

# CONNECTION

THE ALTERNATIVE MUSIC TRADE PUBLICATION

Special Issue

Orange  
County

*Elektra/Asylum Board Chairman*

## E/A's Smith Laments Industry Conservatism

BY BEN BROOKS

"I've been in this business a long time and I'm not terribly concerned about my diplomacy," says Joe Smith, chairman of Elektra/Asylum Records. "Not that I want to be rude or insult people gratuitously, but I believe if there's something to say I want to say it."

One of the most visible record moguls, Smith is a notorious public speaker and is regarded in and out of the music field as a record industry spokesman. In fact, he jokes about his public speaking antics. "They've made me an act."

In the '50s, Smith attended Yale University and got into radio as a college disc jockey. After ten years as one of the country's most popular on-the-air personalities, he went to work as a promotion man for Dot, Liberty and London Records in L.A.

Together with Mo Ostin, chairman of Warner Brothers Records, Smith helped build Warners in the '60s and '70s into the most sought-after and respected label of all.

Six years ago, Smith moved over to Elektra/Asylum, where he has steadily expanded the company's focus from the L.A. country-rock sounds of Jackson Browne, the Eagles and Linda Ronstadt to include country, classical, hard rock and, most recently, R&B. In his sixth year with the company, Smith is cele

*Please turn to page 12*

*Labels Ink Collaborative Marketing And Distribution Deal*

## Bomp To 'Test' Acts For Polygram

BY JEFF SILBERMAN

Without even showing product, Bomp Records has inked a collaborative marketing and distribution deal with Polygram Records for selected Bomp records.

Bomp, one of the oldest and most established L.A. independent labels, will now be in a position similar to that of IRS with A&M Records and Stiff with Columbia.

"The interesting thing was

## Orange County's Ripe Market Takes Off

BY CHRISTINE TAYLOR

Obscurity and Orange County may still sound good together, but the two no longer go hand-in-hand. Once a fledgling under-study, the entertainment industry in OC is on the verge of an explosion that threatens to shake the very foundation of the long-standing L.A. Hollywood monopoly.

The newly opened 10,000-seat Irvine Meadows Amphitheater, finally luring top performers to the county, may provide the long-awaited spark. In keeping with the county's much publicized country craze, Kenny Rogers officially opened the new facility in September. But a few weeks later, it was the sugar-pop sounds of Christopher Cross on the outdoor stage followed by the likes of Tom Petty and then the October 2 season finale with the hard-driving rock of Jefferson Starship.

Far from playing musical chairs with their audience, the promoters at Irvine Meadows are keenly aware of just how diverse

entertainment tastes are in the county. While it may be known for Nixon's western white house and refugees fleeing the corn bible belt, these days there are many more currents flowing into the Orange County mainstream.

Homespun radio stations have matured and are now claiming a sizable chunk of local listeners, actively competing with the larger, more established L.A. broadcasters. Since KIK-FM made the country switch just over a year ago, ratings have quadrupled, with advertising revenues not far behind. Again, though, country doesn't have a chokehold on the market. Leading on the local airwaves are KEZY-AM and FM, both solid rock formats flavored with a hint of new wave. To round out the musical menu, adult MOR, Christian-gospel and easy listening stations are all reaping a profit in the country's 18th-largest radio market.

Commercial television, the

*Please turn to page 18*

that we made the deal without showing them any product," said Bomp president Greg Shaw. "I said, 'Never mind product. You have to believe in my abilities, because you're hiring my ears.' They agreed to that."

Participating in the agreement were Shaw, Polygram president David Braun, and Jay Landers of the Lighthouse Production Co., who was instrumental in getting the parties together and will continue to work as a

liaison between the labels.

Shaw, while acknowledging the similarities with the IRS A&M and Stiff Columbia deals, stressed that Bomp's deal is much more flexible.

"The IRS A&M deal is rather rigid," he said. "A&M distributes and presses everything, but until sales of 25,000 are achieved, IRS does all the marketing. Stiff has a very limited product commitment. CBS only wants major hit

*Please turn to page 11*

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**Contributors**  
 Vicki Arkoff, John  
 Braheny, Ben Brooks,  
 David "Cat" Cohen,  
 Penny Dellinger, Bruce  
 Duff, Jeff Janning, David  
 Kaye, James Loving,  
 Wolf Schneider

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 Counsel: Donnenfeld & Brent  
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**MAIN OFFICES:**  
 6640 Sunset Blvd., Suite 201  
 Hollywood, Ca. 90028  
 PHONE: (213) 462-5772

**ARTICLES**

**ORANGE COUNTY'S RIPE ENTERTAINMENT MARKET TAKES OFF**  
 By Christline Taylor (continued from cover) ..... 18

**MC INTERVIEW: ELEKTRA/ASYLUM CHAIRMAN JOE SMITH**  
 By Ben Brooks (continued from cover) ..... 12

**BOMP AND POLYGRAM INK COLLABORATIVE MARKETING, DISTRIBUTION DEAL**  
 By Jeff Silberman (continued from cover) ..... 11

**TWO SAN DIEGO CLUBS DRAW LA ACTS**  
 By Thomas Arnold ..... 9

**LENNON LITHOGRAPHS RECEIVE MIXED RECEPTION IN LA**  
 By Wolf Schneider ..... 10

**KNOTT'S BERRY FARM AND THE GOLDEN BEAR DRAW ACTS TO OC**  
 By Scott R. Denny ..... 14

**MC GUIDE TO OC CLUBS, STUDIOS, PARKS AND ORGANIZATIONS** ..... 16

**GROWING ORANGE COUNTY UNION FACES PROBLEMS, SUCCESSES** ..... 17

**OC ENTERTAINMENT WRITERS' ASSOCIATION FORMS**  
 By Christline Taylor ..... 20

**REGULAR FEATURES**

**Songmine** by John Braheny ..... 21

**On The Air** by David Kaye and Wolf Schneider ..... 22

**TV Music Listings** by David Kaye ..... 23

**Studio Splices** by Jeff Janning ..... 24

**Video Update** by Jeff Janning ..... 25

**Concert Reviews** ..... 27  
 Muddy Waters, Bobby Matos, Stray Cats, John Prine

**MC Reviews** ..... 28  
 Jerry's Kids, Bill Watrous and Refuge West, Anders-David Band, Earth Angel,  
 Gilbert Gram Band, Deprogrammer, Ramm, Cheshire Bronze, Edison and Davis, Ozzie,  
 The Extras, Custom Eyes, Vegetables From Mars

**On Record** ..... 33  
 Totty, Rodney Crowell, Eddie "Cleanhead" Vinson, 4 Skins

**Club Data, Live Action Chart** ..... 34

**MC Showcase** ..... 35

**Gig Guide** ..... 36

**Free Classifieds** ..... 37

**Pro Players** ..... 44

**FEEDBACK**

**Reed & Jackson**

Dear *Music Connection*,  
 Regarding your mention of  
 Reed and Jackson in your Feed-  
 back section (*MC*, Vol. V., No. 19),  
 we've got great hopes for the  
 guys and their first 12-inch  
 release, *Desire Inside*.  
 By the way, I think your  
 publication is wonderful.  
 Natalie Cole  
 Beverly Hills

**No One**

Dear *Music Connection*,  
 As a religiously regular  
 reader of *Music Connection*, I am  
 appalled at the existing level of  
 your employment of pen-in-hand  
 poseurs who accrue by-lines by  
 appearing in your potentially  
 great magazine. But not until it  
 hit home did I get inspired to  
 write in.  
 In reference to your review of  
 the album *No One With A Bullet*

(*MC*, Vol. 5, No. 19), Mike Heller  
 reveals his verifiable buddy-  
 buddy stance with the L.A.  
 Burgers by reviewing a five-band  
 sampler with only one-liners for  
 the other four bands. Heller has  
 worked with the Burgers  
 numerous times and maybe en-  
 joys them as much as I do (I have  
 no qualms about admitting the  
 Burgers are the best on the  
 album).  
 But to call "non-descript" the  
 music of Rocky Motion is a fair  
 display of Heller's limits as a  
 writer. When other reviewers  
 have come up with phrases as  
 descriptive as "custom-made for  
 aficionados of rock poetry of  
 brooding depth, sensual inflec-  
 tions and rich, hypnotic, melodic  
 and rhythmic density," or even  
 "compelling, muscular, riveting  
 and numbing" or "mundane," it  
 makes me wish that our album  
 had been reviewed objectively in

your magazine by a professional  
 writer. Maybe then the other  
 hands would've gotten a fairer  
 shake.  
 Steven Tetzloff  
 of Her Movie

**Good Luck Sweeties**

Dear *Music Connection*,  
 Thanks for the interview with  
 the Naughty Sweeties talking  
 about their tour with Tom Petty  
 (*MC*, Vol. 5, No. 19). I was able to  
 attend the Irvine Meadows show  
 and I was damn proud of them! It  
 was so exciting to watch the audi-  
 ence give a great response to a  
 band I've loved and followed for  
 over a year. My friends who  
 laughed at my devotion aren't  
 laughing now! I just hope the  
 "big" companies get wise soon!  
 Good luck Ian, Rollo, Simeon and  
 Andy.  
 Tina Gustin  
 Tustin  
 Please turn to page 7

# LOCAL NOTES

**A NEW ORANGE COUNTY** label, Entertainment Works, has released "Pushin' Too Hard," a remake of the 1966 Seeds hit. Rob Star, an original member of Seeds, produced and performed the tune with a new group, Seeds II.

**JIM ENDSLEY** and Richard Greco, owners of Bogart's in Marina Pacifica, will be serving north Orange County with rock 'n' roll seven nights a week. Local top 40 cover bands play Tuesday through Sunday and name acts appear in concert on Monday nights. Upcoming shows include the Kingbees, 20/20, Plimsouls, Waitresses and Human Sexual Response. For more info, call (213) 594-8976.

**THERE'LL BE** a Groove Tube Amp Clinic at Music World in Simi Valley from 10 a.m.-5 p.m. on Saturday, Oct. 24th. The free event will allow you to have your tube amp power rated, get any amp problem diagnosed, try out Groove Tubes on your amp and get a free bias set-up with a Groove Tube purchase. For more info, call (805) 526-9351.

**WATCH VIDEO**, a music video production company, has set up shop in L.A. with the idea of broadcasting local concert performances from venues like Perkins Palace and the Florentine Gardens live by satellite directly to cable stations nationwide. Acts being considered include the English Beat, Adam & the Ants, Ultravox and Meatloaf. For information about Watch Video, located at 2020 N. Beachwood Dr., call (213) 465-3841.

**PHAST PHREDDIE & Thee Precisions** are recording their album live in Music Lab Studios. Pictured here are bassist Don Snowden, Steve Berlin (back to camera), Phast Phreddie and guitarist Harlan Hollander. Among the spectators is Peter Case of the Plimsouls (center, with sunglasses).

*Phast Phreddie Precisions at Music Lab Studios*

**L.A. ARTIST/PRODUCER** Joseph Nicoletti is finalizing work on both audio and video productions of several of his songs, including "Child Of Technology" and "Life." His band consists of members who have worked with Kenny Loggins, Robbie Dupree and Rocky Burnette.

**THE CIRCLE JERKS** have landed a publishing deal with Irving Almo Music, and are reportedly about to sign a record deal with Faulty/IRS. They're currently at A&M Studios finishing up **Wild In The Streets**, scheduled for release around Dec. 1. David Anderly and Gary Hirstius are coproducing.

**THE VALLEY** Guitar Workshop will present studio musician Jim Fox in a special one-day class on Pop Accompaniment on Thursday, Nov. 5th. The class is designed for all guitarists wishing to improve their abilities. For information and registration, contact workshop director Marty Levine at (213) 702-9269.

**SUBURBAN LAWNS** have announced plans for their second promotional video, this one based on "Mom And Dad And God" from their debut IRS album. It'll combine film and video-controlled technology. Guitarist Frankie Ennui, who wrote the tune, will write and direct.

**LOCAL GROUP Flyer** (formerly Kid America) backed up Peter Frampton at a recent gig in Fresno on the 6th.



*Songwriter Tom McKenzie*

**TOM MCKENZIE** took the grand prize in the recent City Of Carson song contest. His tune, "Our Love Won't Last Forever," qualified for grand prize by taking the easy listening category. He'll receive a \$1,250 check at an awards dinner to be held Oct. 24th. McKenzie is currently in a group called Night Magic.

**THE ORANGE COUNTY** Alliance For Survival and the Chapman College Peace Club will present Holly Near in a benefit performance on Oct. 23rd at Chapman College Memorial Hall. Tickets are \$8 for general admission and \$25 for those wishing to be Alliance For Survival sponsors. Info is available at (213) 851-0162 or (714) 997-9922.

**DANN ROGERS** (Kenny's nephew) is being featured at 8:30 on Mondays this month at the Bla Bla Cafe in Studio City.

**THE FIFTH ANNUAL** West Coast Intercollegiate Broadcasting Systems Convention will be held Nov. 6-8 at UCLA. Over 150 college and university radio stations are expected and there will be over 40 seminars covering all aspects of college radio, from programming to promotions will be held. Equipment manufacturers will also be on hand to exhibit their latest products, and a showcase of acts, including the Flesh-tones, will be held Nov. 7th in UCLA's Ackerman Grand Ballroom. For more information, call Steven Blumenfeld at (213) 653-8999.

**POT-SNIFFING** dogs used to check out buses bringing Rolling Stones fans from Canada to a concert in Buffalo were so overwhelmed by the sheer amount of dope they had to sniff they lasted only four hours before they were unable to function. After that, the police had to resort to visual inspections.

**STEALER**, an L.A.-based band made up of local rockers Robin Miller, Lee Kix, Randy Koontz and Tony Russo, have been signed by MCA Records. They're currently recording at Sound City in Van Nuys with Tori Swenson (Tom Petty, Pat Benatar, Babys, Walter Egan) engineering. An LP is due early next year.

**DEPROGRAMMER's** independently produced single, "Eighty-Eighty One," b/w "Instant Passion," will be available in stores soon.



*Photo by Debbie Leavitt*

# LOCAL NOTES

**ELEKTRA/ASYLUM** and Light Records have signed a long-term distribution agreement that will become effective on Feb. 1st. It's a further example of E/A's diversification under chairman Joe Smith (see interview, page one), as Light is a gospel label.

**SPEAKING OF E/A**, the label is releasing a country Christmas album, with cuts like Mel Tillis doing "White Christmas," Hank Williams Jr. doing "Little Drummer Boy," and Johnny Lee doing "Please Come Home For Christmas."

**LOS ANGELES** just finished recording five songs at the newly opened Cirkus Studio in Hollywood. The band, featuring vocalist Joy Sine and guitarist Martin Lombardi, cut "Rock 'N' Roll Show," "The Prosperity Song" and two others. Their debut gig took place at Club 88 on Oct. 11th.

**MARK TURNBALL**, a Laguna Beach lyricist/musician, has written the lyrics for "Jekyll In Love," a musical fantasy. Year-end performances can be seen at the Cast Theatre in L.A. Turnball will also repeat his well-received musical vignettes, Prisoners In Paradise I, II, III in Laguna Beach early next year.

**SINGER-ACTRESS** Julie Budd, who starred in Disney's *The Devil And Max Devlin*, will be doing two nights at The Roxy on Oct. 27th and 28th.

**POLYGRAM RECORDS** has instituted a new singles policy whereby the B-side of a 45 is a medley of songs from the artist's current album. The concept debuted with new vinyl by Martin Briley, former bassist for Ian Hunter.

**DOUG SCHWARTZ**, Mike Chapman's engineer, has been working with Rein, a five-piece rock band, at Fane Productions in Santa Cruz. The band is completing the session in Chapman's room at United Western Studios in Hollywood.

**THE L.A. BOPPERS**, whose signature is "R&B-Bop" music, have been signed to MCA Records.

**THE EUBANKS** Conservatory of Music and Arts has announced the Cannonball Adderley Scholarship Auditions, to be held Sunday, Nov. 6th at 4928 S. Crenshaw Blvd. The purpose of the scholarship, according to the Conservatory, is "to encourage young instrumental talent under 18 years of age. Additional information and application forms may be obtained in person from the Conservatory office."



Nikki Randall, John Carter, Paula Jeffries at the MC Survival Session.

**AFTER A DEBUT** last month at Cathay De Grande, Ivy (formerly of the Eaters) and her new band the Elegants were forced to take a month off while back-up vocalist Bonnie Guilbeau recovers from a recent auto accident. Their '60s R&B music, with a repertoire that includes "I Sold My Heart To The Junkman" and "Mama Didn't Lie," will be back at the Cathay on Oct. 29th with Phast Phreddie and will be at Dillon's on Halloween.

**THE GREEK THEATRE** is offering Sunday Afternoon Pops Concerts for five Sundays through Nov. 8th. Admission and parking are free, and the featured performers will be the Cal State Long Beach and Cal State Northridge Symphonies, the Cal State Northridge Wind Ensemble and others. For info, call (213) 460-6300.



Henry of Black Flag

**AFTER A SERIES** of hassles revolving around MCA distribution chief Al Bergamo's view of Black Flag's album *Damaged* as "an anti-parent record, past the point of good taste" and his view that it would be "immoral" for MCA to distribute it, the album is coming out anyway. The independent distributor Chrysalis and Arista use will handle it. Several other labels are also interested in Unicorn's plight, with discussions between Unicorn Records' president Daphna Edwards and Boardwalk under way, and with interest from Motown and Columbia. The attendant publicity around the dispute has led to a good deal of notice for the band, and a *Tomorrow* show appearance is in the works. The band's bassist, Chuck Dukowski, by the way, redislocated his knee at a recent Devonshire Downs concert and will require surgery, so the band won't be touring until at least next month.

**THE NUMBER FOR THE** Dream Talent Agency, which opened recently, is (714) 848-8888. The number we listed in Local Notes last issue was incorrect.

**THREE TOP MUSIC BUSINESS PROS**--from left, Nikki Randall and John Carter of Capitol Records and Paula Jeffries of Screen Gems/EMI Music--are shown taking part in the first of this year's *Music Connection Survival Sessions*, designed to take an inside look at the music business and give students the chance to play their demos for top labels and publishers. The series of one-night seminars ends Oct. 27th, for information, call (213) 462-5773.

**THERE'S NOTHING** like a friend. Jef Left was just one of thousands of singer-songwriters with a demo in town, but one of his better friends happened to be Ron Moss, son of A&M Records president Jerry Moss. The result? A new album by Left on A&M. He's now playing the circuit with his new band.

# ON THE ROAD

## NEW YORK

**REACHOUT RECORDS** is continuing its experimental release of new product solely on cassettes on a C.O.D. basis. Product by James Chance, the Contortions and Lydia Lunch sold about 4,000 each, while new releases by the Dictators & Suicide have sold around 2000 each. The best-seller, however, should be an upcoming release of early (circa 1972) New York Dolls material. For information on the firm's novel approach to rock marketing, call ReachOut president Neil Cooper at 611 Broadway, Suite 214, N.Y., N.Y. 10012.

**WHEN THE OFFICE** of Motion Picture and Television, under Mayor Ed Koch, held their recent Motion Picture Industry party, the theme song was none other than Ace Frehley's (of Kiss) 'Back In The New York Groove.'

**JOHN HIATT'S** first Geffen Records LP will be produced by Tony Visconti in New York beginning Nov. 1st. Hiatt, by the way, will have two songs on the next Rosanne Cash LP. They're "I Look For Love" and "It Hasn't Happened Yet." Moon Martin will also be represented on the LP, with his "Over The Edge."

**MARK CHAPMAN**, John Lennon's confessed murderer, has filed a lawsuit to reclaim his autographed copy of Lennon and Yoko Ono's **Double Fantasy** LP. Lennon signed the LP for Chapman just hours before the murder. After Lennon's death and Chapman's arrest, a fan picked it up and gave it to police. It was later returned to the fan.

## SAN FRANCISCO

**JEFFERSON STARSHIP** has presented a \$50,000 check to the Cable Car Fund in San Francisco. The money was raised at a concert at the Fairmont Hotel. A radio simulcast and T-shirt sales brought in another \$14,000.

**SAN FRANCISCO'S 415** Records has signed New Orleans' premiere new rock band, the Red Rockers, to a long-term recording agreement. Their debut album, **Condition Red**, was completed at the Automatt during September, and should be released this month.

**CORRECTION TIME:** The Visitors, not the Hoovers, as we reported last time, backed up a few Peter Frampton concerts earlier this month.

## ELSEWHERE USA

**THE THIRD ANNUAL** Music City Song Festival is currently under way, and entries in the fields of country, easy listening, rock/R&B and gospel are due by Nov. 27th. There are amateur song, lyric and vocal competitions in all fields. To receive an entry brochure and more information, call (800) 251-1791 or write Music City Song Festival, P.O. Box 17999, Nashville, Tenn. 37217.

**STEVE MORSE AND MARK O'Conner** of the Dregs, disappointed because a scheduling foul-up kept them from a planned opening spot for David Grisman, set up a portable amp and began playing in the street. They made about 15 bucks before Grisman found they were still around and invited them to appear with his band anyway. He paid them with some backstage shrimp tempura.

**ALICE'S RESTAURANT**, the building made famous by the Arlo Guthrie song and movie,

is for sale. The building, a converted church in Van Deusenville, Mass., is listed for \$225,000.

**BUDDY EMMONS** and Noel Boggs were recently inducted into the Steel Guitar Players Hall Of Fame in St. Louis. Emmons became the youngest person ever so honored.

**THE SAN GABRIEL** Valley Music Association is looking for volunteers to help with workshops, its showcase, a membership drive and other projects. For information, call Angelo Roman at (213) 332-2504 or write the Association at P.O. Box 396, West Covina, Ca. 91790.

**SHOES**, pop-rockers who began their career by making home recordings in Zion, Ill., are returning to that mode of recording for their next lp. they plan to rent a house on the East Coast, set up portable recording facilities, and do the LP there.

**A ROCK 'N' ROLL** Hall Of Fame is finally in the works. A one-time North Carolina real estate agent named Mark Ernberger says he's planning to raise \$50 million for the complex, which will include a museum and a 5,000-seat amphitheater.

**MICHAEL McDONALD** of the Doobie Brothers is shown during the group's recent performance at UC Santa Barbara during a benefit for the Santa Barbara Rape Crisis Center. The show, opened by Dave Mason, drew 7-8000 fans. The outdoor setting, as you can see, was idyllic.

**IN THE WAKE OF** his phenomenally successful, encore-ridden opening gigs for the Stones in L.A., George Thorogood will be taking his Destroyers on one of the most punishing tours ever. They'll be doing 50 gigs in 50 different states in 50 days, all but the Alaska and Hawaii gigs involving driving their modified Checker cab. The tour kicks off Oct. 23rd in Honolulu and comes to a close in L.A. on Dec. 11th. To prepare for the grind, Thorogood got in shape by working out to the point where he's running nine miles in an hour daily.

**HERBIE HANCOCK** was honored recently in Atlanta for his work in promoting voter registration among minorities. Julian Bond, president of the NAACP, made the presentation of the Celebrity Award

## ABROAD

**FOR ONLY THE SECOND** time, David Bowie is collaborating with another artist. He dropped by a Montreux studio where Queen was recording and they ended up writing, performing and producing a song together. It'll be Queen's next single, to be released Oct. 26th. The only other time Bowie worked with someone else was in 1975, when he and John Lennon used 45 minutes of spare studio time to write "Fame." **THE SEX PISTOLS** are headed for a London museum. The Victoria and Albert Museum has paid \$2,000 for a collection of original Pistols artwork designed for the band by Jamie Reid.



# Where To Buy MC In Orange Co.

These are just a few of the locations in Orange County where you can pick up Music Connection.

## AHAHEIM

California Music: 2120 E. Howell, No. 502

Guitar Academy: 3210 W. Ball  
Licorice Pizza: 1683 W. Lincoln

Tower Records: 306 N. Beach

## BREA

Music Plus: 730 E. Imperial Highway

Tower Records: 1160 B East Imperial

## BUENA PARK

7-11: 5432 Orangethorpe (at Walker)

## CERRITOS

Best Records: 11336 1/2 East South St. (At 605)

## CHINO

Music Plus: 12101 Central Av.

## COSTA MESA

Coast Music: 1839 Newport Ave.

Licorice Pizza: 1813 Newport Bl.

## CYPRESS

Pier Records: 10151 Valley View

## DOWNEY

Downey Music: 11125 S. Downey

## FOUNTAIN VALLEY

Coast Music: 18170 Brookhurst

## FULLERTON

Fullerton Music: 122 N. Harbor

Cupp's Liquor: 1015 W. Orangethorpe

## GARDEN GROVE

Henshaw Liquor: 13631 Magnolia

Licorice Pizza: 9931 Chapman Ave.

Music Plus: 12942 Harbor Bl.  
Stonehedge Music: 10133 Westminster

Moody's Music: 9875 Chapman

## HUNTINGTON BEACH

Licorice Pizza: 16071 Golden West

Big John's Liquor: 8031 Warner

Licorice Pizza: 10111 Adams Ave.

7-11: 9951 Yorktown (at Brookhurst)

## LAGUNA BEACH

Fahrenheit 451 Books: 509 S. Coast Highway

Sound Spectrum: 1264 S. Coast Highway

Bo Jangles Music Village: 933 S. Coast Highway

## LA HABRA

La Habra Music: 500 W. La Habra Blvd.

## NEWPORT BEACH

Lido Book Shoppe: 3424 Via Oporto Ave., No. 1

## ORANGE

Record Trading Center: 433 Tustin

Licorice Pizza: 1836 N. Tustin

Music Plus: Mall of Orange  
PLACENTIA

Music Plus: 187 E. Yorba Linda

Little Professor Books: 148 Yorba Linda

## POMONA

Music Plus: 1805 N. Indian Hill

## SANTA ANA

Music Plus: 2407 S. Bristol  
WESTMINSTER

Music Plus: 13932 Golden West St.

# Feedback

*Continued from page 3*

## Bread & Roses

Dear *Music Connection*,

I recently attended the fifth annual Bread & Roses Festival in Berkeley.

I had no gripes about the way it was run, the location, or even the long (about a mile) line I had to wait in. Yet I left the festival extremely disappointed I had spent the \$12.50 for the ticket.

The problem started with each artist's definition of "acoustic" (the billing for this event). To many it just meant "solo" and they appeared without their usual (and often necessary) instrumental support. Other artists paid no attention (e.g. Jennifer Warnes and Passenger) and appeared with full band. In addition, Ms. Warnes only stayed for about four songs and promptly left, leaving the encore with the phrase, "We don't know any more songs." The programmers evidently think there are no acoustic performers under the age of 35. No attempt was made at representing the new crop of acoustic artists in the area.

This event needs a breath of fresh air musically. It is not tapping the new music trends in San Francisco—the up-and-coming performers and, therefore, not tapping the up-and-coming B&R audience.

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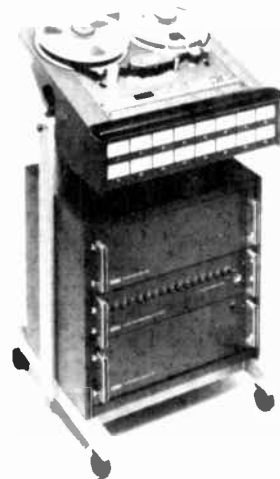


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# 2 San Diego Clubs Draw LA Acts

BY THOMAS ARNOLD

As inflation renders the large concert arena less practical, touring artists have been seeking financial refuge in the showcase clubs. The Spirit and The Bacchanal, San Diego's most popular showcase clubs, are no strangers to that fact, as they host more national and out-of-town acts than any other club in town.

