

Music Connection

Hollywood
Las Vegas

THE ALTERNATIVE MUSIC TRADE PAPER

Label Chief Slams Radio

In a gesture indicative of widening record industry concern over home taping of radio broadcasts, Elektra/Asylum recently used a full-page ad in *Billboard* to chastise DJs and stations who openly encourage the practice.

[Please turn to page 7]

It's Back To Rock Basics, Says 20th Century A&R Exec

by BEN BROOKS

"There's a certain magic in this industry, and I don't care how much people in it talk *business* — the magic is there if you want to use it."

Maverick Club Bookers Boost The Local Music Market

by JEFF SILBERMAN

Round and round and round they go, where they stop, no one knows

This children's ditty could also describe the lot of Los Angeles' independent talent bookers, the people who decide which of the hundreds of local bands to hire in

the clubs they control. If they back the wrong horses, they're thrown out after a few dead nights. But if their gambles pay off, they're in a position to mold grassroots trends in L.A. music. And that's exactly what they've done since the start of the club rock renaissance, 18 months ago.

There are club owners who book the talent themselves (David Uphari of the Soundroom, Doug Weston of the Troubadour, Wayne Mayotte and Mac Neely of Club 88, to name a few). But the independent booker, usually a hireling, is in a tenuous position. They formulate the club's booking policy according to their own tastes, and if the format doesn't pack 'em in, they're fired.

Booking a club is by no means easy. You must please the audience, the bands and above all the

management. As Ice House booker Duane Thorin points out, "It's an easy job in which to make enemies." There are other headaches, ranging from sifting through hundreds of tapes to last-second cancellations. There's a heavy rate of attrition in the ranks of L.A.'s independent bookers, but Music Connection managed to track down a few survivors. [turn to page 4]

Victory For Rock Club In Street Poster Lawsuit

Round one in the battle to stamp out street postering in L.A. was won by the Hong Kong Cafe, which succeeded in having a lawsuit brought by the City of Redondo Beach thrown out of court October 24.

Redondo Beach, incensed by what Revenue Supervisor Armando Herrera called "visual pollution," sued the Hong Kong for the cost of removing street posters placed by Black Flag and other bands. Kim Turner, co-manager of the Hong Kong, argued that the club had not instigated the poster deluge, and presented affidavits from the bands in support of his stand. The case was dismissed, but only after Herrera had tried — and failed — to get the judge to order Turner to hand over the bands' addresses.

Next issue. A report on the trial of members of the Intelligence, who were arrested while postering in downtown L.A.

This is the refreshing outlook of Paula Jeffries, the petite A&R manager of 20th Century Records. She's primarily responsible for covering the clubs, reviewing tapes, and linking the label with talent.

Brought to the company last April by senior vice president Neil Portnow, Paula is uniquely sensitive to the needs and temperaments [Please turn to page 5]

THE LITTLE CAESARS OF L.A.'S RECORDING STUDIOS

The Kessel Brothers: Warlords Of The Control Booth

by KENNETH KUBERNIK

"When we're in the studio, we feel like it's a military operation. We like to relate to our engineer as an authority figure, like a Captain or Lieutenant. We direct the production with clear, precise orders, accomplish our objective — cutting hit records — and we leave."

No, this isn't some latterday rock 'n' roll General Patton talking. Rather, it's the irreverent, always-good-for-a-quote enthusiasm of two brothers, Dan and David Kessel, seasoned studio musicians, independent producers, publishers and distributors. And while their attitudes seem closer to Prussian authoritarianism, the brothers are

quietly emerging as Svengali's to a whole new legion of aspiring musicians.

They have done production for Blondie, The Ramones, John Lennon, Cher, Leonard Cohen, Dion and others. Much of this work has been in cooperation with either of two fabled producers, Phil Spector and Brian Wilson. With Spector, they're currently finishing the new Ramones' LP and with Wilson, a record featuring Wilson's wife and her sisters in a group known as American Spring.

On their own, the brothers are deeply involved in the local rock

[Please turn to page 6]

TUSK \$1.3 Million Well Spent?

Fleetwood Mac's new double disc *Tusk* is perhaps the most expensive recording in history. The project cost a whopping \$1.3 million and took more than a year to complete.

Tusk was the first work recorded at Village Recorder's new Studio D. In fact, the new studio was designed in part according to the specifications of Fleetwood Mac engineers/co-producers, Richard Dashut and Ken Caillat, who, for one thing, wanted a comfortable environment for the long studio hours ahead. Studio D's control room is large enough to accommodate all eight members of the Mac production team — the five musicians and three engineers, Caillat, Dashut and Hernan Rojas. The room is also built to allow eye contact with musicians in each part of the studio.

[Please turn to page 13]

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LOCAL NOTES

AT LAST: the True Story of how Viva Beat was signed to Charisma as the (very questionable) result of an MC Review. There was a girl named Marina del Ray, see, and she worked for an L.A. record company by day, and played rock by night. She had lots of rock star friends, and she was determined to become one herself. So, she put together a band called Viva Beat, an arty ensemble resembling early Roxy and featuring an androgynous singer called Terrence Robay, two sultry girl synthesists, and sundry others. MC caught one of their rare local shows. "Fripp, Eno... check these people out," enthused our reviewer Cindi

Lamb. Now, Fripp and Peter Gabriel, once of Genesis, happened to be in town right then, and the Viva Beat tapes found their way to Gabriel. We're not saying the events were connected, mind you, but it was a coincidence. Next thing a wacky English eccentric was on the phone to Marina, and before you knew it Viva had a contract with Charisma. Now they have a single out in the U.K. called 'Man From China,' and hardly anyone in their hometown (besides the determinedly hip staff of MC) has even heard of them.



IS HALLOWEEN over or isn't it. Seems the holiday passed and left in its wake an L.A. band of the same name signed to Phonogram. The six-piece group is a regular costume ball to see, but their rock R&B sound is really what's happening. They were discovered by Jerry and Kenny Marcellino, who rushed them into the studio in order to have product out in time for the holiday. Needless to say, their music is 'haunting.'

JOE CHAMBERS of the Bro's jammed with local band Maggi at Cherrywood Rehearsal Studio's Halloween Party.

SATYR. L.A. unsigned counterpart to Led Zeppelin, recently packed up to do eight weeks in Hawaii. A promoter from the 50th state saw them at the Troubadour, and thus began the holiday. They're also talking to producer Bob Johnson, whose credits include Dylan's early albums, and perhaps Satyr will soon be on vinyl.



MIKE GARSON, former Bowie and Stanley Clarke sideman, and a regular attraction at Two Dollar Bill's, has inked a two-album record contract with Flip Records of Australia. Garson, by the way, is the writer of Clarke's new Nempereor single 'Together Again.'

SURE AS HELL AIN'T R&B: Stevie Wonder recently bused 1,000 party-bent people out to his Malibu Canyon home to celebrate the launching of his 'Secret Life Of Plants' double album. What had been touted as the last of the wildly extravagant record industry parties was a disappointment, or so says MC's resident degenerate, who was just along for the beer anyway. He returned muttering about three hours spent in vast tents—one for each side of the album—watching gnomes water giant leafy centerpieces and listening to a movie soundtrack while the chill crept into his bones. 'No booze! No smoking!' he moaned. In a more lucid frame of mind, however, he admitted that the album seemed to be a major creative departure from the usual Wonder fare, and that there was booze and food galore—but only after he'd listened long and hard for his supper.

THE SURF PUNKS, a bunch of xenophobic rabble rousers fronted by Dennis Dragon, have reportedly signed with Epic. This is one record that sure won't sell east of the Sierra Madre. Sample Surf Punk lyric: 'My sun! My surf! My turf! Get Out!'

THE COLLECTED doodlings of Joni Mitchell, Cat Stevens, Ron Wood, Klaus Voorman, John Mayall and Commander Cody are soon to be published in a book called "Star Art," by Debbie Cheshire. Now, we all know that Joni and Cat are artists, but what are Ronnie and John Mayall messing with this sissy stuff for? If you drop by an exhibition at the Art Garden (228 Main, Venice), you'll be able to pick up a signed first edition for—get this—\$1,000.

ATTORNEY KENT KLAUVENS has joined SRS' legal services panel. Staffed by Ronald Bakal, Ken Dusick, Robert Myman and now Klavens, the panel provides legal services at reduced fees to SRS members.

A BRITISH company has issued a single on the Absurd label which contains nothing but two minutes of "vaguely rhythmic fuzz." What's more, the fuzzy sound is 'guaranteed to destroy your phonograph needles.' It seems the people at Absurd Records have glued each copy inside its paper sleeve. Appropriately, this 45 by Gerry and the Holograms is entitled 'The Emperor's New Music.' Get it?



JIM MORRISON'S father, Admiral George Morrison, and his father-in-law, school principal Columbus Curson, are reportedly being a little sticky about releasing material for an upcoming biography of the late Doors singer, written by Danny Sugarman and due out early next year. The book is apparently a faithful recounting of Jim's epic debauchery, and the folks don't like it. "It's ironic that the very force which Jim was most against in life now controls him in death," says Sugarman. "The force of authority."

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Los Angeles' Gypsy Bookers Roam From Club To Club

[Continued from Page 1]

Riley Kathryn has been booking acts at Madame Wong's for six months now, an eternity in comparison with the "in-by-Monday-out-by-Friday" pattern set by her predecessors. Kathryn attributes her lengthy tenure to the fact that she and owner Esther Wong think alike in appraising talent.

"I figure there are 684 groups in town at the moment," she said. "I go through about 30 new tapes a day." She bases her decisions on a "gut feeling," because she often finds the tapes unreliable. "You really can't tell with a tape," she says. "It could be well produced, but live, the band might not be able to cut it."

At Wong's, like other clubs, a band's debut performance is decisive. If they bomb first time out, no second chances. "They have to be good live," says Riley, "and I have to see that they can promote themselves."

Drawing power is almost as important a consideration as whether or not Riley likes the band. "Certain bands, like the Kats, only draw well on weekends, but a group like the Naughty Sweeties can pack the house any day of the week."

She finds fending off the wrath of bands who aren't booked, for whatever reason, one of her toughest problems. "I've had obscene phone calls, hate mail, there's been vandalism at the club."

Kathryn brought up the fact that most local bookers and club owners compare notes, and alert each other to up-and-coming bands. "I talk to everyone once a week;

there's almost an alliance of trust," she says. "If I didn't like a band's tape, but other bookers tell me they're great on stage, I'll probably book them."

According to her count, there are 26 clubs in the L.A. area, but she doesn't feel the scene is saturated.

ON THE STREETS

For Gaylord, booker at the Whisky, the big challenge—and the greatest pleasure—is breaking new talent. "I want the Whisky to be a pioneer," he says. Gaylord judges bands solely on live performance. "I don't like to deal with tapes, so I go out and see bands. I'm a musician, and I've been on the streets. I've seen almost every band in town."

"If a band's good, I'll approach them. But they usually come to me. I get hundreds of calls a day."

For Gaylord, booking good draws isn't of tantamount importance, because he works on salary. Still, it was his predecessor's habit of booking unsuccessful mainstream and disco acts that eventually led to his demise and Gaylord's present job. Under Gaylord, more and more unsigned local bands have been headlining the Whisky. "Mainstream just doesn't work here," he says. "The Whisky is a great new wave bar, and that's what it ought to be."

LOOKING FOR A HANGOUT

A little over a year ago, Paul Greenstein proposed to Esther Wong that she present live new wave music at her Chinatown

restaurant. It was a historic moment, at least as far as rock'n'roll goes. He booked the Know and the Furys on October 3, 1978, and what happened after that has changed the face of the local club scene.

"The day before the opening, there were six people in the place," says Greenstein. "My opening night drew more than 300. Even I wasn't expecting it to be so successful, and I didn't drive a good deal for myself. So, for the two months that I booked Wong's, I made hardly any money. Eighty percent of the door went to the bands."

"Basically, I wanted to please myself. I bought what I liked. The first band I booked that I didn't really like was the Knack, because I'd heard they drew well, and they turned out to be almost worthwhile. That was the last show I did for Wong's."

After quitting, Paul did an odd gig or two in Venice, until he started working on Blackies, the after-hours punquerie on Fairfax. Blackies turned out to be another frustrating experience. "I spent about two and a half months building the place, and booked it for only two weeks."

"My aim was to make Blackies a hangout, more than a club, a place where people would go no matter who was playing. Putting together a club like that takes a while. But problems arose when the owners wanted to make a lot of money, quickly.

They did so by raising the cover charge to \$3.00 plus a two-drink minimum and Greenstein quit in disgust. Incidentally, a similar argument over ticket prices was what led to his quitting Wong's.

A lot of people see quick money in rock clubs, which is of course the reason for the recent leap in the

number of rock bars in town. "There are definitely too many clubs," says Greenstein. "But what might happen is that the clubs will become neighborhood nuclei, which would be a healthy thing."

As for Greenstein, he's decided that the only way he'll be able to implement his concept of what a rock club should be is open his own place, but that takes money. "I don't need a club owner, I need an investor. I keep hearing about people who are going to call me about it, but..."

Other well-travelled independent bookers have fared better. Jan Ballard, yet another refugee from Madame Wong's, seems to have found a home at Blackies, and David Forrest (ex of the Whisky) is doing well at the Starwood.

