

# Music CONNECTION

THE ALTERNATIVE MUSIC

## ASCAP, BMI Stop Advances, Prep For TV Payment Battle

BY DAVID "CAT" COHEN

Since the early days of television, independent stations have paid a percentage of their advertising income for the right to use music in the catalogs of the two major performance rights organizations.

A recent court decision, though, has declared that system of payment illegal, and both ASCAP (the American Society of Composers, Authors and Publishers) and BMI (Broadcast Music International) have stopped paying advances to songwriters and publishers while they prepare for what could be a long and expensive legal battle.

The final outcome of the battle could have a major effect on songwriters and publishers, as the nation's 700 independent TV stations currently pay \$80 yearly—about a quarter of all performance revenues—to ASCAP and BMI.

The pertinent class action lawsuit was filed by five independent stations, and it has become known as the Buffalo Broadcasting suit, after one of the plaintiffs.

U.S. District Judge Lee P. Gagliardi ruled that "blanket licensing," as the current system is known, is in violation of federal anti-trust laws.

The stations have, in addition, suggested that a hold be placed on all performance royalties for one year, during which time no ASCAP or BMI member could seek a license or

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The Catholic Girls are one of the female rock groups hampered by the "next Go-Go's" tag. See story on page 8.

## Former Exec Roger Watson Reflects On Years With Label

## Chrysalis Records: 'We're Rockers At Heart'

BY IAIN BLAIR

"When I first arrived at the Chrysalis office in L.A., there were barely a dozen people there. Now there's over 70 on the staff," says Roger Watson, recently

retired National Artist & Repertoire Director of Chrysalis Records. "I've seen all the major growth of the company, all the successes such as Blondie, Pat Benatar, Ultravox and The Speci-

als, as well as all the disappointments and the failures."

After ten years with Chrysalis, Watson offers a unique glimpse behind the scenes of the largest remaining independent record company, and of the everyday workings of an A&R department and the trials and tribulations of an A&R director.

Watson started off in the record business in London, working for Decca, where he also had his own singles deal under the name of Roger Dennison. He then moved to MCA when they started in the U.K. and there he administered the recording of *Jesus Christ Superstar* and first worked with co-author Tim Rice (Watson is leaving Chrysalis to be president of a new company being formed by Rice.) In '72, he joined the new and pioneering Chrysalis company founded by Chris Wright and Terry Ellis (Chris Ellis, hence the name). Rival book-

Please turn to page 15

## Arista's Clive Davis Blasts Media, Execs On Slump Talk

BY JEFF SILBERMAN

Arista Records head Clive Davis has taken much of the nation's media to task recently for generating the industry's woes by distorting and misrepresenting album sales figures.

In a recent speech to Arista staffers, music publishers, local retailers, distributors and radio personnel at the Roxy club in L.A., Davis also chastised "irresponsible, inexperienced, instant wonder" record executives who provide the press with false in-

formation. He intimated that their actions covered up the real problem in the industry—costly mistakes made in signing superstar talent to unprofitable "banking deals."

Davis spoke on the occasion of a listening party for a new album by Dionne Warwick.

"A lot that's going on out there is making [industry recovery] more difficult than it should," he said. "I don't know why it occurs, but we have to join

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### RIAA Music Sales Figures

SINGLES	1981	1st-1/4 '82
Units Sold	147 (-7%)	(-2%)
Dollars Earned	246 (-3%)	(+18%)
ALBUMS		
Units Sold	273 (-2%)	(-24%)
Dollars Earned	2,113 (Even)	(-18%)
CASSETTES		
Units Sold	124 (+8%)	(+25%)
Dollars Earned	954 (+39%)	(+33%)

● All figures expressed in millions  
● % changes from figures 1 year earlier

Record industry sales figures as quoted by Arista head Clive Davis.



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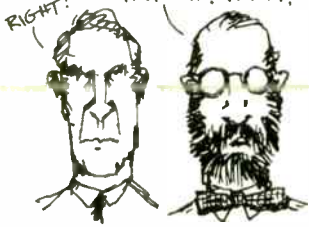
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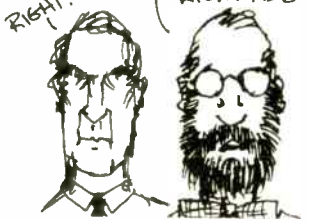
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# Glover

WE'RE HERE FROM ASCAP AND BMI TO REPRESENT OUR SIDE IN THE 'USAGE FEE PROBLEM'. RIGHT, ED?