They are located within a few miles of each other in the Clairemont area of San Diego. At each club, national acts are booked by an independent promoter—Ron Sobel at the Spirit and Tony Kampmann at the Bacchanal—while local bookings are handled in-house.

"The trend right now all across the country is toward bigger acts playing smaller halls," explains Kampmann. "For many artists, even those with hits on the charts, playing big halls is no longer economical; thanks to inflation, many acts that a few years ago could have sold out

arenas are finding it harder and harder to do so.

"Besides," he adds, "the cost of touring has gone up tremendously. So where do they turn but the showcase club?"

The Bacchanal is San Diego's largest nightclub (its capacity is 550 persons) and one of the best-designed. The acts that have played the club run a wide gamut of musical styles, ranging from pop to soul to new wave. Among them are Ray Charles, Don McLean, Dave Mason, Iggy Pop, Gary Puckett, Gato Barbieri, Gil Scott-Heron and Stiff Little Fingers.

The Spirit's owner, Jerry Herrera—himself a former promoter and dance hall operator—discovered another trend besides the showcase about two years ago—new wave. The Spirit, with its exceptionally ambitious booking policies, has become a haven for new wave bands from all over the world.

In the past year, such popular new wave acts as X, the Plimsouls, the Alley Cats, the Tazmanian Devils, Code Blue, Romeo Void, SVT, Lydia Lunch and 13.13, and 20/20 have played at the 350-seat nightclub, whose warm atmosphere brought on by a steady stream of regulars more than compensates for the somewhat tacky decor.

"I saw there was something

happening," Herrera says. "All over the country, it seemed, people were getting excited by all the freshness and energy of these new groups, so I reasoned, 'Why not here?'"

At first, Herrera began booking local new wave bands playing all original music for one-night "concerts," sharing the bill with one or two lesser-known bands, also locals and also playing their own music. The formula seemed to work, starting with the Cardiac Kidz, booming with Fingers, and continuing with the Penetrators, the Rick Elias Band, Four Eyes, DFX2, the Dinettes, the Strangers, the Puppies, and the Unknowns.

After about a year, Herrera decided to venture into the national market, and by mid-1980 the Spirit was home to just about every national new wave act that hit the west coast.

"In the future, I want to pursue more national acts because booking them stimulates interest and creates the image of a quality showcase house," Herrera says. "And I have to admit we've done very well with nearly all our out-of-town bookings."

Unlike most local club owners, Herrera is willing to take a chance with unknown bands. If he or Sobel hear a demo tape and like it, chances are the band that sent it to them will soon land a sup-

porting role. The Spirit thus gives many new bands their only chance to play in San Diego.

The Bacchanal's entry into the national sweepstakes came during mid-1980, when club owner John Marien and Kampmann struck up an exclusive booking agreement. Under the terms of the pact, Kampmann got first crack at any opportunity to bring in a national act. Like the Spirit, the Bacchanal had previously hosted only San Diego cover bands.

Kampmann was entertainment coordinator at the Catamaran from 1977 until June 1980, when club owner Bill Evans decided to close his club's doors to the national talent it had been presenting for several years. For a month, Kampmann searched around for a suitable successor, and finally settled on the Bacchanal.

Marien explains that since he bought the club in December, 1979, "I intended on booking national acts all along. I was just waiting for something to happen when I met Tony. We seemed to see eye-to-eye on pertinent matters, such as what direction the club should go in, so we began working together, and it's been going fine ever since."

For booking information on both the Spirit and the Bacchanal, see the Gig Guide, page 36-37.

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# Lennon Lithographs Draw Mixed Reception in LA

BY WOLF SCHNEIDER

The John Lennon Bag One lithographs met with mixed receptions during two separate exhibitions in Los Angeles recently.

The 14 lithographs, detailing Lennon's 1969 marriage to Yoko Ono and their subsequent bed-in for peace, were exhibited at the Century City Plaza and at Hollywood's new Museum Of Rock Art.

Steven McDowell of the Seattle-based Tour Art Company, said the Plaza exhibition went "really well," with lines of viewers most of the time.

At the museum, though, Paul Caruso said crowd response was "apathetic. We got a lot of people through, but a lot of people didn't even go in to see the Lennon exhibit. They were more interested in the rock art and the photographs."

As for his own thoughts on bringing the exhibit to the city, though, Caruso said, "It was exciting enough to get it, and to have it here at the (museum's) opening, which is what I wanted to do."

The museum will keep seven of the lithographs on display permanently and has also videotaped the collection for viewers who missed it in person.

The lithographs themselves were taken from a series of drawings done by Lennon following his marriage in a secret wedding ceremony in a local magistrate's office in Gibraltar.

After exchanging vows, they held the Amsterdam bed-in, then honeymooned in Paris. Lennon captured the moments in the limited series of lithographs, called Bag One. They were first exhibited at the London Art Gallery in January, 1970. Eight of the



John and Yoko at the Press Conference For Peace in Toronto, 1969. Above: Lithograph from Lennon's Bag One exhibit.

drawings, clearly erotic in nature, caused a complaint of indecency and were temporarily confiscated by Scotland Yard. The case was later dismissed, and one of the 345 suites remains at New York's Metropolitan Museum of Modern Art in their permanent collection.

The Tour Art company, which has been affiliated with the rock group Heart, has acquired four complete suites and its nationwide tour is slated to include 100 cities. Music by Lennon accompanies week-long shows at a variety of galleries and museums throughout the country. The admission is a uniform \$3.00 per

ticket, with 25 cents of that donated to John and Yoko's non-profit Spirit Foundation.

Australian-born author/broadcaster Ritchie Yorke estimates that the value of the suite has escalated from \$1,200 in 1969 to upwards of \$40,000 today. Working for John and Yoko as their Peace Envoy in 1969-70, Yorke remembers vacationing with them at Ronnie Hawkins' farm in Toronto when the limited-edition lithographs were created.

"John signed them in Canada in December of 1969," he says. "He signed every one. There were almost 5,000!"

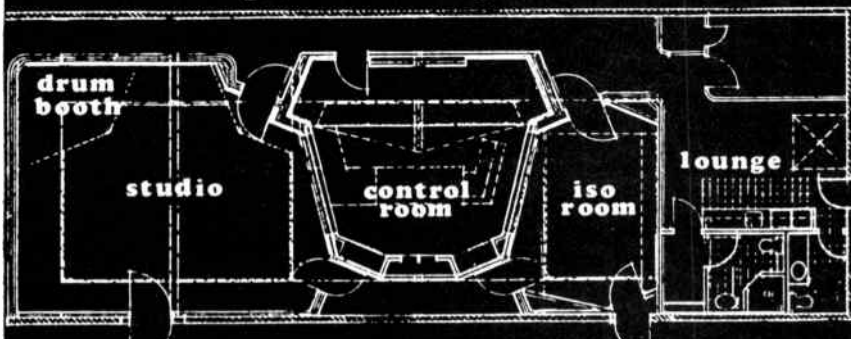
During this period, Yorke assisted Lennon in meeting with Canadian Prime Minister Pierre Trudeau, in organizing the Peace Festival and in implementing the "War Is Over If You Want It" campaign. Yorke later went on to write biographies of Led Zeppelin and Van Morrison, but kept in touch with Lennon, speaking to him as recently as 1979.

Although neither Yoko Ono nor the remaining Beatles have sanctioned the Bag One tour, Yorke says that Tour Art has sent Yoko memos on their activities.

Lennon's international acclaim as a musician overshadowed his early training as a visual artist. These lithographs, which have been compared to those of Picasso, will give the public an opportunity to examine his talents and remember the man.



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# Bomp Inks With Polygram

*Continued from cover*

acts—everything else they're not interested in at all. So for a couple of years, Stiff had no presence at all for most product; they ended up starting their own independent label. We are an existing independent label, and we intend to continue to strengthen our activities as an independent and develop more artists than ever before. We have the option to put albums through Polygram's structure, not in any rigid formula, but at whatever point both parties agree upon."

Bomp will develop new artists specifically for Polygram and, concurrently, Polygram will sign acts specifically for Bomp, who'd be used as a test market to determine the act's potential. "While we can make a profit on 5-10,000 sales," Shaw continued, "when it gets to 50-100,000, they can take over. The profits on lower sales don't have to be lost."

Besides new acts, Bomp is considering using some of their present roster in the collaboration. As of now, no artist has been picked for the deal, although it is expected to happen at the beginning of 1982.

Once both labels agree on an act, Polygram will advance money for studio time and for marketing and promotion. They'll also do the full amount of marketing they do with any act on their roster, "we have the marketing expertise that they don't have, and vice versa," Shaw noted. "We can start a record, get it going on the street, then they can take it beyond that."

Polygram wasn't the only major label interested in Bomp's abilities. Serious and nearly conclusive discussions were held with Capitol, Polygram International, CBS and MCA. Although the money was the same, according to Landers, "David Braun immediately understood the situa-

tion and he was very enthusiastic. When we first had discussions with the other labels, there was resistance towards Bomp's reputation as a new wave label, that new wave was not selling, the L.A. and the punk scenes were over—there was a whole ball of confusion as to where the scene was going. They thought that since radio doesn't play new wave, it won't sell. But Braun took that logic a step further. Groups that were once considered new wave by magazines like *Music Connection*—Devo, Talking Heads, The Cars, Police—were also considered uncommercial, avant garde, and so on. Once they achieved a level of acceptance, suddenly they were the status quo and mainstream."

As for Bomp's new partner, Polygram has been having internal problems as of late. There have been personnel changes on the executive level, and the continuing mergers with Mercury and Phonogram have resulted in several employee layoffs. It has been rumored that some employee disenchantment persists, and that the label is expected to drop 40 artists from its roster.

*'I've Realized That You Can't Have A Hit Record Without A Major Label, But First You Have To Prove Yourself.'*

Shaw and Landers conceded that they were aware of the internal shuffling at Polygram, but considered the action a healthy sign from a recuperating label.

*'We Can Start A Record, Get It Going, Then They Can Take It Beyond That.'*

"When you make changes, of course there's going to be some disgruntled people," Shaw noted. "When anyone is fired or worried about their job, there's going to be a lot of complaining. But it doesn't mean that their opinions are more valid than those in charge."

"Polygram's image on the street here as not being in the forefront of new music is entirely the result of its company in Europe. CBS and Warner Bros. have a lot of interesting acts traced to their relationships with Stiff and Sire respectively. Polygram hasn't had the benefit of that."

"It's true that they sliced their artist roster in half," Landers added, "but I don't think that's necessarily bad. It's actually quite healthy."

"Most of the artists they dropped weren't valid anyway," Shaw continued. "Even if they were, they had artists on the label that shouldn't have been there. The big mistake the industry made was signing all these new wave acts for too much money and then considering the movement a failure when they didn't sell 100,000. They all sold from 25-75,000, which isn't bad. If all those acts had been signed on labels like Bomp and distributed through the majors, everybody would've been happy. IRS is usually selling 10-15,000, but nobody's unhappy because they're making money. If those acts were signed to A&M, they

would have been considered failures. Even disregarding the success of the Go-Gos, IRS is now looking successful, developing artists and not losing money. We'll bring this advantage to Polygram."

Shaw also conceded that there's always the danger, when working with a major label, that its product will get lost in the shuffle.

"There's no guarantee for that," he said. "You get that when a label is releasing 50 albums a month. That's why the cutbacks are very positive. It will narrow down the amount of shuffle to get lost in. Another thing is that we're not relying on them to do everything. The Unknowns album (still in collaboration with Sire) could get lost—we're not leaving that to chance."

The Bomp/Polygram deal is the achievement of a goal Shaw had when he began Bomp Records over seven years ago. "You have to be realistic," he said. "Either you make cult records and nothing else like Rough Trade, which I never wanted to do forever, or you want to have people hear what you're doing. If you believe in what you do, you want to be as popular as possible, and I've always wanted that. I've realized that you can't have a hit record without a major label, but at the same time, you can't get to one without proving yourself first."

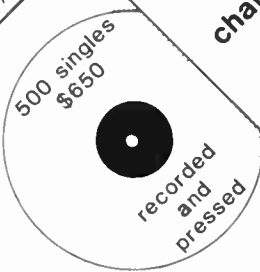
As for sales goals for the new collaborations, Shaw takes an overall view. "This whole scene's been evolving; every year, there are more potential buyers for new music. The Go-Gos' record couldn't have happened a year ago. A sales goal of 200-300,000 is realistic and, a couple of years from now, platinum would be a possibility. But that's the ultimate goal. I'm looking for a minimum, a solid 50,000 and then go beyond that. Otherwise, we'll continue as we have before. All we're looking for is an outlet for the potential to follow things through."

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'Conservatism Of Radio Prolongs Life Of Established Acts.'

# Stale Climate Restricts New Talent, Says Smith

Continued from cover

brating the label's most profitable year in history.

**MUSIC CONNECTION:** *Coming from a promotion background, are you satisfied with the current status of radio in the U.S.? Are stations too narrow in their receptiveness to records?*

**JOE SMITH:** Oh, terribly. It's been two or three years of total disarray in broadcasting. AM stations don't have a clue to what they want to do. They go from country to talk radio then to top 40 and off top 40. FM becomes narrower—more formalized and formatted. And AOR is AOR, and God forbid one black artist should ever be played.

**MC:** *The best A&R person today is someone who has come from promotion and has a direct connection with radio. At least, that's the way it appears.*

**SMITH:** Radio shifts. At one point they only want rock 'n' roll records, and at another point they only want adult contemporary, melodic, mature artists. I don't envy our promotion staff. We've got to make decisions on what we think is good in music, then give it to them.

"The radio scene is a shambles in terms of any kind of direction or goals as to what they want and what kind of audience they're going after. There are less kids now than there were five years ago, so that ceases to be a prime target.

**MC:** *What is the future of the record industry if the focus of radio and records moves up with the war babies until they're old?*

**SMITH:** Well, if the war babies continue to buy it, it'll be wonderful. But there was a *New York Times Sunday Magazine* article with Frank Sinatra on the cover a couple of months ago claiming that rock 'n' roll was over. Meanwhile, the biggest records of the last couple years are REO, Styx, the Police and Queen.

**MC:** *But, excluding the Police, those bands all took years to develop to the point they're at now. It seems no one is doing that these days with new acts.*

**SMITH:** Well, I don't know. If you run up and down those charts and see, we've been trying real hard with the Kings and Warners with the Pretenders.

**MC:** *You see evidence that companies are still involved in really developing acts?*

**SMITH:** Oh sure, it still happens.

There's still a great interest in new bands. The conservatism of radio prolongs the life of the old ones, though. A radio station that might have made a hard decision on the next Elton John album will now jump all over the Elton John because it's a familiar sound. There are people out there who know and love Elton John and won't be as critical of him or Paul Simon, Carly Simon, Neil Diamond and Linda Ronstadt. Artists that have been around 10 or 12 years have a shot to get their careers prolonged by the present situation of radio.

"But there are new bands. Maybe not as many bands as everyone wants to see out there. We live in L.A. and there's been a scene going on for three years now with bands saying, 'What, are the labels all crazy?' Meanwhile, we took our shots with Summer and the Motels and X and all kinds of other bands. And most of them didn't pan out.

**MC:** *Then, on the other hand, there is David Geffen, who gave a shot to some of the seminal L.A. acts on Elektra/Asylum. Now he's started a new label with mostly veteran, sure-fire acts like Donna Summer and Elton John. Why?*

**SMITH:** It's another time. If David Geffen started with a new act or I started a label tomorrow with a new band, the pain and agony and time involved in breaking it would be too much. It is not enough to succeed in this business—others must fail. You only really get your rocks off when somebody else fails. That's the back-biting part of show business. 'Oh, look at Ron Alexenburg (past president of the demised Infinity Records). Ha ha ha. Poor Ron.' People want to see people fail.

"So if David Geffen or myself—who have been stone winners in this business—started out and that new act didn't hit the Top 10 within the first four weeks, it would be 'Oh boy, he's lost it. Look at him. It's over.' Geffen didn't want to face that, and I think he was very wise. He went right out to put himself on the boards. Now he can afford to go through that pain and agony of breaking a new act. And he can afford to fail.

"But if I had \$10 million and I could buy Billy Joel or ten new acts, I'd buy Billy Joel every time. Right now that's what I'd do, given the climate and nature

of the broadcasting business and the fact that people out there don't seem to want to buy a lot of new acts.

**MC:** *Which comes first? Do we cater to radio or the consumer? Is radio really reflecting the interests of the consumer?*

**SMITH:** The radio, of course. But there's been enough new stuff out there for the consumer to pursue. These new bands have been on the radio and they've been exposed, but the consumer has not been jacked up enough to buy it.

"I signed what was probably the first of the American new wave bands—Television. They were the best and the press loved them. We couldn't get them

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## 'It's Been 2 or 3 Years Of Total Disarray In Broadcasting. AM Stations Don't Have A Clue To What They Want To Do.'

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played on the radio. Nobody wanted to buy the records.

"New wave was the first new thing in music that's come along that didn't take over. I've lived through folk music, San Francisco song, rock 'n' roll, soft singer/songwriters, British rock, and they all immediately took over. This thing came along and it was going to do it, but, pass—it didn't happen. And sitting out there with their mouths opened were all the bands with the funny names. Aside from Blondie, the Police, the Cars and a few others, they've never found a constituency large enough to make it a viable financial project for us—not yet.

**MC:** *There has been a lot of consumer outrage about the steady rise in album prices over the last few years. Why the prohibitive increases in record prices?*

**SMITH:** While we've raised our prices, it's important to under-



Joe Smith, chairman of EA Records.

stand that our profit margins have constantly shrunk. At one time this industry operated at a 20 percent profit. If a company can do a 10 or 11 percent profit now, they're wonderful. The rise in prices is an economic reality. It used to cost 26 cents to press a record; now it's close to 60 cents. The price of the cardboard and paper has gone up. The copyright royalties have gone up. Advertising has gone up. We're well aware that we reach a limit as to how much we can charge for records without turning off the public, but automobile companies and movie theaters are doing the same thing. We're not alone in having to raise prices. Our prices are not raised to make more profit than we used to make. We're desperately trying to hold the lines so that we can return a certain amount of profit to the stockholders of this company.

**MC:** *The rumor mills have been churning out doubts as to whether Solar Records is going to be a success with Elektra/Asylum. What's your reaction?*

**SMITH:** That's ridiculous. That's bar talk at Martoni's. Why would Solar not be successful here if they continue to make good records? Was RCA the answer to all black music as a distributor? That's nonsense. Solar Records will be phenomenal. Like I say, people want to see people fail.

**MC:** *What is the future of Planet Records? There has been talk also about its demise.*

**SMITH:** It has been successful to the extent that the Pointer Sisters is a major act and sold millions of records over the last few years. Richard Perry, president of Planet, feels that he would like to readjust his priorities, but that doesn't mean it's been a failure. They're taking another direction musically. Richard was going with some of the local bands—the Cretones, Plimsouls and some others—but the marketplace is just not accepting a lot of new bands. So he feels he's tried that and he'd like to do some more traditional things. He's maybe the

## 'We're All Being Very Cautious Because We Want To See What's Happening In This Country.'

best song man of all the record producers and he'd like to find another artist with whom he can find songs like he does with the Pointer Sisters. We continue to distribute Planet and hope to do it for a long time.

*MC: Is there a holding on signings at Elektra/Asylum or Warners?*

SMITH: Well, we're all being very cautious about what we're signing because we want to see what's happening in this country. Economically, we are subject to a falling stock market, people out of work, cutbacks on social programs and all these things approaching in the future. So we're having to cut back on our own here and not expand any more and do with what we've got. Warner Brothers has a number of wonderful artists who they haven't gone to the limit with yet. When they find out that most of them don't or do make it—which ever—then they'll go back and sign people.

*MC: Recently Bruce Lundvall left CBS to join Elektra/Asylum. Again rumors did and do abound that eventually he could bring Bruce Springsteen and Barbra Streisand to E/A.*

SMITH: That's the same factual reporting that our business is known for. Bruce Lundvall is a super executive and that's why he's here. He didn't come with anybody in his pocket. It was never discussed with Bruce that any specific artists would come. I know that at CBS Bruce has had a wonderful relationship with the talent, and people believe in him and trust him. He's got good company to sell if he's out there selling, but obviously Bruce Springsteen and Barbra Streisand have contracts. And if and when those contracts are over and they're out shopping and they're not determined to stay where they are, I'm sure Bruce will have a better shot at them than somebody else. But he's here to develop the East Coast for us and to make Europe a more viable place for us just as he did at CBS.

*MC: Elektra/Asylum has several veteran artists who were responsible for initially getting E/A off the ground. I've heard of you complaining that it's very difficult to get acts like the Eagles and Jackson Browne to come up with albums these days.*

SMITH: Jackson Browne has historically taken a long time writing songs. He's just not prolific. He has a difficult time churning out songs that measure up to his standards. He won't go into the studio before that's done. Then, when he gets in, he's tough to please.

"The Eagles have internal pressures that have built up over the ten years they've been recording together, making that process more and more difficult. When you sell 12 million albums around the world like they did with *Hotel California*, the insecurity of trying to match that is intense. The Eagles would love to record. What else do these people do? They love to make music. Don Henley is recording his own album. Glenn Frey is producing another artist for us and also making his own album.

"I believe that one of the problems our record business has is a lack of continuous releases by super artists who have developed a following. There's nothing more exciting than getting an album in the stores by a major artist. That generates business in the stores. But these artists wait two and three years. They shouldn't settle for just singing moon, June, spoon, but their search for perfection in the recording process and the mix and so forth is idiotic. Forget that it's expensive. They weren't so picky eight years ago when they were making successful records when they were coming up.

"Linda Ronstadt has an album that she just isn't satisfied with. It is a risky album in that it involves a different direction for her—standards. We are as supportive as possible and have told her that we will run with that record, but she feels it just doesn't measure up to what she wants right now. She may do it again or improve on it later, but she's been awhile without a record and she'd just like to make a Linda Ronstadt rock 'n' roll record. That's what she's going to do.

*MC: What do you see in the near future as far as direction in the record business?*

SMITH: I would continue to buy Billy Joel because I think radio is not going to make a change to the left. They're going to continue to be more introspective and worry about their tune-outs. Every record has to be familiar and they'll play more oldies and established artists and that's what you'll get.

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# Knott's & The Top Acts To



photo by Donna Santisi

BY SCOTT R. DENNY

Southern Californian musicians in search of the proverbial "break" usually think in terms of reaching the center of activity, and the center is Los Angeles. But this energy, like concentric rings drifting outward, is making its presence felt in other areas—particularly in Orange County. The Golden Bear and Knott's Berry Farm, two of the more prominent venues, represent a step up for bands accustomed to showcasing and freebies.

Knott's presents an interesting package, a schism of sorts. As a country "theme park," Knott's heavily emphasizes country music and its variants, but it aimed at a larger music audience this summer with its Friday night rock 'n' roll series. Ried Shibata, director of Knott's entertainment, said of the series: "Our format for the past summer was two nights of the country and western theme and one night of the rock. We were quite pleased with the rock shows—it was a slightly different departure for us."

These Friday rock shows usually consisted of one or two name bands along with lesser-known groups, usually unsigned. Some of the more prevalent bands that ventured to Knott's had a hard-rock edge, among them the

*LA-based Elvis Montana (left) frequently plays at Knott's. The Plimsouls played at the park's Friday night rock shows this summer.*

Naughty Sweeties and the Plimsouls. But don't hold your breath if you envision Knott's becoming a bastion for the new movement. Shibata explains: "With this last venture we stretched the perimeters of our concept, but we will be moving away from the rock 'n' roll consciousness in the future. Our principle is that this is a family theme park, and we don't want to steer away from that audience."

This news should not be treated as final, however. With the new Irvine Meadows facility, plus reports of another major facility opening in Orange County, Knott's could be pressed to bid harder for the entertainment dollar. As Shibata noted, "our music format is always changing." With the Friday night rock series a proven winner, it's likely there will continue to be room at Knott's for rock 'n' roll.

Despite the nature of the park, it's not much easier for country and western bands to find a spot at Knott's. Bob

Houghtaling, pedal steel player for the Doo-Wah Riders, says of his band's experience: "We've been in contact for about a year before we ever even played there. We've played the Palomino and some other clubs, but it really didn't seem to matter. Coming out and telling them 'We've done this and we've done that' didn't mean much. They got interested when we sent them a demo. They liked what we had, and Harvey Walker, who handles their country and western music, arranged for us to play. My advice to anyone is to take the time and money and have a good demo made—something representative. Otherwise you cut your own throat by sending out just anything."

Local bands seem to rate no priority. What is expected is clean music, with up-tempo sets of 30 or 45-minutes. The format is structured to a Top 40 and moveable, if not danceable, music. "The pace is quick, upbeat," says Houghtaling. "Your set is a specific time. When it's over, some-

one gets shot or the train comes in. It's a very exacting schedule," he says, one that's almost choreographed.

The L.A.-based band Elvis Montana has also consistently played at Knott's, peaking with the Western Jamboree and Urban Cowboy Days. Like the Doo-Wahs, members of Elvis Montana were happy to be at Knott's. John McClung spoke for the band: "We just have to rely on Orange County; the pay is superior, the demand greater for country music. It just isn't happening for us in L.A." McClung sees the Knott's experience as generating a stronger portfolio of sorts. That is, the increased exposure produces a viability necessary in dealing with record companies. Clearly, the industry isn't interested just in what you play but to whom you've played. "We played 17 straight days at Knott's, and that adds up to a lot of exposure."

The audience is precisely what interests the Golden Bear's Kevin Kirby. Kirby spoke candidly when addressing the number of unsigned or local bands performing at the Huntington Beach Club. "What you have to remember is that this is a business, and though there are some bands that might merit the look, we feel that we have to stand by those who have in a sense 'made it.'" In other words, Kirby believes that the band must have a secure following based on having played at spots such as the Roxy or the Whisky.

The Golden Bear's importance to Orange County has not been slight. The club has long stood as a showcase for timely and important acts, and Kirby ex-

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# Golden Bear Lure Orange County

pects to continue in this framework, but there doesn't appear to be much opportunity for less substantiated bands to play the club. According to Kirby, the Bear has little time for a smaller band to headline. Occasionally something will open up on a weeknight, but these occasions are rare. What of opening for a larger band? Kirby noted the circumstance necessary for this to take place: "The band must be very compatible with the headliner. We have concerns for the audience that has come to see who we have advertised."

One band that has worked under such a format is Orange County's Steven Hooks band, which opened the bill for the Robben Ford band. Hooks' music is melodic and conversable to many music listeners, mixing segments of jazz and R&B. Says Hooks: "It was really nice opening for Robben Ford. The audience was very receptive. The entire set consisted of my compositions and worked well even though I was insecure about some of the num-

bers. The Bear treated the crew and myself well; all considered, it was a success."

