P.O. Box 8260, Van Nuys, Ca. 91409.

LIGHT WING MUSIC looking for hit material. Send cassettes with S.A.S.E. to 9229 Sunset Blvd., Suite 303, L.A., Ca. 90069.

AUBREE MUSIC AND RECORDS now accepting new pop and country songs on cassette with SASE. Sid Brenner, 4956 Santa Ana St., Cudahy, Ca. 90201. 213 773-0400
INTERNATIONAL REC. SYNDICATE [IRS] looking for good new wave material for a variety of artists.
Gail Powell 213 469-2411(x461)

BALMORAL MUSIC PUBLISHERS seeking original material. 1430 Idaho Ave., Suite D, Santa Monica, 90403.

John Dexter 213 394-8702
MANAGEMENT COMPANY s.k.g. acts, all types, with demos or records for contract deal. Tim Baker, 22111 Erwin St., Woodland Hills, Ca. 213 348-1406

SONGWRITERS: Are you a songwriter interested in placing your material with top recording artists? For more information, call: 213 784-6783
213 399-1301

MISCELLANEA

HOLLYWOOD CHORALE needs altos, tenors, and basses. Sight reading and choral experience necessary. Rehearsals Wed. eves. To arrange aud. contact Jan Pederson 213 467-6062

MGMT. CO looking for rock 'n' roll commercial dance bands. Also Las Vegas Show acts; Send resume to: G.C.A., P.O. Box 767 Encino, Ca. 91316 213 999-1770

WANTED: BASS PLAYER for forthcoming Odyssey Theater production of "They Shoot Horses." contact Leslie Jordan

213 388-9321 ext. 147

Peter Lee 664-2418

TALENT WANTED for working auditions in Hollywood, no pay. Singers, dancers, magicians, comics and specialty acts needed. R.L.C. 213 659-1561
659-1572

EXP. SOUND DESIGNER needed for live and rec. music for '30's marathon play at Odyssey Theater No pay. Please contact Tony at 213 826-1626
213 879-5221

AGHAPE PLAYERS are seeking one drummer, one trombone/trumpet player, one sax/clarinet, for their Equity-Waiver prod. of caberet. NO Pay. Show opens April 24th. For more info call Jan Powell 213 846-7897

GRAFFITTI SCRAPBOOK PROD. is auditioning select musician/vocalists, well-versed in authentic sounds of '50's and early '60's. Surf, Rockabilly, Doo-wop, R&B, etc. An exclusive year round nostalgia speciality show.
213 223-2860

BOB Wills, Jr. and the Western Playboys, need all instruments. Best musicians only need apply for T.V., Movies, recording and roadwork. 213 896-0835

EBB-TIDE, the producer of such hits as "Gypsy Woman," "Cryin In The Streets," "No More Ghettos In America," is searching for; singers, groups, new "song-writers," musicians for "Review" and Audition. To: Mr. "Ebb Tide" (producer)-P.O. Box #2544-Baton Rouge, La. 70821 (no telephone calls please).

PRODUCER/WRITER is putting together a unique musical show nobody is doing. Need musicians who play it all and read, write music. Send pic, resume for scenario reply. Frede, Box 216, Woodland Hills, Ca. 91365

RECORDING ENGINEER seeks self-contained musical acts (new wave, prog. funk etc.) to work with on a long-term basis. Five years exp., musical background, studio access, etc.

Dave 213 650-4574
MANAGER SEEKS bands, duos, singles for recording contract. Send tape, bio, pics, to: 22111 Erwin, Suite R-205, Woodland Hills, 91367.

Tim Baker 213 348-1406
ENTERTAINERS, SINGLES, and groups and needed to perform in the third annual "Hobbiton-Bucklebury Fair," a magical mythical journey on Saturday, May 31st, Hermosa Beach. Must be able to fit into a mythical themed event. There is some pay. Write P.O. Box 356, Hermosa Beach, Ca. 90254.

Ric Morton 213 542-9349

CDI MARKETING provides complete marketing, including video, to qualified artists. Send photo, resumes, tapes (protected material only) plus S.A.S.E. to C.D.I. Marketing, 9348 Santa Monica, #101, Beverly Hills, Ca. 90210.

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

PRO PLAYERS

SESSION PLAYERS

RICHIE DELORSO

Phone: 213 980-9859 or 763-5146
Instrument: Drums
Styles: All
Read Music: Yes
Qualifications: Clubs, concert, recording-will travel

ROBERT A. BATTAGLIA

Phone: 213 464-1112
Instrument: Pedal steel, acoustic, electric, bass guitar, keyboards
Style: Melodic, currently working on synth. strings and organ sounds.
Qualifications: Worked with Gary Stewart, Emmylou Harris etc.

BILL KEISTER

Phone: 213 469-4440
Instrument: Keyboards
Styles: All
Read Music: Yes
Qualifications: Berklee drop-out, studied with Lee Shaw (student of Oscar Peterson) currently instructor and student at Jamie Faunt's Creative Music courses, studied for 12 years, pro exp 7 yrs, did demo recording with Rickie Lee Jones, Jamie Faunt, excellent time, good grooves, great soloist, easy to work with

JON DELSON

Phone: 213 650-0336
Instrument: Electric Bass (fretted/fretless)
Styles: All
Read Music: Yes
Qualifications: Much exper. in studio, clubs, concert, radio and TV. Very versatile and reliable. Low rates

LEE CRONBACH

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

JAY LINDSEY

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

JOHN MCDUFFIE

Phone: 213 785-9251, 213 985-0010
Instrument: Guitar
Styles: Rock, blues, R&B, disco, swing, country, jazz
Read Music: Yes
Qualifications: Extensive working experience, good theory, great ear, grad. GIT

MARK JORDAN

Phone: 213 469-5712
Instrument: Acoustic piano, B-3, Rhodes, Clavinet, Arp Strings
Styles: Strong in all, esp. two-fisted rock and R&B
Read Music: Yes
Qualifications: Recorded with Van Morrison ("Into the Music"), Tom Johnston, Nicolette Larson, Dave Mason (incl. "Headkeeper"), Bonnie Raitt, Carly Simon, most recently Cher. Toured with Dave Mason, Van Morrison, Boz Scaggs, Jackson Browne, most recently Olivia Newton-John (mus. dir.)