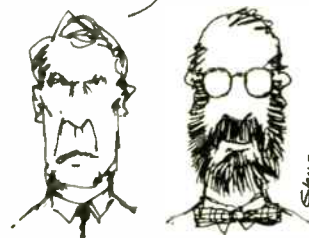
WE FEEL THAT THE CURRENT 37-YEAR-OLD SYSTEM IS VALID & WORTH PROTECTING. RIGHT, ED?



IN FACT, WE FEEL SO STRONGLY ABOUT IT THAT WE'RE WILLING TO PUT ASIDE OLD RIVALRIES AND JOIN FORCES. RIGHT, ED?



OKAY OKAY... RIGHT...



# Feedback

## White Sister

Dear *Music Connection*,

This time we've got to hand it to you. You have written an article on a band that is stirring up more praise in Los Angeles than any other band—White Sister. Your "Showcase" article on White Sister (*Vol. VI, No. 18*) was informative and inspiring. It's nice to see that this young band who has worked so hard to please their audiences and fans, is finally getting some of the recognition that they so rightfully deserve. White Sister realizes that it takes a lot of hard work in being the best, and it shows in their music and performances. We have yet to see a band that can put those two together so beautifully. Our congratulations, *Music Connection*, and to the rock band of the '80s—White Sister.

Keep up the good work.

Sara L., Laura S., Betty K. W. Covina

## Home Taping

Dear *Music Connection*,

As a former musician and resident of Hollywood, I would like to add a comment to your August 18th (*Vol. VI, No. 17*) article on home taping.

I'm rather disappointed in the attitude of home tapers. They think, "I'll take it off the radio and go to the Whisky with the money I save." This is a greedy and selfish arrangement. It says to the artist, "I want you to contribute to modern music and to provide a continuance of the art via the record industry, with which you'll share the costs of production. I'll tape it off the radio upon release, and share no part of the expenses."

It goes like this—home taping replaces record sales, the recording industry approaches obsolescence as declining revenues cut artist rosters and, thus, the continuation of the art form. Starving Johnny Rock Star closes

his Les Paul and takes a job at the Post Office. The record industry dies, the home taping industry dies, and there is *no new music!* No shit, home tapers. **think it through!**

Just as radio killed the big bands a generation ago, now home taping threatens the record industry, and thus the very lifeline of popular music as a creative, progressive art form.

My message to home tapers is simple and direct: If you value the luxury of a phenomenon called contemporary music, then respect it, support it, and be reasonable to it (just ask your favorite artist about *his* responsibilities to *you*, his audience), and remember, art is not a *right* but a *luxury*.

Peter Lainson  
Hastings, Neb.



Capitol president Don Zimmerman.

## Refreshing

Dear *Music Connection*,

Thanks to *MC* and Don Zimmerman of Capitol (*Vol. VI, No. 18*), we now have a refreshing portrait of a major label prez who has the guts to stand by his bands as well as his opinions. After experiencing major label committee signings myself, I can appreciate his sincerity in labeling them "b.s." I only wish that more CEO's would get involved with

the *music* aspect of the music business.

P.J. Birocik  
Ready To Rock Records  
Los Angeles

## Rip-Off

Dear *Music Connection*,

After reading about Hellion in a number of music magazines, a friend finally convinced me to see them last Saturday night at the Whisky A-Go-Go. When we got to the club and paid our admission, we realized that we'd come to see the wrong Hellion! The group was totally awful and we were totally ripped off. I would like to know how a club can get away with advertising a well-known band and then hiring a different act. Isn't there a law against this? My friends and I spent nearly \$30 on a ripoff!

Lynnea Parker  
Pasadena

## A Touch Of Praise

Dear *Music Connection*,

As a weekly reader of your magazine, I'm taking this time to formally praise the job you do, especially with your local entertainment review section, which delves into such hotspots as the (recently closed) Bla-Bla Cafe and the recently destroyed Academy Restaurant cabaret.

To review and expose such dynamic and up-and-coming groups of the '80s as Bootz, their talents and determination, in the context of the ethics and standards of your magazine deserves a round of hearty applause.