In the long run, the constant changing of the guard in L.A.'s clubs has been good for the local rock scene. One result is that bars have become more experimental. In 1978, it was unthinkable that a punk band like X would play that heavy metal haven, the Starwood. Likewise, a heavy metal band like Pegasus wouldn't have been saving at the Troubadour a year ago, either. Newer venues like the Ice House in Pasadena, are featuring an eclectic broth ranging from country to new wave.

L.A.'s maverick bar bookers have probably made as many enemies as friends over the past 18 months, but that probably goes with the territory, considering that there are at least 20 bands for every booking date. But let's not forget their role in bringing about the feverish activity currently taking place in L.A.'s clubs.

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Paula Jeffries

[Continued from Page 1]

of musicians and artists. As record company executives go, she is unique. "Fortunately," she says, "I don't have to worry about the business aspects, and I can concentrate on the creativity."

Jeffries' introduction to the music industry came via a job making children's records. She worked in numerous studios, including an engineering stint at Shelter's Tulsa, Oklahoma studio and ended up at RCA as a production assistant. What's where she met Portnow.

This conversation with Ms. Jeffries took place in her office at 20th Century. She graciously deferred meetings and incoming calls, and we were able to talk leisurely.

Music Connection: What's the low-down on 20th Century. A lot of us lost track of the label a year or so ago.

Jeffries: Well, we went through changes before the majors even felt the slump— changes which happened before I got here. But Neil Portnow was approached after 20th made arrangements to be manufactured and distributed by RCA, and he invited me to work with him.

MC: How is your A&R department structured?

Jeffries: We're a real tight-knit family. Neil is senior VP in charge of A&R, promotion and marketing. He appointed Michael Stewart as staff producer last July. Michael came from the Entertainment Company. He's just finished a Tom Jones LP and worked with Thelma Houston recently, which means he's completed his commitments to them.

So the three of you make up A&R?

Jeffries: Yeah. I seem to have a night job, too, going to the clubs a lot (laughs). Michael spends a lot of time in the studio and Neil directs the team. He doesn't have the time I have to go out and see acts, but if I feel strongly about someone, he will definitely go out and see them

Regardless of what business decision is made, we all take part in the creative assessment of acts with which we come in contact. Unfortunately, it's not always talent that determines whether or not a group is signed.

MC: What does?

Jeffries: It'll depend on your roster— what's already there. Or it depends on a band's capacity to develop, how far they can expand. Things like that.

MC: What is 20th Century looking for as far as talent?



Jeffries: Since we're so strong in R&B, we'd like to open up other fields like pop. I'm particularly interested in getting some rock happening. We really want to get back to the basic roots. Solid, substantial music, real music, played by real artists. Getting back to something we all remember, something which started us listening to music in the first place.

MC: What do you specifically look for?

Jeffries: Vocals are very important to me. Also, the material—the song—is important. If an act has its own identity, they can't be

denied. We always look for that. We want hits as much as anyone else, too.

MC: What's your policy on reviewing tapes? Do you accept unsolicited tapes?

Jeffries: All tapes are listened to. We have an open-door policy on receiving tapes by drop-off or in the mail. I have as many as 300 tapes circulating at all times. Listening to the unsolicited tapes gives me an opportunity to make comments to people. A lot of artists who send in tapes are not ready yet. But they're determined and they can't be ignored. They're like diamonds in the rough. One of the most exciting things about this job is explaining to

the time. And quite frankly, a lot of the stuff I get is just an attempt, not even worthy of a comment.

MC: Does the quality of the demo make a difference?

Jeffries: I occasionally find myself listening for professionalism. But I also try to put myself in the situation of the artist. I know that everyone out there doesn't have the knowledge or money to put it all together on a demo. If someone gives me a tape and tells me it's a master, and it's questionable, I'm a little disappointed. If they say it's a demo, it's treated as such. But you can overproduce a demo.

MC: Do you hit the clubs often?

Jeffries: I've been in and out of clubs all my life. I go to three or four clubs a week, and try to hit several a night. I still do the old Monday night routine at the Troubadour. People say, "How can you stand it?" Well, I just get into it.

MC: Are many nights futile?

Jeffries: Nothing is a total loss. Even if I leave knowing that I'm not going to sign that band, I've at least met them. And often I go back and see them again, because it's amazing how much they can improve in six months. Light years!

MC: What are your conclusions about the recent record company shake-downs, etc.?

Jeffries: I think the industry just got out of balance. Everybody was walking around with blinkers on. We needed that little jolt to remind us that without the artists, there wouldn't be a company.

MC: And now that it seems to be over, what is 20th Century's attitude?

Jeffries: We want to hear what's out there. We don't want people to think they're not going to be heard. I get a lot of people hustling me and I'm sure all the other A&R departments do too. But frankly, if somebody's in that big a hurry, they're going too fast for us. I'd rather take a chance and pass something on rather than be made to feel uncomfortable.

photo by Jennifer Maxon

someone on the phone. "Hey, I like this, and this... you might think about trying this idea, or dropping that one."

MC: Do you always give feedback?

Jeffries: I don't give it to everybody. I'd never leave this office if I did. But there are occasions on which you hear something you know is going to happen somewhere, sometime. Those acts are the ones that get the feedback. I really enjoy keeping in touch.

MC: How do you respond to the rest?

Jeffries: I use a form letter most of



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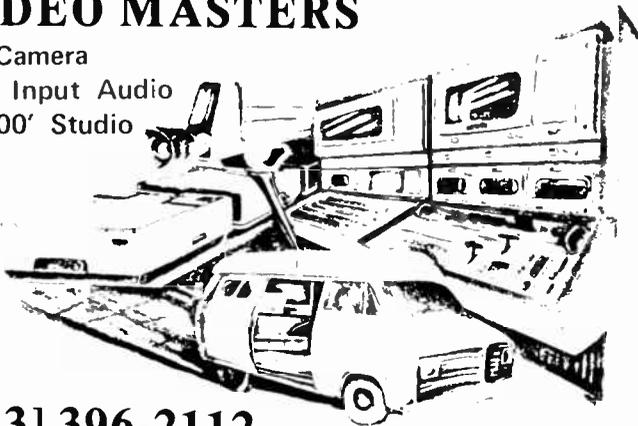
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'Modern recording has out the machine is guiding the

scene. They have produced tracks for the Alleykats, Kim Fowley's new group, the Orchids, and Garth Evans, a 17-year-old "teen talent." They served as executive producers on Harvey Kubernik's *LA Radio* album, which features local artists. They also played on the LP, and enjoyed it so much they're soon going to start performing live as The Martians.

Very few roots run as deep in the music industry as Dan and David Kessel's. Sons of jazz great Barney Kessel, they were introduced to musical consciousness way back. Mom wasn't exactly confined to the kitchen either; baking cookies is hardly a job for a legendary session singer like Betty Jane Baker (her maiden name), whose credits include background vocals on Sinatra's "That's Life," dozens of tunes with Elvis, Quincy Jones, Gene Vincent and others.

As soon as they were able to tote a guitar case, Barney had them in the studio with him. "We were in the control booth with Sonny Bono when he cut "I Got You, Babe," recalls Dave. "Cher was 18 at the time. Years later, we worked with her on a Spector project, and she remembered us as little kids. It dated her in a hurry."

When the time came for the brothers to assert their own musical identity, it was Phil Spector who nurtured and guided them. That was six years ago, but Spector remains a major influence.

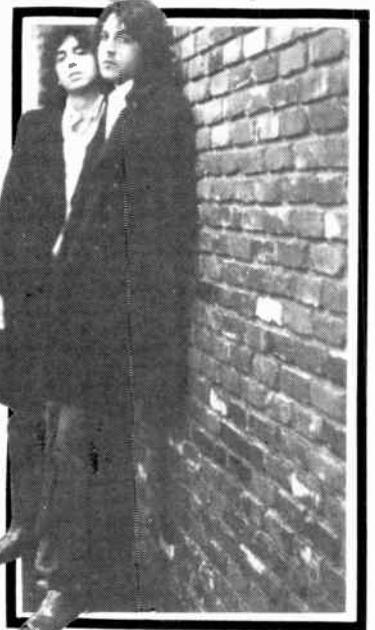
"Modern recording has outdone itself, to the point where the machine is guiding the man, rather than vice versa," observes Dave. "Wilson, Spector and others in their category came up through the ranks of musicians and arrangers. That leads to a certain understanding of sound. Many of the new producers have come up through technical channels, working as engineers before moving into production, so they're naturally technically oriented. It's just a different approach," says Dave, but it's clear where his sympathies lie.

"Phil Spector is very aware of the latest technical innovations and uses them, but that's not where he's coming from. For Phil and other '50s veterans, the essence-spirit is primary, rather than sound as an end in itself. Phil goes for rock values, as opposed to employing technology because it's there. For Phil, it's, 'Let's get some musicians in the room, cut some tracks, some real rock, let's get it hot on the tape and employ some artistic echo. Talking about miking techniques is really bogus way of analyzing the

craft of someone like Spector."

On the other hand, the sophisticated playback equipment in use today demands unprecedented excellence from recording artists. "A band like the Cars are a perfect blend of rock'n'roll heritage with modern recording ornamentation," says David. "The days of the garage hit are long gone, but one can still retain the same values and aesthetics in the music."

Because the Kessel's own chronology nearly overlaps the studio innovations of the past 15 years, they're in a unique position to comment on the changes that have taken place. David's insights: "While you can get a great sound



out of all the major studios, it's most important to pick ones that fit your needs. Besides the equipment, the human ear is the most important component. Someone told me recently that he cut some things at Criteria in Miami, but couldn't get the Stephen Stills sound he wanted. I said, "Listen man, you're not Stephen Stills. Use your own ears."

"Any top producer should be able to go to any studio in the world and get a good sound," he continues. "We refuse to be intimidated into paying \$200 an hour. At a lot of these expensive places you're paying for the decorations, the wood panelling, and the privilege of being treated like dirt. If you book time at a studio that's just cut Rod Stewart, for example, they're going to have an "Who are you?" attitude."

However, there are studios around L.A. the brothers speak highly of. "At Salty Dog in Van

done itself... man'

[Continued from Page 1]

Nuys and MCA Whitney we get the same respect and courtesy they would extend to Mike Chapman. A lot of other studios view us as as second class citizens, because we're independents and we're not working through P.O.'s (billing the record companies for indulgences).

"We like Salty Dog because it's the only studio in the world that has a live level microphone system which allows you to bypass the board and go directly into the machine to get more highs and better punches. It was developed by David Coe, who helped set up Sheffield Labs, the direct-to-disc people.

"Salty Dog and Whitney have different types of boards, and that's why we like them; they're almost the opposite of each other. One is a Neve with a lot of transformers. It gets more of a cushiony, pop sound, while the MCI board at Salty Dog has fewer transformers and gets a hotter, punchier sound."

The Kessels insist on having total control in a studio situation. "We allow the engineer as much leverage and latitude as possible, but without any condescension implied. I think an engineer is just like a chauffeur. Any engineer who won't let us touch the board, we won't work with again. We asked one engineer to add some chamber echo to the bass and he flatly refused. He said nobody puts chamber echo on the bass but we said, 'sure, you just turn the knob'."

And they won't work with a female engineer. "It changes the feeling in the room, it changes the chemical structure of the environment," says Dave.

Not keen on trading on their name, the brothers decided to drop Kessel for something more distinctly their own. David is now David Scott, and Dan is Dan Phillips. "Why?" David asks. "Because they're easy to pronounce, and they are easy to spell."

Asked to what they attribute their success, they smile. "We're probably strange," says Dan. "We're old school, we're new school, but we're not in-between school."

"If anyone wants information, or just to say hi," says Dan, "in fact, if anyone wants to reach us for anything they can write to Deep Sleep, P.O. Box 3751, Hollywood 90028."

MUSIC

E/A Chairman Slams Radio

[continued from page one]

The ad, an open letter from E/A chairman Joe Smith, points out that, at the bottom line, it's artists who suffer when listeners tape radio shows instead of buying discs.

Said Smith "When a radio broadcaster announces that he will be playing an important new album without interruption, and suggests that his listeners get their tape machines set up; when manufacturers of blank tape sponsor 'clean hours' of music and recommend that the contents be recorded, where advertisers make their pitch for tape machine sales around the same theme, then all of us — writers, artists, publishers and record companies — are being drastically whipsawed."

Smith and Elektra/Asylum is attempting to "get something done" at legislative level, but that "this is a sensitive area of individual rights and free trade."

"What we can expect is some understanding and responsible restraint from our friends and associates in the broadcasting community," the letter continued. "What we can hope is that no legitimate radio programmer will deny all the parties involved in the creation and marketing of records their right to profit from their success. What we can ask is that this randomly destructive practice stop at once."

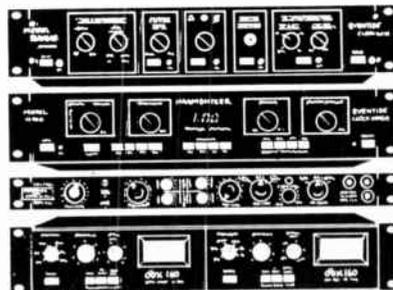
The practice highlighted by Smith adds yet another dimension to the record industry/blank tape industry conflict, which has been simmering unresolved for years. Record industry attempts to impose a levy on blank cassettes (many of which are used to tape recorded music) have time and again foundered in state and federal legislatures. Although there's no accurate estimate of how much this illegal practice costs the record companies — and hence the artist — in terms of lost royalties, but the sum is vast. Music Connection therefore endorses Elektra's stand wholeheartedly.