DAVID LOSKO

Phone: 213 936-2016
Instrument: Drums, percussion, syndrums
Styles: All
Read Music: Yes
Qualifications: Curently recording album. Previous work includes TV '45's, demos, and East-West Coast tours. Please call for further information

VOCALISTS

PAMLA-MARIE

Phone: 504 926-5580
Vocal Range: Any-tenor
Styles: Pop/Rock/New wave
Sight Read: No
Qualifications: Excellent hearing, beautiful voice, very commercial, no back-up work wanted, had a national Christmas record release, can travel if money's right. Only lead or duet work.

MICHELE AYERS

Phone: 213 761-7256 or 375-3584
Vocal Range: 2 1/2 octaves
Styles: Top 40, pop, folk, musical theater, c/w (no jazz or disco)
Sight Read: Yes
Qualifications: BA in music, original demos, studios, clubs, reliable-good blending for harmonies

ROBERT DANA

Phone: 213 465-9961
Vocal Range: 1st Tenor
Styles: Rock-R&B- Disco
Sight REad: Yes
Qualifications: Studio, live, exc. ear, bckgd. harmony. I have female partner with same qual.-alto soprano, great blend.

MARGARITE ROGERS

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

JOHN NOVELLO

Phone: 213 506-0236, 213 766-9466
Instrument: Organ, Hammond B3, Rhodes, acoustic piano, OBX8 voice polyphonic, ARP modular 2600.

GROUPS

THE HORN & VOCAL CO.

Instruments: Trumpet/Flugelhorn, Flute/tenor sax/alto sax/trombone. All players can arrange
Vocal Ranges: Low E to double high B flat
Styles: All
Sight Read: Yes
Qualifications: All highly trained players. Credits include recordings with major labels, TV shows, station I.D.'s and jingles.
Contact: Jim Reeves 213 277-4128

THE MIGHTY CHEVELLES

Phone: 504 924-6865
Vocal Range: 18 Piece Group
Styles: All
REad Music: Yes
Qualifications: Recorded for the major labels, backed such top artist and groups as Clarence Carter, Freda Payne, George Perkins, B.B. King, Bobby Bland. Arranger and producers come with band Their "new" album called "Black Gold" on C.I.T.S. Records.

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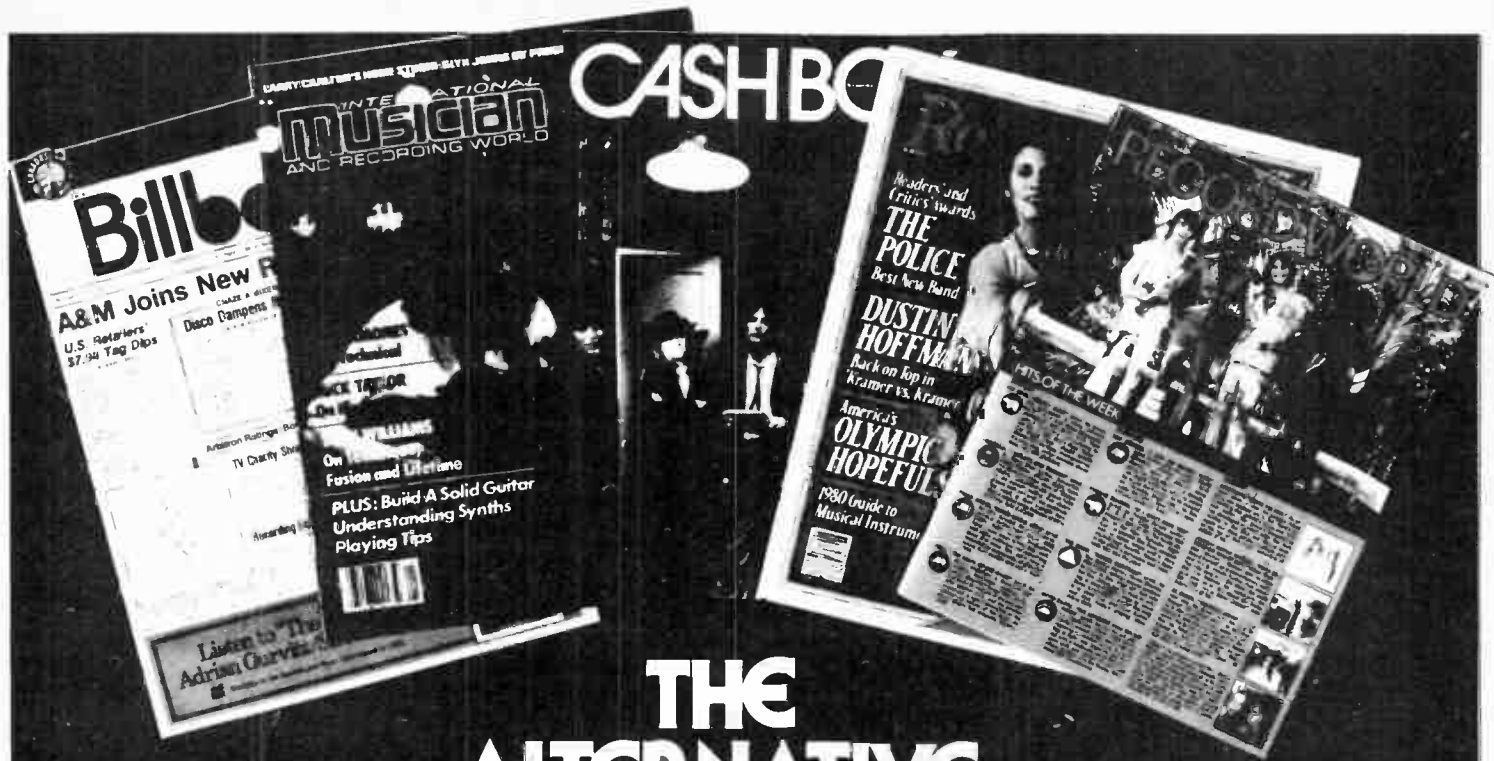
Name.....Phone(s).....
 Instrument.....
 Style(s).....
 Read Music: yes no (circle one)
 Qualifications.....