Hooks has been a successful fixture in the Orange County music scene, writing, arranging and playing music in small clubs like the Studio Cafe in Newport Beach. Asked why he hadn't been back to the Bear more often, Hooks responded: "You have to show your face and that takes time. In fact, you have to be almost rude, and that's difficult." Hooks is not represented by a manager or agency, and in light of this information the point is an important one: The job of door-knocking is not for the innocuous. The stance taken by the club and park managers is that the quality of the band's representative is the important factor, whether the representative is an agent or a band member. As summed up by one club owner who wished not to be named, "Someone with the band has to be serious and experienced. That's what's expected by us."



The Doo-Wah Riders say it was a demo which finally landed them a gig at Knott's.

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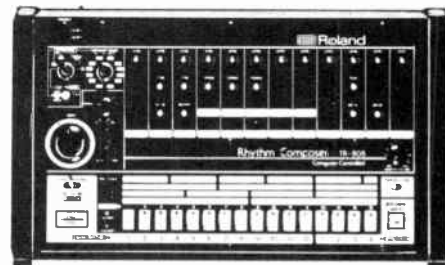
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# MC Guide To Orange County Music Facilities

**EDITOR'S NOTE:** Orange County offers a huge variety of clubs, studios, theme parks and organizations of interest to musicians. This sampling, while by no means complete, offers an overview of many of them.

## CLUBS

**American Bandstand:** 2722 N. Main St., Santa Ana, (714) 953-5555, (rock).

**The Barn:** Harbor Fwy at Torrance, Torrance, (213) 325-3638, (rock).

**Centrex:** Pacific Coast Hwy and Avalon Blvd., Wilmington, (213) 518-5941, (rock, etc.).

**Cowboy:** 1721 S. Manchester, Anaheim, (714) 731-6361, (country).

**Crazy Horse:** 1580 Brookhollow Dr., Santa Ana, (714) 549-1522, (country).

**Cuckoo's Nest:** 1714 Placencia Ave., Costa Mesa, (714) 645-0390, (punk).

**Golden Bear:** 306 Coast Hwy., Huntington Beach, (714) 536-9600, (rock, variety).

**Handlebar:** 207 W. 2nd, Santa Ana, (714) 547-8998, (country).

**The Hide Away:** 1820 Carnegie, Santa Ana, (714) 754-8701, (hard rock).

**Icabods':** 18582 Beach, Huntington Beach, (714) 964-2211, (rock, covers).

**Irvine Bowl:** 650 Laguna Canyon Rd., Laguna, (714) 494-6242, (jazz).

**Jazz Safari:** 1119 Queens Hwy, Long Beach, (714) 436-9341, (jazz).

**Jezebel's:** 125 N. State College Blvd., Buena Park, (714) 827-1776, (rock, heavy metal).

**La Vida Hot Springs:** 6105 Carbon Canyon Rd., Brea, (714) 996-0702, (country).

**Radio City:** 945 S. Knott, Anaheim, (714) 497-4469, (rock).

**Silver Saddle:** 801 Beach Blvd., La Habra, (714) 731-6361, (country).

**Studio Cafe:** 100 Main St., Balboa, (714) 675-7760, (jazz).

**T.J. Peppercorn's:** 8052 Stork, Huntington Beach, (714) 731-6361 (Top 40).

**Warehouse Restaurant:** 3450 Via Oporto, Newport Beach, (714) 731-6361, (Top 40).

**The White House:** 340 Coast Hwy, Laguna Beach, (714) 494-8088 (jazz, R&B, rock).

## STUDIOS

**Adamo's Audio:** 16571 Higgins Circle, Huntington Beach, (714) 842-2668, (8-track).

**Apollo Recording Studio:** 6142 Beach Blvd., Buena Park, (714) 994-3761, (16-track).

**Casbah Studio also Remote Recording:** 1895 W. Commonwealth St. 'N,' Fullerton, (714) 738-9240, (16-track).

**Chateau East Sound Productions:** 1040 N. Grove St., Suite R, Anaheim, (714) 630-0145, (8-track).

**Creative Media:** 7271 Garden Grove Blvd., Suite E, Garden Grove (714) 892-9469, (4-track).

**Front Page Recording:** 251 Avocado St., Costa Mesa, (714) 548-9127, (24-track).

**Glacier Rehearsal and Recording Studio also Remote Recording:** 1041 E. Lacy Ave., Anaheim, 6212 Darlington Ave., Buena Park, (714) 521-7456, (714) 999-9986, (8-track).

**Gopher Baroque Productions:** 7560 Garden Grove Blvd., Westminster, (714) 893-3457, (16-track).

**Golden Goose Recording:** 2074 Pomona Ave., Costa Mesa, (714) 548-3694, (16-track).

**Hot Mix Recording:** 5892 Los Molinos Dr., Buena Park, (714) 761-2621, (8-track).

**International Automated Media:** 17422 Murphy Ave., Irvine (714) 751-2015, (24-track).

**JEL Recording Studios:** 6100 W. Pacific Coast Hwy, No. D, Newport Beach, (714) 646-5134, 631-4880, (16-track).

**JR West Sound Recorders also Remote Recording:** 1025 N. Ferndale, Fullerton, (714) 526-1022 (8-track).

**Lyon Recording Studio:** 2212 Newport Blvd. (on the Balboa Peninsula), Newport Beach, (714) 675-4790, (24-track).

**Lyric Studios also Remote Recording:** 7578 El Cajon, La Mesa, (714) 465-9997, (24-track).

**Mel's Sound Of Music:** 3148½ E. Colima Rd., Hacienda Heights, (213) 961-2475, (8-track).

**Moffett Manor Recorders:** 2152 Canyon Dr., Costa Mesa, (714) 646-3838 or Message 774-0660. (4-track).

**Moser Sound Productions:** 1923 W. 17th St., Santa Ana, (714) 541-6801, (4-track).

**Music Masters:** 10625 Ellis Ave., Fountain Valley, (714) 963-8386, (24-track).

**Nouveau Studio:** 1258 E. Broadway, Anaheim, (714) 956-0695, (4-track).

**Orion:** 636 Baker St., Costa Mesa, (714) 546-5718, (radio commercials, 4-track).

**Overland Recording Studio also Remote Recording:** 3176 Pullman St., Suite 123, Costa Mesa, (714) 957-0633, (24 track).

**Phusion, also Remote Recording:** P.O. Box 7981, Newport Beach, (714) 751-6670, (4-track).

**Sound Affair Recording also Remote Recording:** 2727 Crodgy, Santa Ana, (714) 540-0063, (24-track).

**Studio Orange:** 421 N. Tustin, Orange, (714) 633-8200, 633-8201, (24-track).

**Twilight Recording Studios also Remote Recording:** 23342 S. Pointe Dr., Laguna Hills, (714) 951-5052, (16-track).

**United Audio Corp.:** 1519 S. Grand Ave., Santa Ana, (714) 547-5466, (24-track).

**White Field Studio:** 2902 W. Garry, Santa Ana, (714) 546-9210, (24-track).

**Zero-VU Recording:** 833 W. Collins, Orange, (714) 547-4501, (4-track).

## PARKS

**Disneyland:** 1313 S. Harbor Blvd. Anaheim, (714) 999-4000.

**Knott's Berry Farm:** 8039 Beach Blvd., Buena Park, (714) 827-1776 x384.

## ORGANIZATIONS

**Golden West Jr. College Music Institute:** Commercial Music Dept., 15744 Golden West, Huntington Beach, (714) 892-7711 x128.

**Orange Co. Musician's Union-Local 7:** 2050 Main St., Santa Ana, (714) 546-8166.



# O.C. Union: Seeking To Attract Younger Musicians

BY LESLIE NEIL MARLIN

While L.A.'s Musicians Union—Local 47—has enough members to populate a small city, it's a fairly well-known fact that a relatively small percentage of them can find enough work to make a living.

In Orange County, on the other hand, the union—Local 7—prides itself on keeping a large portion of its 1,500-person membership employed.

Places like Knott's Berry Farm (see story, page 14) and Disneyland (which regularly employs 50-60 musicians) help enormously, but the union is also using a number of other techniques, ranging from the homey to the those involving the entertainment technology of the '80s—video.

On the one hand, business representative Rex DeLong spends "half my time going from club to club, talking to musicians and owners, and when members are out of work or clubs need musicians, I just tell them about each other. You might say I'm a matchmaker."

Local 7 is conducting another project, though—one that's just getting underway. It's a video contact service that will house a small library of videotapes of musicians, so they can audition for clubowners countywide without the hassles of setting up times and carting instruments.

In between there are other services, such as free legal aid for musicians burned by employers,

discounts (through other union shops) on printing and photography, and pending seminars and showcases.

Despite the array of help for member musicians and growing ranks (membership is up about a third over the past half-dozen years), however, Local 7 faces the same major problem that unions nationwide are facing—lack of support from younger club musicians.

"Young rock bands and country bands in general are not in the union," says DeLong. "We're seeing more and more young people who simply have no use for the union, and they haven't been sought after. We're hoping to change that. If we don't stay current with that and grow right along with the music boom, we're dying, and we have no intent of dying."

*'So Many People Are Willing To Play And Make Less Than They Should. I Get Embarrassed When I Find Out What Some Musicians Make For A Night's Work.'*

The lack of unionization on the part of younger, newer musicians bothers DeLong, both because of the obvious weakening of the union and because of the effects on the musicians themselves.

Citing clubs that can "get somebody for a free hamburger," he says "So many people are willing to play and make less money than they should. I get embarrassed when I find out what some musicians make for a night's work."

The "boom" in Orange County's music scene has left the union with another gap—in the studios.

"The studio situation has grown by proverbial leaps and bounds," DeLong says, from just three or four half a dozen years ago to dozens. "We have not been able to keep up with it. We lack the personnel to keep up. We're finding many musicians aren't filing union reports."

Whereas the L.A. union finds much of its strength in the musicians involved in the TV and film industry, the Orange County union finds its strength in the larger clubs, and among musicians doing dinner shows, symphony work and some larger studios. "There the union becomes a viable and powerful thing," DeLong says.

"We're better off with clubs," adds union president Douglas Sawtelle. "The work is not as seasonal or as subject to political maneuvers. There are many L.A. musicians who try to get a dual membership, but don't meet resident requirements."

Both Sawtelle and DeLong are enthusiastic about the union's video auditioning system and its potential to draw more musicians into the local.

The rationale behind the new concept, according to Sawtelle, is this: "The contemporary musician has too much crap to haul around these days. For a band to show up at a sound check to audition for a boss who is usually in the bathroom is just too humiliating. And we're talking about a produced tape. No feelings will be hurt. The musician doesn't even have to hear about it." (for more

*'We're Seeing More And More Young People Who Simply Have No Use For The Union, And They Haven't Been Sought After. We're Hoping To Change That.'*

info on the project, see Video Update, pg. 25)

Other planned services include an "exchange floor," where musicians will be able to meet and swap information and music once a week, and a showcase wherein a number of bands will play over the course of the evening for a number of club owners, making things easier on everybody. The pending seminars will deal with making videotapes, legal advice, instruments and songwriting.

As DeLong sees it, Local 7's prime task is expanding its ranks in proportion to the boom in all aspects of music in the county.

"The challenge is basically to gain the confidence of the non-union musician," he says. "Then, as more dollars flow into the union, we'll be able to do even more for musicians."

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Tom Petty and the Heartbreakers, one of the first acts to perform at Orange County's new Irvine Meadows.

## O.C.'s Ripe Market

*Continued from cover*

movie industry and a majority of professional recording studios are still north of the county line; on the other hand, cable TV is thriving. Soon, as more pros come to recognize the advantage of being close to, yet removed from the hectic hub of Hollywood, OC's one fully-appointed audio and video production studio may face some local competition. Meantime, International Automated Media is snatching business right

out from under L.A.'s nose. Offering a full-service production facility outfitted with *Tomorrow's* State-Of-The-Art equipment, Vice President Terry Sheppard boasts, "If a client comes in here today with five million dollars to make a movie and we don't have the necessary people or equipment, I know who to call."

But Sheppard says the real reason musicians like Stevie Wonder, Paul McCartney and The Police are cutting albums in Irvine is because "We offer seclu-

sion from the madness just an hour from Hollywood. So while retaining access to the heart of the industry, an artist can relax at the beach before a ten-minute limo ride to the studio." Besides handling 40-track recording sessions for outside clients, IAM also promotes and records talent of its own, can produce and edit broadcast quality videotape, publish music or turn out flawless master recordings.

It's no accident that the company is as diversified as the surrounding community. As Sheppard sees it, "The music industry is so fractured in the '80s; we've found that by avoiding specialization, we're always working on something." Competition from the local ranks is one problem the company has so far been immune to. The only thing resembling a threat came from a small firm called Overland Sound that has recently been sold by owner Paul Freeman; guess who's on the IAM payroll now.

Although a growing number of major artists are opting for OC's relative calm, very few big talents have emerged from the local music scene. "Making it," in this business anyway, still means a Hollywood contract. But a Laguna Beach singer/songwriter may help turn the tide. Steve Wood was an original member of

'Honk,' one of the most popular bands to ever come out of the Southland. Now a solo act, Wood is recording an album for Bandland Records, one of Columbia's new custom labels, that should be released around the first of next year.

Clubs in OC have been good to local performers and vice-versa. Two years ago, a young girl walked onstage at the Crescendo in Anaheim, one of countless faltering discos grasping for new direction. Today, Lacy J. Dalton is a familiar name on country music hit-lists, and with a new sign out front, Jack Waite's Cowboy is packed with C&W fans nearly every night of the week.

When the country dam first burst, the Stage Management talent agency was in the proverbial right place. Now Bob Stoner books "nothin' but country" at clubs like the Crazy Horse, the Silver Saddle and the Rib Rack, which haven't changed format or lost money from day one. Stoner points out that unlike L.A. clubs, where business is concentrated on the weekends, live music is a big draw in OC five to seven nights a week.

Van and the Southland Band jam the Cowboy's dance floor all week long with their brand of country boogie. The only thing Van complains about is be-

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OC gigs helped Lacy J. Dalton get on her feet. The county also draws name acts such as Christopher Cross (top).

ing hounded for autographs. Butch Hendricks, Jim Seal and Cowboy Maynard were around when John Travolta was still polishing disco routines. And they're still riding a wave that shows no sign of breaking with the ready-made, rural-rooted OC crowd.

If it seems 'Urban Cowboy' and Orange County are coming out of the closet hand-in-hand, a look at how other types of music are faring puts that fear to rest. Dave Niederhelm, the second half of Stage Management, books Top 40 groups at Ruben's, The Plankhouse, Don Jose's and other area restaurants—all staying just as busy as the country spots. Most have developed a regular clientele because, unlike L.A. bands in the land of orange tend to stick around awhile instead of constantly jumping from offer to offer. It's not just loyal fans enticing area musicians—Niederhelm has found that OC clubs almost invariably are paying performers twice as much or more than their big city counterparts.

The widely varying, distinctive character of audiences in different sections of the country can accommodate almost any musical desire. Along the coast, jazz leads the way with the landmark White House tavern in Laguna Beach. Along with their recent offshoot in Corona Delmar, the White House books established jazz musicians side by side with upcoming local talent, letting their eclectic beach audience call the shots. A little further down the coast, it's always hard to find a seat at the Studio Cafe in Balboa, but when saxman Steve Hooks is playing, there isn't even standing room.

For the most part, disco has faded into the not-distant enough past, but flashy dance floors and fast-talking DJ's at the Red Onion in Huntington Beach and Bobby McGees' in Newport are bursting at the seams every weekend...it's meat-market mad-

ness—the '80s answer to Beach-Blanket Bingo, complete with the same barely post-pubescent cast.

Traditional roots dominate the central county, where live entertainment, for the most part, means easy-listening bands on the bar side of large restaurants. A few clubs, especially those catering to the under-21 set, feature pounding hard-rock bands. Response is so unpredictable that these may be some of the few night spots in OC not turning a sizable profit.

Despite the ever-changing and enlarging entertainment picture in OC, many people still insist the suburbs will never be able to offer all that a big city can. Yet it is precisely because of this unique southern blend—the orange groves, the freeways, the country and the jazz, combined with a population that is finally settling in, abandoning the old restrictions of their roots and discovering they don't have to settle for second-class status in the shade of Los Angeles' skyscrapers—that Orange County's entertainment market is growing. So like a caterpillar in flight training...the Southland is just learning what it's capable of. And like a butterfly, the sky's the limit...□

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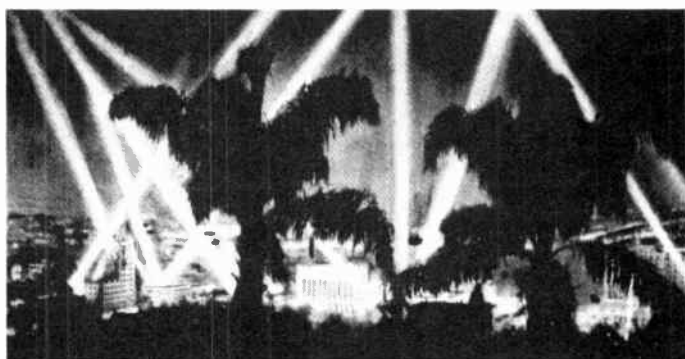
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# Writers' Association Forms In O.C.

BY CHRIS TAYLOR

The phenomenal growth of the Orange County Music Scene in the past several years has created special problems for the county's entertainment writers.

Along with the sheer number of new venues (including those that seat several thousand), the writers are dealing with a sprawling, decentralized scene.

The Orange County Entertainment Writers Association, formed in August, 1980, has been attempting to deal with those problems.

Founded by O.C. publicist and writer Laine Medina, the group drew a handful of writers to an inaugural meeting at Knott's Berry Farm. There, the group outlined its charter and set its goal—"To improve the quality and quantity of reporting on entertainment in Orange County."

Now into its second year, the group has expanded its membership and has been drawing members of the media outside the county to its meetings to share ideas and information.

"The basic disadvantage writers in Orange County have is that this county is so spread out," says Association president Jeff Parker of the *Orange Coast Daily Pilot*. "The county's big, and there are a lot of diverse things happening. It's important to get everyone in one place swapping notes."

The timing of the organization's founding, according to one of its original members, Chris Smith of the *Santa Ana Register*, was perfect. The writers were banding together "just as the O.C. entertainment scene was about to pop."

What triggered the "pop," according to Smith, was the opening of the area's first large entertainment venue. The 10,000-seat Irvine Meadows Amphitheatre held its celebrated debut this past summer, bringing a number of top stars already to the county.

Going one step further back, the recent boom in country music, perhaps received more enthusiastically in the tradition-rooted county than anywhere else in the far West, set the stage for the development of such large venues. It also helped spur an

even greater burgeoning of clubs in the county. From the Cowboy in Anaheim to the Crazy Horse Saloon in Costa Mesa, the down-home sound was giving new life to the local entertainment scene.

"Orange County is really a hungry place for entertainment," says Parker, "and this group (the Association) sort of proves that."

The Association, besides discussing the scene itself, has also been active in planning promotions and cooperative work efforts; it's become a sort of melting pot for the county's press.

Current officers besides Parker and Medina (the vice-president) are treasurer Bill Betts of the *Irvine World-News* and secretary/correspondent Irene Jack of Irvine Meadows.

With the opening of the Amphitheatre, Orange County residents will have to travel to L.A. less often to see their favorite major acts. Similarly, with the efforts of the Association, Parker hopes the local press will be able to provide much more comprehensive and complete coverage of the O.C. scene.

"There's no reason people here should have to rely on the (*Los Angeles*) *Times* for coverage of what's happening in Orange County," he says. "They should be able to pick up the *Daily Pilot* or *World-News* and be able to find

out what's interesting musically."

A turning point for the Association in its search for recognition came shortly before last Thanksgiving when *Times* arts editor Charles Champlin accepted a last-minute offer to fight speak at their meeting, at Medley's in Fountain Valley. Not only did Champlin's presence (plus the presence of three other *Times* writers) act as a boon to the group's credibility, but it also apparently served as a springboard for the formation of a separate *Times* entertainment desk for the county.

Last January, Herman Wong went on assignment covering events south of L.A. for the first time. Today, he is still writing regularly for the *Times* on music and diversions in the county, and is one of the more than 40 members in the Association.

The Association sees the future for Orange County's entertainment scene as a bright one.

"With the Orange County Music Center coming up, as well as the Nederlander facility and the Amphitheatre," says Parker, "there are a lot of seats opening up for Orange County people to see music and theatre. I would hesitate to say that everything else will boom along with it, but it's obvious that entertainment per se is growing."

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# SONGMINUTE

BY JOHN BRAHENY

## PERFORMANCE ROYALTIES

Performance royalties are, along with mechanical royalties, which I discussed last time, a major source of income for a writer. According to copyright law, nobody can publicly perform a copyrighted song for profit without permission of the copyright owner.

The most common uses of music in public performance are familiar to us all: radio, T.V., jukeboxes, Muzak and live performances. When your songs are played in any of these venues, you're entitled to get paid for its use. The obvious problem is how to go about doing it. Do you call the radio and T.V. stations all over the country to pay you a couple cents each time they play it? Do you harass a club owner for money because you heard someone play your song there? How do you find out how many times they played it? How do you get them to pay? How do you give them permission to play it there in the first place?

Performing rights organizations, BMI (Broadcast Music Inc.), ASCAP (American Society of Composers, Authors and Publishers) and SESAC (no longer using their original title, Society Of European Songwriters, Authors and Composers) are the entities that take care of these problems for you. Through membership in one of these organizations, we grant them permission to license non-dramatic public performances of the compositions. Dramatic performances are those contained in films, musical theatre, etc., for which a "synchronization license" is granted by the copyright owner.

How do the organizations get the money? Generally speaking, radio and T.V. stations and networks pay annual fees negotiated by the organizations on behalf of their writer and publisher members. Blanket fees give radio and T.V. permission for unlimited use of the compositions. Fees are based on a percentage of the advertising revenue received by the stations or networks. The philosophy is that if a station has a 50,000-watt clear channel signal, it's reaching millions of people, enabling them to charge top dollars for advertising. Discos are charged by the square foot of space. Clubs are charged mainly on a percentage of their annual entertainment budget. There is an annual \$8 fee for each jukebox that goes into a fund and is divided between the organizations.

How do they know how many times a song is played? Each organization has its own method of determining the number of performances. BMI has each radio station, for a week each year, keep a log of what they play noting the title, writer and performing rights organization. They do a sampling of about 50 different stations each week. They then make a statistical projection that gives them a figure to approximate the number of plays on all stations. Different types or classes of stations are weighted in different ways. ASCAP uses a method involving taping the stations for a given period of time, sending the tapes to a central place where expert listeners pick out the ASCAP songs, tally them and make statistical projections. Neither method is perfect. Both have been developed by statistical experts, with the goal of being economical ways to get the information. They strive to spend less money so that a maximum amount may be distributed to their writer and publisher members. Both organizations operate on a non-profit base, distributing to their members all money not used for overhead. Both monitor T.V. performances by direct census from producers' cue sheets, and, in BMI's case, from the publishers of *T.V. Guide*. SESAC is a profit company and pays according to actual dollar value connected to trade chart positions.

How much do we make each time it's played? It varies in both BMI and ASCAP according to the amount of income generated from all sources during the year or quarterly period. Each has an equation that gives them a per-play figure based on the type of station, number of plays and amount collected. In addition, they have bonus systems that can end up giving you more than the base rate during a specific period. BMI offers a bonus system which increases the value of a play credit after the song attains certain levels of credits.

Some extra things to keep in mind: BMI and ASCAP will send a quarterly check and statement directly to you and to your publisher, the amounts divided according to your publishing contract.

All organizations are in competition for members, therefore they're all anxious to explain their merits. They're also excellent connections to publishers and producers if your songs are good enough for them to recommend. Use them!

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## RADIO

BY WOLF SCHNEIDER

**KIKF (94.3 FM):** Garden Grove's country station was the Adult-Contemporary KORJ until a year ago. Music Director John Dzima, who has been with the station for three years, says the switch to country "has been extremely successful. A year ago we were just about on the bottom in the ratings. Now, we're the number one station, total persons, 18 plus. We've gone up over 300 percent." Now known as KIK-FM, the musical mainstays are Charlie Daniels, Waylon Jennings, Willie Nelson, Merle Haggard and Alabama. Every Friday, from 7-10pm, the "KIK Country Countdown," formulated from phone requests, Orange County record sales and club research, airs the Top 30 songs of the week, and then gives them away. At 10 pm, Monday through Saturday, "Top Tracks" presents an LP in its entirety. Sports reports air daily at 7:30 am and 5:30 pm, and have included interviews with Angels and Rams. On September 29th KIK celebrated its one-year anniversary with a free bash at JW's

Cowboy in Anaheim. Upcoming, look for contests, giveaways and more live remotes from the Crazy Horse Steakhouse in Santa Ana, where recent shows have featured Doug Kershaw, Ray Price and Charley McClain.

**KEZY (1190 AM and 96 FM):** Anaheim's highly-rated rock duo has had some alterations in format recently, according to Assistant Program Director, Christie Kroll. Although both stations feature the same announcing staff, the only simulcast period now is Sunday nights, from 9-11 pm, when "Rams/Jock Talk" is aired, followed by David Hirsch's "Forum," both talk shows.

Last year, KEZY AM created some notoriety for itself with the bumper sticker/slogan "KEZY Kicks Ass." This September, they changed the slogan to "KEZY—Touch Me," and dropped the hard-rock stance in favor of what they call classic rock 'n' roll. It's predominantly album oldies, from 1964-'74, geared for the 25-35-year-old, and heavy on The Beatles and Stones. The AM has "live" announcers, and broadcasts remotes from the recently opened Irvine Meadows venue.

The FM is mainly automated, featuring the mellow side of AOR. The "Spirit of '96" plays

more current music than the AM, and is targeted for the 18-35-year-old. Daily noontime concerts offer an hour of one artist, commercial-free, and recent guest interviews have included Anne Murray and David Lindley. California's Eagles, Linda Ronstadt and Crosby, Stills, Nash and Young are what you're likely to hear on KEZY FM.

**KNAC (105.5 FM):** This "Modern Music" station with offices in Long Beach broadcasts to Long Beach, Orange County, the South Bay, and the high parts of the Hollywood Hills. Heaviest airplay at this time is being given to Wall Of Voodoo, The Police, Devo, Billy Idol, The Gun Club, X, Psychedelic Furs and The Plimsouls. Sundays, from 7-7:30 pm, unsigned talent is exposed on "California Local." Then, from 8 pm-midnight, host Joe Caruso previews imports and new releases on "Modern Music." Saturday nights, from 9 pm-midnight, Marshall Thomas goes back to the roots of rock 'n' roll, even reaching into his personal collection of 78 rpm discs, on "Marshalls Memory Lane." Program Director and mid-day announcer, Paul Fuhr, plays new releases and imports on "What's New For Lunch." Tuesdays and Fridays from noon-1:15 pm, and

five times each day, Norm McBride's club and concert information airs as "Entertainment News." At 7:22 am and 5:22 pm daily, there's a Rams report, including scores and interviews with team members such as Phil Murphy, Nolan Cromwell, and Jack Youngblood. Weeknights at midnight the NAC new LP hour airs a new album in its entirety. Artist interviews are conducted on an impromptu basis, and recent guests have been Any Trouble, Romeo Void, Squeeze, U-2, Adam Ant (in his first California interview), Dave Davies, and Eric Burdon.