Footnote: Music Connection conducted a snap survey to gauge local stations' reaction to the Smith letter. Most station spokesmen agreed in principle with the record industry's standpoint, but argued that their first priority was to service their audience, not sell records. And despite Smith's plea, none of the stations we approached — and they included two of the most persistent 'clean hour' offenders — intends to alter their programming policy.

FOR THE RECORD: As a result of an editing error, we referred to legendary percussionist Willie Bobo as a guitarist in our last issue. Apologies to all.

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Kris, Delaney & The Memphis Boys Remember Dorsey Burnett

by JUDY RAPHAEL

The real show at the Dorsey Burnett Benefit at the Forum happened backstage. At the final dress rehearsal Thursday night, the atmosphere was something akin to a country tribal stomp, as old and newtime rockers and country stars came to pay tribute to a man who, like themselves, had put a few miles on the road.

Dorsey Burnett died on August 19, at the age of 46, of a heart attack. He left behind a wife, Alberta, seven children and a seeming galaxy of grateful, famous friends. Called a country music pioneer by old Memphis buddy Duane Eddy, and a "forefather of country rock," by Gary Busey, Dorsey was no shooting star. Though he had his ups and downs, he had been as famous as Buddy Holly, writing over 600 songs from the early '50s on, 47 with brother Johnny for Rick Nelson, 13 of which became million-sellers. At the time of his death, he had a new chart song, "Here I Go Again."

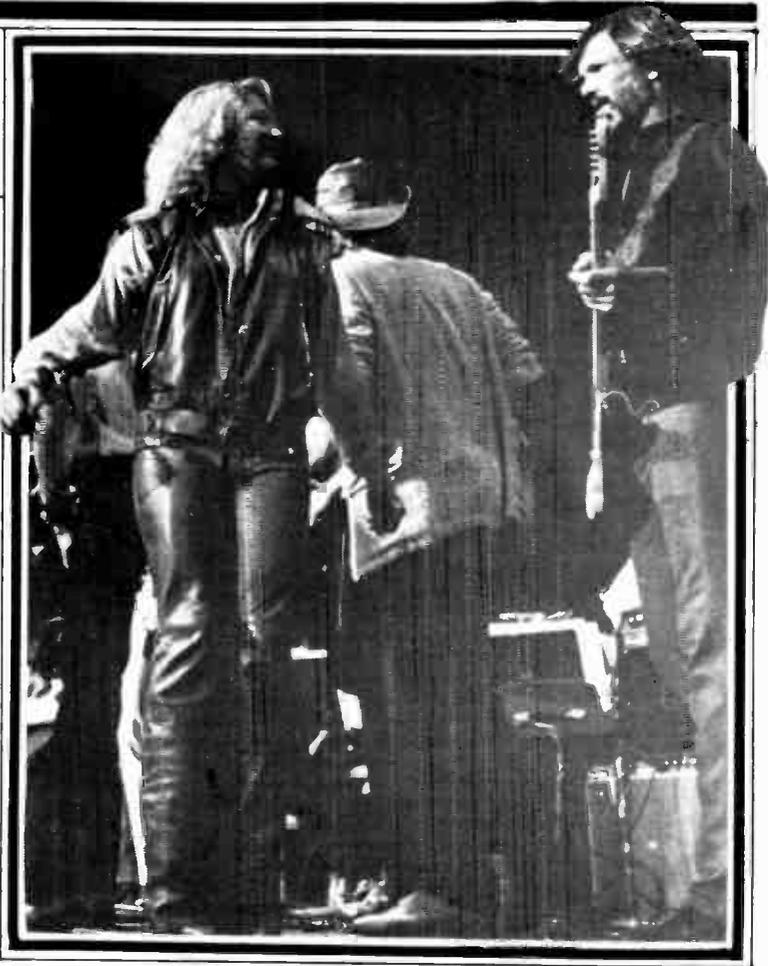
Dorsey had done over 1,000 benefits in his time, often turning down a paying job to play a benefit,

so it was fitting that Preston Pierce, actor and old friend, and Delaney Bramlett, Dorsey's best friend, got fervent "yea" responses from so many. But it was only part of the story of why Glen Campbell, Duane Eddy, Roger Miller, Kris Kristofferson, Tanya Tucker, Gary Busey and Maureen McGovern were gathering together now to help raise money for the Burnett family.

I caught Duane Eddy just as Norman Seef finished photographing him. "It was me and Elvis, Buddy Holly, Johnny (Burnette) and Dorsey back there in Memphis," he reminisced. "Later we met Roger and Glen out here. But in Memphis, Elvis was driving a truck for an electric company. We played straight-out rock'n'roll, we didn't call it country music. I just don't feel Dorsey got the recognition."

Delaney called Kristofferson in Montana and said, simply, "I need you." Kristofferson's reply was "You got me. When?" Shyer and softer than he appears on screen, Kris explained, "I'm paying him

[Please turn to page 10]



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It seems Madame Wong's, the Chinatown punkerie, is hellbent on becoming a respectable, industry-supported club. Or, as booker Riley Kathryn puts it, "a less snotty Roxy." Not only is a second Wong's due to open soon in chic Westwood, but Kathryn says the club is "trying to build a whole new audience," an older, less violent and more rock'n'roll oriented one.

Madame Wong's status as L.A.'s premier punk/new wave venue was usurped around mid-summer when the Hong Kong Cafe opened up right next door. Since then the clubs' booking policies have diverged more and more, with the Hong Kong concentrating on hardcore rebel rock bands, while Wong's moved into more dignified new wave/rock'n'roll territory. As a result, the longstanding feud between the rival clubs seems to be cooling down at last — at least from Mme. Wong's side. "We're working entirely different markets," says Kathryn.

In fact, Mme. Wong's, which recently celebrated its first birthday as a rock venue, has already acquired a vestige of the industry recognition Esther Wong seems determined to win. The industry is starting to use the club as a showcase; on November 15, for example, CBS will be bringing in Biff Bop, an R&B singer who has aroused the company's interest in his album-length master. CBS is expected to bring the entire staff, from president to receptionist, down to take part in — or at least watch — the decision-making process. And early next month, movie director Francis Ford Coppola will be using Wong's to showcase **Razors**, a band created by actor/singer John Lansing ('More American Graffiti') to appear in Coppola's planned rock movie.

Another innovation is under consideration at Wong's, this time an idea borrowed from the Alternative Chorus' weekly showcase. The plan is to have audiences at the club's Sunday and Monday showcases fill out forms critiquing the

CLUB DATA:

A survey of action on L.A.'s club circuit

performance of bands new to the stage.

Kathryn is one of several L.A. bookers who're starting to find it hard to lay hands on strong draws. "Everybody's signed and in the studio," she complains. Wayne Mayotte, however, has yet to notice any dearth of talent on Club 88's stage. One of Wayne's recent Sunday showcases featured **Rick Kelly**, who apparently brought a gaggle of 50-odd starry-eyed girls to the club. "He literally had them swooning in the aisles," says Wayne, who adds that Kelly's smooth ballad style — and the girls' reaction — reminded him of Sinatra's bobbysox heyday. Wayne also speaks highly of **Randy**, a polished mainstream rock band hot off the Top 40 circuit, who recently played a set of originals at Club 88. He was particularly impressed by their four-part harmonies. Wayne's top draws of the past fortnight: **The Toasters** and **Hot Pursuit** (formerly Harold Way).

Over the past month or so, the **Naughty Sweeties** have established themselves as the hottest, most consistent draw on the L.A. circuit. They seem to draw full houses every time, no matter where or how often they play. Teamed with Ray Campi, they drew a near-record 1,542 fans to the Starwood over two nights on the weekend of October 12/13. But even this impressive showing was eclipsed by the Starwood's memorable Beat/Members bill (October 29), which drew 888. "I swear," says Starwood staffer Peggy Ballas, "there were people wall to wall." Other strong draws at the Starwood: **The Makers** (yet again), who brought Al Khoury to the club, and **The Kingbees**, who are reportedly having some serious discussions with RSO.



Down: at the Hong Kong Cafe. X shattered yet another attendance record, this time for bringing out the most punks ever on a two-night stand. X, who are currently in the studio with ex-Door Ray Manzarek in the control booth, shared the Friday and Saturday night bills with **The Alleykats** and **Wall of Voodoo** respectively. **Fun With Animals**, a humorous rock act reviewed in this week's MC, also drew well.

Rave of the fortnight at the Bla Bla Cafe in Studio City was **Tom Demenkoff**. Although the Bla Bla people wouldn't confirm this, reliable sources say Barry Manilow and Clive Davis of Elektra turned up to see **Dee Archer** twice in as many weeks.

(While we're on the subject of the Bla Bla, a word about the club's courageous industry relations person, Mandi Martin, and her attempt to regain the world non-stop pinball playing record. As we went to press, Mandi had just shattered the previous record of 217 hours and

was on her way to her target of 500 hours, which works out to about 20 days. Having spent 10 days polishing her technique at Games Unlimited, Mandi found herself the holder of another record too, this one for the highest-ever single game pinball score: 1.25 million points.)

At the Whisky Peter Case's **Plimsouls** stepped into the spot left open at the last minute by headliners Johnny Thunders and the Heartbreakers, and, in spite of inadequate promotion time, drew very well. The band, by the way, has responded to some people's reservations about their rock trio line-up by adding a fourth member, a guitarist who remains anonymous as yet.

There's an interesting bill at Richard Stacy's Sweetwater on November 12: the T-Bags, featuring Jackie 'Is This What You Wanted' Lomax, Peter Banks (ex-Genesis), Bobbi Hall and Ian Wallace, formerly of King Crimson. Richard also landed a last-second bonanza in the form of J.D. Souther, who recently played the Sweetwater as a warm-up for his tour.

Some interesting new faces around town: **Fender Bodies**, a new outfit who work the Devo/Talking Heads axis and who, despite a total lack of polish, are said to be bursting with potential...**Fingers**, mainstream rock with a Dire Straits guitar sound and a Graham Parker twist to the vocals, fronted by Joey Harris, former John Stewart sideman...**Main Squeeze**, featuring Dino Martin (of Dino, Desi and Billy), coming to Mme. Wong's soon...**Great Buildings**, an offshoot of seminal L.A. new wave band the Quick...and **The Jewels**, who are led by an actor who plays a leading role in the TV sitcom 'One Day At A Time,' and whose face is naggingly familiar, but whose name, I'm afraid, entirely escapes me.

—Rian Malan

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Star-Studded Show Pays Tribute to Dorsey Burnett

From page 8

back. When I was new and playing the Troubadour, he'd come down and egg me on."

"I wish I'd had more time," Delaney confided in a soft Mississippi drawl. "You know, Dorsey's dream was to play the Forum, but the last time I saw him, he said, 'when you turn 40, people think you're too old to be good. I'm better now than when I had all those gold records.' Sixteen years ago, Dorsey used to come down, watch me at the Palomino when I was a sideman. He'd say, 'hey little bro', we got to get you a record contract."

On Friday night, the celebration began. Alberta Burnett received an award from the Arthritis Foundation. Billy and Rocky Burnette did Dorsey's "Tear It Up," and they were wild, authentic rockers. Familiar faces cropped up onstage: Billy Swan from Memphis, harmonica player Norton Buffalo, DJ Wink Martindale, Roger Miller, Kris Kristofferson. Bonnie and Delaney played their R&B classic, "Do Right Woman," Bon-



nie resplendent in royal blue sequins. Tanva Tucker, a sweet girl offstage, was scorching. And they all ended it together, with "Will The Circle Be Unbroken."

But for me, the final show was a letdown. I'd seen the real thing, backstage. In the audience, no one seemed to know much about Burnette.

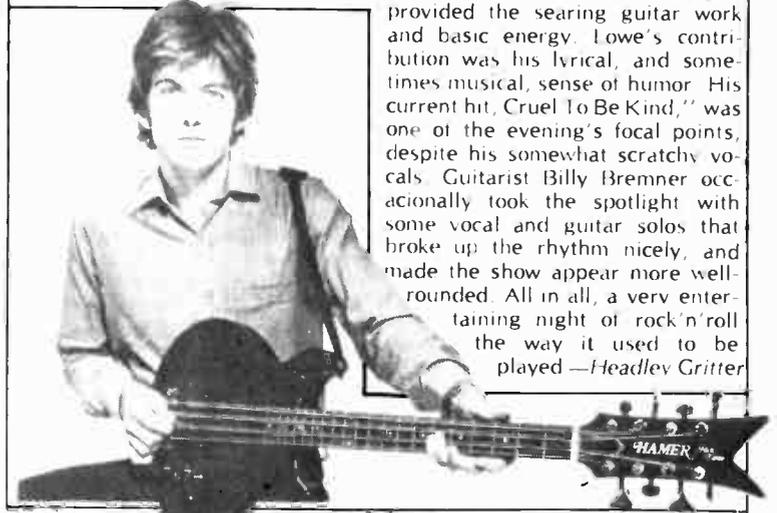
"You're poor, and then you're rich," Delaney mused later. "And you think, 'sure would like to see him again,' but you don't make the effort."