GROUPS

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

SESSION VOCALISTS

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



THE ALTERNATIVE

ISSUE 11 NUMBER 4 MARCH 27 THROUGH APRIL 1 1980 ONE DOLLAR

Music Connection

THE ALTERNATIVE MUSIC TRADE PAPER

Roy Thomas Baker: Production Wizard
By Jeff Labrecque

Two Unsigned Local Bands Hit The Road
By Jeff Labrecque

Atlantic's A&R Boss - 'If New Wave Music Ever Makes It, I'll Leave The Business'
By Jeff Labrecque

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PAS & AMPS 2

- Shure Sound System Plus Custom travel cases, \$3000. 213 760-0429s
- Tapco 6100 With Expanded mixer, anvil flight case, \$475 obo. 714 631-0672s
- Eminence Bass Speakers, 2-15". \$100 for both. 213 877-3311s
- Acoustic Amp, Model 125, \$375. Peter 213 874-1369s
- Wanted: PM 1000 Mixer, 24 in, 8 out. 213 270-4891s

- Studio Monitor, RSL 33000, like new, \$250. Teac mixer model 2, 6 in, 4 out, \$250, stereo reverb Clover, \$350. Lou 213 784-0388s
- Wanted: Leslie Speaker. Lou 213 784-0388s
- Sunn Coliseum Lead Amp with lifetime warranty, \$400 obo. Sound City B-118V bass speaker bottom with 18" spkr., \$75. Fender Dual Showman, 2-4x12" cabinets, \$500 obo. 714 635-7937s
- Fender Super Reverb Amp, 4-10in. speakers, 200 watts, four months old, exc. cond., \$450. Ralph 213 722-6292s

- Peavey 1200 Pro Mixer, now used in 8-track studio, 12 in, 5 out, with full eq. Perf. cond., \$600. 213 762-5453s
- Tapco 6000R Mixer, \$230. QSC power amp, 120 watts per side, \$260. Ned 213 666-3149s
- Music Man Amp With One 15-Inch speaker, 65 watts, exc. cond., with cover, wheels, \$375 obo. 213 244-5625s
- Music Man Amp 112, 65 watts with Altec speaker, exc. cond., \$350. 213 478-6637s or 467-1610s
- JBL 4313 3-Way Studio Monitors, walnut finish, like new, \$700 a pair. 213 989-0606s
- Kustom PA VI, six channel board, 250 watts bi-amp power, plus 2-15in. speaker cabs and two horns. \$1000 obo. Tom 213 223-6528s
- Acoustic 320 Bass Amp, \$700. Ken Clark 714 642-4697s
- Custom Bass Cab, 2-15 in. heavy duty speakers, on wheels, \$75. 213 764-4439s
- Music Man H-D65, 1-15in. speaker, \$400 firm. 213 764-4439s
- SAE 100-Watt Stereo Power Amp, \$250 obo Mark 213 501-6982s
- Roland Jazz Chorus, 120-watts, 2-12in. speakers, stereo, brand new, with insurance, \$750. 213 392-6293s
- Dynaco ST 400 Stereo Power Amp, 200 watts RMS, completely reconditioned, exc. cond., \$400. Leave message. 213 664-5149s
- Hi Watt Amp, \$300. 714 661-1190s
- Two Peavey Columns, 4-10in. speakers, with horns, \$300. 714 661-1190s
- Sunn Concert Bass Head And Bottom with 2-15in. Gauss, \$500. After 4 weekdays, any time weekends. 213 912-2779s
- Lab Series L-5, 110 watts with 2-12in. speakers, with cover, \$300. 213 274-3439s
- Two EV 15in., \$150 each, 2 Gauss 12in., \$140 each, 2 EV and Alimar tweeter systems, \$250 a side., cabinets, wires, racks and fans. System is road ready. Gary 213 881-4723s

- Incredible Pat! JBL, McIntosh, Altec, Tapco, custom built crossover, carpeted cabinets, \$1500 or will break up. Clint 213 993-9553s
- Peavey PA-400, 6 Channels, indiv. reverb, very loud, \$400. Call after 5 or weekends. Rich 213 836-8891s
- Carwin-Vega G-32 Cabinets, new, \$300 each obo, or trade for Rhodes piano or Gibson GS335 guitar. David 213 982-0763s
- Vox Essex Amp, 2-12", 55 watts with dolly, mint cond., \$125. Mike 213 985-8821
- Sherwood Stereo Amp, 60 Watts RMS, good for monitors, horns or home stereo, \$130. Chris Schultz 213 760-8238s
- Wanted: Fender Tweed Amp, any model, any year. Call morn or eve only. 805 646-4644s
- JBL K140 15" Speaker, \$95. 213 763-8358s
- Clearcom Intercom, 1 main station, 1 remote, 2 headsets with microphone, complete, good cond., \$350. 213 763-8358s
- Yamaha 115B Bass Amp, never used, \$250. 213 996-0424s
- Lab Series Bass Amp, 2-15" speakers, 200-watt head, cost \$1200, sell \$650. Rich 213 780-3355s
- Sunn 4-12" LH Cabinet, \$200, Sunn 2-15" folded horn Rh. cabinet, \$200, Sunn Coliseum lead, \$300, all exc. cond., \$650 for all obo. 213 762-9183s

TAPE RECORDERS 3

- Otari MX 5050 Pro Studio 1/2 in., 8-channel tape recorder, brand new, \$4200. Edgeworth. 800 852-7777xM829
- Teac 2340SX and a model 2A board with meter bridge, \$1000. Tom 213 943-7451s
- Akai 4-Channel, Quad, reel to reel deck, exc. cond., \$350. 213 874-1363s