**KWIZ (1480 AM and 96.7 FM):** Orange County is one of the fastest-growing U.S. metropolitan areas, with almost two million residents. Its oldest radio station is KWIZ, broadcasting for over 50 years. Located in Santa Ana, KWIZ-AM's Adult Contemporary programming reaches 18-44-year-olds. Music from Elvis, Kenny Rogers, The Beatles, Neil Diamond and Air Supply is supplemented by a well-staffed news department covering traffic, sports and consumer reports, as well as the traditional news stories. KWIZ FM plays Beautiful Music to a listenership of 25-54-year-olds



Rick James will appear on *The Merv Griffin Show* on Thursday, October 15.

## TV & FILM

BY DAVID KAYE

**DOUBLEHEADER:** For the past couple of years *The Merv Griffin Show* has frequently had as its theme "Hit Record Makers." Through this forum, the show has presented over 85 musical acts. A regular guest on these special editions is Top 40 analyst **Kal Rudman**. The tradition continues this month with back-to-back episodes. On Thursday, October 15th, the guests, along with Rudman, will be **Rita Coolidge, Rick James, The Little River Band** and the **Four Tops**. Friday, October 16th fea-

tures **Lou Rawls, Mickey Gilley, Greg Kihn, David Gates** and **Jose Feliciano**. Griffin's show airs locally at 9 p.m. on channel 11.

**FAME, OPERA-STYLE:** On Saturday, October 24th, KCET (Ch. 28) will present a special entitled **Young American Performers**. Produced by KCET, this 90-minute feature focuses on three aspiring local opera singers: Pamela Hicks, soprano; Jonathan Mack, tenor and Thomas Hampson, baritone. **Martin Bernheimer**, music critic for the **L.A. Times**, will host the show and talk with three young performers about their careers. The program begins at 9 p.m.

**HAVE YOU SEEN IT?** Last

week on Dick Clark's "American Bandstand." I accidentally saw what may be the best rock video I've ever seen: **Michael Jackson's** visual interpretation of the Jackson's hit single, "Can You Feel It?" Calling it a rock video is like calling the Sistine Chapel a nice paint job—it's more of a mini-movie. Jackson, who wrote and conceived the project, utilized a host of actors and elaborate special effects to bring his idea to life. The young, multi-talented Jackson has once again demonstrated to the world his genius potential. You must watch for this minor masterpiece.

**30 ON 30:** On Friday, October 30th, "American Bandstand" celebrates its 30th anniversary with a three-hour special on ABC. The show, which begins at 8 p.m. on channel 7, is hosted by Dick ("Dorian Gray") Clark, who has hosted the popular music program since 1956. One of the highlights of the show is the appearance of a "Supergroup" which has been especially assembled for this program. The group, which plays along with a video of **Bill Hailey and the Comets** doing "Rock Around the Clock," is made up of 23 of the hottest musicians around, including **Stanley Clarke, George**

**Duke, Lee Ritenour, Johnny Rivers, Larry Graham, Charlie Daniels, Ray Parker Jr., Donald Byrd, Tom Scott, George Thorogood, Junior Walker, Mick Fleetwood and Mickey Gilley.** Other guests scheduled to make cameo appearances are **Loretta Lynn, Jerry Lee Lewis, Kenny Rogers** and an assortment of stars from the '50s. Also slated to perform on the show are **Barry Manilow, Stevie Wonder, Rod Stewart, Kim Carnes, The Oak Ridge Boys, The Righteous Brothers, Little Richard** and **The Beach Boys**. This truly star-studded spectacle was produced by Larry Klein and directed by Barry Glazer. Dick Clark and Robert Arthur were executive producers.

**LITTLE RIVER FLOWING:** The **Little River Band** is making a lot of television appearances this month. Aside from the "Merv Griffin Show" and "Solid Gold," the group is also featured in a prime-time special made for Australian television that focuses on America's favorite Australian acts. Also spotlighted on that show are **Rick Springfield** and **Air Supply**. Hosted by Donnie Sutherland, who hosts the popular Australian music show "Sounds," the special should air this month on channel 7.

# TV LISTINGS

## THURSDAY, OCT. 15

7 P.M., CH. 11: **THE MUPPET SHOW** welcomes guest star Ben Vereen.

9 P.M., CH. 28: **JAZZ AT THE UPTOWN: FEATURING KHALID MOSS.** Moss performs selections ranging from American classics like "Autumn Leaves" to his original compositions.

## FRIDAY, OCT. 16

2 P.M., CH. 5: **THE JOHN DAVIDSON SHOW:** Jose Feliciano is among the guests.

7 P.M., CH. 28: **OVER EASY** talks with jazz pianist Dr. Billy Taylor about his varied career in composing, teaching, acting and writing.

12 MIDNIGHT, CH. 5: **THE BLUE JEAN NETWORK** presents *The Pointer Sisters* in concert at The Attick in Greenville, N. Carolina.

## SATURDAY, OCT. 17

7 P.M., CH. 7: **WHERE WERE YOU?** examines the music, events and people of 1959.

7 P.M., CH. 28: **GREAT PERFORMANCES:** A production of Mozart's opera, "La Clemenza di Tito," filmed in Italy and featuring three American singers: Carol Neblett, Caterine Malfitano and Tatiana Troyanos.

7 P.M., CH. 13: **SOLID GOLD GUESTS:** James Ingram, Silver Condor, Kool and the Gang, Aretha Franklin, George Benson. Hosts: Andy Gibb, Marilyn McCoo. Repeats Sunday at 8 p.m.

## SUNDAY, OCT. 18

2 P.M., CH. 28: **EVENING AT SYMPHONY:** An encore presentation with Pinchas Zukerman and Joseph Silverstein as soloists in Mozart's *Sinfonia Concertante*, K. 364. (Stereo Simulcast with KUSC, 91.5 FM.)

3 P.M., CH. 28: **MUSIC AT PENN STATE: ROBER TREHY:** The program is a recital of vocal music performed by Trehy, a professor of music, including selections from Mozart, Schubert, Ravel and Britten.

## CABLE & PAY TV SELECTV:

### FRIDAY, OCT. 16

2 P.M.: **THE LITTLE PRINCE:** Popular children's story with music by Lerner and Lowe. Repeats Oct. 24 at 7 p.m.

9 P.M.: **PAYDAY:** 1973 film starring Rip Torn as a troubled country western singer.

### FRIDAY, OCT. 23

10:30 P.M.: **JETHRO TULL: SLIP-STREAM:** Rock group Jethro Tull is featured.

### SEASON TICKET:

### FRIDAY, OCT. 16

11:15 P.M.: **DIVINE MADNESS** star-

## TUESDAY, OCT. 20

7:30 P.M.: **2 ON THE TOWN:** Co-hosts Steve Edwards and Melody Rogers take a look into Rolling Stones Mania and its cure.

## FRIDAY, OCT. 23

8 P.M., CH. 5: **SCOTT JOPLIN: KING OF RAGTIME** with Billy Dee Williams and Art Carney. The grim story of the late Scott Joplin's life. (Bio-drama '77).

## THURSDAY, OCT. 22

8 P.M., CH. 4: **BOB HOPE AT THE DEDICATION OF THE GERALD R. FORD PRESIDENTIAL MUSEUM:** Hope is joined by assorted celebrities on this two-hour special, including Debby Boone, Glen Campbell and Tony Orlando.

## SATURDAY, OCT. 24

7 P.M., CH. 28: **RAMBLIN':** "The Hotmud Family." From unaccompanied ballads and hymns to dance tunes and honky-tonk songs, the Hotmud Family enthusiastically performs the music.

9 P.M., CH. 4: **THE NASHVILLE PALACE,** NBC's new country music variety series premieres with guests Tanya Tucker, Jerry Reed, Rev. Grady Nutt, Woody Herman and more. Tonight's host is Roy Clark.

## SUNDAY, OCT. 25

2 P.M., CH. 28: **EVENING AT SYMPHONY:** Guest conductor Klaus Tennstedt leads the Boston Symphony Orchestra in Handel's "Concerto Grosso, Opus 6, No. 6," and Mozart's Piano Concerto No. 9 in E-flat." (Stereo simulcast with KUSC, 91.5 FM.)

## MONDAY, OCT. 26

10:30 P.M., CH. 28: **MORE THAN A CONCERT:** A documentary portrait examining the Netherlands Wind Ensemble performing classical music, jazz and a composition by Frank Zappa.

ring Bette Midler in concert.

## SATURDAY, OCT. 17

9:30 P.M.: **ELEPHANT PARTS:** A musical trip from the '50s to the space age with ex-Monkee Michael Nesmith.

## MONDAY, OCT. 19

9 P.M.: **PETER, PAUL AND MARY** re-unite in a special concert taped in Hamilton, Ontario.

## WEDNESDAY, OCT. 28

7 P.M.: **SILK STOCKINGS,** the 1957 MGM musical starring Cyd Charisse. Fred Astaire and the music of Cole Porter.



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**GOLD STAR RECORDING STUDIOS, Hollywood:** Studio owner Stan Ross is working with Greg Evigan (star of *B.J. & the Bear*) on his debut album as a singer/songwriter. Neil Young has finished recording his latest Warner Bros. LP, *Reactor*, and it's being mastered by Gold Star's own Dave Gold. Tanya Tucker is working on the soundtrack for her upcoming TV special.

**THE AUTOMATT, San Francisco:** Recording artist Sathi (from England) is self-producing and arranging his own material for Straight Life Productions Ltd., with the Narada Michael Walden Band. Glen Friedman, Straight Life's American rep, tells MC, "We cut vocals at Golden Age Recording, with Jane Clark engineering and John Weaver mixing. The LP has a Rick James-ish musical format with love lyrics!"

**CHICAGO RECORDING COMPANY, Chicago, Ill.:** Soul singer Barbara Acklin recorded her new Chi-Soul single with producers Gene (Duke of Earl) Chandler and Willie Henderson. Phil Bonanno handled engineering. The Resurrection Band, a Christian metal group, tracked their latest Light Record album with Phil Bonanno at the helm as producer. Chicago International Music's group, Superior Movement, recorded their debut single, which was produced by the team of Maurice White of Earth, Wind and Fire, Johnny Moore and Tom Tom 84. Hank Neuberger was behind the boards. CBS will be handling CIM's distribution (let's all go to Chicago and record). Andy Watermann produced and engineered the Nathan-Coats band's LP entitled *Heartbeat*.

**MARK WOLFSON, who spent much of his last two years working on projects for artists like Robert John and Natalie Cole during his tenure as a staff engineer, is now an independent. Wolfson tells MC, "I recently worked on the new Switch album for Motown with producer Greg Williams. I also worked on various projects with producer Bunkie Shepard for Destiny Records. Currently I'm re-mixing an LP for Amaya—She's quite big in Mexico."**

**ALLAN RINDE, from Studio Sound Recorders, tells MC: "There's a Nicky Hopkins impersonator going around town doing some sort of a scam on recording studios." Keep your eyes open out there! Other happenings at Tobin's pleasure palace include the addition of Theresa Abrook to the staff as production coordinator.**



Engineer/producer Paul Freeman at the I.A.M. Harrison console.

**HARLEQUIN STUDIOS, Reseda, Ca.:** Armand St. Martin, a songwriter/performer from New Orleans, is tracking demos with engineer Gary Dulak.

**NADYA BELL recently left the ranks at Wally Heiders, where she was traffic manager, to become studio manager at Pasha Recording**

**RUSK SOUND STUDIOS, Los Angeles, Ca.:** Michelina Kalta is the new assistant studio/traffic manager at Rusk. She previously worked at Crystal Sound and for Neil Diamond. Artist Marline Ricci is in tracking basics and overdubs with Juergen Koppers producing and engineering.

**SOUNDCASTLE, Los Angeles, Ca.:** Chris Bond is producing artist Steve Wood for Badland Records. John Mills is engineering with assistance from Dave Marquette. Weather Report is in working on overdubs and mixing their latest effort for CBS Records with Joe Zawinul producing. Brian Risner engineering and Mitch Gibson seconding. Cheryl Ladd is in tracking music for her upcoming television special. John Tartaglia is the musical director of the project, with Matt Hyde at the boards with assistance from David Marquette.

**CITY RECORDERS, Los Angeles, Ca.:** Warner Brothers act Code Blue is currently tracking its new LP with Ed Stasivae handling production.

**BAY SOUND REPRODUCTION, Oakland, Ca.:** Super Strings are in overdubbing their demo tape, with Joe Weed producing and playing violin parts with Darol Anger and Dave Balakrishnan. Other musicians on the session include Erik Golub on viola, Marty Kendall on cello, and Wendy McBain on piano. Glen Oey and Gene Mick covered engineering. Gerry Humphrey and Lost Innocence are also in recording and mixing their demo tape with Glenn Oey at the boards.

**INTERNATIONAL AUTOMATED MEDIA, Irvine, Ca.:** Engineer/producer Paul Freeman is now working for IAM in an in-house engineering and production capacity. His past credits include working with the Busboys and the Knack. He also owned and operated Overland Recording Studios for Sammy Hagar and Count Basie (see picture).

**DIGITAL SOUND RECORDING: Los Angeles, Ca.:** International flamenco artists Sarita and Carmen Heredia and Antonio and Antonio Durand are in working on an LP with coproducer Nilo Margoni and engineer/studio owner Van Webster. There is a bit of history being made here, as it is rumored to be the first live-to-digital flamenco album to be recorded.

**UNIVERSAL RECORDING CORPORATION, Chicago, Ill.:** The corporation's president, Murray Allen, is celebrating his 20th year with them. MC congratulates Murray!

**DISK MASTERING STUDIO, Los Angeles, Ca.:** Owner/Engineer John Stachowiak tells MC: "I recently mastered the soundtrack for the movie *Prince Of The City*, which will be out on Varesse Sarabande Records. I also mastered a disco single for West Records. The artist is Boots Campbell, and it's a remake of "Ghost Riders In The Sky."

## SLICING THE VIDEO PIE

The Association Of Independent Music Publishers addressed a subject that has the music industry in somewhat of a stir, namely videocassette and videodisk royalties. The questions of who gets what and how to split up the pie are touchy subjects, to say the least. Guest speakers addressing the subject included Ron Gertz of The Clearing House (an agency which clears song material for television air play), Harry Garfield (retired head of music at Universal television and pictures) and Jay Lowy (General Manager of Jobete Music Publishing).

Some of the general solutions advanced and debated included doubling the current statutory audio rate; a flat fee of six percent of the retail sales price (as they have in England) or eight percent (as some Europeans have); not allowing a fixed rate so the publisher could negotiate whatever the traffic would bear; charging by the minute; or the importance of the piece of music in the video; world-wide licensing; etc. Harry Garfield, retired head of music for TV and pictures at Universal offered the opinion that "A big publisher can pass up a ten to 20 thousand dollar offer to use their music, as it means very little to them, but a small publisher will want to make a deal for the same money."

He also related the current pioneer video market to the early '50s record market when music publishers thought purely in terms of singles, only to find the market exploding into album sales, with the point being that no one really knows where the market is going or what to expect. This is the very aspect of video which makes the various parties involved afraid to hammer out hard and fast contracts. No one wants to set a precedent and find out at some future date that they made a mistake and lost revenue due to their decision. Gertz warned that "The cost of rights and residuals can't exceed the net from the sales," and went on record for doubling the current statutory rate. He further said, "A song will be used for a movie and television viewing, only to be removed from video tape and video disk due to an inability to work out an equitable rate."

Attorney Martin Cohen, president of the A.I.M.P., spoke out against low licensing fees, saying that "If other countries can manage six to eight percent, why can't we?" He believes, however, that fees should be negotiated so that publishers get what the music is worth. He explains, "Certain fees will come under the form of licenses and others will be negotiated." The A.I.M.P. provided a good forum for airing attitudes toward the music industry's current video mire, and I'm sure some future settlements will have been molded by feelings which were expressed! —J.J.



I.H.E., Los Angeles, Ca.: Michelle Marx of Marx & Lombard Entertainment Co. tells MC: "We just finished a four-song shoot for Alpha Records recording artist Lulu. Robert S. Levinson, President of International Home Entertainment, was the executive producer. The songs form a 15-minute featurette for cable, or the songs could also be used separately. Robert Lombard produced the package and I scripted it and was the associate producer. It was done on location at the Harold Lloyd Estate, which made the production very rich. We shot all four songs in one day, which would have been difficult if not for the estate. We used two cameras—one was a hand-held and the other stationary—but we only used them one at a time. Lulu was very professional and easy to work with."

**MUSIC LAB, Los Angeles, Ca.:** Tony Corrente tells MC: "The Date Fox band, a local five-piece rock group, was shot with three cameras at Galaxy Stage Lighting on Santa Monica. They supply a lot of the lighting for live shows and they recently put in a sound stage. We are also working on a half-hour show for South America called *Here's Hollywood*. The show is going to be in Spanish. Tony Merderos is the host. We are currently looking for a rock video for the show. A rock band called The Toys did a video shoot for their song 'Write A Letter,' which is a trailer for the Bob Marley show, a special on HBO. It was a lip sync. We are also putting together trailers of films for Hollywood Video Library, a company that buys and leases films for home video sales."

**RUGGLES, REBER & ASSOCIATES, Marina Del Rey, Ca.:** In a joint venture with the Public Broadcasting Service Network (PBS), Oak Communications Inc. (On-TV), and Schulman Video Services Inc., Ruggle & Reber put together a pilot video featuring live performances of trombonist/composer/arranger Rob McConnell and his 22-piece jazz band, the Boss Brass from Toronto, Canada. The high-tech audio/video feature will be released on VHD Programs Inc., a consortium of Matsushita/JVC, Thorn-EMI and General Electric. The Boss Brass have won the coveted Juno Awards twice and have struck gold with their recordings in Japan. The audio/video shoot took place at Concerts By The Sea at the Redondo Beach Pier using six Ikegami cameras, five Ampex VTR II-B video recorders and three digital audio systems (Sony, JVC



I.H.E. President Robert Levinson (top left), with representatives from Marx and Lombard who worked on a four-song shoot of Lulu (bottom left.)

and a 32-track 3M). William Cosel directed the whole affair, with Hank C. calo (head engineer at Motown/Hitsville) engineering the record.

**AMPEX CORPORATION, Redwood City, Ca.:** The National Academy of Television Arts and Sciences has awarded Ampex Corp. an Emmy for its role in the development of the first digital video production system. The ESS (Electronic Store System) was jointly developed with CBS. The system stores thousands of images with real-time and playback capabilities and can even convert an analog television signal to digital form which is stored on magnetic disc packs. The information can be selected from the memory in less than 70 milliseconds. ESS has been purchased by the major television networks, local television stations post-production houses and the U.S. government. They have also been installed in Japan and Korea.

**UNIVERSAL RECORDING COMPANY, Chicago, Ill.:** More than 1,800 fans were on hand during the filming of live musical segments for a national television documentary on Chicago's rock music scene. The show, produced by On Track Productions, featured five bands: Bohemia, Garrison, The Marquis, Phil 'n' the Blanks and Screamin' Rachael and Remote. They have been shooting interview sequences and club performances during August and September. One of On Tracks's owners, Brian Boyer, said: "We caused a lot of excitement in the television, film and music communities. There's a significant cable TV industry starting to develop in Chicago." The show is slated to be a 75-minute production for cable.

**ORANGE COUNTY MUSICIANS UNION, Santa Ana, Ca.:** The union's video project is soon to become a reality as The Visual Aspects of Musical Performances is scheduled for November 2 at union headquarters, located at 2050 South Main Street in Santa Ana. Rex DeLong, the union's business manager tells MC: "The Live Music Festival, which takes place at the South Coast Plaza Hotel on October 18, will help to fund the video project. The video seminar is open to union and non-union members alike. Our idea is to establish a tape library of union groups and musicians and make it available to booking agents and club owners. This will cut down on the cost of auditions for a band. It was the brainchild of the union's president, Doug Sawtelle. We are currently taking bids from video companies. The union will pay all costs of the taping—of course if a group or individual has its own tape which they want to put into

our library that will be alright with us." The video seminar will be coordinated and taught by Anna Marie Kadane of Independent Image Consultants. See you there!

**VIDTRONICS, Newbury Park, Ca.:** In an unprecedented move Vidtronics opened up a Video-cassette Duplication division reported to be the most sophisticated facility in the world. The new facility is over 50,000 square feet and is currently devoted to 1/2" Beta and VHS video cassette formats. The plant is roughly three-times the size of any currently existing facility of this nature and has the capacity to duplicate over 2,100,000 cassettes per year. Only a small percentage of the plant is currently in use. Expansion will allow Vidtronics to triple the current cassette duplication capacity in as little as 120 days. Projection of the plants optimum capability is seven million video cassettes annually. The mass duplication would take place on 2000 VHS and Beta dubbing machines which have been specially modified for maximum real-time performance. John H. Donlon, who was previously vice president of operations for Technicolor's professional film division, is now serving as the president of the duplicating division of Vidtronics. Current programs being dubbed are *Alice In Wonderland*, *Old Yeller*, *Amy*, *Darby O'Gill and the Little People* and *Walt Disney Christmas 1981* for Walt Disney Telecommunications. They are also a major supplier of video-cassettes for Warner Home Video and are currently duping *Superman II*, *Excalibur*, *Wolfen*, *Arthur*, *Altered States*, *The Shining*, *Jeremiah Johnson*, *A Star Is Born* and *Roots*. The company even has a catchy slogan... "Nobody Dubs It Better!"



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# REVIEWS

Concert Reviews, Musicians, On Record, Live Action Chart

## BOBBY MATOS

### SUNSET STREET FAIR

**B**obby Matos' professional sextet, The Heritage Ensemble, plays material ranging from lesser-known works by Horace Silver and McCoy Tyner ("Gregory Is Here," "Peresina") to original compositions like the Afro-Cuban "Chango's Dance."

Heritage develops a heavily percussive sound that is enjoyable for both dancing and listening. Judging from the responsive crowd, the group has successfully found a sound somewhere between jazz, bop and Afro-Cuban. What makes them so diverse is that when Heritage seems to be a Latin band, Matos switches to a song like "Naima" by John Coltrane and the crowd hears a soulful rendition of this modern jazz classic.

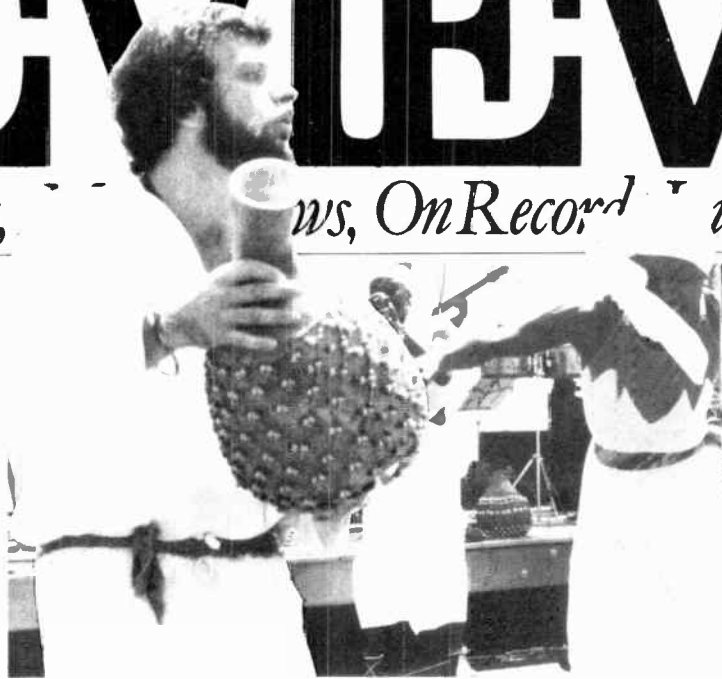
Heritage goes a long way toward bridging a number of musical styles. On stage Harold Land's piano and Darrel Harris' vibes deftly complement the percussion section and always keep the sound melodic. During the musicians' intro Matos resurrected to nice effect an old Dizzy Gillespie vamp "Mantaca" that the large crowd thoroughly enjoyed. If they continue to perform such eclectic sets, Heritage stands to gain followers from divergent musical camps.

—David Keller

## MUDDY WATERS

### THE ROXY

**A** sold-out house of predominantly young white folk got an education in authentic Chicago blues from the Muddy Waters Band and Willie Dixon and the Chicago Blues All-Stars. Waters and Dixon are two old-timers whose music has become the epitome of the style. Over the years, almost every blues-



Bobby Matos: 'Has successfully found a sound between jazz, bop and Afro-Cuban.'

based rock group worth its weight in antique guitars has covered songs by these gentlemen, reworking them into rock. At this show, the audience got a healthy dose of these old standards plus newer tunes from the bluesmen.

Dixon played bass on the original Chuck Berry records, back before the early rockers switched to electric bass. He did an exciting solo and a duet with his electric bassist: the electric red Rickenbacker was walking while Dixon was doing some funky pluckin' and slapin'. He walked slowly onto the stage with the aid of a cane, but the opening bars of "Little Red Rooster" seemed to give him a boost of adrenaline. His set covered a variety of blues tempos and feels, mostly emphasizing faster boogies. The crowd responded particularly well to his down-home version of "Spoonful."

Waters began on an upbeat note, but the majority of his set was made up of very slow, gritty blues. Waters played some stinging, mournful slide solos, and everyone in the band took a few rounds on the vocals. The set curiously avoided his more famous tunes, except for the familiar: closer "Got My Mojo Workin'." British blues star John Mayall came aboard to jam on the harp, but aside from his recognition he had little to add since his style and hambone theatrics didn't mesh at all with the others.

—Bruce Duff

## JOHN PRINE

### AT THE ROXY

**A**t last! An artist who understands the value of honest entertainment, who can mix the old and the new in a way that shows off everything in its best light, add enough humor and chatter to make it all intimate and keep an overflow crowd happy with just his guitar and a passel of great songs.

This was the first time I'd seen Prine as a solo and, despite all the limitations Prine has (singing and guitar playing are not his strong points), it may have been the best I've seen him. His new songs have the straightforward power of the old ones, and those oldies—from "Fish And Whistle" and "Illegal Smile" to "Hello In There" and "Sam Stone" (arguably the only Vietnam vets song we'll ever need)—reminded us once again just why it is that Prine fans are lyric-memorizing fanatics. If William Faulkner had known three chords, we wouldn't have needed Prine. Faulkner didn't, and we do.

For all the singalong intimacy of the slow songs and the reckless, guitar-slapping energy of the fast, Prine's persona was the real treat. His honest, self-deprecating humor was a constant joy, and here's somebody who can ignore manipulation (Springsteen forces crowds into encores by leaving "Born To

Run" out of his set) and end with what you'd expect and want him to end with: "Please Don't Bury Me."

Both Prine and Steve Goodman (who joined him the first night) have been dropped from their labels. The loss is a big one.

—Rob Simbeck

## STRAY CATS

### AT THE ROXY

**T**he Stray Cats have become the darlings of the modern rockabilly scene. Although any band that receives so much media attention must have some gimmick going for them, I was pleasantly surprised—they were damn good. They played a tight set, put out a lot of sweaty energy, and rocked the house like there was no tomorrow.