Concert Review: Rockpile at the Palladium

Rockpile, in its present form, is probably justified in claiming to be the greatest unrecorded band in history. Here we have two established soloists — guitarist Dave Edmunds, currently on the charts with *Repeat When Necessary* on Swan Song Atlantic, and bassist Nick Lowe, the proud father of *Labour of Lust* on Columbia — banding together to provide a powerful display of good ol'-fashioned rock'n'roll. Edmunds and Lowe have repeatedly expressed their

disgust at the multi-layered sounds of groups like Boston and Foreigner, and seemed intent on keeping it simple and straightforward. The seatless Palladium was an appropriate venue for their energetic attack, and the crowd responded to every beat.

Although the highlights were few, the disappointments were even fewer. It was amazing how the soloists complimented the work of each other. Edmunds is of the straight-ahead school of rock, and provided the searing guitar work and basic energy. Lowe's contribution was his lyrical, and sometimes musical, sense of humor. His current hit, "Cruel To Be Kind," was one of the evening's focal points, despite his somewhat scratchy vocals. Guitarist Billy Bremner occasionally took the spotlight with some vocal and guitar solos that broke up the rhythm nicely, and made the show appear more well-rounded. All in all, a very entertaining night of rock'n'roll the way it used to be played. —Headley Gritter



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You gotta serve somebody... How musicians pay the rent

by PATRICIA ST. ANTHONY

By day, the pleasant, well-mannered young man works in a flower shop, tending to his customers and practicing the guitar when no one is around. By night he tears 'em up at the Starwood, playing outrageous rock 'n' roll. A dichotomy exists here, but many writers and musicians are faced with similar situations. It's almost always necessary to have a day job in order to survive long enough to get your band or songs or act together. Ideally, it would be best for a musician to work a music-related job, but this is more difficult than it seems. Not only are behind-the-scenes music industry jobs almost as scarce as record deals in a recession, but personnel directors in the entertainment industry are infamous for their reluctance to hire musicians, performers and writers through the back door.

Out of curiosity, Music Connection decided to find out how musicians get around the dilemma of supporting themselves and still playing their music. After an informal telephone survey, we drew up this list of day jobs held by musicians and songwriters in L.A.:

Pediatrician, grade school teacher, juggling mime, attorney, police officer, real estate broker, house painter, Chicken Delight clerk, Chicken Delight delivery person, singing telegram performer. And, most often, secretary, office clerk, waitress, waiter, music teacher, used car salesperson, taxi

driver, and auto mechanic.

A quick look at the names on the trade charts reveals that several now-famous artists were once bank clerks, janitors and waitresses. Debbie Harry of Blondie and Stevie Nicks of Fleetwood Mac were once cocktail waitresses, and the Alternative Chorus Songwriters' Showcase has the distinction of having once had Stevie on their staff of office workers for three days.

For some unknown reason, janitors and maintenance people seem to do rather well. Evelyn "Champagne" King was discovered cleaning bathrooms in a studio and singing to herself. Bill Withers installed toilets in airplanes before becoming famous.

Eddie Mahoney, as everyone knows, was the New York City cop and frustrated rock 'n' roller who became Eddie Money. Neil Diamond was a medical student and Harry Nilsson worked in a bank. Stephen Bishop sold lithographs, and Rod Stewart and Peter Green (founder member of Fleetwood Mac) share the rare distinction of having been gravediggers.

Willie Nelson was a hog farmer, Anne Murray was a P.E. teacher, Elvis (Presley) was a truck driver, Elvis (Costello) was a computer programmer. It all goes to prove that no matter how demeaning your day job may seem, and how much you dislike having to do it while you wait for that big break, you're in good company.

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Tempo of Funk

THEORETICALLY SPEAKING...
with David "Cat" Cohen

Some groups become successful by setting trends. Some find success in following and adapting to the trends. And some bands just stay true to their own music, regardless of where the market seems to be going. A good example of such steadfastness is Fleetwood Mac's 'Tusk.' Devotees of disco and new wave won't find much of either style on this record. Yet, while much of the material here is pretty much the same old Fleetwood Mac, there are some innovations and overall, the album marks an evolution of the group's unique style.

within diatonic confines (the basic chords of one scale). An exception is 'That's All For Everyone.'

Form: All songs are written in two-part form, usually AAB or ABAB. Instrumental transitions break up the cookie-cutter structures, and there is the inevitable hypnotic 'spacing out' of melodic material at the end of each song.

Influences— Fleetwood Mac's sound is still based on the folk-rock, blues-rock and country-rock styles of the late '60s. A few contemporary influences are felt ('What Makes You Think You're The One' is



album analysis

Album: Tusk
Artist: Fleetwood Mac
Label: Warner Bros. 2HS 3350
Producers: Fleetwood Mac, Richard Dashut and Ken Caillat
Engineers: Caillat, Dashut, others
Writers: Lindsey Buckingham, Stevie Nicks, Christive McVie
Publisher: Fleetwood Mac Music (BMI)

Rhythm— True to form, the rhythmic foundations are simple but solid. The drums, well out in front, could easily function as a textbook on rock drumming, as almost all the grooves are variations of the eighth-note feel. This gets a little repetitious over a 2LP set, but some songs do use 16ths over the slow eighth notes.

Melody— Most melodies stay within the five and six note rock and folk scales, the major pentatonic scale being the most common. The tunes are usually simple, stepwise and modest, with only Stevie Nicks' songs venturing into expanded ranges and exotic scales. Her song 'Sara' is written in the Lydian mode, an unusual scale for pop music.

Harmony— Although the song-writing styles vary, all cuts use triadic harmonies, with chords seldom spanning more than three notes. Jazz harmony is totally absent. Also, most songs stay strictly

quasi new wave), but they haven't ventured much out of their niche in the pop spectrum.

Comprehensive Analysis— 'Tusk' is once again a showcase for the definitive Mac sound. There is almost a Mac 'formula'— the rhythms, harmonies, scales, forms, and acoustic sonorities are consistent from song to song. Yet, listening to the album has the effect of a patchwork quilt. Each of the three singer-songwriters have evolved their own distinct musical personality. While some groups blend energies, this one has three different sounds coming from its three creative forces. The album comes across as three albums mixed into one, a strength if you like all three styles, a weakness if you prefer one sound to another. A double album, 'Tusk' is good but not always outstanding. If they'd released a single disc featuring the best songs, the record might have had more impact.

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Songmine by John Braheny

TOUGH ENOUGH TO PUBLISH YOURSELF?

Let's not debate the fairness of the traditional contract split that gives publishers 50 percent of the copyright on a song. That's the way it always has been, and that's the way it is. The fact is that a good publisher can do a lot for you given enough incentive, and that 50 percent is the incentive. After all, this is the music business. Let's look first at what the publisher can and should do for you.

- 1) Secure recordings of your songs in the United States.
- 2) Make sub-publishing deals with foreign publishers to get them recorded in other countries.
- 3) Collect your royalties from record companies and sheet music distributors.
- 4) Make deals for the sales of sheet music. If your song is a hit, there's a good market in songbooks, choral and band arrangements.
- 5) Exploit your songs via airline tapes, commercials, and if the song is successful (don't cringe) Muzak.

Now, let's discuss the advantages of having your own publishing company. It's important because that 50 percent could represent a lot of bread. On the other hand, 50 percent of zero of zero. We at ACSS talk to a lot of songwriters who just "want to own my own company." Unless you have songs that are about to be recorded, it's just an ego trip. MBI and ASCAP won't do the paperwork or clear a name for your company unless you give them a release date on the recording. They found that they were doing tons of needless paperwork to set up companies that never secured a recording. So, you should have a more logical reason than just "wanting your own publishing outfit" if you're actually going to do it. Here are a few:

1) You're a good commercial songwriter whose tunes are very coverable and you already have a lot of contacts among producers and artists who're interested in your songs. In other words, you're in a position to fulfill a publisher's major function, getting covers. You should be aware, though, that it takes a lot of time, and follow-up is very important. There are other qualities you should have if you want to do a good job on your own behalf.

You should have the ability to "sell" yourself. Some people sell represent others better than themselves. You should be an aggressive self-starter. You should have the ability to be both creator and businessperson. (Yes, it can be done, and yes, it's a myth that creative artists always make poor business people.) You should have a great casting sense, that lets you present the right song to the right artist at the right time. Publishers' reputations are built on their credibility. That's what gets them back through those producers' doors again.

2) You're independently wealthy or have financial backing, you write coverable tunes and you can afford to hire someone with with experience and contacts to exploit your songs.

3) You have your own production company or record company and you're releasing your own product.

4) You're a recording artist and you're recording your own songs, and therefore already doing a large share of what a publisher can do for you.

5) You've already written commercially successful songs, and it's easy for you to get in those doors.

6) You're writing with someone who does well as their own publisher, and you can negotiate a portion of the rights for your own company. If your co-writer is a staff writer with a major company, you'll find this all but impossible.

7) You're a writer/artist like Joni Mitchell or a punk band whose songs are unlikely to be recorded by other artists. So you don't need a publisher.

If you honestly feel you can do a publisher's job as well as he or she can, go for it. If you're capable of hustling for yourself, you'll have the satisfaction of knowing that someone with your best interests at heart is on the job. You won't be constantly wondering whether the publisher is 'sitting on your songs,' or why he's avoiding your calls. If someone is not on the case, you have only yourself to blame. Can you handle that?

Another alternative is an administration deal for 15 to 30 percent, depending on how much you want them to do. Next issue, I'll discuss that species of deal and the mechanics of starting your own company.



Business Fever

with Doug Thiele

The elusive

Almighty Record Deal

If you're an artist playing your trade here in Los Angeles and your field is popular music, it's probable that your goal is a record contract. Outside of a few great street performers at the beach or the Art Museum, who may aspire only to thrill the few hundred people who stop to watch them, most artists have a large enough ego to want out of obscurity and into the only medium that leads to international acclaim: recording.

I've written a good deal about getting a record deal, and the questions still seem to come in. "What's the standard deal?" "How do I get people to listen?" "Do I have to be new wave to get a contract today?" And so on. There are really two questions here. The first is, how does one get a recording deal?

It's becoming harder and harder to get a deal in today's market. Many record companies are letting marginal acts go in an effort to tighten ship. It's reported that three-fourths of all albums fail to recoup their initial investment, and in troubled times, that's naturally going to mean some fat trimming. On the other hand, labels can't afford to cut too much for fear they'll miss that next act—the musical messiah they're all looking for. Most labels are hot after new wave product these days, and even though I reckon they're mostly shooting in the dark at a short-lived form, they may develop a few substantial acts that will go on to contribute something to the progress of music. But before I get too ponderous, I'll sum up by saying that it's up to you as to how you get the recording contract. It will hinge on your business sense, the quality of your material and the marketability of your act.

But let's assume you've some interest going at one or more labels, and it looks like you're about to get a deal.

The major deal is basically a work, or "personal services" contract, in which the record company is after the exclusive recording services of the artist. And though both artist and label eventually want more than a little studio work, a little studio work is usually the basis of the company's initial commitment. In other words you, the artist, are geared to record a

certain number of songs, and will be paid standard union rate for that service. And while it's understood that you'd like a state-of-the-art master out of it, there's no iron-clad commitment by the label to put your record in the stores.

The length of the normal contract is one year...that's right, one year. You can count the four options to renew that contract, but remember that if you're not doing well saleswise, the option to renew rests solely with the label. Naturally, if you're doing well, the options will be renewed, so plan on doing well and make sure that your percentage of the sale of records and tapes escalates with each option.

During the term of the contract, everything you record becomes the property of the label. If you're a favored artist, the label will work hard to package, publicize and distribute your music, and you're totally dependent on their enthusiasm and expertise in that area. Even though you pay for the recording sessions (and just about everything else you do as an artist), the label will own the masters. It's up to them how the material is to be exploited. They'll front all the money for the recording, but you'll pay it back before you see a penny of your royalties.

With regard to money, you'll receive a few thousand dollars upwards (which some wise artists are using for tours, since a good tour will sell a lot of records), and your studio musician money, as well as a certain number of "points" which correspond very roughly to percentage points of the retail sales price of your record or tape. The beginning artist is commonly offered an "all-in" deal, and receives points to pay artist, producer and production company. The artist may wind up with five or six points, which represent five or six percent of the retail price of the record after about 20 percent has been deducted. And remember that royalties are gobbled up by payments to the label for recording and other expenses.

Details of a standard contract will be the subject of a future column, but remember that in any contractual situation, you need an attorney to argue your case. The record deal is no exception.

TUSK continued

Guitarist Lindsey Buckingham was after a rawer sound, and with this in mind he set up a studio in his own home and worked out his *Tusk* material there. "I wanted a harder feeling," says Buckingham, "and I didn't feel it could be achieved in a sophisticated studio situation." Much of Buckingham's "homework" was retained on the finished album.

Another outside recording took place at L.A.'s Dodger Stadium, where USC's Trojan Marching Band was recorded live, playing on the outfield by Filmways/Heider's remote truck.

The album was mixed digitally on Soundstream's new digital master recorder under the supervision of engineer Rich Feldman. The decision to utilize digital mix-down came only after comparing alternative mixing systems. "When you A-B it," explains Mick Fleetwood, "you can tell the difference. We were afraid digital would introduce an artificial sound quality, but it didn't." Dashut adds "We didn't want to add any more tape noise to the noise already on the 24-track tape, and with digital mix-down, that doesn't happen. Digital just reproduces what you put into it,

and nothing more.

The mixed tapes were edited in Soundstream's Salt Lake City headquarters. "Any intercuts you could do with a razor blade on a conventional machine have to be done with a special machine," explains Fleetwood.