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DEADLINE THURS 4:00 PM

Eight Track Ampex With Stereo electronics, reconditioned, will finance, \$5500.
Mike 213 877-3311s
Teac 3300S, 2-Track, exc. cond., \$675, Teac 80-8, 8-track with 8-channel DBX noise reduction, exc. cond., \$4000.
Steve 213 434-2524s
Teac 3340-S, 2 Years Old, perfect cond., with new heads, \$750. 213 762-5453s
Alwa Cassette Deck, New Cond., Dolby and auto. stop, uses all tape formulas, was \$240 new, asking \$125. Call after 7.
Dave 213 377-0103s
Teac MDL 6010, 2-speed, auto reverse, \$550.
Tousana 213 464-1112s
Mobile Truck Designed For REcords, can be used for video or film production. Equipped, \$22,000, unequipped, \$12,500. 213 843-7842s
Teac 80-8 With DBX anvil rack mounted, also Teac model 3 mixer with anvil case, exc. cond., \$4500 for all.
Mike 213 992-3377s
Studio Seeks In Trade For Recording Time: pro quality mics; Revox 15 ips A-77 or B-77 pref with VSO, and other pro machines; synal procs gear; DDL; tube lms, etc.
Dave 213 650-4574s

Teac Model 5 Mixer, \$1400.
Lou 213 784-0388s
Sony Stereo Cassette Deck, pro model EL5 with tapes, never used, memory, timer, etc., \$375 obo. 213 329-0641s
Four Track Dokorker with send sync and sound on sound, \$600, esc. cond. 213 771-7095

MUSIC ACCESSORIES 4

Pedal Conversion For Rhodes Piano, \$45., with pedal cable. write P.O. Box 531 Alhambra, CA, 91802
Wanted: PM 1000 Mixer, 24 in, 8 out. 213 270-4891s
Pulsar Zero-Zed, 3000, 3-Channel, 3-mode disco color organ light chaser and controller, exc. cond., \$225. Leave message. 213 664-5149
MXR 6-Band Graphic Equalizer for guitar or bass, \$40. 213 760-8238s
Chris Schultz
Small Stage Lighting System For Sale. 213 550-0291s
Bill
Scotch 250 Studio Mastering Tape, 2 in., used one song, \$180.
Tom 213 223-6528s
Wanted: Case For Mini Moog. 213 271-1565s
For Sale: 16 Channel Kelsey stereo mixer, like new, \$800 obo. 213 506-4276s
Ron
DBX-3BX 3-Band Dynamic Range Expander enhancer, rack mount equipped, exc. cond., value \$750, asking \$475. Leave message. 213 664-5149s
Mxr, Phase Shifter, \$75.
Tom 213 573-9723e

GUITARS 5

Gibson L6S Guitar With Case, \$250. 714 635-7937s
Rare Ibanez copy of Gibson's 1958 original Flying "V", customized with topaz in head stock, gold, with case, \$700. 213 792-8919s
Taklmine Acoustic 400-S, 12-string, like new with DiArmand pickup, with case, \$225. 213 545-4369s
Studio seeks, in trade for recording time, Fender, Rich or Alembic bass. Must be in exc. cond.
Dave 213 650-4574s
Wanted: Older Melody Maker, yellow sunburst preferred. Will pay top dollar.
Sal 805 646-4644s
Fender Bass, Pre-CBS, '63. 213 674-7571

Emmons Pedal Steel Guitar, Single 10, 6x3, exc. cond., \$600 obo. 213 244-5625s
Gibson SG Special, '63, Orig. Pickups, cherry finish, tremolo bar, great action, hardshell case, mint cond., \$400. 213 874-1363s
Yamaha Acoustic Guitar With Case, clean. \$250. 213 592-2367s
Scott
Gibson SG Standard, '74, cherry finish, exc. cond., hardshell case, \$275 or trade for Tele or Strat. Call morn. or eve. only. 805 646-4644s
'62 Fender Mustang, Bright Red, all orig., with case, \$250 or trade for another Fender or Gibson product. Call morn. or eve. only. 805 646-4644s
Wanted: Left Handed Tele, Strat. or Fender product. Call morn. or eve. only. 805 646-4644s
Yamaha FG-350 With Case, \$125. 213 244-0709s
Fender Precision Bass, Good Cond., built-in pre-amp, \$300. 213 780-3355s
Rich
Alvarez Classical Guitar With Case, \$200. 213 247-3439s

Gibson ES-345, 1959, all orig. parts, \$1750 obo. 213 887-1821s
Steve Mercer
Electric Bass, Ovation Magnum II, fretless, \$400. 714 642-4696s
Ken Clark
Like New Cherry Red Guild 125 acoustic guitar with detachable silencer pickup, \$200. 213 764-4439s

Epiphone Barcelona For Sale, \$150. 213 838-6914 or 934-9218s
Ben
Gibson Les Paul Custom, black, gold hardware, hardshell case, \$450. 213 874-1363s
Gibson S-6, 1953, All Orig., tremolo bar, mint cond., hardshell case, \$400. 814-1363s
Trailus Bean Bass With Hardshell Case, \$400. Call after 4 or on weekends. 213 912-2779

KEYBOARDS 8

Helpinstill Grand Piano Pickup, exc. cond., \$600. 213 771-7095s
Hammond B-3 With Leslie Cabinet, \$3000 firm. 213 461-3717s
Hammond B-3 With Leslie, \$1800 obo. 213 762-5192s
Ron
Hammond L-100 Organ For Sale, exc. studio instrument, \$500 obo. 213 465-9959s
Elaine
Baby Grand Piano, Exc. COnd., \$1200 firm. 213 842-8191s
For Sale: Hammond M-3 with perc. and reverb, \$550 obo. Call after 5. 213 255-0517s
Dave
Prophet 5 Synthesizer With Anvil Case, \$4000. 213 762-5453s
Hammond B-3 Organ With Reverb, external jack, bench and pedals, \$1195 obo. 213 450-3251s
Steve
Arp Odyssey Synthesizer with anvil case, \$850. Mutron III, \$45. 213 450-6816s