Not to say that they didn't have a gimmick. Au contraire—they used every trick in the book. Lead guitarist Slim Jim Phantom and bassist Lee Rocker took a bit of everything that smacked of rockabilly—arms covered in bright, elaborate tatoos, oversized D.A.'s, leather jackets, and the de rigueur stand-up bass arabotics, to name a few. In addition to covers by Eddie Cochran, Johnny Burnette and their own hits like "Runaway Boys," the Cats played many songs off their album such as "Storm The Iranian Embassy" (their token political statement), and new ones like "Little Miss Prissy."

Setzer is a great guitarist, and he's not a bad singer either. Slim Jim stands up to play his minimal kit, and he hits the skins with resounding force. Rocker had a few problems with the pick-ups, but that's only natural with an acoustic bass.

The only problem is that they want to give the impression that they spring full-blown from the forehead of Elvis Presley, which just isn't true. It's nice to know a band can be so successful, but it's a little strange to think that they're opening the doors for the very bands that influenced them.

—Pleasant Gehman

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# REVIEWS REVIEWS

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



Jerry's Kids: 'The players are greener than a field of spring corn, but in a novelty act, character is half the game.'

## Jerry's Kids at Cathay De Grande, Hwd.

**The Players:** Danny Glico, lead vocals; Dag Midtskag, lead guitar; Shelli Story, bass; Jon Chambers, drums.

**Material:** Jerry's Kids steer clear of typical, driving rock rhythms, opting instead for a country sound as warped as a mirror image in a funhouse. Themes deal with parental love/hate, peer acceptance and responsibility, with the tone always tongue-in-cheek. "Look What I've Done," "Who's Minding The Store" and "Cowboy Lessons" are entertaining sheerly for their

originality, but the bulk of the arrangements on other songs are often thin.

**Musicianship:** The players are greener than a field of spring corn, but in a novelty act, character is half the game. Glico exhibited eloquent control, spitting out his lyrics clearly and plainly with a delivery much like you'd expect from Jerry Lewis himself. Story and Midtskag keep an adequate, stripped-down country/pop groove going, while Chambers foregoes any personality projection to concentrate solely on the beat. Utilizing a careful blend of dynamics, he does a good job of keeping the product glued together.

**Performance:** Glico is a kinetic frontman, dancing up a storm of '60s moves that are crowd-pleasers. He played the Jerry

bit to the "nines," getting good mileage out of his uncanny resemblance to Lewis. Midtskag pumped a thick tone out of an old Guild and stood his ground, while Story made for a good visual in a prom dress and pixie bouffant hairdo. Thumping along with her whole-note bass parts, she added a carnival flavor to the already comic material.

**Summary:** This type of act is audience genocide, but the band doesn't seem to know any better, which gives them an undefinable charm. They do have an important edge, though—they are totally original. With a good deal of seasoning, they just might become terrible enough to attract some serious attention.

—Paul Van Name

## Bill Watrous & Refuge West at The Horn

**The Players:** Bill Watrous, trombone; 16-piece big band.

**Material:** Full-voiced and adventurous big band music designed to show off tight ensemble work and Watrous' deft and uncannily smooth, mellifluous soloing. The witty arrangements, several by Tom Kubas, encircle excellent outside material like Weather Report's "Birdland," which is given a personal stamp by some time-signature changes and multi-part saxophone chirpings. Pieces like "Rhythm Samba" and "Slau-son Cut-off" display tantiliz-

ing rhythms and several worthy melodies.

**Musicianship:** Even though the band was comprised of half-substitutes for this show, the effects were seamless. Bob Leathervarrow's drumming was cutting and inventive, and stand out soloists Bob Sheppard on soprano sax, Ron Stout on flugel horn and Tom Adcock on tenor set up the even more astounding Watrous very well. Watrous excellently explored the mid-range of his instrument on the slower tunes, and exhibited exceptional purity of tone and control during the slightly-Latin "Bread and Watrous," which ended with an unaccompanied trek through the land of high-end squiggles, Glenn Miller slides and Roswell Rudd twists.

**Performance:** Watrous is a confident, whimsical leader, cheering on his band of young musicians, and his attitude toward the material is obviously tempered by a real sense of fun. The band swung mercilessly and consistently and seemed truly dedicated to getting the sharp turns and exquisite pairings right.

**Summary:** The Refuge West band never lets modernity for its own sake sabotage the material, but their generally classicist stand is supported by some individual experimentation. Watrous embodies a particularly robust attitude toward big band jazz playing, and one can only hope pop audiences will allow such superb instrumental music a place in their minds and hearts.

—Mark Leviton

# REVIEWS REVIEWS

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

## Anders-David Band at the Bla Bla Cafe,

**The Players:** Jamie Anders, vocals, keyboard, guitar; Paul David, keyboard, vocals, guitar; Debbie Betts, backup vocals.

**Material:** Anders and David are accomplished songsters with finely crafted, original lyrics in such numbers as "Me and Marlon Brando" and the haunting "Jena." A sense of drama shines through in "Livin' In America," while the mellow "Sails On The Horizon" demonstrates the group's well-rounded variety.

**Musicianship:** Anders and David are adept musicians with a unique R&B, jazz and pop sound. Although handicapped by sparse instrumentation, their sound is precise and clean. Anders possesses a polished Dave Mason-type voice with full volume and range, while David's raspier sound harmonizes beautifully. With Betts' proficient backup vocals, Anders and David offer a complex but exciting variety of style and lyricism.

**Performance:** Anders is an impressive lead singer who puts a lot into his tunes. Appropriately handsome, he dresses in a casual but sophisticated Mr. Cool style and uses those looks for all they're worth. His seductive version of "Young

Girls Tell Lies" almost makes one overlook the inconspicuous David, who has a polished voice and talent oozing from his fingers onto the keyboard. The pair exhibits a professional but relaxed stage presence and keeps things moving with a unique and attractive sound and sharp, theatrical endings.

**Summary:** How can these guys miss? They're talented professionals with tunes honed to a perfection, trained voices and a personal look and sound that's just different enough. With their pleasing mixture of musical genres and styles, such talent stands out among run-of-the-mill acts. Definitely worth watching.

—Rosanne Norman

## Earth Angel, Bla Bla Cafe, Studio City

**The Players:** Eric Alphonso, lead vocals, congas and snares; Teira Doom, keyboards, back-up vocals; Jonathan Maxey, keyboards; Andre Blocker, bass; Elgin McNeil, drums.

**Material:** Contemporary jazz-rock fusion a la Stevie Wonder, but with a much stronger R&B base. With the exception of the encore, all the selections showed off the band well. Originals weren't stand-outs, and were a little weak in comparison to their rendition of

"We Can Work It Out," but generally they fit in well with the format. The pacing was also pretty good, but the arrangements were what kept things moving.

**Musicianship:** A strong working ensemble—enthusiastic, energetic and competent. They were tight enough to allow Alphonso lots of room to sing. He has an excellent voice for this material, similar to Earth Wind and Fire in range and style, but he's a little too enamored with his own sound. Not a single note escaped being bent or raised, and that kind of overstylization can become trying after awhile, no matter how fine the voice.

**Performance:** Doom had the most vigorous, personable

and direct stage presence. Though a little too at home on the encore, she was more at ease, and much more direct than Alphonso, whose energy seemed to go in 50 directions at once. Alphonso has a good presence, and for the most part he handles himself pretty well, cueing the band and performing.

**Summary:** Good arrangements, tight playing, and warm enthusiastic performing were the highlights. With stronger, more varied material, less overkill on the styling by Alphonso and more focus, they may become a lot more than just the promising band they are now.

—Sally Klein

## Gilbert Gram Band, Club Lingerie

**The Players:** Gilbert Gram, lead vocals; Dann Perrini, guitar; Monte Thomas, bass; Art Valdez, percussion; Steve Weiss, keyboards.

**Material:** Nice pop as delivered in "Witching Wonder," some ballad-type pieces such as "Please Believe Me," and straight rockers like "Open Up." The pop here is crisp without sounding thin. Nice melodies abound.

**Musicianship:** Clean, precise playing with little room open for improvisation. The band is a good, if limited, back-up group for vocalist Gram. Guitar strummer Perrini is well-



Gilbert Gram: "Clean, precise playing with little room for improvisation."

rehearsed, but he sticks exclusively to standard rock runs: his steel guitar solo on "I Love You Way Too Much,"

however, is exceptional. Weiss taps out a tasteful electric piano intro to "Please Believe Me." Thomas on bass is uninventive, while drummer Valdez, showing good ability, never quite got to strut his stuff.

**Performance:** Gram has no trouble getting his audience on their feet, undulating along to his music. He has a good voice and nice range, though at times he gives the impression of overestimating both. He burns up plenty of calories on the theme to his as yet unproduced film "Rock 'N' Roll Policeman," but his throaty wail is less than effective.

**Summary:** Weak in some areas, this band, with Gram at the helm, provides an agreeable set. The best word to sum them up is "entertaining."

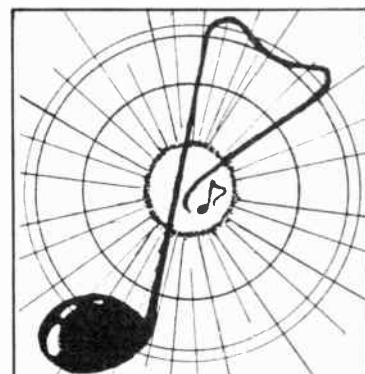
—Randal A. Case

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# REVIEWS·REVIEWS·

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

## Deprogrammer at Dillon's, Westwood

**The Players:** Richard Scott, lead vocals, guitar; Paul Orr, bass guitar, vocals; Phillip Prince, guitar; Phillip Ribierre, drums, vocals.

**Material:** A dizzying, spiraling and frantic combination of rock, new wave and punk energies. The material varies; some selections are effective, with a toughness of rhythm and tonality. Other selections are disturbing, sometimes brutal pieces which are more like "performance art," and not easily subject to traditional musical definitions.

**Musicianship:** Scott's vocals are engaging and inventive, but not always audible. The hi-tech, new wave song "8081" features Scott's two schizophrenic voices, different in their opposing textures, volumes and expressions. Prince's guitar playing offers unusual, discordant rhythm and lead arrangements which give the music an added boost. Drum-beating can be tribal or off-beat blast work



(photo by Randy Tepper)

*Deprogrammer: 'A rough and ready sound—exciting, disturbing and memorable.'*

accompanying a song through its crescendo. The bass conjures up a mechanical-sounding rhythmic throb or a lightning-fast countertonal undercurrent to a lead melody. The utilization of distortion imbues the sound with a raw, harsh vitality.

**Performance:** With music this frenetic, there's no time for calculated dramatic gesture or posturing. The performance is strong, the musicians plug-

ging away at their instruments with all the knee-popping and head-bobbing that go with it.

**Summary:** Deprogrammer has a rough and ready sound which is exciting, disturbing, and definitely memorable. There is the potential for growth as evidenced by the versatility of expression and technical ability.

—Robin Diamond

## Ramm at Tennessee Gin and Cotton

**The Players:** Frank Lombardo, lead vocals; Claudio Slon, drums; John Berrafato, piano; Lynn Dweller, bass guitar; Larry Como, lead guitar; Don Markese, sax.

**Material:** Rock 'n' roll of the highest order. Sax notes as crisp as bells add distinction and melodic fullness. Pieces range from the romantically sad, such as "All That I Know," to bouncy, rousing

songs like "You." A good use of dynamics further enhances the set.

**Musicianship:** In a few cases, superlative. Guitarist Como surpasses technical excellence in that the concepts behind his solos are quite unusual and often fascinating. His solo on "Can't Let Go" is stunning. Keyboard player Berrafato displays sensitivity coupled with a good musical feel. Markese on sax is nothing short of superb, as is Slon, who forcefully battles with his drums. Bassist Dweller keeps up his end gracefully.

**Performance:** Vocally, the set was good, but not quite the

caliber of the instrumentation. Lead singer Lombardo appeared to be acting a bit, pretending to be involved, yet there was plenty of vitality coming from the stage. Though guitarist Como remained stationary as he composed lead runs in his head, he was interesting by his lack of movement. Likewise with Markese on sax.

**Summary:** The songs are perhaps less memorable for their vocals than their melodies. Lombardo may be slightly more affected than inspired. Yet, catchy songs like "Chemistry," shine like a beacon. They are a band to see.

—Randal A. Case

## Cheshire Bronze at the Whisky

**The Players:** John Harwood, guitar; Mark Harwood, lead vocals; Chris Defranco, drums; Greg Mortimer, bass; Keith Wechsler, keyboards.

**Material:** Mostly original pro-

gressive rock, strongly influenced by Genesis and, to a lesser extent, Yes. The emphasis is on the music. Lyrics seem incidental, and are all but overshadowed by the elaborate musical constructions. "Keeper Of The Castle" stands out for its far-East flavor and stunning guitar solo. **Musicianship:** John Harwood is a fine guitarist, adroitly coaxing some very pretty sounds from his instrument.

Mark Harwood sings/narrates in a high, smooth, vibratoless voice reminiscent of a young Jon Anderson. Too bad it's so difficult to figure out what the narrations are about. The band plays competently, meeting the challenge set by the intricate arrangements with their stop-go rhythms and frequent chord changes.

**Performance:** The band performs as a unit, musicianship overriding stage presence.

# REVIEWS REVIEWS

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

Though DeFranco went about his rhythms with great gusto, and Welchsler's perpetual smile suggested a man who derives great enjoyment from his music, the band didn't really shine until the encore, a long Genesis-derived instrumental in which Mark Harwood joined Welchsler for some impressive keyboards, and John Harwood surpassed

the high standards of guitar playing that he had set earlier in the evening.

**Summary:** With the current dearth of progressive rock bands, Cheshire Bronze could help fill the gap left by the disintegration of the original Genesis and Yes—but first they must learn to trust their own writing abilities and veer from

the tried and true formula of their prototypes. The key to establishing a unique identity may lie in John Harwood's impressive guitar work, which could make the difference between their being just another group of Genesis fans and a band seeking to blaze new trails for progressive rock.

—Margaret Coleman

## Edison & Davis at the Parisian Room, L.A.

**The Players:** Harry "Sweets" Edison, trumpet; Eddie "Lockjaw" Davis, tenor sax; Herbie Lewis, contrabass; Clarence Johnston, drums; Dolo Coker, piano.

**Material:** This set featured "Sweets" and "Jaws" playing timeless songs grounded in

swing sensibilities. Their show ran from ballads like "What Is This Thing Called Love" and "Mean To Me" to Dizzy's up-tempo sign off tune, "Ow."

**Musicianship:** Tight. It's hard to believe this isn't the house band, but Edison and Davis only gig here once a year in between touring. The music of the two leaders is enhanced by Coker's rhythmic piano punctuations and the subtle shadings of Lewis and Johnston.

**Performance:** Both leaders are

former Count Basie veterans and they've learned their moves. With polished solo work, diverse songs and stagey Vegas banter, they provide an upbeat evening at the nightclub.

**Summary:** This music could simply be an exercise in nostalgia: familiar faces and familiar standards. Yet, when "Jaws" starts bending notes, "Sweets" plays muted solos and the other professionals perform accordingly, each set becomes unique.

—David Keller

## Ozzie at Club 88, West Los Angeles

**The Players:** William Fuller, keyboards, vocals; Spencer Sparrow, rhythm and slide guitar, vocals; Bob Jolly, guitar, vocals; Jack Hastings, bass, vocals; Lenny Schotter, drums.

**Material:** Eclectic. It is basically reminiscent of Frank Zappa or early Tubes, yet it keeps changing. The tendency here is to take a simple melody line and build around it—develop, change and work with it in various ways. The result is very pleasing. Because of its multifaceted nature, their music contains something for everyone.

**Musicianship:** The two most notable features are Schotter's drumming and Sparrow's vocals. Schotter has a very big and elaborate drum set, and unlike many rock bands with the same set-up, he actually *uses* it in a tasteful way, providing just enough emphasis without being too flashy. Sparrow has a great vibrato as well as a fine singing voice. The rest of the band performs well, but not notably so.

**Performance:** Although Schotter is a talented drummer, there was a drum solo



(photo by Bob Babincsak)

Ozzie: "They have a tendency to grow on you with their carefree and witty style."

during the set that seemed out of place, and should perhaps be dropped in the future. It was the only real flaw, however, in a set that was well-thought-out and organized, flowing smoothly and easily from beginning to end. The musicians are friendly and personable onstage, which adds to the casual effect.

**Summary:** Ozzie is hard to get

used to at first, but they have a tendency to grow on you with their carefree and witty style. Songs like "Its," "Beach Girls" and "I'm So Stupid" are what is going to make this band popular. Not that they aren't already—two unrehearsed encores are testimony to the potential this band has.

—Michael Heller

PHOTOGRAPH BY L. GARRISON



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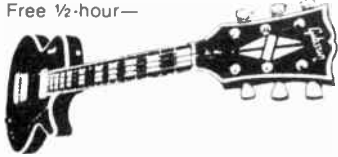
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**REVIEWS REVIEWS**

MC Reviews Local Acts In Clubs News Clubs

**Custom Eyes  
at Madame  
Wong's West**

**The Players:** Al Jacquez, vocals, guitar; Mark Tomorsky, guitar, vocals; Dony Erwin, bass, vocals; John Bredau, drums.

**Material:** Mostly rock with a slight new wavish and R&B tinge. They play original tunes with no major stand-outs—even the attempt at an instrumental number proved fruitless.

**Musicianship:** Guitarist Tomorsky has chops to burn. His biting guitar sound and fast, precise licks make him a focal point. Jacquez sings with guts and heart, possessing good range and control. He com-



Custom Eyes: 'Needs both work on their material and refinement in their sound.'

municates very well with the audience. Bredau's drum work is not one of the band's assets. He plays directly on the beat, not allowing the groove to deviate to a more sophisticated feel.

**Performance:** The group delivers a satisfying, aggressive set. One major problem is the lack of fullness in their sound.

A keyboard player or more guitar work by Jacquez would be very helpful.

**Summary:** Custom Eyes needs both work on their material and refinement in their sound. Continued performances and hard work will help the group develop their own identity.

—Michael Rosenfield

**The Extras at  
Great  
Gildersleeves**

**The Players:** Glen Wood, vocals, lead guitar; Rich Wyatt, vocals, bass guitar; Jerry Meade, keyboards; Paul Buck, drums.

**Material:** A lean rock sound combining classically familiar pop structures with contemporary hard edges and sensitive, streetwise lyrics. While the straightahead rockers like "Take Me Higher" and "If I Could Find You Tonight" have genuine punch, others, especially the tender "Don't Let It Go," feature lush har-

monies and indicate extensive songwriting skills. All could work equally well in AM hit or AOR listening formats.

**Musicianship:** Tight ensemble playing with real concern for well-balanced arrangements. While Wood holds the spotlight most naturally with his Clapton/Allmanesque blues groove, Wyatt projects a commanding presence when he takes the mike for his lead vocals or harmonies. Meade's keyboards concentrate on blue-eyed soul runs from the Young Rascals' school as well as add varied textures in more romantic contexts. Drummer Buck holds it all down with solid, danceable percussion.

**Performance:** Professional yet energetic, the band has fun on-

stage but never lets the enthusiasm slip into sloppiness. Those who wandered into the New York club quickly became absorbed in the musical action, and by the set's end, with more extended versions of "Get Ready" and "Are You Worried," appeared genuinely won over to the band's highly accessible sound.

**Summary:** The high concentration of songwriting craftsmanship combined with their ability to get it across with power and style make the Extras an exciting discovery. If their luck is as good as this performance, they should be generating excitement in ever-larger circles.

—Marianne Meyer

**Vegetables  
From Mars,  
Wongs, L.A.**

**The Players:** Eric X. Strand, guitars, vocals; Loud Stout, bass, vocals; Mr. Willoughby, drums.

**Material:** Hard rock with reggae, punk and Devo influences. They unsuccessfully attempt gross-out humor, evidenced in titles like "She's A Spazz," "Nobody Likes Me," and the inimitable "He Hits You On Your Face 'Till Blood Comes Out Of Your Mouth." The tunes are hard guitar riffs of various tempos, depending on whether they want to go

punk or reggae. Unfortunately, the repertoire lacks originality and commitment, instead opting for a quick shock/rock effect, as in their lobotomized version of "Wild Thing."

**Musicianship:** Strand and Stout are relatively proficient with their respective axes, but the material far from challenges their talents. Willoughby's beat often waivered, what he provided in force he lost due to a lack of finesse.

**Performance:** Cliche city. Garbed in chic punk fashion—streaked hair, makeup, colorful clothes with zippers and rips in all the right places—the Veggies have everything but conviction in what they do. For showmanship,

they make faces with bulging eyes and mouths agape. Antics like playing the guitar with teeth exemplify a stage approach akin to throwing anything up against a wall to see what sticks.

**Summary:** Here is another example of a group with some semblance of talent, but with no idea of what to do with it. So they take the characteristics of groups like Devo and exaggerate them to an extreme, supposedly to elicit humor. But even joke bands must be sincere in what they do or it becomes stale. If the Veggies want to be really funny, they should have the Green Grocer introduce them as "the Veg-*tebles* From Mars." —Jeff Silberman



## Totty Too

*Totty (Our First Recs)*

Published by Arbee Degree Publishing; Produced by the Totty Bros.

Unlike fellow Tulsa, OK refugees 20/20 and the Benders, Totty eschews powerpop for straight-ahead hard rock, a tad too tasteful for heavy metal. Their second self-made LP is more commercial than their debut, but by trying to please two different audiences, they could very well wind up pleasing neither.

Basically, the group puts out fairly decent hard rock, from the typical boogie of "Living In The Streets" to the shrieking lead guitar breaks in "Take My Love." They even show off a sense of humor in "Scatched Records," whose melody won't earn points for original-

ty, but will for poking fun in the lyrics.

Herein lies their weakness. People who usually can't swallow heavy metal would go for the humor, the relatively tasteful arrangements and soloing, and the sharp, clean production, but the ever-present hard rock feel would still alienate their favor. What's more, heavy metal freaks would quickly take to the typical sound, but the very things others would be impressed by, they would turn off to. Totty's tasteful rock treatment would fade next to the bash 'em hyper-kill sound and musicianship of HM superstars Van Halen and AC/DC.

Totty could go either way. If they want to rock it out, they should forget taste for gonzo theatrics. If not, they should cut out the derivative hard rock tendencies they still have.

—Jeff Silberman



## I Want A Little Girl

Eddie Vinson

Pablo Records

Produced by Norman Granz;

Engineered by Arne Frager

*Little Girl* is the latest album in the musical odyssey of alto saxophonist and blues storyteller Eddie "Cleanhead" Vinson. His career goes back to the 1930s when he began turning heads with his raw, Texas-swing style. Con-

tinuing in this tradition, Pablo's digital recording should make both new and old fans happy.

Vinson is equally at home singing witty, double-edged blues like the title cut and Big Bill Broonzy's "Somebody's Got to Go" as he is playing searing alto on Monk's bop standard "Straight—No Chaser." His wry style is the hallmark of this album of heartfelt songs. Aspiring talents could learn a great deal by carefully listening to his "No Good For Me," when after the obligatory sad lyrics, Cleanhead takes off on an equally lyrical alto solo.

This evocative collection of songs is a good example of the immediacy and power quality music delivers. Whether it's his fiery, impassioned alto playing or his tragi-comic blues singing, Cleanhead is a master whose music delivers a soulful punch. —David Keller

## Album Spotlight

By David  
"Cat" Cohen



## Rodney Crowell

*Rodney Crowell*

Warner Bros. (BSK 3587)

Produced by Rodney Crowell  
Engineered by Bradley Hartmen & Donivan Cowart

Writers: Rodney Crowell, Hank DeVito, Keith Sykes, Guy Clark

Published by Coolwell Music/Granite Music Corp., others

Some groups camouflage the feeling in their music with loud instrumental accompaniment or overproduction. Some artists sing at a distance from what they are trying to say, and some songwriters beat around the bush with the basic intent of their songs.

This album, performed, produced and largely written by Rodney Crowell, shoots straight from the hip. He lays

his emotions on the line with his straightforward brand of down-to-earth country-rock on *Rodney Crowell*, his third LP.

**Artist:** Crowell is an experienced songwriter and producer with hits for such artists as Rosanne Cash (his wife), Bobby Bare, Guy Clark, Waylon Jennings and Emmylou Harris. He is a fine singer as well, with a simple, unaffected style.

**Material:** Excellent. Whether Crowell is singing about romantic love, rowdy dancing or the trials, tribulations and disappointments of love, the songs are well-written and get right to the point. Musically, they are not strikingly original, but they are as good as any in today's mainstream country-rock.

**Performance:** Crowell's vocals are affective in their simplicity. The ballads are especially heartfelt, while the rowdy songs are a bit lightweight. His vocal style has the same pleasant quality as Jim Messina, but not the emotional intensity of Kenny Loggins. His sparse vocals, though, work well in this style.

**Production:** The arrangements are clean, well-structured and well-balanced. The grooves are tight and subdued. Crowell puts his vocals out front where they belong, finding a balance between danceability on the up tunes and a soft sentimentality on the ballads.

**Musical Elements:** The

rhythms are in the basic 8th and shuffle grooves with breaks and fills. Melodically, most of the tunes are written in a mixture of ragtime and blues scales. Some of the ballads, however, like "She's Goin' Nowhere," are in a standard seven-tone scale. "On The Moon" has several chro-

matic passages.

**Comments:** For fans of streamlined country-rock, this album is certain to please. Similar in sound to Emmylou's albums, *Rodney Crowell* is very easy listening, with a subtle but vibrant energy. It should get a lot of airplay.

**RATING:** ★★★



WHITE NEIGHBORHOOD

## White Neighborhood

4 Skins

Beatnote Records, (12" EP)

Produced by 4 Skins; Published by Beatnote Music

These four guys from New York have decided to get funky, very funky indeed. With feet planted firmly in mid-'60s soul à la James Brown or the Stax-Volt artists, the 4 Skins have injected a gritty, contemporary urban funk feel to this five-song EP. Two songs stray from this; "She Thinks That She's Fine" is fairly hard rock, while

"Strings To Your Heart" is almost light pop. Neither work well. The remaining three fall into the previously mentioned groove, and are representative of a unique direction, one that the group should pursue.

Some guest background singers confuse the issue a little, and should not have been bothered with. On the other hand, guest saxophonist Sax Fifth Avenue should be added to the band on a permanent basis, even if it means a name change to the 5 Skins. Sax's work is outstanding. He borrows from several styles while clearly developing one of his own.

The "gettin'-down-wid-cha-bad-self-funk" is irrepressible in terms of momentum and energy, especially "(I Said) Ugh!," a song that also has a good-time sense of humor. With funk experiencing a rebirth among blacks bored with dying disco and Top 40, and a growing white audience tuned to the new funk of groups like Visage, Talking Heads and the Bowie clan, the 4 Skins have picked a ripe time to enter the music business. —Bruce Duff

**BIT-A-NEW-YORK**, Eagle Rock: One of the newer acts to play here is the Kempsters, fronted by lead singer Clint (**Gentle Ben, Rock 'N' Roll High School**) Howard. Older brother Ron, his wife and their parents were on hand as well.

**CENTRAL**: This Sunset Strip nightclub is gaining an admirable reputation as a fun place to play. Recently, John Hiatt called up to ask for a gig there, and he is booked sometime at the end of the month.