C. Gardner Huff  
Beverly Hills

*Music Connection welcomes letters on all topics of interest to the music industry. Be sure letters are signed, and include your phone number. We reserve the right to edit letters.*

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There are those who claim that songwriters as a whole have never been paid their fair share of the income derived from mechanical or performance royalties, and an oft-cited example is the fact that it took over half a century to raise the mechanical royalty from 2 cents to 2<sup>3</sup>/<sub>4</sub> cents, and then to the present 4 cents. Now, a major source of performance royalties—television—is being threatened in court. Independent stations want to change the payment system, a move that places millions of songwriters' dollars in jeopardy. Our lead story takes a look at the issue, and how ASCAP and BMI are reacting. Also, a former Chrysalis Records exec discusses the label's history and approach, Arista Records' Clive Davis blasts those who overstate the current sales slump, and we look at the death of the Whisky.

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# Local Notes

**THE TOASTERS** are mixing a three-song EP at Eldorado Studios with RCA's Ron Fair producing/engineering. RCA is first in line, but no papers have been signed yet. The EP is described as "scary pop." The band also plans to expand their lineup in October.

**THE SANTA BARBARA** Jazz Festival has been postponed until further notice. According to promoters, the county rented out the site of the festival for a Kenny Loggins show on the same dates. Apparently Loggins offered to do shows in his hometown, but was free only on those dates. The new site and dates of the festival will be announced shortly.

**JOSEPH NICOLETTI** wrote and published the song "Let's Put The Fun Back In Rock 'N' Roll," which was featured in the car crash epic "The Junk Man." Freddie Cannon and the Belmonts performed the song in the film and on the record, which was also released on Lollipop Records in Europe.

**JOE SMITH**, head of Elektra/Asylum, was asked about the possibility of a new album from Jackson Browne, who hasn't released an album in two years. "Halley's comet comes more often," responded Joe.

**ROBBY KRIEGER**, former Door, is returning to active playing with the release of his album, "Versions," on Passport Records. The album is all instrumental, with half original tunes and half covers, including the Doors' "Crystal Ship." Bruce Gary, Don Preston, and Arthur Barrow backed Krieger. Former bandmates John Densmore and Ray Manzarek also made an appearance.

**BILL GRAHAM** called US Festival backer Steve Wozniak "a wealthy, lucky simpleton" and "a nobody who wanted to be somebody." Graham says he intends to warn authorities against issuing any concert permits to Wozniak without making him prove that qualified professionals have been hired to put on the event. Wozniak and Graham, of course, had their two camps feuding with each other for the better part of the festival and it all came to a climax on the third day when Graham banned Wozniak and his friends from backstage.

**NO-Y-Z**, an L.A.-based electronic rock ensemble, has had three songs released on Group Tape 4, issued by the International Electronic Music Association.

## LAUGH ALONG WITH BENNY BELL



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**THE BOOGIE MEN** created contolled havoc at their recent Cathay De Grande gig when keyboardist David Corcoran threw thirty dollars of quarters into the crowd during the last week verse of "Money Means More." Corcoran explained that he had found \$240 lying on the floor of a 7-11 the day before and wanted to share the wealth. Seen groveling for quarters on the floor was Top Jimmy, sans his Rhythm Pigs.

**DEPROGRAMMER** is leaving for a 14-city tour which will include a three-night stand in Atlanta and a possible swing up through the East Coast. Their album, "Secret Suggestions" has just been released on At Last Records.

**DR. DEMENTO** will step out of the radio and onto the stage at Rissmiller's on October 16th to host an "Evening of Dementia." Special guests include "Weird Al" Yankovic, Ogden Edsl, The Temple City Kazoo Orchestra, and a rare appearance by Borsht-Belt entertainer Benny Bell. Bell [above] is known for such classics as "Everybody Wants To Squeeze My Fanny" and the all-time fave "Shaving Cream."

**SYNTHESIZERS** will be the focus of a clinic presented by the American Society of Music Arrangers. Rich Ruttenberg will demonstrate how the synthesizer operates to produce sound, what sounds the synthesizer can produce and what it can't do. The clinic will be held at Steinway Hall at 3330 Wilshire on October 2nd at 1:00 p.m. Admission is \$5.00 for ASMA members and \$8.00 for the public.

**THE FORTUNE BAND** [left] has their song, "Airwaves" featured in the newly released film, "The Last American Virgin." They are also on the soundtrack album, along with The Police, Oingo Boingo, Tommy Tone, Gleaming Spires, The Waitresses, and The Cars. On September 30th, they left for Hawaii, where they will headline for Loverboy.