WINDS 7

H. Couf Alto sax, new pads, excel. cond., \$350. 213 392-1422e
Jay

PERCUSSION 8

Drum Set, 12-in. Small Tom, 14-in. floor tom, 20 in. bass, no snare, but includes all stands and cymbals. Great cond., \$275. 213 663-7096s
Two 20" Zildjian Cymbals, exc. cond., crash ride cymbals, \$100 each. 213 893-8292s
Rod
Two 22" Bass Drum Skins, \$10 each. 213 826-0259s
New Slingerland Drum Sticks, \$2 a pair. 213 826-0259s
Premier High Hat Without Cymbals, \$20. 213 826-0259s
Older Ludwig And Pearl Mixed Drum Set, double bass, no cymbals, \$250 obo. Call eves. Duane or Ron 213 841-7161s

Studio Will Trade Recording Time for synthesizer, Ober, seq circs, quadra, sequencers, Hohner pianet/clavinet duo, Wuritzer 140-B elec. piano, Leslie 147, 122 cabinets, Rhodes stereo 88 with vibrato stereo. 213 650-4574 eves
Dave

Studio Seeks, In Return For Recording Time, Zildjian cymbals, Radio King snare, other Percussion toys.
Dave 213 650-4574s

GUITARISTS 9

Guitarist, Versatile, Sings Lead, exc. equip, doubles on flute, reads charts, looking for working band and/or sessions. 213 836-0740s
Rick
New Wave Guitarist Wanted By Estab. LA group. Salaried position. For audition info. call Trans-Atlantic Management. 213 681-2448s
Wanted: Lead Guitarist, Strictly Country Rock, prefer vocals. Working band, pros only. 213 248-0869s
Tracy
Creative And Versatile Lead Guitar, singer/ composer looking for a band. 213 339-4961s
Beau 213 442-7854s
Rock And Roll Guitarist Looking For orig. group. Exp., well-equipped, stage presence, boatload of tunes. Pros only. 213 874-1363s
Jamie
Hot Lead Guitarist Seeks Pro Rock Band. Ten yrs. exp., sing lead and harmony. 213 461-5685s
Reese
Rock 'n' Roll Guitarist/Vocalist with taste, 23 years old, personality and ability, seeks west side LA band, no trans. Call after 5 or weekends. 213 836-8891s
Rich
Lead Guitar With Vocals, female pro, rock, funk, jazz, Top 40, seeks working situation. 213 982-1624s
Required Immediately: straight ahead pop rock guitar player. 213 462-5780s
Guitarist Available, Mainstream rock, exp., qualified. 213 463-5269s
Steve
Great Lead/Rhythm Guitarist, mandolinist, vocalist, etc., seeks working situation. 213 413-0867s
Richard



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Guitarist Needed For Estab. rock band with 24-track masters, must be versatile and have good stage presence. Pros only.
Richard Jalliss 213 465-1851s

Guitarist Wanted For Orig. Jazz-Rock band. Reading very helpful. Have 4-track recording and rehearsal studio. Infl. by Steely Dan, Yes, Joni Mitchell and various jazz players.
Dave 213 784-4685s

Wanted: Lead Guitar, Vocalist for Top 40 group. Must be dedicated, have own equip., looks and personality important.
714 739-0798 or 714 522-0224s

Guitarist/Vocalist, 31, 20 Yrs. Exp. in clubs, concerts and studio, prefer country and soft rock but experienced in all styles. Good equip., elec. and acoustic, good chops, read charts, hard worker, will travel. Seeking duo, trio or band. Pros only, please. No punks or heavy drugs.
Stew 213 709-1544s

Guitarist/Bassist Seeks Rock Group or artist, specialist in true rockabilly, surf rock, oldies but goodies, etc. 20 yrs. exp. as a pro.
213 223-2860s

Guitarist Who Sings Wanted for pro theatre rock band with orig. matl., top management, must be avail. for immediate rehearsals.
Raven 213 662-2131s

Lead Guitarist Avail. For Session, tour, showcasing. Journey, Styx infl., 6 yr. exp.
Steven Miranda 213 695-3712 or 695-9755s

Guitarist, Creative, Versatile, exp. stage, studio, with references, seeks working sit.
Mark 213 244-5625s

Hot Guitarist Into Jazz, Pop, Rock, Blues, seeks creative band that has its act together. No amateurs, please.
Glenn 213 487-0982s

Guitarist Available, 19 Years Old with 10 years working exp. Have all equip., looking for working sit.
Steve Mercer 213 887-1821s

Guitarist Available No For Recording, showcasing, casuals, can sight read in all styles, exp. stage and studio.
Terence Elliott 213 392-4293s

Rock Guitarist Looking For High Energy rock club band. Have exc. equip. and some PA.
Ron 213 506-4276s

San Diego Band Looking For Lead Guitarist and vocalist, must be pro and willing to travel.
714 222-2337s

Guitarist/Vocalist Seeks Working Band. No trans. Call after 5 or weekends.
213 836-8891s

She-Guitarist For Two Guys With Stupen- dous idea. Don't hesitate, Ms., this could be your Bentley.
John 213 338-0971 or Larry 213 969-5322s

BASSISTS 10

Bassist/Songwriter, Studio And Tour Exp., have rehearsal studio. Seek offers.
E. Blakeney 213 467-0611s

Bass Player Needed By Rock Band with major label interest. Super strong material along the lines of Costello/Cars. Sixties influence with modern image. Should sing well for harmonies—good range necessary. No pay yet.
Mark 213 462-7035

Bass Player Needed For Rock Group with original material, top management, must be avail. for immediate rehearsals.
Raven 213 662-2131s

Country/Pop Singing Bass Player needed to back up new recording artist. Prefer Long Beach/Orange County area. Call eves.
213 434-5420s

Looking For Bass Player for rock group with orig. material and rehearsal studio time booked. We stick till we make it. Call after 6.
213 474-4959s

Bassist Looking For Working Sit., all styles.
213 934-3243s

Solid Bass Player Wanted for all orig. English new wave rock 'n' roll band.
213 933-4849s