**GOLDEN BEAR**, Huntington Beach: The club was recently closed for eight days of remodeling to give a more spacious standing room for those who prefer to move with the music. A notable upcoming show features 74-year-old violinist Stephan Grappelli on the 16th, Tommy Tutone debuting his second LP on the 23rd and 24th and John Prine for three days during Halloween weekend.

**CATHAY de GRANDE**, Hollywood: Another quasi-special night. On Oct. 20th, the Cathay asks the universal question, "Is there life after punk?" featuring artsy-fartsy punk acts Middle Class and 100 Flowers, and Craig Lee, who will serve as pseudo-DJ.

**PALOMINO**, N. Hollywood: Sept. 20th was a media event for Tom T. Hall and the Pal. Not only was Channel 7 doing a live shoot for **Eye On L.A.**, but KLAC was also doing a live remote broadcast.

**RADIO CITY**, Anaheim: Jerry Roach is offering this club to independent promoters for upcoming shows. So far, heavy metal rockers Snow, Smile and Motely Crue are scheduled.

**HOPSINGS**, Marina Del Rey: This new spacious 450-seat capacity club is being run by Rudy Onderwyzek, who has worked with Shelley's Manne Hole and the Lighthouse. Inaugurating the club were the Ventures and the Textones on the 15th. The varied schedule includes McCoy Tyner, Maria Muldaer, Steve Goodman, Taj Mahal, Freddie Hubbard and Les McCann. Hopsings is located at 4410 Lincoln Blvd., Marina Del Rey. For information call 213 822-4008.

**L'OMELETTE**, Pasadena: The jazz showroom is currently being renovated and will open soon.

**MULBERRY STREET**, Studio City: A new group that's been receiving considerable interest is New Roadwork Ahead, featuring San Diego guitar whiz Peter Sprague. They'll be here on the 16th and 17th, and will be at Pasquale's on the 21st and 22nd.

**BLA BLA CAFE**, Studio City: Al Stewart sat in with his back-up group, A Shot In The Dark, recently. He performed a new song from an upcoming LP called "Delilah's Gone." Carl Anderson, a popular staple here, finally signed a deal with Columbia Records.

**COMEBACK INN**, Venice: Wayne Johnson has officially left the Manhattan Transfer to front his three-piece jazz troupe full-time, with appearances here throughout the rest of the month. Also, a songwriters showcase will be held at 2 p.m. on the 17th with open auditions.

**COWBOY**, Anaheim: The quarter finals of the "Two-Step Countdown" dance contest will

be held here on the 21st and 28th.

**COMMUNITY ARTS SPACE OF HOLLYWOOD**: Acting on complaints by two neighbors, police broke up an "Out-of-cash" benefit for this struggling performance art venue. There had been 21 acts scheduled to perform. The director of C.A.S.H. was arrested and taken to jail, where she spent about 24 hours. The peculiar thing about the raid was that none of the artists performed a single amplified note before the place was closed down. Though other tenants of the building that houses C.A.S.H. didn't hear any undue noise and were surprised at the raid, the two tenants who made the complaint have reportedly vowed to call the cops every night the venue is open.

**McCABE's**, Santa Monica: Tickets for John de Johnette's Special Edition go on sale Oct. 16th.

**SUTTER's MILL**, Mission Hills: This Valley spot is primed to challenge the Palomino as a major country venue in the Valley. The place is so popular that they often have to close their doors at 10 p.m. and not let anyone else in. Jimmy Snyder will play here in the near future, as will rock legends the Platters and Marla Gibbs. Gibbs, who plays the maid on **The Jeffersons**, is tentatively scheduled to bring her brand of cool jazz to the club in December.

**CARMELO's**, Sherman Oaks: John Abercrombie, who earlier sold out four shows at McCabe's with Ralph Towner, did a recent stint with his quartet on Oct. 10th & 11th.



John Abercrombie recently did a stint with his quartet at Carmelo's.

## LIVE ACTION CHART

SEPT. 21—OCT. 5

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

ROCK / POP			JAZZ / BLUES			COUNTRY / FOLK		
This Wk	Last Wk	On Chart	This Wk	Last Wk	On Chart	This Wk	Last Wk	On Chart
1	-	5	1	-	1	1	-	4
2	-	2	2	-	1	2	3	2
3	*	1	3	*	12	3	1	8
4	-	1	4	-	1	4	-	4
5	-	3	5	-	4	5	-	1
6	-	3	6	-	1	6	-	2
7	-	1	7	-	1	7	-	5
8	-	1	8	-	3	8	-	1
9	-	2	9	-	2	9	-	1
10	10	2	10	-	3	10	-	1

**HONORABLE MENTION:** Jill Black, Medusa, Rayonics, Pages, Quiet Children, Carl Anderson, Jimmy & Mustangs/88s, Honest Cartwrights, Blue Riddum Band, Giquols

**HONORABLE MENTION:** Don Randi & Quest, Johnson Robinson Quartet, John Wood, Chiz Harris, Sound Mystic, Billy Childs, A Fine Madness, Don Menza Big Band, Greg Matheson, Sheer Music, Buddy DeFranco/Terry Gibbs

**HONORABLE MENTION:** Johnny Meeks, All You Can Eat, Tom T. Hall, Jim Seals & Swiftkick, Midnight Riders, Straw Horses, Scott Daniels, Back in the Saddle Again, Andy Ivy & Texas Weather, Hot Lips & Fingerlips

# SHOWCASE

BY MICHAEL SCHWANER

When it comes to jazz, the Steve Hooks Band has become the band that the listening musician seeks. Hooks' horns demonstrate an originality and virtuosity that are refreshing and appreciable. Relying little on the popular stylings of mainstream jazz artists, Hook's arrangements are remarkably and surprisingly attainable to both the casual and the more discerning listener.

The quintet, made up of drummer Chuck Silverman, electric bassist Wayne Smith, keyboardist Bruce Malament, guitarist John Paulus and manager and leader Steve Hooks on tenor, alto, soprano saxophones and C flute, delivers its music from an atmosphere of self-confidence and subtle professionalism that imparts an immediate sense of the band's belief in itself. It's this positive communication that keynotes Hooks' success in the business.

A *Wunderkind* of sorts, Hooks started playing piano at the age of five, but had switched to horns by the time he was in the fourth grade. An exemplary talent, he received numerous awards while studying classical music and playing with the school orchestras.

He began writing seriously in 1972, and in 1980 he contracted with Warner Brothers Music as an instrumental staff writer. Presently in collaboration with lyricist Dee Dee Gray, Hooks envisions a recording in the near future.

Besides playing on such recording labels as Columbia, Casablanca and Marantha, he did a recording with Ian Mathews on CBS entitled "Hit and Run." His credits also include playing on soundtracks for ABC-TV pilot films, and a stint with Herb Miller's (Glenn's brother) Big Band.

Most recently, the Steve Hooks Band opened the show for Jose Feliciano at the Sierra Summer Festival. They have appeared at Bill Medley's in Fountain Valley, and at the Studio Cafe in Balboa.

There's a roster of formidable talent accompanying Hooks. Paulus and Malament have recorded with singer Bobby Caldwell and Raoul de Souza. Silverman played on the first Pages album, and bassist Wayne Smith has recorded with Dirk Hamilton.

Hooks describes his music as "instrumental rhythm and blues fusion." It is through this rather loose framework that his ideas



(photo by Lang Photography)

Orange County's Steve Hooks

find expression. But from where come the ideas? "Sometimes it's just an emotion that inspires me," Hooks explains. "I try to capture chords and a melody to convey that feeling. I'm a writer. I've something I want to put out there, I know I can do it."

His exuberance and positive attitude, coupled with a lot of hard work, are the parameters within which his success resides. Hooks is his own manager. He handles the bookings, the phone calls, digging up and making contacts, coordinating gigs and obtaining press photos and P.R. He has (for the Sierra Summer Festival) been his own concert promoter, putting a crew together, handling the budget, even making all the travel arrangements.

He admits that "it takes a

certain type of insanity to go and pursue it (music) as a business," and he feels that "the business aspects should be conducted by other people, but the artist should know about those aspects."

Hooks' interest and participation in the business side of his band has proved tangibly rewarding. He has a strong local following in the beach cities of Orange County and his following in L.A. is beginning to grow among the industry and business people that he is working with.

In the future Hooks would like to see his band playing more of the showcase clubs in Los Angeles. "It's what we have to do. To market jazz you need a dense population...someplace where the musicians can do all the other things to make a living such as writing and doing studio recordings."

The Steve Hooks Band conveys the message that they are totally immersed in their music. Their performance and stage presence substantiate their personal commitment to that music. And the enthusiastic response of their followers reflects a growing appreciation for a highly original and innovative group of musicians.

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**PA:** Yes, w/operator  
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**Club Capacity:** 600  
**Stage Capacity:** Open  
**PA:** Yes, w/operator  
**Lighting:** Yes, w/operator  
**Piano:** No  
**Audition:** Tape  
**Pay:** Percentage and flat rate,  
negotiable

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5370  
**Type Of Music:** Rock, boogie,  
country-rock, anything danceable.  
Originals o.k.  
**Club Capacity:** 150  
**Stage Capacity:** 5 pieces  
**PA:** prefer groups w/own  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Tape  
**Pay:** Percentage of register and  
door

##### THE ROSE CAFE & CABARET

4579 Melrose Ave.  
L.A., Calif.  
**Contact:** Irene Penn, 213 652-2835  
**Type Of Music:** '30s-'40s, pop,  
show, no orig  
**Club Capacity:** 40  
**Stage Capacity:** 5 maximum  
**PA:** Yes, w/operator  
**Lighting:** Yes, w/operator  
**Piano:** Yes  
**Audition:** Live  
**Pay:** Percentage

##### AL's BAR

303 S. Hewitt  
L.A. (downtown), Calif.  
**Contact:** Michael O'Riley/Leslie,  
213 666-1548 or 213 617-3064  
**Type Of Music:** new music, orig  
ok.  
**Club Capacity:** 275  
**Stage Capacity:** 7 or 8  
**PA:** yes, w/operator  
**Lighting:** Yes, limited  
**Piano:** No  
**Audition:** Live, tape  
**Pay:** Percentage

##### POOKIES

34 E. Holly St.  
Pasadena, Calif.  
**Contact:** Joe, 213 449-8669  
**Type Of Music:** Original rock, new  
wave, etc.  
**Club Capacity:** 400  
**Stage Capacity:** 8-10 pieces  
**PA:** yes, w/operator  
**Lighting:** Yes, w/operator  
**piano:** No  
**Audition:** Tape and bios  
**Pay:** Negotiable

##### MR. MITCH'S

8950 S. Western  
L.A., Calif.  
**Contact:** Mr. Deangelo, 213 750-  
3032  
**Type Of Music:** R&B, orig ok  
**Club Capacity:** 225  
**Stage Capacity:** up to 8  
**PA:** Yes, w/operator  
**Lighting:** Track light  
**Piano:** Yes, baby grand  
**Audition:** Will go to see  
**Pay:** Union scale (even if not  
member)

##### DIVITA'S

318 S. La Brea  
L.A., Calif.  
**Contact:** Norm Goodman for appt.  
213 716-8647  
**Type Of Music:** Variety, cover and  
orig.  
**Club Capacity:** 200  
**Stage Capacity:** 6  
**PA:** No  
**Lighting:** minimal  
**Piano:** Yes  
**Audition:** Live  
**Pay:** Flat  
**Showcase:** Monday night  
**Additional:** Thurs.-Sun, live  
music. Nameron Vido Productions  
Holding auditions for variety  
groups, dancers, bands, singers.  
Videotape showcase.

##### THATS THAT

4276 Crenshaw Blvd  
L.A., Calif.  
**Contact:** Gloria, 213 296-9095  
**Type Of Music:** Gospel, orig ok  
**Club Capacity:** 300  
**Stage Capacity:** up to 60  
**PA:** Yes, w/operator  
**Lighting:** Yes, w/operator  
**Piano:** Yes  
**Audition:** Live  
**Pay:** Negotiable

##### BRASS RAIL

233 S. Brand Blvd.  
Glendale, Calif.  
**Contact:** Louie 213 242-2227  
**Type Of Music:** Top 40, R&R  
**Club Capacity:** 175  
**Stage Capacity:** 5-6 pieces  
**PA:** No  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Live  
**Pay:** Flat rate

##### TRANCUS

(Restaurant/Disco)  
30765 Pacific Coast HWY  
Torrance, Calif.  
**Contact:** Ken Hirsch 213 457-5516  
**Type Of Music:** Open, orig ok  
**Club Capacity:** 125-150  
**Stage Capacity:** 8  
**PA:** Yes, w/operator  
**Lighting:** Yes, w/operator  
**Piano:** No  
**Audition:** Live, tape  
**Pay:** Negotiable

##### BLA BLA CAFE

12446 Ventura Blvd.  
Studio City, Calif.  
**Contact:** Albie Hora, Tues-Sat,  
3-6 PM, 213 769-7874  
**Type Of Music:** All styles, orig ok  
**Club Capacity:** 125  
**Stage Capacity:** 8 pieces  
**PA:** Yes, w/operator  
**Lighting:** Yes, w/operator  
**Piano:** Yes  
**Audition:** Live, tape  
**Pay:** Negotiable up to 75 percent

##### CUCKOO'S NEST

1714 Placentia  
Costa Mesa, Calif.  
**Contact:** Jerry 714 497-4469.  
Available to outside promoters.  
**Type Of Music:** New wave, rock,  
punk, surf and rockabilly  
**Club Capacity:** 325  
**Stage Capacity:** 8-10  
**PA:** Yes, w/operator  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Tape/live  
**Pay:** Negotiable

##### H.J.'S

6411 Lankershim Blvd.  
N. Hollywood, Ca.  
**Contact:** Ron Melling, 213 762-  
5984  
**Type Of Music:** Rock, reggae,  
new wave, R&B. Origs o.k.  
**Club Capacity:** 150  
**Stage Capacity:** 9 piece  
**PA:** Yes

**Lighting:** Yes  
**Audition:** Tapes/resume  
**Pay:** Negotiable

##### KADIO CITY

945 S. Knott  
Anaheim, Calif.  
**Contact:** Jerry Roach, 714 497-  
4469. Available to outside promot-  
ers.  
**Type Of Music:** Straight-ahead  
rock, new wave  
**Club Capacity:** 300  
**Stage:** 8-10  
**PA:** yes  
**Lighting:** Yes, w/operator  
**Audition:** Tape  
**Pay:** Negotiable

##### HANDLEBAR SALOON

207 W. 2nd St.  
Santa Ana, Ca.  
**Contact:** Keith Goodman, 714 559-  
1371  
**Type Of Music:** Rock, all types,  
originals okay  
**Club Capacity:** 500  
**Stage Capacity:** 6  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Tape or live  
**Pay:** Negotiable

##### P.J. PIZZAZZ

2917 Eastland Center Drive  
West Covina, Ca. 91723  
**Contact:** Debbie Whitener, 8:30-  
5:30, 213 772-0833  
**Type Of Music:** Bluegrass, Dixie-  
land, solo folk, originals o.k. (Live  
entertainment Tues.-Thurs., 7-9  
p.m., 2 45 minute sets)  
**Club Capacity:** 100  
**Stage Capacity:** 8-10  
**PA:** Yes, no monitors  
**Lighting:** Limited  
**Piano:** No  
**Audition:** Tape  
**Pay:** Flat rate

##### VALLEY WEST CONCERT CLUB

19657 Ventura Blvd.  
Tarzana Ca  
**Contact:** Larry, 213 343-2343  
**Type Of Music:** All types, orig.  
okay  
**Club Capacity:** 275  
**Stage Capacity:** Up to 25 pieces  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** tape  
**Pay:** Negotiable

##### THE ICE HOUSE

24 N. Mentor Ave.  
Pasadena, Calif.  
**Contact:** Duane Thorn, aft 2, 213  
681-1923  
**Type Of Music:** Pop, rock, R&B,  
variety, orig ok  
**Club Capacity:** 100-200  
**Stage Capacity:** Up to 13  
**PA:** Yes, w/operator  
**Lighting:** Yes, w/operator  
**Piano:** Yes  
**Audition:** Tapes and live  
**Pay:** Percentage negotiable

## SAN DIEGO

### BACCHANAL

8022 Clairemont Mesa Blvd.  
San Diego, Calif. 92111  
Contact: John Marien,  
714 560-8353  
Type Of Music: Rock, new wave,  
pop, jazz  
Club Capacity: 550  
Stage Capacity: 20 plus  
PA: Yes, w/operator  
Lighting: Yes  
Piano: No  
Audition: Live  
Pay: Negotiable

### SPIRIT

1130 Buenos Ave.  
San Diego, Calif., 92110  
Contact: Madalene Patrick, 714  
276-3993, or Ron Sobel, 714  
578-7175  
Type Of Music: New wave, rock,  
power pop  
Club Capacity: 350  
Stage Capacity: 8-10  
PA: Yes, w/operator  
Lighting: Yes, w/operator  
Piano: No  
Audition: Tape, bio, photo  
Pay: Negotiable

## NEW YORK

### THE CAVERN

64 N. Moore St.  
New York, N.Y. 10013  
Contact: Joe Cavern  
(212) 431-7327  
Type Of Music: Rock or new wave  
Club Capacity: 850  
Stage Capacity: 10  
PA: Yes, w/operator  
Lighting: Yes, no operator  
Piano: No  
Audition: Tape, returnable  
Pay: Negotiable

### THE CAMOUFLAGE

38-17 Bell Blvd.  
Bayside, New York 11361  
Contact: Danny Millstein 212 631-  
7656  
Type of Music: original acts  
Club Capacity: 300  
Stage Capacity: 6-7  
PA: yes, W/operator  
Lighting: Yes, w/operator  
Piano: No  
Audition: Tape and bio  
Pay: Negotiable

### THE PLAYROOM

9th St. and 6th Ave.  
Contact: Joe Kelley 212 674-9873  
Type of Music: Heavy metal,  
R&R, new wave  
Club Capacity: 250  
Stage Capacity: 6-7  
PA: Yes, w/operator  
Lighting: Yes, w/operator  
Piano: Yes  
Audition: Tape or showcase  
Pay: Negotiable or percentage

## CHICAGO

### LUCKY NUMBER

950 W. Wrightwood  
Chicago, Ill.  
Contact: Max, 312 929-8955  
Type Of Music: New wave, origis  
only  
Club Capacity: 150  
PA system: No  
Lighting System: Yes  
Piano: No  
Audition: Tape/demo  
Pay: Door

### SPACE PLACE

955 W. Fulton Market St.  
Chicago, Ill.  
Contact: Mike Harrington or Ra-  
chael Cain, 312 327-0465 or 666-  
2462  
Type Of Music: Saturday punk  
shows  
Club Capacity: 500  
PA: Yes, w/operator  
Lighting: Yes, w/operator  
Piano: No  
Audition: Promo/tape  
Pay: Door percentage or flat rate

### O'BANION'S

664 N. Clark St.  
Chicago, Ill.  
Contact: Everett or Nancy, 213  
664-8585  
Type Of Music: Punk, origis o.k.  
Club Capacity: 150  
Stage Capacity: Very small  
OA: No  
Lighting: Available  
Piano: No  
Audition: Record/promo  
Pay: Door

### C.O.D.s

1201 W. Devon Ave.  
Contact: Hank Zemola, 312 764-  
2590  
Type Of Music: New wave, origis.  
only  
Club Capacity: 650  
PA System: Yes  
Lighting System: Yes  
Piano: No  
Audition: Tape/demo  
Pay: Negotiable

### MISFITS

6459 N. Sheridan Rd.  
Rogers Park, Chicago, Ill.  
Contact: Pete Degman, 312 465-  
4063  
Type of Music: New wave, reg-  
gae, rockabilly  
Club Capacity: 450  
PA: Yes, w/operator  
Lighting: Yes, w/operator  
Piano: No  
Audition: Monday triplets nights  
or promo/tape  
Pay: Negotiable

### WISE FOOLS PUB

2270 N. Lincoln Ave.  
Chicago, Ill.  
Contact: Dave Ungerleider, 312  
929-1510  
Type Of Music: Blues, jazz, R&B,  
origis ok  
Club Capacity: 200

### Stage Capacity: Small

PA: Yes  
PA: Yes  
Lighting: No  
Piano: Yes  
Audition: demo/promo  
Pay: Door

### EXIT

1653 N. Wells St.  
Old Town, Chicago, Ill.  
Contact: Terry Fox, 312 944-9495  
or 871-7987  
Type Of Music: New wave, video/  
film set-up  
Club Capacity: 400 (front and back  
bar, plus music room)  
PA: No  
Lighting: Yes, w/operator  
Piano: No  
Audition: Promo/tape  
Pay: Door or guarantee

### HOLIDAY BALLROOM

4178 N. Milwaukee  
Chicago, Ill.  
Contact: Pete Katsi, 312-822-  
9140  
Type Of Music: All, including new  
wave, origis only  
Club Capacity: 1100  
PA System: Yes  
Lighting System: Yes  
Piano: No  
Audition: National acts  
Pay: National acts

### TUTS

959 W. Belmont Ave.,  
Chicago, Ill.  
Contact: Vel Kolar or Ben Vinci,  
312 477-3365  
Type Of Music: New Wave, eclec-  
tic (local and national)  
Club Capacity: 500 (plus 120 in  
back bar)  
PA: Yes, w/operator  
Lighting: Yes, w/operator  
Piano: Yes, upright w/access to  
grand  
Audition: Tuts Triplets nights or  
promo/tape  
Pay: Percentage of door

### ON BROADWAY-CHICAGO

5426 N. Broadway,  
Chicago, Ill.  
Contact: Brian Glynn, 312 275-  
1318 or 878-0202  
Type of Music: R&B, blues, reg-  
gae, rockabilly, jazz, some new  
wave and mainstream rock  
Club Capacity: 350  
PA: Yes, w/operator  
Lighting: Yes, w/operator  
Piano: No  
Audition: Promo/tape  
Pay: Negotiable

### WHISKEY RIVER

3109 W. Irving Park Rd.  
Chicago, Ill.  
Contact: Steven Pernick, 312 478-  
3125  
Type Of Music: Country, country-  
rock, origis ok  
Club Capacity: 100  
Stage Capacity: Small  
PA: No  
Audition: Demo/promo  
Pay: Door

## MISCELLANY

**VIDEO WEST PRODUCTION** is looking for rock 'n' roll, new wave, and other types of music for nightclub entertainment. Video-taping available also.  
Larry McGriff 213 343-2343  
213 884-0069

**VIDEO PERFORMER Showcase** is currently auditioning singles, duos and groups. All acts selected from video-taped auditions to showcase for our industry subscribers worldwide. For more information call 213 891-6161

**VIDEOTOONS BY Palardo** accepting demo tapes for adaptation to video. Prefer new romantic w/strong beat. Large cable T.V. L.A. audience. Non-profit. Screen credit and video copy access for accepted artists. Send tape to: Paul Ardolino, 1807 Taft Ave, #4, Hollywood, Ca. 90028  
213 469-8991

**TOP 40 BANDS** needed, lots of work. Call Dan 213 501-0182

**EXOTIC DANCERS WHO CAN** sing or play instruments needed for overseas tour. Excellent pay in per diem. Call Mike 213 989-7997

**RAGING CITY/Abaresque** music is now accepting ltd. amount of material for immediate consideration. Looking for quality pop/rock/R&B/up-tempo/ballad tunes for major recording artists. Please submit 3 songs max. on cassette to: Raging City/Abaresque, 631 Kelton Ave., L.A., Ca. 90024

**FAMILY PRODUCTIONS/Homegrown** is now looking for new groups and hit songs only. Please send 3 songs maximum on cassette to: Family Productions/Homegrown Music, c/o Mitchell Leib, 4852 Lauryl Cyn Blvd., N. Hollywood, CA. 91607

**LIVE WIRES** Entertainment Services are looking for singers, dancers and musicians with comedy improv. experience to perform in personalized theatrical acts. Contact Cliff 213 462-3111

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

# CLASSIFIED

24 HOUR HOTLINE 462-5773 • DEADLINE THURS 4:00 PM • 24 HOUR HOTLINE 462-5773 • DEADLINE THURS 4:00 PM • 24 HOUR HOTLINE 462-57

## TO PLACE A FREE AD

CLASSIFIED & CONNECTION SECTION ads are free. To place them, please follow these guidelines:

First, call (213) 462-5772 24 hours a day. During business hours, a real, live person will answer. Outside business hours, your ad will be recorded. Give your name and phone number, then give the category number where you want your ad to appear. Make your ad as brief as possible. All buy and sell ads must have a price.

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

NEXT CLASSIFIED DEADLINE THURS., OCT. 21, 4 P.M.