According to Dashut, Mac had a problem maintaining the quality of the *Rumours* master after it had been remastered many times. The digital two-track master, however, will last longer and ensure a consistent pressing quality.

Fleetwood Mac has always been obsessed with quality, so much so that they dipped into their own pockets to ensure that the final mastering and plating of *Rumours* wouldn't undercut the quality of the finished master.

No matter how *Tusk* fares in the marketplace, the record is a milestone both in terms of expense and sound quality. Mick Fleetwood's drums, in particular, are recorded with a breathtaking, larger than life quality. "We wanted to present something fresh, with a lot of vitality in it," says Mick. "This album may be far more special than even we know."



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Kirk at Madame Wong's, Chinatown

Material: Mainstream rock. Kirk's forte is, their basic rockers, along the lines of 'Demolition Derby,' although they have a few romantic songs ('Bye Bye Anna Maria' and 'Cindy') in their repertoire. They tend to confine themselves within well established lyrical and musical themes, but occasionally they extend their lyrical scope with a tune like 'Don't Jump,' needless to say about an attempted suicide.

Musicianship: Competent. Throughout the performance, the brothers Shulze (Rick on bass, Larry on drums), bound the band together with their cohesive rhythm work. Peter Heitzman seems given to somewhat flashy guitar work, with smooth, fluid runs.

Performance: Fair. While Kirk boast neither charisma nor arresting performance techniques, they manage to convey a sense of enjoyment in their playing.

Summary: This band would have definite appeal to those who prefer modern, '70s rock to new wave, punk, rockabilly or any other recent variations on the traditional form.

—Patricia St. Anthony

Red Shift at the Troubadour, Hollywood

Material: Medium tempo tunes built around repetitious riffs which brought the accompaniment up front and left the melodies in the deep background. In fact, the melodies were sketchy at best, due in large part to vocalist Mac McKenzie's inappropriate talk-sing style. Often reminiscent of the Doors', the songs had a few nice jazzy passages and great metric changes, both of which would have been more effective had their been some variation in tempo and a few hummable melody lines.

Musicianship: Led by ex-Doors guitarist Robby Krieger (hence the musical similarities), Red Shift boasts some good players. Arthur Barrow's keyboard work filled in all the gaps left when McKenzie stopped playing bass to chant into the mike. Drummer Don Poncher did what he could to make the rhythms exciting amidst the undying medium tempo. The star, however, was Krieger on lead guitar. A decidedly different player today, Krieger played fast, hard-driving jazz rock guitar. He occasionally lapsed into speed for speed's sake scale demonstrations, but overall, his playing was superb.

Performance: The band was relaxed and seemed to be having a good time, but nothing could save the act

from McKenzie's ridiculous pompous mannerisms. Dressed like Tom Jones and attempting a Gino Vanelli charm didn't suit the man himself or the band's music.

Summary: I've been a little harsh here; when a seasoned pro like Krieger returns to the scene expectations are understandably high. Red Shift fared a million times better than SVT, and they were more competent than many musicians on the circuit. And thankfully, they avoided the new wave category. This group needs some hot songs and they need a singer, not a Vegas reject. Some guy sitting next to me said, 'Jim Morrison would roll over in his grave,' and although I don't think the situation is that drastic, this band is not ready to make records yet.

—Bruce Duff

Wink at the Starwood, Hollywood

Material: Hard rock with a slight progressive tint. The songs are well-crafted, utilizing skillful counterpoint between the lead vocals and the background riffs. The choruses were spruced up with tightly voiced Queen-like four part harmonies. The instrumental sections used tasty keyboard-guitar interplay a la Styx or Kansas, with lots of dynamic changes. The only thing Wink lacked was that elusive hit single melody, or even a memorable tune, but then again it took Queen and the others several albums to score a hit.

Musicianship: Very professional. A long apprenticeship in garages and clubs has led to this group's exciting single release of the Beatles' 'I Feel Fine.' (After all, if you don't have your own hit, may as well rearrange a Beatle tune.) The exceptional vocals of Tommy Funderburk were the centerpiece of the act. His voice is smooth and yet toned with a rocky edge. Del Caraco also had a good voice, but his trumpet card was his axe. Comfortable in both swing and rock timings, he played skillfully, fast and mean. Wink, despite the opportunity to go off on solo-stud tangents, avoids that route and plays as a band.

Performance: Like many bands of this genre, Wink doesn't have much of a show. Where most groups would rely on extra-curricular visuals like flashpots and smoke, there guys just rock, and although they seem to be enjoying themselves, it's boring to watch

Summary: Wink sounds like the upper crust of KMET's playlist. Since all these bands sound basically alike, Wink are as ready for the big time as anyone else getting signed these days.

—Bruce Duff

The Plimsouls at Nugget A-Go-Go, Long Beach

Material: Peter Case was the overlooked third of the Nerves, but now his immense talents are at last coming to the fore in the Plimsouls. Case's powerpop compositions are consistently fresh, infectious, energetic and uplifting. Influences are drawn from '60s rock and merged with some older R&B. The Plimsouls' handling of 'Time Won't Let Me' and 'Dizzy Miss Lizzy'—both from that musical era—breath new life and spirit into the recycled tunes.

Musicianship: Solid through and through. Lead guitarist Case has performed for years on bass with such tight outfits as the Nerves and the Breakaways, and his transition to guitar is a success story in itself. Bassist Dave Pahoia and drummer Lou Ramirez form a true rhythm section.

Performance: The Plimsouls revitalize the dying concept of the rock power trio, and with thoroughly enjoyable results. Peter Case is in charge of songwriting, lead guitar and vocals, and now that he's developed a comfortable stance, he's an effective frontman.

Summary: If the Plimsouls keep improving their live shows as they have at every gig in the band's five-month existence, they will quite simply become a phenomenon.

—Vicki Arkoff

Fun With Animals at the Bla Bla, Studio City

Material: Take the complex, multi-tempo rock arrangements of Frank Zappa, add a Tubes-ish lampooning of the So-Cal lifestyle, and you have Fun With Animals. Good natured pokes at mellowness, narcissism, Cal Worthington and Pasadena are couched in punk, rock, jazz and blues passages, sewn together with surgical precision. 'Mess Out Of Me' had a Southern Funk/Lynyrd Skynyrd feel, while 'In The Jungle' was an update of the Kinks' 'Ape-man.' You have to give them credit for their wide range of influences, but the California slant of their jokes will limit their appeal outside the Golden State.

Musicianship: They're all as sharp as their lyrical expression. George Connor's clean lead guitar breaks were reminiscent of British axemen. Here's kudos for everyone: keysman George Kahn, bassist Karl Sealove, drummer Lee Rybacke, singer Richard Haxton.

Performance: Largely confined to Haxton's robotic movements, FWA cast a sly effort into their work, quite effective but bordering on cutesy at times.

M.C. REVIEWS

Summary: FWA are clever sunu-vaguns, to be sure. One doubt: they'll have to guard against relying on Mad Magazine parodies instead of the deeper, more universal humor they seem quite capable of. There is life east of the Sierra Madre; FWA will have to make them laugh too if they are to move into the big league.
—Jeff Silberman

Vega at Club 88, West Los Angeles

Material: This band's influences are a little hard to tap, but if one imagines vintage Carlos Santana on guitar with Bryan Ferry singing, backed by a semi-progressive rhythm section, all working on some new Mark Farner compositions, it might sound something like Vega. Whether or not this makes a listenable mix is another question. The songs were simple rock love tunes; not sweet enough to be pop, not raw enough to be new wave (or old wave), and not loud enough to be hard rock. Written in a somewhat dubious manner, the songs were saved from becoming corny by a small dose of naivete.

Musicianship: Vega seemed well rehearsed. The ensemble playing was tight and the dynamics were better than average, thanks to Vega's excellent sound man. The bass and drums of Paul and Ken Bennett were very solid and economical. Ernesto Vega's lead guitar filled out the band nicely, delivering a fuller sound than most trios achieve. The most impressive thing about the group's playing was the player's superb tones. Ernesto's guitar was clear yet full, assisted by a good foot with the wah-wah and echo pedals. Ken Burnett's drums were tuned to the tee, and rang just right.

Performance: Here we have a weak spot. Vega is definitely of the 'just stand there and play' school of rock. This wasn't helped by Vega's raps, in which he explained how they were 'expressing themselves.'

Summary: What we have here is a band of competent musicians with good ears but few catchy songs. They are certainly headed in the right direction, but it'd be nice to see them add a bit more depth to their lyrics and condense their musical ideas a little.
—Bruce Duff

COMING NEXT ISSUE:

- DRED SCOTT
- CAROLINE PEYTON
- PRANKS
- PEARL HARBOR & THE EXPLOSIONS

On Record



The Panics

Little Red Book/Kill It (45, Superdisc Records)

Material: Any band that can take a Burt Bacharach-Hal David tune and make it sound like Music Machine (remember that great single 'Talk Talk?') deserves credit. 'Little Red Book' is the tune in question, Panicked to sound more bitter and spiteful. 'Kill It' is a sluggish rocker with an intro reminiscent of 'Anarchy In The UK' and guitar chording sounding not unlike 'Submission.' A satirical, semi-mocking vocal track saves it from a Pistols clone classification.

Musicianship: Decent. The guitars are what really impresses. The

drumming is a bit too pedestrian on Side A. The Music Machine vocals on Side A are perfect too, but the laughter on 'Kill' has a Halloween cartoon quality that detracts from the musical aggression.

Production (by Gary Gladstone): Smooth, which signals the band's intent not to get too vicious for mass appeal.

Summary: All in all, this is a creditable effort. The Panics picked a great tune to rework, and the results are laudible. As for their original material, 'Kill It' seems to indicate that the band isn't quite sure if it wants to be venomously serious, or mocking.

—Jeff Silberman

The Furys

Moving Target/We Talk, We Dance (45, Beat Records)

Material: The Furys' two earlier singles were influenced strongly by the Who, Dylan and Springsteen. With this, their third offering, they rely less on outside styles and begin to establish their own. There's no escaping that 'Moving Targets' rips off Springsteen dynamics and chord changes, but Jeff Wolfe's angry vocals come from a younger, suburban point of view. The flip is an even more spirited piece that delivers an interesting message with a strong hook.

Musicianship: The Furys are now much more confident in their exec-

ution. Chaz Maley's guitars bash out with force, the bass and drums create their own energetic momentum; rather than just functioning as support, the keyboards add depth and Wolfe's vocals are more convincing than ever.

Production: The clean and powerful sound quality here (the work of producer Danny Holloway) is ears better than the Furys' past recordings. The result is prime radio fare.

Summary: The sole problem is that 'Moving Target' and 'We Talk, We Dance' would both make superb A sides, but in this case the flip is the superior cut.

—Vicki Arkoff



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213 467-6827

● **BRASS RAIL**, located in Glendale, books five to six piece top 40 Disco groups Tuesday through Sunday. Please call Louie between 12 and 6pm at:

213 242-2227

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

213 663-7132

● **D. KAY'S**, in San Fernando city, books country groups for Sunday and Tuesday, and light rock-disco Wednesday through Saturday. Up to four piece groups, union or non union welcome. Auditions Monday only. Call Jack days, 9am to 12 noon.

213 894-5775

● **ANGELIQUE'S**, located in Anaheim, is holding Monday night auditions for on-night engagements. All interested must be able to do a 45 minute show. Self contained only, please, and all interested must not object to sharing the spotlight with other groups.

213 463-3194

213 666-9000

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

213 660-9949

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213 341-0166

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213 881-7323

213 894-9890

● **FIGTREE COFFEE HOUSE**, located in Venice, needs jazz, classical singles, duos groups with a local following. There is a noise limitation and a mellow coffee house atmosphere. All musicians will work for pass-the-hat pay. The first three Thursdays of every month are audition nights. Auditions at 8pm. For more info, call Patrick.

213 396-5559

● **GAZZARI'S**, located in Hollywood, hosts a Sunday Battle of the Bands, as an audition night for rest of the week engagements. All styles of music and any number of pieces are welcome. For more information, please call:

213 273-6606

● **FLAHERTY'S SALOON**, located at 720 E. Colorado St. in Glendale, holds Monday night auditions for comics, singers, variety acts and small musical groups which are non-electric. The 200 seat restaurant/saloon chooses acts from the Monday night showcase for prime night showcases. Have two to three songs prepared. Pano available, however, no accompanist will be provided. For more information, call Glen or Bob, Monday through Saturday, after 6pm.

213 956-5757

● **CAPTAIN JACK'S**, located in Huntington Beach, hires jazz type single acts for four nights a week from 8pm to 12:30. For more information, call:

714 842-3493

● **BLACKIE'S**, in West Hollywood, books two or three new wave bands per night five nights a week. Call Jan, Monday through Friday, 11 to 6pm.

213 469-2906

● **SHENANIGAN'S** of Hermosa Beach, is interested in booking minimum four piece new wave rock and roll circuit bands seven nights a week. All entertainment will play for door. Please call Bob Woods for more information.

213 379-0569

● **TOPANGA CORRAL**, located in Topanga Canyon, is looking for all type of original acts. Audition may be necessary for unsigned acts. For more information, contact Jim or Rull at the number:

213 455-9045

● **JAMMER'S JUNCTION** hunting Top 40 and disco acts for bookings six nights a week. Contact Charlie Jimmie Jammer for additional information.