Bassist, 18, With Kybd Avail. for orig. rock 'n' roll band with big future. Influenced theatrically and musically by Bowie, Sweet, Queen and T. Rex.
213 542-3047s

Bass Player, Exp., Solid Style and image, seeks current sounding rock band. Pros only.
213 506-8774s

Bass Guitarist Wanted For Orig. Band. Equip., presence and solid playing ability. N. Hollywood or Culver City area.
Greg 213 761-7121s

Attn.: The Pieter Holland Band is looking for the right bassman with vocals to complete an all orig. act. Hi energy rock pros only. Recording, concert, etc.
213 697-9538s

Unique New Wave Group Needs Punk-Style bass player, vocals essential, must be very visual and high energy. We have management and rehearsal space.
213 506-6901s

Progressive Rock Group With Classical overtones, commercial appeal, looking for bass player. Rehearsing Venice area.
213 396-3290s

Bass Player Who Sings wanted for pro theatre rock band with original material and top management. Must be avail. for immediate rehearsal.
Raven 213 662-2131s

Bass Player Wanted For Rock Group with progressive/classical blend and commercial appeal.
213 396-3290s

Bass Player Seeks Working Situation with Top 40, funk band. New to LA. Can sing backup and lead.
Mike 213 988-7265s

Woman Bassist Looking For Working country and or blues band. Serious pros with good stage presence only. Lv. message.
Arlo Zoos 213 467-5689s

Bassist Wanted For Orig. jazz-rock band. Reading very helpful. Have 4-track recording and rehearsal studio. Infl. by Steely Dan, Yes, Joni Mitchell and various jazz players.
Dave 213 784-4685s

Elec. Bass, ARP Synth. And More, proficient in all styles, credentials on request.
Jeff Gholson 213 876-0482s

Bass Player Needed For Eng. hard rock band, must have good stage presence, looks a must, good equip and serious pros only.
Call after 6 213 463-2506s

Bass Player Needed for rock 'n' roll new wave band into early Stones, Pretenders, both Elvis', demo recorded, gigs soon. South Bay area.
Gary 213 372-1881s

Hot Bassist Available For Concert Work, elec. and acoustic, 15 yr. veteran, rock, jazz, reggae, salsa, etc. Pros only.
Howie Rich 213 371-5270s

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- ☐ **Newly Formed Band Doing Orig.** rock and jazz seeks bassist. Vocals helpful. Bruce or Scott 213 469-8663s
- ☐ **Wanted: Bass Player Who Isn't Starving** for orig. band working toward recording contract. Contacts already. Just need secure person willing to pay some dues Call after 6. Stan 213 571-1766s
- ☐ **The Chills Seek Singing Bassist** for orig. mod/pop music. 714 522-4017 or 714 992-1958s
- ☐ **Bassist Wanted For Soon-To-Be-Working** new wave group. Must play all styles and look good. 213 851-8427s
- Paul Silva 9a.m. to 9p.m. 213 480-0223s
- ☐ **Pro Bassist, Elec. Amped Babey Bass.** back-up vocals, 13 yrs all-style exp., seeks full-time working sit. Tom 213 733-0388s
- ☐ **Orig. Band Seeks Hot Bassist.** No pretensions. Liz 213 827-1679s
- ☐ **Bassist Needed For All Orig.,** 60s influenced new wave rock band. Must sing. 213 466-7008s
- ☐ **Bass Player Wanted For Soft Rock,** jazz, blues, acoustic group. Now playing in Marina del Rey area. Perform half orig. material. Showcases and recording anticipated. Nancy or John. 213 820-3842s
- ☐ **Rock Guitarist AND Drummer,** composers of day-to-day experiences, seek a simple, straight forward bassist to gig with and record with. Call after 5 or weekends. 213 836-8891s

KEYBOARDISTS II

- ☐ **Keyboardist Seeks Work As Soloist** or accompanist in lounge or bar sit. Andy 213 379-1586s
- ☐ **Keyboardist Wanted For Orig. Pop/Jazz** duo or trio with songwriter/guitarist/vocalist. Jeff 213 708-1981s
- ☐ **ARP Synthesizers, Elec. Bass** and more, proficient in all styles, credentials on request. Jeff Gholson 213 876-0482s
- ☐ **Keyboardist Who Sings Wanted** for pro theater rock band with orig. matl., top mgmt., must be avail. for immediate rehearsals. Raven 213 662-2131s
- ☐ **Need Keyboard Player.** Call before 8am or after 10pm. Ron SHadows 213 392-3835s
- ☐ **Hohner D-6 Clarinet** with case, \$600. 213 271-1565s
- ☐ **Multi Keyboardist With Great Equip.,** lots of stage and studio exp. looking for pro, full-time band with good mgmt. and pay. Can travel if sit. right. 213 912-8823s
- ☐ **Multi Keyboardist Wanted** for orig. progressive rock group. Must be creative, sing backup and have afternoons free. Tom 213 399-4769s
- ☐ **Pro Keyboardist With All Equip.** avail. for estab. bands only. No Top 40 please. 213 762-5453s
- ☐ **Keyboardist Wanted For Orig. New Wave** rock band. Must have at least 10 years exp. and have Hammond B-3 and Fender Rhodes. Mini-Moog a plus. Must be financially secure and have trans. We have gigs, contacts and recording contract pending. Serious only. Call eves. and weekends. Ron 213 559-6376s
- ☐ **Keyboard Player, Very Vers.,** seeks jazz-rock infl. band. Claudio 714 842-3650s
- ☐ **Estab. Group Needs Multi-Keyboardist** for all orig. prog. rock. Must have equip., trans., creativity and chops. John 714 957-5847s
- ☐ **Pro Keyboardist Avail. For Gigs,** paying sits. Very exp. Bill 213 469-4440s