## PA's & Amps 2

- 2 Crown D 80s, \$250 ea. 213 986-9902e
- 1975 Marshall lead amp, new power tubes, exc. tone, \$500 obo. 213 832-3774e
- Acoustic #370 bass amp, \$300. Also Acoustic #301 bass bottom, \$225. Dan 213 782-9791e
- Pro sound system for lease. 12-channel Yamaha board. 1000 watts. Gary 213 716-9688
- 213 348-9499e
- Traynor PA columns (2) w/covers \$150 213 462-1035e
- Wanted: JBL K120s. Garfield 213 840-8939d
- 2 custom-built bass reflex cabinets w/1 15" SRA spkr. \$600. Pamela 213 795-1967e
- Ampeg V2 bottom 4 12, good for bass or guitar. Very gd. cond. \$250. Alt 6 p.m. 213 994-4405e
- Musician 130 hd 2 12 amp w/2 Celestion spkrs, reverb \$424. Fender Bassman, 212 cabinet w/2 JBL E speakers. Perfect cond. \$250. 213 763-1366e
- TV classic amp. 2 12" spkrs, master volume. \$275. 213 665-6558e
- 213 460-4277e
- PA w/ spkrs, \$500. 213 392-5634e
- Musician 212 HD, 150 watts, new cond w/cover and nv tubes. \$550. 213 990-6970e

- 2 Urel studio speakers, measure 4'x3'x3' Contain 2 15" spkrs each. As is, \$800. Tony 213 755-3155e
- 1 Stenson 2 15" bass speaker enclosures, \$50 or trade. Trace 213 483-1913e
- Gigantic Sub-Woofer, very fast and efficient. 35 cu. ft., teak finished cabinet. \$1300. 213 450-8329e
- 12 channel Malatchi stereoperformer mixing console. Each ch has balance and rebalance; 2 ck and patching, 4-way EQ, monitor, effects, auxiliary, 10 band monitors each and many extras, w/case, \$695 obo. Scott 213 433-7278e
- 213 431-1425e
- S.A.E. 31 B stereo power amp \$225. Sansui 3-way electronic cross-over, \$150. Scott Emmerman 213 828-3526e
- or leave message 213 467-6666e
- Musician HD 130 w/Traynor 4-12" cabinet, Celestion speakers, great distortion. \$600-firm. Kevin 213 954-0057e
- Marshall 100 watt lead head, \$575. Marshall 4x12 spkr cab \$425, Celestion 12" spkr \$45. 213 761-4475e
- 2 Altech Lansing 1206 power speakers. \$500 obo. Days 213 739-6619e
- eyes 213 963-4791e
- Yamaha B-212 100 watt amp, 2 channels, exc cond. \$325. Stu 213 454-1563d
- Rhodes 440 bass amp, head w/graphic equal. \$300 obo. Stu 213 454-1563d
- Sound workshop 1280 super EQ mixing console. 12 in/8 out. In condition. \$3300. Greg 213 566-3960d
- ARP minus noise 8 channel mixer. Exc cond. \$350 obo. 213 398-9671d

## Tape Recorders 3

- Scully 1" 8-track w/sine master, \$4000. Tim 213 328-6836e
- 3 Head Pioneer CTA1 cassette deck w/auto bias, EQ memories, variable pitch, exc. cond. Cost \$1150, moving, will sell for \$575. Also: URIE CR 240 portable cassette deck w/pro leather case, cost \$1100, sell for \$525, also: Sony 850 reel to reel, lg. reels, hi-speed, gd. cond. \$575. Randy 213 851-6401e
- IAWA portable tape deck. Model S-30 w/access and headphones. New, \$220, sell \$145. 714 775-6889e
- Cassette to cassette duplicator, Recordex 4-track stereo, 5 slave, 8:1 high speed, LED meters, variable bias. As new \$4,000. Also: 8 position rewriter \$200, and Ampex 351-2 recorder. \$1,000. Bob 805 498-5040e
- TEAC 144, exce. cond. \$450. Jack 213 465-2711e

## Music Acces. 4

- Audikon noise gates, 4-channel, \$300 213 986-9902e
- TEAC model 5 mixer, \$1300. 213 986-9902e
- Roland rhythm unit CR-78 \$550 w/foot

- switch. Tim 714 898-7682e
- Roland jazz chorus 160 w/4 10" spkrs. 3 months old, \$600 obo. Steve 714 893-4075e
- TEAC model 2 A mixer \$200. Sennheiser microphone MD421U \$150. Dale 714 661-8103e
- Pure S758 electro. voice mic, new \$75. 213 462-5780e
- Fender 12" guitar speaker. Brand new, \$60. Roy, days 213 272-7738e
- Heavy duty organ dollies. Almost new, \$75. 714 523-5175e
- Furman sound TX-3 crossover. Tuneable 3-way/2-way \$225. 213 508-9711e
- Korg chromatic tuner \$50. James, aft 6 pm 213 980-2042e
- Trumpet case, new \$15. 2 clarinet cases, new \$14 each 213 271-6502e
- Anvil Rhodes case 26, 15, 18, 20 and huge trap cases. 3 cases, \$650. bob 714 840-8272e
- String bass tuning keys, 4 individual gold, never installed. \$40. 213 462-4502e
- 213 985-7464e
- Wanted: used 3/4 string bass cover in good condition or 213 462-4502e
- 213 985-7464e

## Guitars 5

- Sierra single neck 10-string, pedal steel guitar. Gd. cond. \$300. Daryl 213 636-3046e
- 1975 Gibson SG standard w/case. Cherry finish, rare pick-ups. \$350. Also: Takamine 12-string F400S. new cond. w/case. \$300. Daniel 213 675-1057e
- Franciscan F25 mahogany acoustic. Exc. action and sound. \$120. Ron 213 506-8774e
- 73 Les Paul standard, Red Sunburst, brass nuts, schallers, new bridge \$500. Dale 213 396-4229e
- Gibson Les Paul guitar, Sunburst 1978 model, 1 pc. neck. \$600 James 213 465-4547e
- National, electric, red, rare. \$300. 213 508-9711e
- Ibanez destroyer has Di Marzio super-distortion pick-ups, custom tuning pegs, Koa wood body, bad ass bridge. Shaped like a Gibson explorer. Super fast and loud. \$335 obo. Mickey 213 273-1937e
- Fender Rhodes '73 Stage model, \$500. 213 392-5634e
- Guild F 412 12-string acoustic blond guitars. Hard shell case, 3 years old, mint cond. \$550. Bill 213 990-6970e
- Gibson ES-175D, 1958, exc cond w/brown case. \$600. 213 271-6502e
- Ibanez Musician, Beautiful guitar, mint condition, \$450. Stu 213 454-1563e

## Keyboards 6

- Hammond B-3 w/122 Leslie \$1,200. 714 978-3952e
- Clavinet D-6, perfect cond. \$550 obo. 213 462-5780e
- ARP string ensemble like new w/volume pedal, \$600. 213 763-5512e
- ARP Odyssey synth., exc. cond. \$600. 213 907-0317e

- OBX, 8 xs, memory, extra mods. \$4000. 213 986-9902e
- Casio 401, \$750. 213 472-3307e
- Hammond B-3 for rent, incl. pedals, Leslie 122 w/JBL, effects loop and other mods. Low rate includes delivery and set-up. Joel 213 454-2154 or 455-1538e
- ARP Omni 2 strings/synth/bass w/pedals and anvil case. \$1,100 obo. Stu 213 454-1563e
- Yamaha CS50 4-voice synthesizer. Exc. cond. \$1300 obo. 213 398-9671d
- Helpinstill roadmaster 88. Serial #0024. Never used. \$3300. Greg 714 566-3850d
- ARP quartet, \$650. mornings 714 661-8103e
- Yamaha console piano, very good cond., tuned reg., super action. \$1850 w/bench. 213 462-4502e
- 213 985-7464e
- Roland electric piano EP 30, 5 octave, touch sensitive keyboard w/super split bass, sep. volume control for bass end, headphone jack, 36 lbs. \$475 w/stand. 213 462-4502e
- or 985-7464e
- ARP 2600 synthesizer w/patch cords and instruction book. \$1200. 213 656-6409e
- Synth Prophet V \$3,200 obo. Has cassette interface. paul 714 542-4695e

## Winds 7

- Flute, Gemeinhardt 3SLB, solid silver body. French model, low B, orig. owner. Paul 213 372-7580e

## Percussion 8

- Ludwig chrome oversized concert set, 12 pc., all hardware, case, cymbals included. Gd. cond. \$1,700. Rick 213 626-7105 ext. 531 e
- Ludwig 14" 15" toms, 16" 18" toms, 2 26" bass drums, gretch snare. All stainless steel. \$1,100. Mark 213 780-6438e
- Syn Drums, drum synt set of 4. Used very little. Complete w/console, stand, cables, pedals. Sell or trade for PA system or guitar and amp. \$895. 213 392-2242e
- Ludwig concert toms 16", 14", 12", and 10" white gloss w/AF Blaerium, fiberglass shells. \$225 obo. Also: Tambales, chrome, 13" and 14" w/heavy duty Ludwig stand, \$100. 213 760-4568e
- Ludwig drum sets w/large bass drums and toms, \$725-\$850-all excel to brand new cond. Also misc. drums for sale. Bob 714 840-8272e
- Aria twin comet outfit, 5 piece, 9 ply shell, double headed, w/cymbals. Never used, \$500. 213 990-6464e
- 9 drum Slingerland chrome shell kit. — new Pasty and Zildgen cymbals, all hardware and cases, \$1400. Lv message 213 944-6627d



## KARMAN • ROSS • STUDIOS

5373 W. Pico Blvd. 930-1747 or 820-3120

- Full sound systems
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- Equipment for rent

- Lighting
- Air conditioned, carpeted
- 4-Trk. and video avail.
- Central location



## The Songs

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Hollywood Roosevelt  
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# HIT MAN

## OCTOBER WEEKENDS

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In October All Rates \$34/hr.

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**24-trk. \$40/hr.  
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# CONNECTION SECTION

24 HOUR HOTLINE 462-5773 • DEADLINE THURS 4:00 PM • 24 HOUR HOTLINE 462-5773 • DEADLINE THURS 4:00 PM • 24 HOUR HOTLINE 462-

## Guitarists 9

### WANTED

- **Rhythm guitarist**, totally dedicated wanted for orig., wild, aggressive, funky dance band. Rehearse N. Redondo. Steve 213 379-0428e
- **All female band** seeks rhythm guitarist. Lynn or Melanie 213 937-9663e
- **Pro recording band** seeks vocalist/guitarist. Call for audition. Steve 213 654-1145e
- **Lead guitar wanted**. Influenced by Pretenders, Stray Cats, Rockpile and Squeeze, for orig. band. For details call Paul or Bob 213 851-4380e
- **Rhythm guitarist wanted**, influenced by Chrissey Hines, Lennon, Ray Davies, for orig. band. For info call Paul or Bob 213 851-4380e
- **Guitarist needed** for modern synth-type band in vein of Banshees-Ultravox. Must have strong rhythm and some effects. Don, evs. 213 249-2130e
- **Rhythm guitarist/vocalist** needed to complete orig. rock band. Good stage, recording, and writing abilities mandatory. 213 667-0105e
- **Lyricist looking** for guitarist who is serious about composing origs. Rock, country and some new wave. Melody 213 244-6011e
- **Steadily working band** at the club level seeks lead guitarist/singer. Band is currently doing covers by Bob Seger, Eric Clapton, Rolling Stones and is also working or orig. act. John 714 688-6957e
- **Modern lead guitarist** needed by pro group striving to create today's sound today. Some influences are: U2, XTC, Echo and the B-Men, Japan and Foxy Music. David 213 227-8573e
- **Guitarist/vocalist** wanted for hard core 3-piece metal band. Into origs., Judas Priest, etc. Good equip, 10 yrs. exp. Ed 213 460-6116e
- **Rhythm guitarist** wanted, acoustic or hollow body, elect, for small club work in Santa Monica. Must read. R&B, Beatles, early Motown, country and show tunes. 213 450-6075
- **Guitarist** wanted-sing lead and travel. Ron

- Hillman 213 271-1565e
- **Lead guitarist/vocalist** required to complete Orange County-based group w/heavy label interest. Top 40 and origs., upcoming Vegas dates. PA pref., willing to travel, only top notch pros need apply. Jake, days 213 419-9940
- **Guitarist** wanted to team w/rhythm section, bass, drums, Hammond B-3 to complete 5 piece heavy metal act. Pro attitude and business mind a must. 213 788-1764e
- **All-girl band w/backing** and mgmt seeking top lead, rhythm guitarist. Pros only. Haydee 213 848-7602e
- **Lead guitarist** wanted, Top 40 and orig. Must sing backup and read charts. Midori or Nancy 213 467-5209e
- **Lead guitarist w/strong image** wanted for established new wave band w/current airplay. Must sing lead and backup. Dave, aft 6pm 714 848-3245e
- **I'm starting a band**. Need serious guitar players as partners w/good equipment, writing ability, along Van Zandt, Springsteen, memphis lines. No drug users. Marlynnne 213 299-4912d

### AVAILABLE

- **Jazz-rock guitarist** formerly w/name Swiss band, Holdsworth infl., very expressive; gd. improv., session and touring exp. Mesa Boogie modified strat seeks gd. dedicated players for work. Dale 213 695-4844e
- **Good chops, exc. equip** and trans. Studio and live exp. Aft 6 213 765-3267e
- **Versatile guitarist, most styles**. Prefer new wave or rockabilly. Cash talks, call the Fat Man 714 842-4564e
- **Vocalist/rhythm guitarist/harmonica** player avail for '60s-influenced dance band to do origs. Brad 213 961-4569e
- **Guitarist** lead and rhythm w/pro club, road and recording exp. seeks working band. Ricky 213 242-4129e
- **Versatile singer/guitarist** w/pro attitude seeks working Top 40 group. Repertoire from all styles. Marc 213 780-7250e

- **Guitarist seeks pro band**, studio exp., reads, plays all styles. B.A. in jazz and contemp. media. Roy, days 213 272-7736e
- **Lead guitarist** seeks country or rock band. Have vocals, gd. image, trans and equip. Recording and touring exp. Pro only. Mikay 213 273-1937e
- **Guitarist** seeks orig. R&R or Top 40 band. Full or part time, no punk or funk; into Eagles, Boston, vocals and serious attitude. Evs 213 935-9225e
- **Guitarist, 25, seeks band** influenced by Albert Lee and Ry Cooder. 10 yrs. exp. 213 876-9070e
- **Guitarist, lead and rhythm w/pro club**, road and recording exper in all styles, seeks working band. Ricky 213 242-4129e
- **Guitarist, doubles on sax** and vocals, have equip and transp, reads charts. Pros only. Eldin 213 693-7936e
- **Lead and slide guitarist** into Southern rock and blues looking for local working band. 8 yrs exp stage and studio. Stuart 213 851-2473e
- **Pro guitarist** seeks commercial or progressive hard rock band. 12 yrs bkgrd. Unique style; outrageous chops and technique. Can read charts and backup vocals. Craig 213 347-5665e
- **Lead guitarist** seeks working band. Most styles, sings lead and backup. Dependable. Mark 213 764-2261e
- **Versatile guitarist, good soloist**, reader seeks session work or serious situation. Reliable and expd. All styles. David 213 699-6494e
- **Guitarist** avail for band or session work. All styles. Randy 213 989-5866e
- **Guitarist, vocalist**, reads and plays all styles, seeks orig. situations and/or casuals. Danny 213 828-9898e
- **Pro guitarist** avail. Rock 'n' roll, gospel, reggae, jazz, blues, country. Steve 213 708-1868e
- **Country/rock guitarist**. 10 years pro exp seeks working group. Lead and background vocals. Will travel. Tom 213 782-0445d

- equip. Band has rehearsal studio in N. Hollywood. Record Co and mgmt interest. Serious only. Mark, morns 213 838-1936e
- **Bass player** wanted for Sticky Wicket. (see MC review, issue no. 19). Bruce 213 398-6084e
- **Pro bassist** avail for any working situation. Exc. vocals. Gene 213 398-5203e
- **Bassist** wanted for pop rock, orig. material, group seeking record deal 213 996-4710e
- **Pro bassist** wanted for recording and club dates. Looks and gd. equip a must. Rehearsals in Canoga Park 213 704-1229e
- **Wanted: bass player** for orig. heavy R&R band. Must sing backup. Audition Fresh Start Studios, Hollywood, Tues., Weds, and Thurs. 1-3 pm. Krista 213 462-0347e
- **Heavy metal bassist** wanted image, all orig. Call Mark for more info 213 780-4238e
- **Bassist** wanted, male or female for semi-acoustic/eclectic band. Must sing, pro attitude please. Hollywood area. Neil 213 463-9445e
- **Bass player** auditions are being held for the Unclaimed, a '60s punk band, i.e., Music Machine, Spandells, Seeds. Call Shelly 1-8pm 213 937-3240e
- **Bassist/vocalist** needed to complete orig. rock band. Gd. stage, recording and writing abilities mandatory. 213 667-0105e
- **Bassist** wanted for orig. rock band. Pro only 213 826-8509
- or 213 822-9371e
- **Bass player** wanted for orig. band doing tunes w/a new wave/R&B edge. Greg, day 213 557-6461
- evenings 213 461-3546e
- **Bass player** wanted immediately for English new age sci-fi pop group. Project includes management, record label, future image w/good gear. Chris 213 994-4858d
- **Bassist** wanted-travel. Ron Hillman 213 271-1565e
- **Bassist w/backup** vocals wanted for working original commercial rock groups. All members sing and have musical education. Call btw 5 and 7 pm 213 836-8869e
- **Bass player/lead** vocalist wanted for working Top 40 group. 213 763-9896e
- **Bass player** wanted, orig., rehearsals and showcase. Must know your neck. New wave-modern sound. Tom 213 792-4946e

## Bassists 10

### WANTED

- **Bass player** wanted, 18-22, pro bass and pro

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24 HOUR HOTLINE 462-5773 • DEADLINE THURS 4:00 PM • 24 HOUR HOTLINE 462-5773 • DEADLINE THURS 4:00 PM • 24 HOUR HOTLINE 462-

Wanted, bass player for demo flash show-case. Pro only please. Gary 714 371-5066  
 Bassist/vocalist/performer w/cosmic mind wanted for new pop-art-rock band ala Doors, Cars, Utopia, Devo. Have agent and studio access for audio and video. Sparky (late afternoon) 213 661-1639  
 Sharps seeks bass player w/back-up vocals, gd. stage presence 213 462-1036

## AVAILABLE

Bassist looking for working country group. I sing good lead and harmony vocals, great stage presence, studio exp. and refs from top names. 31 yrs. old, 15 yrs. exp. Skilled at writing songs to fit group. Several songs released, some on Radar Records. Learn fast and work well w/people. Exc. attitude. Jerry 714 673-0166

Bass player, 25, seeks orig. band w/ or near deal only, all styles. Very serious. Dan 213 782-9791e

Bassist avail for working situation. Much stage and studio exp. looking for local work or pro recording, touring act. Will 213 988-1781e

Bass player/lead singer and backup w/recording and touring exp. 213 506-5629e

Pro bassist seeks studio session work only. Very reasonable; versatile in all styles. Larry 714 622-3229e

Bass player and drummer together 5 years, looking for orig or session work. 213 851-4380e

Bass player and drummer wanted, hard rock only, all orig and label interest. 213 871-9102e

Bass player, 25, seeks orig. band w/ or near a deal only. Very serious. Dan 213 782-9791e

Bassist/vocalist/female avail. Sings lead and back-up, reads charts, exper. and pro. 213 933-4466e

Bassist looking for working picture group. I sing good lead and harmony vocals. Great stage presence, studio exp., refs from top names, 15 yrs. exp., skilled at writing songs to fit group. Jerry 714 673-0066e

Bass player avail., exper, tasteful and dependable, seeking weekend casual gig. Tom 213 506-8774e

Bassist 12 years prof studio and perf exp seeks established recording act. S chops, stage presence and can read. Also temporarily avail for deomso, casuals and private show cases. Stu 213 450-1852e

## Keyboardists 11

### WANTED

Pro guitarist and bassist seek drummer and keyboard player for orig. rock show band. Must be serious, level-headed and creative. Mick or Gary 213 896-6129e

Poly synthesizer player wanted w/positive attitude and imagination. Craving to be different and sell records. Rob 213 663-7097e

Male/female country duo seek pro, exp. keyboardist for forming country group. Pro only 213 836-7856e

Multi-keyboardist wanted for established Top 40 rock band. Immediate work. Pro w/good equip. 213 956-1092e

Pro keyboardist wanted for soon to be working band. Must have equipt and trans. George, aft 6pm 213 678-8743e

Multi keyboardist wanted for unique prince-type R&B rock band w/CBS producer and nego. record deal. Joe 213 751-9280e

Polyphonic synthesizer player sought for visual music recording act. Taping will be at UCLA 4-color camera State Of The Art studios.

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Keyboardist wanted by new wave group w/great orig. songs. Bob 213 477-3310e

Serious percussionist and lead guitarist seeking keyboardist for serious group. Bruce after 5:30 213 672-8673e

Keyboardist wanted by Freak. Neil Diamond Tom Jones-type lead singer, actor, dancer, mature to incorporate image. Great gimmick for promo w/young jazz rock band. Pro and progressive only. Bobby 213 303-1781e

Keyboardist wanted for orig. band. Must sing and have equip. Lionel 714 534-2876e

Keyboardist needed to complete 5-piece rock group w/producer, demo and future. Must have studio exp., rock background and be ambitious. Vince 213 372-5762e

Keyboardist wanted for high-energy orig. hard rock band. Must have very gd. equip and be very reliable. No Top 40 players please. Jon 213 343-9625e

Keyboardist wanted for orig. blues rock band. Must know Hammond and acoustic. Gd. stage presence. Maggie 213 446-0183e

## AVAILABLE

Organist, pianist avail. for accompanying. Exc. sight-reader, classical or popular. No jazz or rock. Local only. Donna, before 8 am 213 764-5718e

Keyboardist w/Prophet synthesizer seeks pro band. No Top-40 please. 213 994-4060e

Pianist/bassist avail. Lead sheets and arranging. 213 763-8741e

Keyboard, piano, synthesizer player available for demo. Ron 213 399-6984e

Multi-keyboards/vocalist available. Much stage and studio exp. looking for working Top 40 or strong orig. situation or session. Jeff 213 710-8614e

Country pianist seeks working situation. James 213 450-6186e

Keyboard player working for CBS act looking for rock recording act. Change of scene. Ted 213 760-4524e

Keyboard player and female drummer, fully experienced, PA, trans, seeks working sit. Ron Hillman 213 271-1565e

Pianist w/very exc. credits avail. for clubs, casuals, recording, etc. See pro-players page in this issue. Herb Mickman 213 462-4502e

Keyboardist/singer seeks working situation. 213 656-6409e

Multi-keyboardist avail for working group and/or sessions. Much stage and studio exper. Glen 213 989-3673e

Key/arranger w/some vocals and much experience for hi-energy rock and soul band. Multi-keys a must. Good paying gigs, good songs, and paid 24 track recording time. 213 661-1322d

High-energy rock keyboardist looking for recording or touring bands. Pros only, have Prophet and B-3. Eric 714 759-1345e

Pianist/organist available for accompaniment or solo work. Classical or popular; no rock or jazz. Local and occasional work only. Donna 213 764-5718e

## Vocalists 12

### WANTED

Wanted: lead singer who doubles on harp, sax or slide for blues rock band. Bruce, noon to 8pm 213 883-8284e

Original, cerebral, mod/pop/reggae band seeks female co-lead vocalist, guitar playing, songwriting helpful; charisma, intelligence, band mentality and exp. mandatory. Chuck 213 980-1137e

Black female vocalist, versatile 2nd soprano to alto pro needed for a recording contract deal. Style of Chaka Khan, Tina Marie, etc., gd. stage performance. pro only. Gina 213 733-9032e

Experienced only: 2 back-up singers for new group. Marie 213 395-8121e

Female vocalist wanted for high energy hard rock band. Have excel. demo and photos. Tom 213 356-4019e

Aft. 6. Tom or Randy 213 380-6528e

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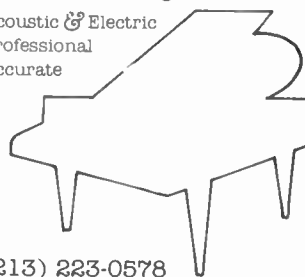
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Lead vocalist wanted for hi-energy hard rock band. Must have very gd range and stage pres. PA a must: pros only. Jon  
213 343-9625e

Lead vocalist required to complete Orange County-based group w/heavy label interest. Top 40 and orig. Upcoming Vegas dates, PA pref., willing to travel. Top notch pros only. Jake, days  
213 419-9940e  
213 321-0661e

Hollywood Chorale still has openings for qualified singers w/choral exper and sight reading.  
213 663-8922e

Attractive female vocalist w/high fashion looks wanted for visual music pop band. Video taping will be at UCLA 4-color camera state of the Art studios. Project includes multi-track audio taping, performance and stage act. Please send resumes, tapes and composites to: ATTN: Brad Friedman, Vide-U Prod., 612 N. Sepulveda Blvd., L.A., CA, 90049e

Country singers, male/female needed for new country show. Freddy  
213 392-5370e

Vocalist/lyricist wanted for hot, progressive hard rock band w/a groove. Pros only. Aft 6 pm  
213 765-3267e

Pro recording band seeks vocalist/guitarist. Call for audition. Steve  
213 654-1145e

Wanted: Dynamic modern rock female singer for working band. Must have excel. appearance. Jamie  
213 650-4814e

Lead singer/Frontman who's got it down, personality, talent, image and equip wanted for powerful, orig., rock act. Tapes helpful. Aft 5:30  
213 299-8611e

Force 10 formerly Russla, seeks lead vocalist /frontman. 2 albums on Warner Bros., managed by J. Reismiller. Pros only  
213 594-4068e

Wanted: female lead singer to travel. Must play keyboard or guitar. Top 40, R&B, gd. pay  
213 656-5969e

Singer sought by band a la Rush, Journey, Van Halen. Alan  
213 888-5846e

Hot lead guitarist seeking pro male or female singer to co-write and record. Must

have commercial writing capabilities. George  
213 657-3835e  
Wanted: Heavy metal lead vocalist w/stage presence. All orig. Call Mark for more info  
213 780-6438c

## AVAILABLE

Lead vocals, versatile/strong presence, influences: rock to R&B, seeks '80s band w/commercial orig. I'm open as long as the music is sharp and the band is serious. Patrick, 5pm-midnt  
213 466-7040e

Freak Neil Diamond, Tom Jones-type lead singer, actor, dancer, mature seeks to incorporate image. Great gimmick for promo w/young jazz, rock group. Pro and progressive only. Bobby  
213 303-1789e

Trained female vocalist, session, demo work or shows. Reads well. Country, pop, '40s, Broadway, classical. Stephanie  
213 669-0308e

Pro female vocalist seeks Top 40 band. Can also play keyboard. Kelly  
213 453-3990e

Female vocals seeks studio, jingle or backgrd. work. Good ear, versatile, reads, sync ability. Also looking for publisher or producer to do orig. material  
213 706-2768e

Female lead vocalist seeks working or soon to be working talented, versatile Top 40/country rock group. Influenced by Ronstadt, Benatar, Pretenders, Nicks, Jice, anyone. Call weekdays aft 6. Irene  
213 506-6043e

Experienced female R&B fusion singer looking for working situation. Jana, before 5  
213 837-8171

After 5  
Female vocals available, swing, R&B and jazz. Strong, versatile, lead or background, 7 yrs. exp. performing and recording. Damaris  
213 541-5088e

Female singer avail. for demos. Can do C/W.  
213 668-1459e

Female vocalist, very pro and versatile, 8

yrs. exp. seeks pro working aand. Kathy  
213 833-6934e

Jazzy MOR R&B singer seeks versatile group to front. Agent waiting. Otis, aft o. weekends  
213 6; 4-3699e

Vocalist/frontman/lyricist seeks pro band. Modern R&R, blues rock, southern roots rock. Baritone range. Paul  
213 372-7580e

Hot black female pro vocalist seeking work w/shift pro band. Top 40, R&B and variety. Aft 5pm  
213 558-3481e

Lead singer seeks working sit. Origs, R&R or club. Mike  
213 656-5969e

Lead vocalist avail. for club work. Pop and soul. Ronald  
213 294-8557e

Clean-cut, clean sounding frontman looking for clean-cut, clean-sounding R&R band influenced by Foreigner and Babys.  
213 762-7706e

Guitar/singer/front person w/a lot of exper for rock and soul band. Good money, paid 24-track recording time. Tracy  
213 661-1322e

Dynamic female country singer seeks pro working country group in L.A. area.  
213 836-7855e

Drummer avail w/studio and name credits. 15 yrs. exp., Excel. pro attitude, seeks working group w/recording deal. Gene  
213 463-0676e

2 pro background singers seeking pro work. Lynn  
213 508-7159e

Pro female vocalist looking for pianist and/or band to work w/on orig. and Top 40 for recording, concert and club work. Pros only. Wendi  
213 769-9691e

Country singer w/large repertoire, trad., current and '50s rock 'n' roll. Doubles on lead

and acoustic guitar.  
213 462-1035e

Lead female vocalist/frontperson, high energy, strong 3 octave range. Rock, blues, MOR, standards and country. Stage and studio exp. Tape and photo avail. Serious pros only. Annette  
213 669-8697e

Female singer avail. for music project. Backup, lead, strong soprano, 3 octave range. Jazz, pop or Southern rock. Jaynee  
213 467-1181

Incredible, attractive female vocalist w/studio exp and lg. repertoire of current rock, R&B and country tunes avail. for any working sit. Gina  
213 343-0884e

Female vocalist interested in doing casual work, has own PA, charts, microphone and trans. Does Top 40 and stand. material. Debbie  
213 708-2768e