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213 463-8975

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213 661-0511

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213-295-2294

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GIG GUIDE

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213 469-2906

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Richie 213 547-1739

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213 657-2630(eves.)

PRODUCERS

JLX PRODUCTIONS- engineer/producer with access to major labels and with studio time looking for new wave bands. Send cassettes, bio and pictures to 8024 Hollywood Blvd., Hollywood 90046 or call:

213 654-2436

SCOJO PRODUCTIONS is looking for original acts who want to make it. For further information and appointment, call Scott Nipper at:

213 769-1361

BRYANT-EVANS PRODUCTIONS needs four or five piece rhythm section to back recording artists. Must read and be able to travel. Call Pat or Marty at:

213 299-7803

APPLE BROS. MUSIC is looking for good R&B-disco oriented rhythm section, drums, bass, guitar, keyboard. Must have studio and stage experience. Studio time available for right individual and possible contract with major label. If you are serious and have the funk, send demo or resume to 19532 Campaign Dr., Carson, Calif. 90746. No deliveries please.

BACKSTREET MANAGEMENT will be auditioning new wave bands for possible major recording deal and management. Please send cassette and pictures to Backstreet Management, 9229 Sunset, Suite 414, L.A., 90069.

GRAND PRIX PRODUCTIONS needs male and female vocalists for rhythm and blues disco group. Must be between 18 and 25 years old, and have stage and studio experience, and be ready for rehearsal and recording. References are necessary.

213 399-1135

213 399-4304

PRODUCTION COMPANY seeks lead singer for power pop band. Charisma to move mountains desired. Male or female will be considered. Send tape, photos to 13484 Dyer St., Sylmar, Ca. 91342

PRODUCER WITH PROVEN abilities and studio time wanted by management company that represents incredibly talented pop lyricist/composer/performer. For more information, call:

213-389-9088

CREATIVE TALENT needs vocalists for publisher's demos and work in town. Call Monday through Friday, 9 to 5pm.

213 876-7509

WARF-MILL PRODUCTIONS is looking for hit country and country rock material for young female artist. No deliveries, please. Send S.A.S.E to 611 N. Clybourn, No. Hollywood, Calif. 91606.

JAMES ROBINSON INC.- producer/engineer looking for new wave or electronic disco groups. Self contained working groups only, please. Please call:

213 855-0701

GINGERBREAD PROD. needs singer/songwriters for recording and access to major labels. Send S.A.S.E. to Gingerbread, 22766 Pacific Coast Highway, Number 10, Malibu, Calif. 90265

RECORD COMPANIES & PUBLISHERS

ELM TREE/TEETONE MUSIC is looking for hit material-R&B-disco only. If you think your songs are hits, send demo and resume to 19532 Campaign Dr., Carson, Calif. 90746. No deliveries, please.

LITTLE GIANT MUSIC PUBLISHING COMPANY needs MOR, pop and country story songs for male and female duo. Call Bud Mathis at:

213 464-8382

LITTLE BEAR PRODUCTIONS seeking professional players for recording and local dates on major recording act.

Jay 213 506-1710

ESSENCE OF MUSIC has found the lady of the 80's and her music. To HOT for us to handle alone. Seeking producer (independent or with record company) for working situation NOW. Call Diaz and Ross.

213 839-6459

MISCELLANEA

NEW VOICE OVER CASTING CO. needs two tapes from everyone. Please, no deliveries, no phone calls. Mail only to 7033 Sunset Blvd., Suite 320, Hollywood, Calif. 90028.

RECORDING STUDIO is seeking staff musicians. All types of players, pros only please.

David 213 766-2852

ENCINO THEATRE GROUP needs all types of musicians for community rehearsal orchestra in Encino. Musicians will be hired from this orchestra for future productions. For more info, call Art Hernandez.

213 256-8799

THE PHANTOM PRESENTS-needs bass player, keyboard, and guitarist for exclusive concert and recording dates. Auditions will start immediately.

K-wayne 213 355-1161

ENCINO COMMUNITY ORCHESTRA needs arranger/composers with music for rehearsal purposes and concert productions. All kinds of music O.K. For more information call Art Hernandez:

213 256-8799

BARRY BROWNLEE'S CAFE TOAST AND JAM needs singers, songwriters, musicians, poets and original act performers for Channel 3 Theta TV's new program. This is a TV showcase for the entertainment industry. For an audition appointment, call:

213 874-6597

MANAGEMENT ORGANIZATION with offices in New York, Las Vegas, London, and Los Angeles seeking new groups and singles for promotion and management. Seeking rock groups, disco, show groups and singles. Send resume, tape and photo(if available) to: The Entertainment Group, P.O. Box 85588, Los Angeles, Calif. 90046.

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

VIC GLAZER

Phone: 805 497-4682
Instrument: Piano, electric piano
Styles: All
Read Music: Yes

Qualifications: Composer, conductor, arranger for Frankie Avalon, Debbie Reynolds, Andy Griffith and others. Attended Julliard and No. Texas State.

M.R. SPENCER

Phone: 213 343-4826, 213 343-4896
Instrument: Drums

Styles: Moderate rock, MOR, Pop, disco
Read Music: Yes, drum charts
Qualifications: Studio-staff musician, post-dubbing experience.

MICHAEL MALLEN

Phone: 213-465-0821
Instrument: Classical nylon string guitar.
Styles: Jazz, pop and bossa nova.
Read Music: Yes
Qualifications: Played with Tony Orlando, Liza Minnelli, Mac Davis, and more. Lots of professional experience.

JAMIE McKINLEY

Phone: 213 466-6741
Instrument: Keyboards
Styles: Jazz, rock, runk, R&B, disco.
Read Music: Yes

Qualifications: Seven years session work, concerts, shows, musicals, lead sheets.

JIM EBERT

Phone: 213 506-4215
Instrument: Drums
Styles: All, especially rock, funk, disco.

Read Music: Yes
Qualifications: Have recorded with MCA and Caribou artists, working at 8, 16, 24 track studios in town on album and demo projects, excellent time and tasty fills. Available for demo, spec recording, or serious quality roadwork. References and tape available.

ROBERT BATTAGLIA

Phone: 213 464-1112
Instrument: Pedal steel, Bass, High String, Electric 6-string, 12-string, keyboards.

Style: Melodic
Read Music: Yes
Qualifications: Appearances with Gary Stewart, Emmylou Harris, Willie Nelson, studio sessions Forida, Tenn., N.Y., L.A., pro road tour and more.

DAVID BOYD

Phone: 213 944-4129
Instrument: Drums

Styles: All
Read Music: No
Qualifications: College music major with recording experience and 13 years performing with country, rock, big band jazz and show groups.

DAVID LOSKO

Phone: 213 936-2016
Instrument: Drums, percussion, syn-drums.
Styles: All
Read Music: Yes

Qualifications: Concert and recording experience, including sessions with Steve Malcolm, Producer/engineer, Filmway-Heider/Starship, and Jay Reich Jr. Producer/manager, Roy Buchanan. Please call for further information.

JEFF MAMETT

Phone: 213 322-0487
Instrument: Bass

Styles: Solid in all styles
Read Music: Yes
Qualifications: Concert and recording experience, including work with Question Mark and the Mysterians, Trevor Lawrence, Sonny Burke, J.J. Jackson, Nytro and others.

LARRY WOLFF

Phone: 213 760-2361
Instrument: Flute/Saxophone, arranger/composer.
Styles: All
Read Music: Yes

Qualifications: California Institute of the Arts School of Music. Experience in film, T.V., and jingle recording. Clubs, sessions and showcase projects in all contemporary idioms.

MARK [DOC] DOYLE

Phone: 213 939-3539
Instrument: Drums, syndrums, percussion.
Styles: Steely Dan, Kansas, Styx, Disco, Rock, Jazz.

Read Music: Yes
Qualifications: Five years studio experience, 10 years pro road work.

GARON RICHEY

Phone: (ans. svcs.) 213 766-6146, 213 463-1693.
Instrument: Piano-poly moog, synthesizer, organ.

Styles: All
Read Music: Yes
Qualifications: 25 years experience, 10 years recording, rhythm section arranger and composer.

DAVID PAICH

Phone: 213 934-8002
Instrument: Keyboards, various marital aids

Styles: Ultra new wave, punk, etc. crotch rock
Read Music: Yes
Qualifications: Sonny and Cher, Good Throat and Rhythm

SESSION VOCALISTS

SUPER SESSION SINGERS

Artists: Three ladies, lead or backup, all styles, creative arrangements, and/or charts, recording together two years.

Contact: 213 395-4197, 213 399-8266

DAWN SMITHEY

Phone: Home, 213 465-8870, service 213 466-7126

Vocal Range: Alto to second soprano.

Styles: Pop, jazz, rock, disco.
Sight Read: Yes
Qualifications: Studio, clubs, lead and backup, TV, and stage.

CRAIG ALAN CURTNER

Phone: 714 498-3962, 714 835-3355

Range: High tenor to baritone; falsetto

Styles: Any and all
Qualifications: Solo and group vocalist; clubs, concerts, musicals; excellent ear; can improvise; reliable and dedicated.
Sight Read: No

PHIL KEARNS

Phone: 213 465-8550(home), 213 466-7126(ans. service)

Vocal Range: Tenor, good vibrato control, great falsetto
Styles: Country-rock, rock, funk, pop, folk, jazz

Read Music: No
Qualifications: Background vocals and harmony on Phoebe Snow's second and third albums, David Bromberg's "How Late 'I Ya Play!" excellent ear, quick on pickup, arranging harmonies, member of Aftra.

THREE GIRLS THREE

Phone: 213 396-4149
Styles: All
Read Music: Yes
Qualifications: Professional attitude combined with much experience in sessions, commercials, live work with excellent ear and ability to arrange vocals also. Tapes upon request.

GROUPS

STUDIO CITY STRINGS

Artists and Instruments: Any desired size group or combination of violins, violas or cellos. Totally professional.
Type of Music: All commercial and classical styles available for studio work and private functions.
Contact: Studio City Strings, 213 464-0300

SESSION PLAYERS

Name.....Phone(s).....

Instrument.....

Style(s).....

Read Music: yes no (circle one)

Qualifications.....

SESSION VOCALIST

Name.....Phone(s).....

Vocal Range.....

Style(s).....

Sight Read: yes no (circle one)

Qualifications.....

GROUPS

Name of group.....

Individual artists and instruments.....

.....

.....

Type of music.....

Available for.....

Contact.....

CLASSIFIED

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DEADLINE THURS 4 00 PM

24 HOUR HOTLINE 462-5773

DEADLINE THURS 4 00 PM

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

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

NEXT CLASSIFIED DEADLINE:
THURS. NOVEMBER 15, 4PM

LAS VEGAS HOTLINE
(702) 384-1212

PAS & AMPS 2

Fender Twin Reverb with enclosed protected speakers, custom boogie switch. Excel sound and condition, \$425. obo
Mike 213 462-5772(days)rm

Fender Bassman 50, with cabinet and two 15" speakers, covers, \$350. 213 457-9311m

Wanted: Mesa Boogie Amp. have \$800. cash.
Ted 714 626-8656m

Versatone Bass Amp, one piece tube model used by Carol Kaye, very good condition, \$290.
213 462-4502
213 990-8019m

Princeton Reverb With Altec phase shifter. \$125. one 15" cabinet with 421A, \$100.
714 631-5548m

Sunn Beta Lead 100 Watt with two 12" cabinet, two months old, \$475.
213 980-9346m

Cerwin Vega B-36MF with one 18" and one 12" speaker, showroom condition, \$450. obo or trade.
213 762-5602m

Peavey Artist 240 With Master volume, heavy duty black widow speaker and normal, bright, series and parallel inputs, 130 watts, excel condition, \$375.
213 391-2103m

Lab Series Guitar Amp, two 12" speakers. 100 watt head. list \$600. sell \$350.
Rich 213 780-3355m

Peavey 900, 9 x 2, mixer, mint condition, high and low impedance, monitor send, reverb and equalizer - each channel. Two horn loaded cabinets, two 15"s, two mid-horns, two high tweeters, protective covers for all, \$1050. obo. Call evenings.
Jim 805 644-5398m

Polytone 104, 225 Watts RMS. with two 12" speakers, \$450. obo. also Polytone 102. 100 watts RMS, \$350. obo. Both like new.
Dave 213 980-1121m

Marshall Head, 50 Watt, new transformers and tubes, \$250.
805 646-4644m

Ampeg Bass Amp B-15, \$350. excel. cond. Maria Blair
213 661-5635m

Altec 10" Speaker, \$50.
Randy 213 881-7959m

High Watt Guitar Amp, 50 watts, one 12" speaker, \$550.
213 539-8245m

Two Sam Ash PA Columns, each has four 12" speakers with horn and covers. good condition, \$300. obo
213 874-1893m

Peavey 1000 Mixing Board, 10 channels and graphics, \$750. Acoustic 370 bass amp, \$275.
213 885-0834m

Lab Series Bass Amp, with two 15" speakers and 200 watt head. list \$1200. sell for \$650.
Rich 213 780-3355m

TAPE RECORDERS 3

Scully 284-8 One Inch eight track, Langevin console 12 by 8, patch rack, wired for 16 mic inputs with FET. Completely wired. Package deal only, \$11,000.
805 254-1025m

NCI JH10 16 Track Tape Recorder and model 3216, 16 by 16, Tangent recording console with patch bay, \$25,000.
213 655-2775m