VOCALISTS 12

- ☐ **Rock AND Blues White Male Vocalist** seeks good band or musicians to form band. Was with ex-guitarists of The Platters. Call after 6. Bill 213 473-4965s
- ☐ **Female Vocalist Looking FOR Orig. rock 'n'** roll band. Have exp. and PA. Pros only. F-30. 213 467-6912s
- ☐ **Charismatic Young Female Singer,** songwriter with on stage exp. seeks to join band with new wave influence. Vanessa 213 466-5438s
- ☐ **Female Vocalist Into Yes, Gentle Giant, Pink** Floyd, looking for band. Lilly 213 501-5243s
- ☐ **Male Vocalist Looking For Band** with good connections to do orig. rock as well as some Springsteen, Petty and Costello. K 213 348-2471s
- ☐ **Producer/Manager Looking For A Streisand** or a Ronstadt type singer for demo and future album. Serious only. Call afternoons. 213 658-5474s
- ☐ **New Wave Band Seeks Singer/Musicians,** sax, violins or the like. Linnea 714 962-8540s
- ☐ **Wanted: Male Vocalist TO Replace Same** in all orig. group. 24-track demos, live dates pending, record co. interest. Exp. pro pref. Lloyd Keith 213 465-9361s
213 874-6489s
- ☐ **Christian Record Co./Publisher** seeking female lyricist/vocalist for songwriting and demos. 213 760-0395s
- ☐ **Lead Singer [front man],** good personality, fresh attitude, seeking high energy band. Mark 213 792-2415s
- ☐ **Male Vocalist Wanted For Prog. Rock** group with classical overtones and commercial appeal. Rehearsing in Venice area. 213 396-3290s
- ☐ **Male Vocalist Into Top 490,** disco, seeks band. Sam 213 677-6478s
- ☐ **Exp. Female Vocalist,** studio to clubs, seeks estab. bar group for light casuals and any recording opp. Ex. disco, punk, jazz. Michele 5-9, 213 761-7256, or msg. 436-2727s
- ☐ **Fernal Vocalist Wanted For Orig. Pop/Jazz** duo or trio with songwriter/guitarist/vocalist. Jeff 213 708-1981s
- ☐ **Lead Singer/Rhythm Guitarist** wanted by power pop/new wave band. Have exc. material and 4-track recording/rehearsal studio. Serious only. We have tapes. The Cards 213 433-7391 or 592-1824s
- ☐ **Female Country Rock Vocalist,** dbl. on other instr., great harmony, equip., trans., exp., etc., seeks working sit. 213 462-5772 days, 242-4677 early eve.
- ☐ **Another Female Vocalist Out Of Work.** Tapia 213 242-4677s
- ☐ **Wanted: Lead Vocalist To Work With** songwriter/guitarist forming orig. rock band. Good appearance and stage presence. Call after 5 or on weekends any time. Joe Reggiatore 213 339-7198s
- ☐ **Female Vocalist Avail. For Background Or** Lead, good sight singer. Ola 213 755-5006s
- ☐ **Wanted: New Wave Vocalist For Orig.** band with strong material. Paul 213 478-6637s
- ☐ **Wanted: Attractive Female Singer, Pro,** age 25-35, to team with male pro singer as duo for one nighters. Tony 213 469-5586s
- ☐ **Female Vocalist Avail. For Working Sit.,** high soprano range, exc. feel for lead and backup vocals. Jaynel 213 983-0066s

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DRUMMERS 13

□ **Exp. Pro Male Lead Vocalist**, strong dynamics and powerful, looking for well estab. commercial/pop rhythm and blues or some disco, club and hotel band. 213 427-6456s

□ **Producer Needs Strong Female** vocalist, 18-25, for recording work. Stage, studio exp. nec. Jeff 213 372-6992 or 821-7530s

□ **Female Vocalist And Writer** seeks original rock band or exp. musicians to form one. Irene 213 661-4879s

□ **Female Black Lead Vocalist** looking for 4-pc. band into funk, rock, jazz and country, have connectons for jobs. Helen 213 464-8382 and 321-6574s

□ **Male Singer Or Singer/Guitarist** wanted by modern rock band. Want creativity, good range, range, stage exp. Writing helpful. 213 242-8173

□ **N.Y. Singer Looking For Work** in commercial band, Top 40, orig., working locally. 213 937-3713s

□ **Rock 'N' Roll Female Vocalist, Lyricist**, looking for high energy new wave guitarist to co-write with. 213 372-7559s

□ **Vocalist Wanted For Rock Group** with progressive/classical blend and commercial appeal. 213 396-3290s

□ **Female Lead Singer/Lyricist**, 26, with 5-octave range, seeks group or other musicians to work on orig. material. Hollywood and vicinity only. Pamela 213 656-4097s

□ **Seeking Female Background Singers**, R&B, pop, disco. Jackie Ross 213 290-1393s

□ **Vocalist, Female Of Species**, seeks to join forces with orig. rock band having new wave tendencies. Leave message. Gabriel 213 650-1280s

□ **Female Vocalist Seeking work**. Debbie Daniels 213 731-0219
213 620-0150(days)

□ **Pro Drummer, 14 Yr. Exp.**, looking to join serious recording group, all styles. Larry 213 980-4843s

□ **Pro Drummer With Best Equip.**, much concert and recording exp., seeks working rock band doing concerts, recording and tours. Grad. New England Conservatory of Music. Serious pros only. Tom 213 994-1587s

□ **Newly Formed Band Doing Orig. Rock and Jazz** seeks drummer. Bruce or Scott 213 469-8663s

□ **Drummer Needed For Orig. Rock Band**. No pros please. Jane 213 454-1134s

□ **Wanted: Solid Drummer For Orig. New Wave band**. 213 478-6637 or 467-1610s

□ **Hot Drummer Seeks Full-Time**, working, well-managed band. Can play all styles, looking for rock and new wave. Exp. in all areas. Have great equip. and trans. Jack 714 639-9434s

□ **The Eighties Seek Hi Decibel Drummer** for explosive orig. sit. with hot, salable material. Evening rehearsals in N. Hollywood at our studio. 213 769-4726s

□ **The strongest, loudest drummer in LA seeks estab. hard rock or heavy metal band or musicians to form band**. Paul Mabrie 213 292-5430s

□ **Drummer Needed To Form Group**. Call after 6. Glenn 213 469-4176s

□ **Drummer, Versatile With Much Exp.** looking for working hotel or lounge band. Jack 213 663-7096s