Lead vocalist/lyricist/female, dynamic stage presence and great looks seeking top 40 band and competency. Orig. material. Lv. message, eyes. Sonia  
213 277-7088e

Dynamic female lead and backup vocalist avail. for studio work, casuals and some clubs. Mucho exper., refs. on request, own transp.  
213 784-5127e

Cute, Top 40, country female vocalist w/club and studio exper. Exper dance training and

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213 464-8381e  
 **Male lead vocals, 5 years exp** 1st tenor and powerful falsetto seeking soul, funk or jazz band to work with. Very dedicated. John  
 213 221-5984e

**Female flutist, vocalist avail.** 10 yrs exper. Pro work only. Kim  
 213 935-3433e  
 213 936-9106e

**New York vocalist/frontman** seeks pro rock band. 3.5 octaves, 12 yrs. exp. Toured U.S. and Europe as Bowie's singing soundman and solo. R.J. Marshall  
 213 460-6018d

**Heavy metal vocalist/lyricist** looking to form heavy metal band. Call aft. 5:30 pm. Rob  
 213 349-4377e

**Vocalist available for career-minded modern rock group.** Pro/exp frontman. Have excellent songs, rehearsal studio and doubles on keybds. Call 24 hrs.  
 213 663-2524d

**Vocalist/songwriter** seeks talented professional to form modern musical recording group. exc songs, contacts, rehearsal studio and dbts on keyboards. Call 24 hours.  
 213 663-2524d

## Drummers 13

### WANTED

**Wanted:** drummer for blues rock band. Bruce (noon to 8 pm)  
 213 883-8284e  
 **Modern drummer w/positive attitude** wtd. Must have heart, soul and steady foot. Rob, aft. 5 pm or weekends)  
 213 663-7097e

**Pro guitarist and bassist seek** drummer and keyboard player for orig. rock show band. must be serious, level-headed and creative. Mick or Gary  
 213 896-6129e

**Wanted: drummer for demo flash showcase.** Pro only please. Gary  
 714 371-5066e

**Pro drummer looking for studio or group work.** Available any time. Wayne, mornings or eves.  
 213 292-2966e

**Drummer w/cosmic mind** wanted for pop-art-rock band ala Doors, Cars, Utopia, Devo. Have agent and studio access. Sparky (late afternoons)  
 213 661-1639e

**Drummer wanted for pop rock, orig. material.** Showcases, grp seeking record deal.  
 213 996-4710e

**Drummer and bass player** wanted. Hard rock only. All orig and label interest.  
 213 871-9102e

**Drummer needed for band.** Origs in vein of Buddy Holly, Everly Bros., early Beatles and '60s R&R bands music (Bobby Fuller, The Gentrys, the McCoys, the Swingin' Medallions) Mark  
 213 876-0654e  
 213 506-0716e

**Pro drummer needed for recording and club dates.** Looks good, equip a must. Rehearsals in Canoga Park  
 213 704-1229e

**Wanted: female drummer** able to play all pop styles. Covers and origs. Paul  
 213 353-5663

**Drummer wanted, pro only w/pro equip.** Band has recording studio in N. Hollywood. Record Co. and mgmt interest. Serious only. call a.m.  
 213 838-1936e

**Wanted: high energy drum monster.** Call now  
 213 265-4687e

**Wanted: Reggae drummer,** influenced by Spear and marley. Rodney  
 213 396-8398e  
 213 748-4320e

**Drummer wanted for orig. blues rock band.** Must be energetic w/gd. stage presence. Maggie  
 213 446-0183e

**"Sleeper" auditioning exp. dr.** or O.K. r orig. R&R material and paying gigs. Prefer studio 4fp. -tage pres and pro attitude. Wakefield and Assoc.  
 213 933-8443e

**Drummer wanted immediately** for recording and touring group with record label. Good kit and originality a must.  
 213 994-4858d

### AVAILABLE

**Drummer, solid and exper** seeks working country rock or Top 40 band. Backup vocals. Dan  
 213 908-1483e

**Drummer avail w/name credits.** 17 yrs exper. on stage, studio, concert. Great stage presence. Pro attitude. Seeks working, estab band. 3 sets drums and perc. instr. Steve  
 213 553-4581e

**Heavy conga player,** 30 yrs. exp. Will travel and record. Sartuse  
 213 823-3288e

**Versatile pro drummer,** Latin percussionist w/extensive live perf. and studio background seeks show groups, band w/mgmt. Dave  
 714 862-1788e

**Drummer avail. w/name credits.** 17 yrs. exp on stage, studio and concert. Presence, pro attitude, seeks established working band. 3 sets of drums and percussion instruments. Steve  
 213 553-4581e

**Drums, conga, timbale** player avail. 10 yrs. exp. Enjoys all styles.  
 213 936-4114e

**Drummer for sale, strong beat,** road and stage exp., pro kit and attitude. 12 yrs. playing. Brian  
 213 343-5376e

**Drummer seeks band for casuals.** 1-6 night/week. Top 40 or orig. Will do fill-ins. Charlie  
 213 934-4594e

**Drummer, high-energy** seeks established band w/mgmt and gigs. Pro only. Mickey  
 213 464-2115e

**Drummer, 15 yrs. exp.** from studio to stage, looking for gd. project w/fellow pros. Exc. credits. Resume on request. Jim  
 213 876-6649e  
 **Denny O'Brian, you know,** the one who wears out 2 drum sets a month—He tows them behind the car w/no trailer, is avail for the most promising pop rock. Call aft 4 pm for free interview. no foreign film producers please.  
 213 855-0093e

**Experienced drummer** wants studio, concert or club work. country rock, country, rock and Top 40. Jack  
 714 824-6228e

**Drummer avail. for recording and fill-ins.** 17 yrs. experience, all styles. Ability speaks for itself.  
 213 257-3089e

**Drummer seeks working band.** Enjoys rock 'n' roll. Serious only. Steve  
 213 998-8712e

**Drummer, very solid w/much** pro exp and image seeks established orig, high-energy, melodic rock grp. Steve  
 213 985-0579e

**Drummer, expl stage and studio,** gd. equip and transp looking for working or recording groups. Jack  
 213 469-8786e  
 213 789-5659e

## Horns 14

### AVAILABLE

**Alto and tenor sax and oboe player** seeks work w/band that has charts and local gigs. Gd. reader. All types music. Sam  
 213 385-9265e

**Sax Player:** Bari, tenor, alto saxes and flute. Read and improv. well. Studio and stage exper., looking for steady work or session work. Jay  
 213 391-5022e

## Specialties 15

**Female singer, 25-30, wanted for strong** heroine role in TV series. Must be dynamic and beautiful and a good actress. Non Aftra union. Call Dr. Boran, 8-10 am or midnight  
 213 483-7351e

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**OCT. 21**

**OCT. 28**

**7 PM HANG-OUT INTERVIEW WITH:**

Spencer Proffer-producer/  
 writer/artist and founder of  
 Pasha Records  
 Visual Music Alliance—video  
 organization

**8 PM CASSETTE ROULETTE—Song Evaluations By:**

Spencer Proffer (see above)  
 Ted Maloney—Feet On The  
 Street Music

**9 PM PITCH-A-THON—Song Search By:**

David Kershenbaum (A&M  
 Records) looking for hot,  
 hooky rock for Lisa Bade and  
 .38 Special  
 Brian Ross (Starborn Records)  
 looking for uptempo pop,  
 country pop

**10 PM LIVE SHOWCASE**

Charlie Starr, Tom Gibney  
**VIDEO SHOWCASE**

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# CONNECTION SECTION

24 HOUR HOTLINE 462-5773 • DEADLINE THURS 4:00 PM • 24 HOUR HOTLINE 462-5773 • DEADLINE THURS 4:00 PM • 24 HOUR HOTLINE 462-

- Country musicians needed** to form new group w/female singer. Freddy 213 392-5370e
- Bluegrass and acoustic country musicians** needed for new show. Freddy 213 392-5370e
- Producer/engineer** looking for songwriters and bands who are ready to record now. Robert 213 708-0275e
- Attention:** New wave, rock, soul and some funk bands. Producer in search of new orig. bands for recording contracts. Art Martes 213 508-7892e
- Pedal Harp, not over \$7000** wanted. Beth 213 867-6077e
- Rock band seeks** booking agent, independent or otherwise. Airwave Records, lv. mess. 213 463-9500e
- Producer seeks group,** must have trans and equip. Bass, guitar, piano, drum and vocals. Studio time already booked w/record deal connections. William Peele 213 876-2515e
- Steadily working band** currently performing songs by Bob Seger, Eric Clapton, Rolling Stones, etc seeks orig. tunes. Send cassettes to: The Hard Luck Band, 10601 Diana Ave. #466, Riverside, CA. 92505e
- Singer/lyricist looking for orig. band** into Bowie, Beatles, Yes, Spirit, Foxy Music, in S. Bay. Scott 213 373-5048e
- SONGWRITER/singer forming** R&B group. Leave message. Lee 213 900-6172e
- Terraplane** is looking for financial backing, have avail., just finished EP and current road tour. Has airplay in various states. 213 997-1225e
- Wanted, female** guitarist, bassist and keyboard player for all-girl band. Bones Mays 213 999-6692e
- Sonny Knight, where are you?** You taught me the ropes in the '60s. Please call Anita. 213 281-4247e
- Jazzy MOR, R&B singer** looking for multi-keyboard player to organize group and form team. \$5/hr. for rehearsals. Otis, aft 6 or weekends 213 684-3569e
- Songwriter/performer** par excellence seeks same. Serious only. 213 703-0910e
- Lyricist seeks composer** for all styles. Must be motivated. al 213 392-4024e
- Female vocalist songwriter,** 5 octave range seeks drummer, bassist and ld. guitarist for orig. rock band. Geniuses only. Haley 213 476-0031 or 559-2375e
- Lyricist for all contemporary styles.** Maurice 213 856-9342e

- Line persons** need tape recording of music instruction book for beg. piano and clarinet, etc. Can you help? Please record on cassette deck only. Any help appreciated. Also: pen pal needed. Richard Jastrow, Harvard General Hospital, 1000 W. Carson St., Torrance, CA, 90509e
- Lead vocalist/lyricist/female,** dynamic stage presence and great looks looking for Top 40 band and competency, orig. material. Call eyes, lv. message. Sonia 213 277-7088e
- Vocalist looking for right backup:** needs rhythm guitar, bass, keyboard and drums. Have mgmt. into '60s and Top 40. Tony 213 841-3508e
- Management wanted** for new wave band w/great orig. material. bob 213 477-3310e
- Arranger needs** lyricists for collaboration. R&B, soul, pop. Wilshire area. Aarion 213 389-1877e
- Sound engineer/roadie** w/van, 10 yrs exp Europe and USA seeks pro band. Colin 213 781-5103e
- Country/western musician** to back female singer w/orig and standard mat. Buck 213 851-8600e
- Wanted immediately:** Serious investor for touring road band. Group has EP trucking rts, PA, etc. Record has airplay in 5 states. Band is opening for George Thorogood, Utah, Oct. 28. For more info call Craig Sackheim 213 997-1225e
- Innovative and unique rock/new wave** chromatic harmonica player w/pro equlpt and sposition. Dave 213 396-3969e
- Sharp, exper,** very pro lead and background vocalist/songwriter seeking work in pro band. Super, dynamite stage presence. Burbo 213 463-8191d
- George Woodall,** songwtr/lyricist (composer seeks working situation. aft 6 p.m. 213 678-8734e
- Wanted: pop/country/western musician** to collaborate w/songwriter on songs. Floy, any time 213 469-9071e
- Attention, Claude sIxter,** the guitarist. If you read this ad, call me immediately. 213 581-4871
- Millenium [3 piece rock band]** seeks manager w/club and concert connections. Ryan or Eric 213 418-7541d
- Musicians wish to share** house in Granada Hills. \$250/month plus security deposit, utilities. Garage to become rehearsal studio. Drummer preferred 213 368-9732d
- 26 year old** songwriter has 35 original songs. Also plays drums and sings. Looking for producer. Dutch 213 994-8690d
- Serious musicians interested** in long-term commitment and eventual percentage in newly forming music co. Auditioning percussionists, guitarists, bassists, sax, trumpet and pianists. Felise 213 874-6110d or Eden 213 931-8137d
- Volunteers needed** to record music songs on cassette tapes. Piano notation. Popular hit songs of the 1920s, '30s, '40's for myself to play on piano. Richard 213 533-1384d
- Wanted: investors or backers** for singer/songwriter/actor. Doug 213 462-0590d
- Dedicated James Dean** fans wanted to assist new wave group "The Deeners" get off the ground. Need many different types of creative people, esp. laser light person, sound man, cosmetologist, etc. Please leave message 213 277-8044xD45d
- Vocalist Stephan** formerly of Black Sheep. Contact Lamb Jason 213 507-8793d
- Ramess II** seeks management for act. Currently gigging LA area. Has demo and video tape. Tom 213 399-2081d
- Lyricist seeks** musical collaborator for musical success. pop and R&B styles. Richard 213 663-5239d
- Roadies needed** for R&B band. Hollywood area 213 384-8966d
- Harmonica player** w/10 years session exper. Can sight read and play all styles. C&W/blues /rock. Jim Anderson 213 467-5722xJ-48c

- Management wanted** for new wave band w/exciting material. bob 213 874-2954d
- If you are an oriental or polynesian woman** who plays Hawaii steel guitar, contact Mr. Vaughn, c/o 6427 W. Sunset Blvd, Hollywood, CA, 90028, or call 213 462-3668d
- Lyricist wanted** for recording artist. Top pros only. Dave 213 786-1683d
- Band looking for a certain lead** guitarist-actor, blond hair w/blue eyes w/Texas accent and answers to name "Hot Licks." Last seen in Woodland Hills. Call 8pm to 11pm 213 874-2954d
- Musicians/singers** wanted to play traditional folk music from British Isles. Carrie, M-F aft 5 or all day weekends 213 827-1023d
- Ambitious young man** seeks entry-level position in recording industry. Have resume. Tom 213 985-3846d
- Demanding and intelligent** musical project w/management will hold auditions for multi-keyboard, bassist, and drummer. Closest analogues: Lennon, Zappa. Call for interview, eyes 213 784-3612d
- Rock singer/songwriter** guitarist w/strong orig seeks band or musicians, performing showcase act. Good connections, equip, trans. Image and att. Some tape, much exp. Eric 213 880-4167d
- Excellent variety** singer and impressionist avail for work and any interesting project. Management. 213 668-2150d
- Manager needed** for except vocalist. Tape available on request. 213 851-9781d
- Agent needed** to back singer/songwriter for recording. Have piano, vocal tapes available. Sir George 213 856-8765d or 213 876-9415x236d

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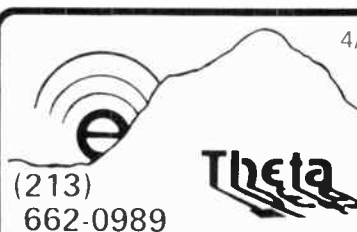
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RANDY TOBIN—Owner/Engineer

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

NAME \_\_\_\_\_ PHONE \_\_\_\_\_

FILL OUT ANY APPLICABLE CATEGORIES

NAME OF GROUP \_\_\_\_\_

INSTRUMENT(S) \_\_\_\_\_

TECHNICAL SKILL \_\_\_\_\_

STYLES \_\_\_\_\_

AVAILABLE FOR \_\_\_\_\_

VOCAL RANGE \_\_\_\_\_

QUALIFICATIONS \_\_\_\_\_

READ MUSIC: YES NO (check one)



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STUDIO CITY

MENTION THIS AD

# PRO-PLAYERS

## SESSION PLAYERS

### HERB MICKMAN

Phone: 213 462-4502 or 985-7464  
Instrument: Piano/electric piano  
Styles: Jazz-oriented accompanist and soloist.  
Read Music: Yes  
Qualifications: Formerly with Sarah Vaughan, Carmen McRae, Joe Williams, Jose Feliciano, Anita O'Day. I'm looking for local work in clubs, recording, etc. with union, exp. players or singers.

### HUGH WRIGHT

Phone: 213 392-6344  
Instrument: Drums, percussion  
Styles: All/pop, rock, R&B, country, jazz, Latin  
Read Music: Yes  
Qualifications: Performances w/Glen Campbell, Jerry Van Dyke, Sons of Champlin, Larry Coryell, Gary Burton, Chambers Bros., John Lee Hooker, National Ballet of Canada, Don Lange Jingles, albums, singles. 16 years professional experience. BA in music.

### MICHAEL SCOTT

Phone: 213 257-3089  
Instrument: Drums/percussion  
Styles: All, prefer rock  
Read Music: No  
Qualifications: Versatile, adaptable, yet emotional drumming. You be the judge. Available for sessions and fill-ins

### JOHN O'KENNEDY

Phone: 213 840-1665 or 760-7288  
Instrument: Acoustic and electric guitars, banjo, mandolin, mandocello, dobro lap slide, Hawaiian guitar, etc.  
Styles: Folk, pop, country, R&B.  
Read Music: Yes  
Qualifications: Various recording with production companies and publishers, soundtracks, jingles. Mainly looking for session work. Ethnic music a specialty.

### ARMAND CRUMP SR.

Phone: 213 792-1878  
Instrument: Drums, congas, Latin percussion  
Styles: Pop, rock, R&B, country, jazz, Latin fusion.

### Read Music: Yes

Qualifications: 15 years experience, studio, clubs. Studied under Alex Acuna, Terry Bozzio, John Tarrabasso, Richie LePone, Nick Ceriole, Jerry Stein Holtz, Peter Ersking. Graduate of Dick Grove Percussion program. Available for recording, touring, clubs, films, shows.

### BOB MOORE

Phone: 213 764-8986  
Instrument: Drums  
Styles: All  
Read Music: Yes  
Qualification: 13 years experience in many different styles and musical situations. Good attitude and dependable. Many years of schooling.

### RON FINN

Phone: 213 399-4172  
Instrument: Guitar  
Styles: Country, rock, blues  
Read Music: Yes  
Qualifications: 8 Years of professional experience in clubs, recording and TV. Also musical director. Have tapes and resume. Play lead, rhythm and nylon string guitar.

### DAVID BLUEFIELD

Phone: 213 464-2809 or 463-SONG  
Instruments: Multi-keyboardist including OBX-A and Chamberlin M-100 with expanded memory of splits and doubles.  
Styles: Contemporary, commercial.  
Qualifications: Winner of grand prize, World popular song festival, 15 yrs. pop mainstream incl. keyboardist for Paul Williams, Mary MacGregor and rock bands on Warner Bros.

### BILL THOMAS

Phone: 213 306-2815  
Skill: Recording Engineer  
Available For: All types of sessions from rock to classical. I also do coproduction.  
Qualifications: Credits include Manhattan Transfer, George Benson, Player, Count Basie, Amy Wooley, Maureen McGovern, etc. Good studio contacts and excellent references.

### KEN HOFFMAN

Phone: 213 768-6339  
Instrument: Sax, flute, clarinet, electric bass and vocals.  
Styles: All—rock, pop and country.  
Read Music: Yes  
Qualifications: B.A. in music, live performance, studio experience. Resume on request. Baritone/tenor, lead and background vocals.

### TERRANCE LAINE

Phone: 213 661-4327  
Instrument: Creative percussion (complete Latin, toys, sound effects).  
Styles: All (rock, jazz, pop, R&B).  
Read Music: Yes  
Qualifications: 12 yrs pro musician. Worked and/or recorded with Roberta Flack, Willie Bobo, Captain & Tennille, Bola Sete, Tina Turner and others.

### ALEX McNICOL

Phone: 213 467-7173  
Instrument: Drums/percussion  
Styles: Psychedelic, punk, funk, rockabilly, R&B, heavy metal.  
Read Music: No  
Qualifications: Many record credits, played with Lydia Lunch and many other local and out-of-town bands. Available for session work and touring.

### RON FINN

Phone: 213 399-4172  
Instrument: Guitar  
Style: Country, rock, blues  
Read Music: Yes  
Qualifications: Eight years of professional experience in clubs, recording and T.V. Also musical director. Have tapes and resume. Play lead, rhythm and nylon string guitar.

### GARON RICHEY

Phone: 213 399-5483  
Instrument: Piano (all keyboards)  
Styles: All  
Read Music: Yes  
Qualifications: 38 years old, 10 years in L.A. recording. Have equipment, Jazz roots. Sing tenor/F above C.

### RAY LOVE

Phone: 213 837-2827  
Instrument: Drums  
Styles: Rock, R&B  
Read Music: Yes  
Qualifications: Much studio and road work, studies with Alan Dawson, Berklee, Tapes and references available upon request. Available for sessions and club dates.

### LEE CRONBACH

Phone: 213 463-4247  
Instrument: Piano, Yamaha CP-30 Arranger  
Styles: All  
Read Music: Yes  
Qualifications: Staff copyist, Churn Publishing. Piano instructor, East L.A. Community College; 12 years road/studio work. Can produce demo sessions. Singers/songwriters my specialty.

### PERRY A CELIA

Phone: 213 473-0618  
Instrument: Drums, percussion  
Styles: All except fusion, prefer rock  
Read Music: Yes  
Qualifications: Tight, hard-hitting. Versatile, 5 years studio experience, over 10 years live. Pro attitude, tape available upon request. Available for day or night studio work, fill-ins and career-minded groups.

### TOM GRIGNON

Phone: 213 907-0317  
Instrument: Drums  
Styles: All  
Read Music: Yes  
Qualifications: Graduate of New England Conservatory of Music, 16 years playing experience, extensive stage and recording experience. Have excellent equipment, steady time and can really groove. Instruction also available in all aspects, all styles and all levels of drumming.

## VOCALISTS

### ANGELA FELS

Phone: 213 666-1305  
Vocal Range: 2½ octaves  
Styles: All  
Sight Read: Yes  
Qualifications: 8 years extensive live and studio experience. Easy to work with and reliable.

## TECHNICAL

### PITT KINSOLVING

Phone: 213 792-3531 or 798-9127  
Skill: Recording engineer  
Available For: Studio or remote sessions, mix downs, multi-track or live stereo.  
Qualifications: Ran own studio for 5 years. Worked with Larry Coryell, John McLeegan, Pat Sky, others. Did many LPs. 3 years doing live remotes in L.A.

### RICHARD GOLDBLATT

Phone: 213 704-8883  
Skill: Engineer  
Available For: Bands, co-production, freelance work.  
Qualifications: English recording engineer credits include ELO, Heatwave, Leo Sayer. Excellent references, wants to work on projects in L.A.

### ROBERT GIBSON

Address: 319 W. 48th St., N.Y., N.Y.  
Skill: Road Manager  
Available For: Contract road work year round.  
Qualifications: Company's road manager to Capital Productions Inc. National Department head technical advisor to above company. Please send for resume and references.

### BRUCE JACKSON

Phone: 805 496-5756  
Skill: Recording engineer  
Available For: Studio sessions on own 16-track.  
Qualifications: Have worked for Kenny Rogers, Edgar Winter, Buddy Miles, O'Jays, Jo Jo Gunn. Experienced studio engineer/play guitar, bass, keys, excellent singer, open-minded musically. Prefer hit-oriented pop rock, rock and R&B.

## GROUPS

### NICKEL CITY HORNS

Phone: 213 935-5539 or 874-6283.  
Instrumentation: 4 to 5 players—Alto sax, trumpet, trombone, tenor sax.  
Type Of Music: All (for session work).  
Qualifications: Have worked with Smokey Robinson, Rick James, Gwen Owens, Splendor and others.

### ELVIS MONTANA

Contact: John McClung, 213 996-7842 or 542-8365.  
Instrumentation: Guitar, pedal steel, piano, fiddle, banjo, bass, drums, excellent lead and harmony vocals.  
Type Of Music: Country, country-rock, rock, pop, bluegrass.  
Qualifications: All 5 players have extensive live and studio experience. We are a tight, efficient unit, having played together full-time for over a year. We can play your arrangements or create them for you on the spot.

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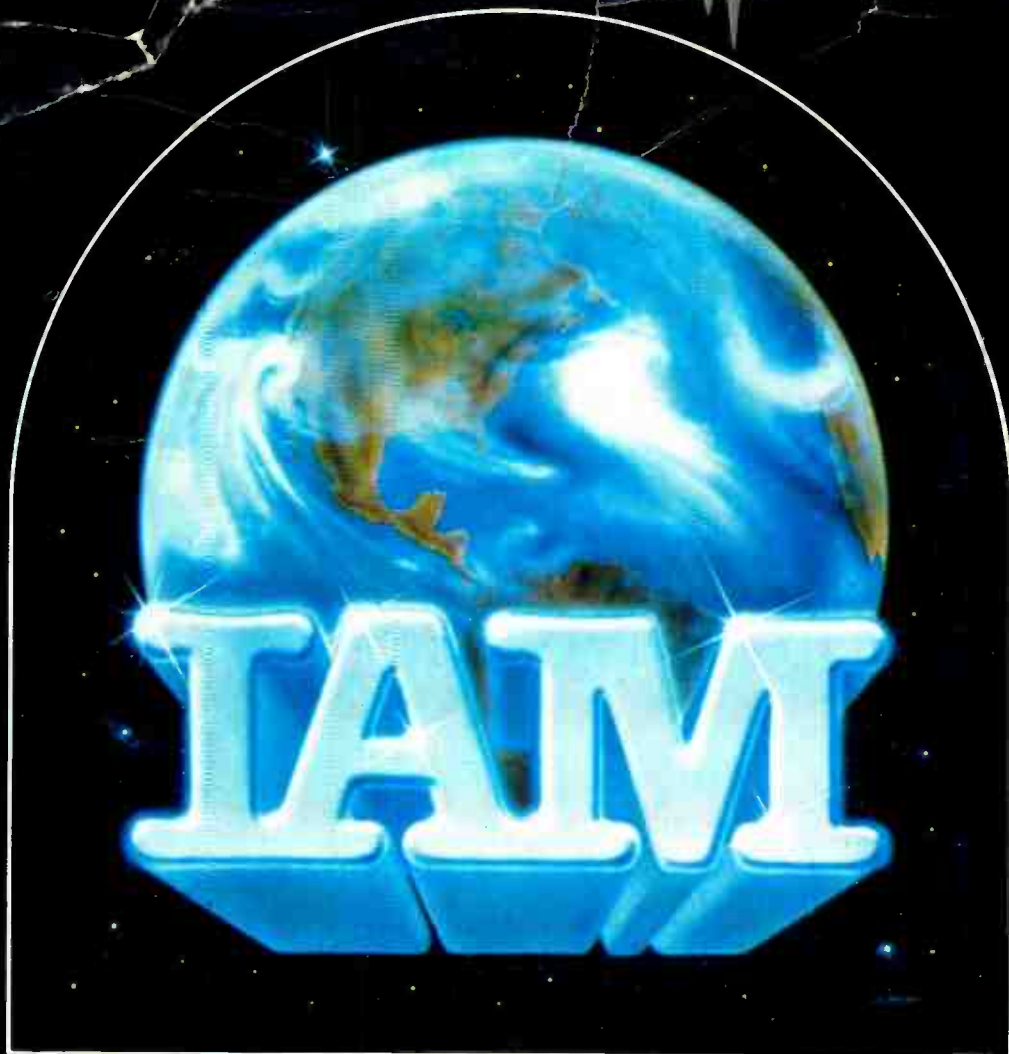
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