Zenith Solid State Stereo with built in amp, \$40.
213 223-0915m

MUSIC ACCESSORIES 4

Stringbass Bow, modern French style with new hair, \$75.
213 462-4502
213 990-8019m

Tapco 2200 Graphic Equalizer, 10 bands per side, \$200. or trade.
David 213 762-5602m

Roland 301 Space Echo, new condition, echo, reverb, chorus effect, sound on sound, \$600. obo
213 876-2468m

Road Case For Twin Reverb size guitar amp. Big wheels, list \$250. sell \$125.
Rich 213 780-3355m

Sunnheiser Mic, mdl. No. 421, brand new, with wind screen, \$285.
David Lee 213 912-8498(alt. 7:30pm)m

GUITARS 5

Gibson Les Paul Recording Bass, high and low impedance, dark brown, with hard shell case, immaculate, serious inquiries only, \$600.
David 213 762-5602m

Martin 12 String D-28, 1973, perfect with hard shell case, \$650. obo
213 828-7172m

Gibson Explorer, 1976 Bi-Centennial issue, excel condition, Yamaha 50-112 amp, Morley power wah fuzz, Electro Harmonix small stone phase shifter, accessories, \$900 obo
714 751-5179m

Fender Strat. With Tremelo, cream color with hard shell case, maple neck, excel. condition, \$400.
213 931-7776m

1967 Fender Telecaster With Di-Marzio's, \$325.
Gil 714 525-1924m

Left Handed Guitars - Gibson SG with case, \$400. Ibanez 335 copy with case, \$500.
213 457-4153m

Gibson G-3 Bass Guitar, list \$560. sell \$295.
Rich 213 780-3355m

Gibson J-50, 1960-61, excel condition, with hard shell case, \$375. cash only, call between 7am and 7pm.
213 985-2275m

Upright Bass For Sale: Three-quarter size German flat back, made of maple and spruce, new strings, great neck and great sound, vinyl padded bag, 130 years old, \$2900. obo
Marty 213 660-5420m

PRO PLAYERS

Only \$5.00 for Session Players and Vocalists
\$7.50 for groups per issue

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MELANIE



The Guild, a voluntary songwriters' protection association is run by and for songwriters. I joined because AGAC is a valuable source of professional services. All songwriters need advice on things like contracts and royalty collections. And new songwriters at AGAC's regular ASKAPRO rap sessions, can make friends, find collaborators and learn the business of the music business.

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of Authors & Composers

40 West 57th St., N.Y.C. 10019
6430 Sunset Blvd., Hollywood, Cal 90028

Please send information about AGAC.

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Address _____
City _____ State _____ Zip _____

CLASSIFIED

24 HOUR HOTLINE 462-5773

DEADLINE: THURS. 4:00 PM

MSA Pedal Steel Guitar, 10 string E-9, four and two, with case, accessories, \$400.
714 631-5548m

Ibanez 612 Double Neck, S.G. body, red, excel condition, hard shell case, \$650.
213 980-9346m

Ibanez Double Neck, \$300., Standel artist solid state amp with 15" speaker, \$200., Roland DC-30 Analog Chorus echo, paid \$440., sell for \$350. like new. Will sell all for \$650.
work 213 286-2165
home 213 446-1683m

Gibson Les Paul Recording Bass, high and low impedance, dark brown with hard shell case, immaculate, \$600., serious only.
213 762-5602m

Hoffner Violin Beetle Bass, good condition with case, \$250.
Rick 213 377-1652m

Stringbass For Sale, handcarved round back made by Joseph Rauner. Very good condition, easy action, new adjustable bridge and sound post, \$1450.
213 462-4502
213 990-8019m

Stringbass For Sale: modern German round back, big sound, easy action, adjustable bridge, very good condition, \$550.
213 462-4502
213 990-8019m

Cortez Six String Acoustic guitar with case, like new, \$200.
213 457-9311m

KEYBOARDS 8

ARP String Ensemble with anvil case and stand, \$900., ARP Odyssey-2, \$600.
Kipp 213 399-7341m

Scandali Accordion, Made In Italy, three right hand registers, 120 bass, white with blue trim and case, good condition, \$350. obo. Call after 7pm.
213 670-5764m

Farfisa Compact Dual, double keyboard organ, original model from '60's, good condition, just tuned. Volume, bass pedal and pre-amp, \$600.
213 874-1893m

Mini-Moog, \$750. 213 761-8163m

Victor Upright Piano, excellent condition, recently tuned, \$350.
213 223-0915m

WINDS 7

Yamaha Flute, Model Y-F-L 31 with silver head joint, \$150.
Kipp 213 399-7341m

Bundy Sax, Good Condition, \$275.
213 241-4111m

Wanted To Buy - C flute, and/or alto flute, each under \$150. Call collect after 5pm EST.
Bonnie 201 249-0426m

PERCUSSION 8

Ludwig 10 by 14 Tom Tom, Ludwig soft covers, 9 by 13, 16 by 16, 14 by 24, \$50, all
213 466-5779m

24 HOUR HOTLINE 462-5773

DEADLINE: THURS. 4:00 PM

Five Piece Pearl Professional drum set, heavy duty cases with three Zildjian cymbals including one year old, \$1000. obo
213 753-9413
213 295-0769m

Two 22" Bass Drum Cases, excel. condition, \$30. each
Herb Freed 213 824-3950
213 464-0300m

GUITARISTS 8

Lead Guitarist And Drummer available for Top 40 working group with working and recording experience.
Nick 213 963-3936m

Guitarist Wanted For Stevie Wonder-Gino Vanelli type original band.
Jerome or Ros 213 677-6694n

Hot Lead Guitarist From NYC seeks recording rock band, sings lead and harmony with tons of experience and plenty of originals.
K.P. 213 461-5685m

Guitarist, Doubles On Keyboard and bass and harmonica, sings, looking for recording and working group, pros only. 213 391-2103m

Women In Music Support Women In Music. O.W.I.M.

Lead Guitarist, Into High Energy New Wave type rock and roll looking for working band or band with working intentions. Dedicated musicians only please.
John 213 340-1638m

Wanted: Lead Guitarist With Strong high range harmony vocals for pop rock band with label interest. Must have tapes, good image, pros only.
213 653-0237m

Wanted: Guitarist Who Doubles On Keyboards with creativity, ambition, vocals, looks and who is sensitive, to form original rock band which will be apart from the rest, with amateur female vocalist. Call between five and ten p.m.
213 931-8228m

Hi-Velocity Guitarist sought for group with collaboration and democratic government. Good equip., stage presence a must.
Dennis DeCrepò 213 663-5026m

Jazz Rock Guitarist, 21. Holds-worth influenced, Marshall and modified strat. seeks work with band or soon to be working, prefer fretless bassist.
Dael 213 695-4844m

Guitarist/Singer Songwriter looking for guitarist for duo situation, jazz, pop, R&B.
Ben Wilson 213 273-8844m

Lead Guitarist/Vocalist/Songwriter with excellent equipment, hot original material and modern image seeks new wave power pop group with management or backing and bookings. No others, please.
213 272-4440(x A-6)m

Lead Guitarist Seeks All Original band into commercial hard rock power pop. Can sing some backup and lead vocals. Have excel. equip., attitude, stage presence.
Steve 213 244-8394m

Lead Guitarist And Bassist, female, avail. for working situation, many years exp., lead vocal both.
Debbie 213 397-3920m

Lead Guitarist, Lead Singer, Songwriter, seeks pop rock band with management, work, record deal, or label interest. Have excel. equip. and stage presence. Pros only.
213 653-0237m

Funky Lead/Rhythm Guitar player looking for steady working jazz-rock group. Excel Equip. and trans, 14 years recording and concert exp. Not interested in soon to be working band. No flakes, please.
Bob 213 839-8855(anytime)m

Lead Guitarist/Singer/Songwriter with four track and PA, seeks pro band with deal or well booked club band. Play all styles, prefer commercial rock.
Charlie P. 213 663-2355m

TASTY TUNES

words
&
music

By: BENNY RAY

ATTENTION

Record producers, recording artists, music publishers, and personal managers:

Latch on to the tasty-catchy tunes of the highly talented Benny Ray. Benny Ray tunes are "Top of the Chart" hit material. They will sell big.

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"IF YOU DON'T LIKE IT.....
WE DON'T EITHER"

CONNECTION SECTION

24 HOUR HOTLINE 462-5773

DEADLINE: THURS. 4:00 PM

24 HOUR HOTLINE 462-5773

DEADLINE: THURS. 4:00 PM

BASSISTS 10

Guitarist/Singer with stage and studio exp., equipment, and trans. seeks work.
Dean 213 204-6284m

Guitarist Needed For Established original rock band. 24 track masters being shot for label deal and live dates. Pros only.
Richard Jalliss 213 465-1851m

Pro Lead Guitarist, 15 years experience, all styles, chart or ear, excel. equipment and pro attitude, looking for working situation.
Nicky 714 537-1897m

Lead Guitarist And Drummer, Both With vocals and much experience, looking for top 40 working group, have experience.
213 363-3936m

Highly Creative Singer/Songwriter who does not play an instrument wants to write with or for rock or new wave band willing to work with dedicated talented newcomer.
Franz 213 731-6164m

Lead Guitarist And Vocalist, all styles, looking for working band or serious band. Top 40 or originals.
Tim 213 842-7594m

Guitarist/Singer, very experienced, seeks band in valley or LA, play most styles.
Franz 213 996-7842m

Guitarist With Singing, writing and arranging abilities seeks professional situation, 14 years experience.
Larry 213 933-4603m

Lead Guitarist Seeking All Original band into power pop and rock, eight years experience, 23 years, good stage presence.
Rodney 213 396-0758m

Wanted: Bass Player experienced in jazz, rock and funk, for Brazilian tour. Must have good stage presence.
Raul DeSouza 213 467-4329
213 877-0061(svs.)m

tdf Is Looking For a bassist. Must be interested in the 80's.
Daniel 213 839-6737
Michel 213 275-0823m

LA's Hardest Pounding Bass Player is interested to LA's hardest rock band. Have touring and recording experience. 23 years of, have talent and charisma.
213 758-3987m

Bass Player Needed For original power pop band. Vocals, personality and a keen simplicity a must.
Andrew 213 658-6640m

Bassist Available To Add To original group, preferable working or soon to be working. Some backup vocals.
Kelly 213 767-1560m

Bass Player, 26, Experienced, seeks working situation. Rock, pro only.
Ron 213 506-8774m

Bassist Needed For Established original rock band. 24 track masters being shot for label deal and live dates. Pros only.
Richard Jalliss 213 465-1851m

Bass Guitarist Needed To Join with professional new wave rock band, prefer female.
Robbie 213 836-6300m

Bassist Seeks Group For top 40 jazz, casual situations, strong backup vocals, some lead, serious only.
Terry Mayfield 213 981-8277m

Wanted: Capable Bass, traditional rock and new wave vocals, equipment and trans a must.
213 583-0227m

Bassist Wanted By Guitar And Drummer forming all original rock group. Must sing backup, equipment and trans necessary. Club, concert, record direction.
213 247-7595m

Bassist, Experience In All styles and situations, seeks working group. Strong backup vocal, good sight reading, excellent equipment and trans.
John 805 492-4714m

Bassist Available, Electric And Acoustic, with studio and concert exp., seeking working situation.
Tom 213 692-6795m

KEYBOARDISTS 11

The Number One New Wave Band of the 80's needs a female keyboardist immediately. Have promotional backing.
Debbie 714 784-3979m

Wanted: Keyboardist Who Is New To LA and doesn't know anyone for lasting relationship in band. Top 40-female disco singer will keep you working.
213 848-6872m

Experienced Keyboard Player with three keyboards seeks working situation, read, sing and play all styles.
Dennis Sinclair 213 466-7126m

Multi-Keyboardist Needed For Very talented melodic new wave rock and roll band. You must have multi-keyboard and good equipment. Must sing high background vocals and be familiar with new wave trends. Not punk.
Noel 213 469-3079m

Wanted: Combination Keyboardist/Guitarist with strong high range harmony vocals for pop rock band with label interest. Must have tapes, good image. Pros only.
213 653-0237m

Keyboard Available.
Ron 213 271-1565m

Multi-Keyboardist Wanted for Stevie Wonder, Gino Vanelli type original band.
Jerome or Ros 213 677-6694m

Female Multi-Keyboardist and male drummer seeking working situation. Jazz, rock, funk, top 40.
Michiko 213 768-4348m

Keyboardist Sought By female rhythm guitarist/vocalist to do showcases and demos. No pay, but future possibilities.
213 467-4360m

Songwriter/Singer Who Does Not Play an instrument wants to collab. with keyboardist willing to work with talented new comer on top 40-rock material to perform or demo.
Franz 213 731-6164m

Multi-Keyboardist/Organist available for work, 12 years experience, good equipment, all styles.
213 664-2870m

Big Band Blues And Country singer needs pianist who is into the stage for club work and tapes.
Shari 213 493-1592m

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Keyboard Player, plays synth., electric piano, Hammond and clavinet, also sax and flute, needs paying job.
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213 996-4454
213 345-6473m

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214 891-5935m

Wanted: Multi-Keyboar:dist Experienced in jazz, funk and rock for Brazillian tour. Must have good stage presence.
Raul DeSouza
213 467-4329
213 877-0051(svs)m

Keyboardist Wanted Who Can Double on rhythm guitar, for post new commercial power rock group.
Ron
213 966-9480
213 335-6910m