□ **Looking For Drummer For All Orig.** jazz, funk, reggae, rock styles. 213 994-6237
213 982-6464s

□ **Drummer/Songwriter With 11 Yrs. Exp.** seeks label, act, or seriously connected local band. Have done TV, radio, sessions and LA circuit. Milt Boyat 213 843-8969s

□ **Drummer With 18 Yrs. Exp.** available. Six months sightreading and music theory, snare drum technique, poly rhythms and tympani, well disciplined, plays all styles, studio exp. and stage pres. Pro. 8am to 8pm ans. serv. Steve 213 467-4360s

□ **Drummer, 13 Yrs. Exp.**, seeks all orig. rock 'n' roll band with tasty material and of showcase stature. Have exc. equip. No new wavers. Boyd 213 463-2453s

□ **Wanted: Drummer For Orig. Pop/Rock band** in San Fernando Valley. Serious and dedicated. Demo gig coming up. Call eves. Chuck or Robin 213 345-1679s

□ **The '80s Seek Hi Velocity Drummer** for explosive, orig. sit. with hot, saleable material. Eve. rehearsals in N. Hollywood at our rehearsal studio. 213 769-4726s

□ **The Strongest, Loudest Drummer In LA** seeks estab. hard rock or heavy metal band or musicians to form band. Infl. Zeppelin, Van Halen. Paul Mabrie 213 292-5430s

□ **Pro Drummer Looking For Serious minded band**, exp. only, funky rock, country rock cons. Dan Read 213 877-6754 or 650-8513s

□ **Drummer, just back from England**, seeks orig. new wave or rock group with good image. Bob 213 693-6178 or 714 731-7527s

□ **Drummer, 10 Yrs. Exp.**, looking to join group into quality rock. Bill 213 466-5779s

□ **Producer/manager or Rock Band** who has recently signed national record contract, soon to tour, looking for road crew. Contact Mike, after 6 seven nites a week. 213 766-7547s

□ **Drummer Looking For Work**. Studios, and working gigs only. Call 8am to 8pm. Steve 213 467-4360s

□ **Drummer Wanted For Orig. Group** rehearsing for demo tape and showcasing. Have company interest. Jim 213 876-9415s

□ **Drummer Desired By Exc., Talented**, vocally oriented melodic new wave trio with exc. orig. matl. Only pros. No flakes. Noel 213 469-3079s

□ **Drummer Looking For Working** or soon to be working country rock 'n' roll swing band. Commander Cody infl. No Elvis stereotypes. Exp. only. Scott 213 899-4550s

□ **Wanted: Drummer To Work With guitarist/songwriter in forming orig. rock band**. Good appear. and stage pres. a must. Call after 5 or weekends. Joe Reggiatore 213 339-7196s

□ **Country/Pop Drummer Needed** to back up new recording artist. Long Beach/Orange County area. Call eves. 213 434-5420s

□ **Wanted: Drummer For Creative, Orig. 80s band**. Serious only. Tom 213 985-3846s

□ **Wanted: Female Drummer For Avant Garde** rock, punk and new wave. Must be competent and serious. Butch 213 346-4405s

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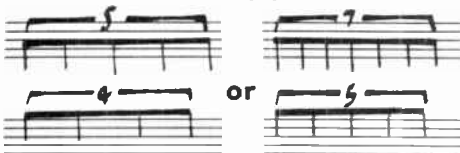
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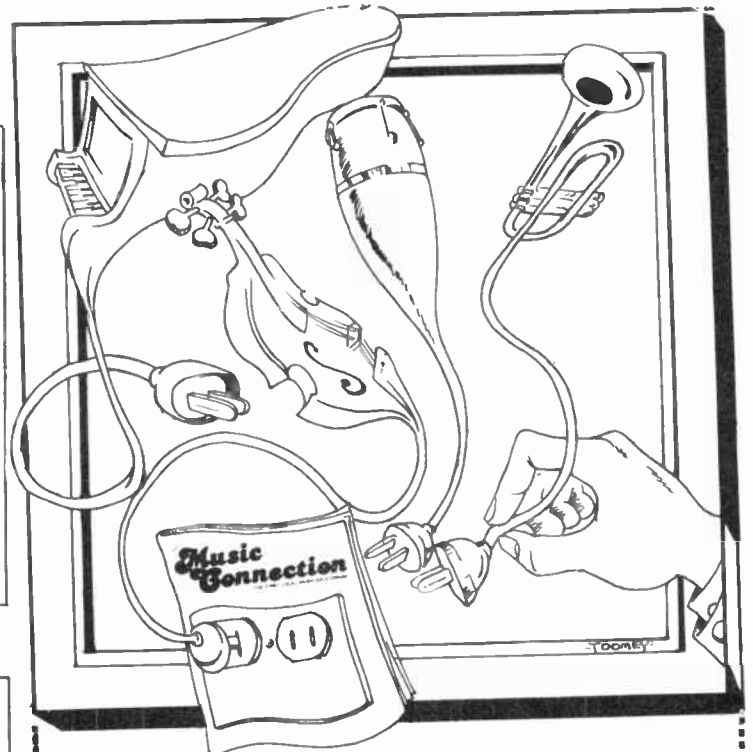
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☐ **Sandy West** [Former Drummer of The Runaways,] seeks bass, rhythm and lead guitar. Serious pros with equal exp. and background call.
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☐ **Rock/New Wave Band** with recording studio looking for investors and sound engineer.
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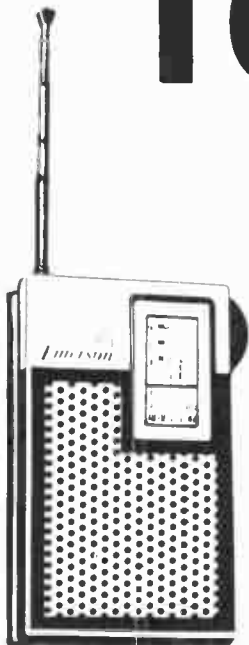
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