Keyboard Player Wanted For all original new wave working Blondie type band. Prefer with Farfisa organ.
213 559-0260(alt. 5pm)m

Pro Keyboardist With All Equipment avail. for working or recording bands. Pros only.
213 762-5453m

VOCALISTS 12

Vocalists Needed For Work on publisher's demos. Call Monday through Friday, 9 to 5.
213 876-7509m

Female Vocalist Wanted For New wave band. We have strong original material and gigs. Influ. include Eric Dolphy, Leslie Gore, Robert Ashley, Zombies, Albert Ayler, Stones, Betty Carter, Pretenders, Claudine Longet, Sam Phillips
213 658-6588m

Sophisticated Stylist Looking for keyboard player who can read-play-arrange.
Barbi
213 933-7891m

Female Vocalist Wanted For Stevie Wonder- Gino Vanelli type original band.
Jerome or Rob
213 677-6694m

Young Female Country Singer seeks opportunity to join or form band.
Linda
213 262-3056m

Songwriter/Singer Who Does Not play an instrument wants to collab. with vocalist who plays guitar or keys and is willing to work with talented newcomer on top 40-rock material.
Franz
213 731-6164m

Young Black Female Singer, into R&B, top 40 and originals, mezzo-soprano range, seeks working situation.
Jill
213 636-9007m

Female Vocalist, Experienced, with PA, seeks band, top 40 originals. Pros only.
213 467-6912m

Wanted: Female Vocalist For Vocal Group, travel and recording possibilities, pros only please.
Timothy
213 223-0915m

Big Band Blues And Country Singer needs pianist who is into the same for club work and tapes.
Shari
213 493-1592m

Dynamic Attractive Experienced female vocalist, all styles, fantastic voice and range, seeks together working band, serious only preferred.
Ellie
213 542-2978m

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Curtis Womack
213 659-1472m

Female Vocalist With PA, experienced, looking for original mellow rock band or top 40 band. Pros only.
213 467-6912m

Male Vocalist, Versatile, Pro Trained baritone, seeks pro band with keyboard player to explore new wave 60's rock and roll fusion. Serious musicians with orig. material or new arrangements of modern standards.
Tom Patrick
213 985-3846m

Female Vocalist Seeks Established country rock group, read and have studio experience.
Treva
213 760-3355m

Male Vocalist Into Chuck Berry, Fats Dom- ingo, Little Richard, blues, disco etc., available.
Bob Starr
213 672-2349m

Female Vocalist Looking For nite club band. Ballads, Broadway, show tune type music.
Denise
213 980-9880m

Hot Lead Vocalist/Front Man, tenor, from Chicago, formerly with Crow, many years of concert and rec. exp., seeks mgmt. or group with mgmt.
Mick
213 653-9405m

Female Vocalist Looking For serious working band.
213 204-5722m

Alexis Storm, Lead Vocalist/Front Man, available for rehearsal, performance and demo with original act. Immed. money not necessary. Hollywood-SFV area.
Alexis
213 705-7630(lv. msg.)
213 466-3534m

Experienced Female Lead Vocalist looking for working top 40 disco band. Sings backup, excel. harmony, pros only.
Krista
213 980-4828m

Female Vocalist Available For casuals etc. Very attractive, exp. in R&B, MOR, fusion, disco. Strong lead/backup, good stage pres.
Chantilly
213 877-6979m

Experienced Female Vocalist looking for full time working band. Must be serious.
Susan Waple
213 247-3857(eves.)m

Male Vocalist, 31, Experienced 18 years, strong mid-high range, all styles, avail. for all working situations, dependable and dedicated.
Stefan Max
213 426-4165m

Female Singer, 19, Experienced by Church choir, voice classes and talent showcases, good at ballads and R&B, seeks one or two more persons willing to form group. Serious only.
Robin Howell
213 935-3326m

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Pro Female Vocalist Seeks Working or recording band. Has PA, charts, knows current top 40 material. 213 982-3065m

Hot Male Lead Vocalist, fusion of Zep and Skynyrd, seeks southern style rock band. I have equip., studio, contacts. Steve or Martha. 213 769-4047m

DRUMMERS 13

Pro Drummer Available, 15 years experience in all styles. 213 467-8255m

Drummer Available For Working Situation, any type of music. Dennis. 213 982-7287m

Drummer Wanted For Pro original group. Wayne. 213 874-7199m

Wanted: Drummer For Pop Rock band with label interest. Must have tapes, good image pros only. 213 653-0237m

Pro Drummer Of Top Quality calibre, have worked for known artists, very solid and creative, free of contractual ties, willing to travel, also write musical composition and lyrics, available for work. Pros only. Herb Freed. 213 824-3950. 213 464-0300m

Pro Drummer Looking For performing or recording outfit. Ken. 213 463-2111 (x131aft. 5pm)m

Professional Very Aggressive Hot, fast hitting drummer seeking professional musicians, hard rock, new wave style. Andy. 213 822-9142m

Drummer, Basic Rock. Ron. 213 469-5757m

Drummer, Looking For Working or soon to be working country swing rock and roll band. Steve Goodwin, Cmdr. Cody influenced, no Elvis stereotypes. Scott. 213 271-9384m

Looking For Heavy Lead Foot drummer with good feel, excel. timing, Big drums is what we need. If you're not into John Botham, Simon Kirke, Carmine Appice and etc., please don't waste our time or yours. Financial backing and rehearsal at S.I.R. studios. 213 466-7045m

Hard Rock Drummer Seeks LA's best hard rock band, established and working. Vic. 213 221-0009m

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Drummer And Lead Guitarist, Both With vocals and much experience, seeking top 40 working group. 213 963-3936m

Drummer Needed For Established Original rock band. 24 track masters being shot for label deal and live dates. Pros only. Mike. 213 506-0935(aft. 2pm)m

Drummer Looking For Working situation, from rock to Bach. Isaac. 213 636-9007m

Drummer Needed Immediately, good meter essential. 213 464-1928. 213 876-1729m

Experienced Drummer, all styles, excellent reader, available for work. Bonnie. 213 938-5674m

Pro Drummer Needed By country-country rock group with original material. Vocals helpful but not a must. Ron. 213 370-3987(home). 213 467-5649(work)m

Wanted: Drummer Experienced in jazz, funk and rock for Brazilian tour. Good stage presence. Raul DeSouza. 213 467-4329. 213 877-0015(svsvs. jm)

Male Drummer, Lead Vocalist, first tenor, seeks original project with pending recording deal. Good attitude. Will consider top 40. Jay. 213 982-4239m

tdf Is Looking For A Drummer. Must be interested in the 80's. Daniel. 213 839-6737. Michel. 213 275-0823m

Congas, Bongos, Latin and Brazilian percussionist, worked with Sergio Mendez, Gloria Gaynor, and other. 16 years playing, touring. Have references on request. Available for work, all styles. J.C. 213 785-4461m

Pro Drummer, 26, Good, versatile, some vocals, looking for local work with a group willing and able to play a variety of styles and work on originals on the side. Robbie. 213 439-5901m

Light Touch Drummer Wanted For original music band, ala Steely Dan and Seawind. Jeff. 213 705-3177(days). 213 708-1981(eves)m

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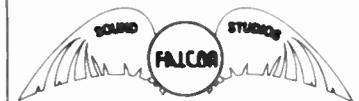
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David 213 839-6737
Michel 213 275-0823m

Ultra Serious Singer/Songwriter/Guitarist forming super commercial new wave teen style high energy pop group. Must be intelligent, super serious, with good clean visual appearance, must sing well.
John 213 659-6697m

Songwriter/Singer, Guitarist With demos and track record, seeks producer and/or management with strong label contacts only please
Anthony 213 653-0237m

Guitarist And Drummer looking for any instrumentalist and vocalists to form original new wave modern group. Small faces, jam, early Who influenced. Male or female.
Michael 213 868-5404m

Road Manager/Tour Coordinator, take charge person, will guide your public relations and tour coordination.
James 213 466-7626m

Multi-Talented Musician/Composer seeks manager/agent.
Ken 213 463-2111(ext.131aft.5pm)m

Creative Bass Player with much recording experience, into progressive rock all original music, seeks exceptional drummer, guitarist, vocalist and keyboardist for recording.
213 464-1112(T-10)m

Producer Looking For Financially secured group or artists ready to record.
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213 272-2172m

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Jimmy Robinson 213 855-0701m

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213 592-5206(svs.)m

Unique Singer/Songwriter who does not play an instrument seeks producer or musicians, recording studio willing to collab. with talented newcomer on making demo of top 40-rock material.
Franz 213 731-6164m

Trio Available, multi keys, bass and drums, for local gigs, into jazz rock fusion, top 40, disco, standards etc. Top players.
213 457-9311m

Manager/Producer Needs Acts for immediate work, pros only.
Timothy 213 223-0915m

Disco Dancing partner wanted.
Maria 213 656-9223m

Songwriter With Real Hit material seeks salary and royalties. Call mornings.
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17 Piece All Female Big Band available for work.
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Composer/Arranger Available.
Ron 213 271-1565m

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Noel 213 469-3079m

Roadie Wanted For Very Talented new wave pop group. General LA area, original clubs only.
Noel 213 469-3079m

Road Manager Needed for very talented melodic new wave pop rock and roll group. General LA area, original clubs only.
Noel 213 469-3079m

Wanted: Female Musicians, electric lead guitar, trombonist, trumpet, drums, bass and a multi percussionist. Singing helpful.
Stephanie 213 464-9979
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Serious Guitar Player, Drummer, vocals with direction and contacts looking for serious bass and piano player to record and perform original material.
Zimmy 213 894-2052m

Singer/Guitarist, solo artist with original material and top 40 LA local work seeks pro agent, Demos, photo and resume, TV, radio experience.
Blair Silver 213 545-4369m

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Recording Artist/Songwriter/Producer seeking lyricist for collaboration, pros only.
David 213 766-2852m

Keyboardist, Guitarist, Percussion needed in original commercial fusion rock routine, to collaborate with mature male tenor soloist. No drugs, only dedication, please.
J.G. Stringbein 213 666-5418m

Guitarist/Keyboardist And keyboardist/sax man looking for band into original rock or looking for bass, lead singer, drummer for gigs and recording. New Wave rock, pros only.
213 391-2103m

Wanted As Partner: An unusual composer, mature, professional, original strong sound, jazz background, able to organize band, rhythm oriented, for creative lyricist putting together production for 80's. Has backer, will pay expenses for writing time.
Vance 213 874-7939m

Promo Man Wanted For Stevie Wonder- Gino Vanelli type original band.
Jerome or Ros 213 677-6694m

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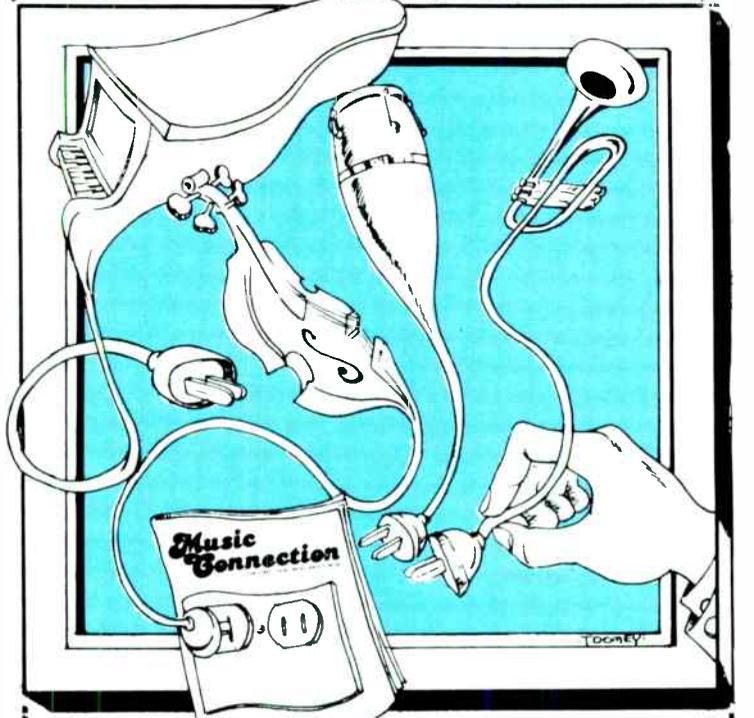
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SYNTHESIZERS
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Hear me, Billy Bongo, sing with great passion and move to the great sounds of the congo drums. Mail \$7.95 to: 1041 No. Highland Avenue, Hollywood, Ca. 90038, or call 462-0836. 639-5876 eves.



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Christopher Robin
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SPECIAL PROGRAMS

The NAC New Album Hour
Monday-Friday, 12 mid.-1 a.m.

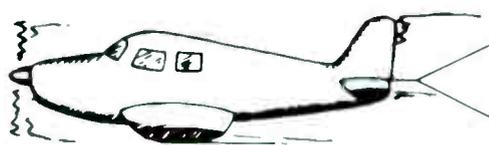
The BBC Rock Hour
Wednesday 11 p.m. - 12 mid.

Ramalama
Monday, 11 p.m. - 12 mid.

Homegrown (Local Talent)
Sunday, 7:30 - 8:00 p.m.

The NAC New Wave Hour
Tuesday, 11 p.m. - 12 mid.

Foreign Exchange (Imports)
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THE ROQ OF LA

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