**OBSESSION** is laying down tracks at Westlake Studios with producer Micheal Barnstein. The all-girl band is managed by Keith Dyson's Palm Tree Management.

**THE SURF RAIDERS** have released a new live EP on Surf Wax Records. The six-song disc was recorded live at Knott's Berry Farm and two local high schools.

**WOMEN IN MUSIC** is sponsoring a panel discussion with radio personalities Rachel Donahue (KROQ), Laura Lee Lyman (KKGO), Reb Foster (KRLA), and Alonzo Miller (KACE). It will take place on September 30th at 7 p.m. at 1433 N. Cole in Hollywood. Admission is \$3 and a showcase will follow the discussion.

**THE ANNIE-VILLE HORROR HOUSE** in Tujunga, site of many an independently produced heavy metal event, will soon fall victim to the wrecking ball. The famed estate was sold to developers for condominiums. Local residents, in an attempt to save the estate, tried to raise enough money to buy back the property, but the \$2 million price tag was out of reach. The house has been a haven for musicians since the late '60s.

A **BENEFIT CONCERT** is being put together for KROQ DJ Raymond Bannister, who suffered leg injuries a while back. The show is expected to be presented at Perkin's Palace on October 9th and will feature some or all of the following acts—Josie Cotton, Tonio K, DFX2, Naughty Sweeties and Boy Waiting.

**MEAVY HETTLE**, lead singer of the band bearing his name, was hospitalized Labor Day weekend following a near-fatal accident. The singer had hiked into Monkey Canyon Ravine and was injured when he overshot a swimming hole when jumping from a 30-foot cliff. The canyon was too narrow for helicopters to enter, so Hettle had to be brought up over four hundred feet of vertical cliffs before being airlifted to the hospital. The band's scheduled western tour will

be postponed while Hettle undergoes reconstructive operations on his heel.

**THE HEARTBEATS'** Steve Hemmert had his apartment broken into recently and all of his equipment, down to the last axe, was stolen. Missing is a 1977 Blue Rickenbacker 4001 bass with a Badass bridge and case, a Fender Precision Bass with Jazz neck, custom color blue two-tone, also with a Badass bridge and case, one Peavey Mark III bass head (serial number 8A250443) and one Tapco six-channel board (serial number 444-58-0303). All this stuff is what Steve makes his living with, folks, so if you know anything about where it all is, call (213) 558-4937 and help a fellow musician out.

**THE OLD WALDORF** in San Francisco was the site of a heavy metal meeting when Scorpions Klaus Meine and Rudolph Schenker showed up at the Vicious Rumors gig. VR limoed the Scorp around town, along with Ian Kallen of Metal Mania, local HM publication. VR is now at The Automatt laying down some tracks and one of their tunes will be on a NorCal compilation album put out by radio station KMEL. From left to right, Jeff Barnacle, Jim Thorpe, Klaus Meine, Jim Cassero [above], Mark Tate [below], Rudi Schenker, Jim Lang.



photo by Terri Esse

**ONE**, West Covina rockers, were joined onstage by Laurence Juber, former guitarist of Wings. Lead guitarist Tom Hawk (left) and Juber traded licks in an extended version of "Johnny B. Goode."

**RADIO CITY** in Anaheim hosted ABC World News recently while they were filming a segment on rockabilly. A large crowd showed up and enjoyed a lively set by Orange County's T-Birdz.

A **JOHN LENNON** compilation album is being mastered right now for as-yet-unannounced release on Geffen Records.

**ZOOGZ RIFT** did an interview on radio station KVMR in Nevada City, California on September 21st. A transcript of the interview will soon be available at record stores.

**PECOS** is Warren Zevon's new backup band and appropriately so. They've been playing around town covering such Zevon tunes as "Werewolves of London." Warren heard them, liked them, and hired them.

**JOE BARRETT**, who was booking bands at HJ's, is now at Bullwinkle's. Bands can reach him there.

**TIERRA, WAR, AND HEAT** Wave are heading up an all-day benefit called the Bad City Jam on October 3rd at East L.A. College. The show is an image-builder for East L.A. residents.



# GRASSROOTS WOMEN ROCKERS FOLLOW GO-GO'S' RISE

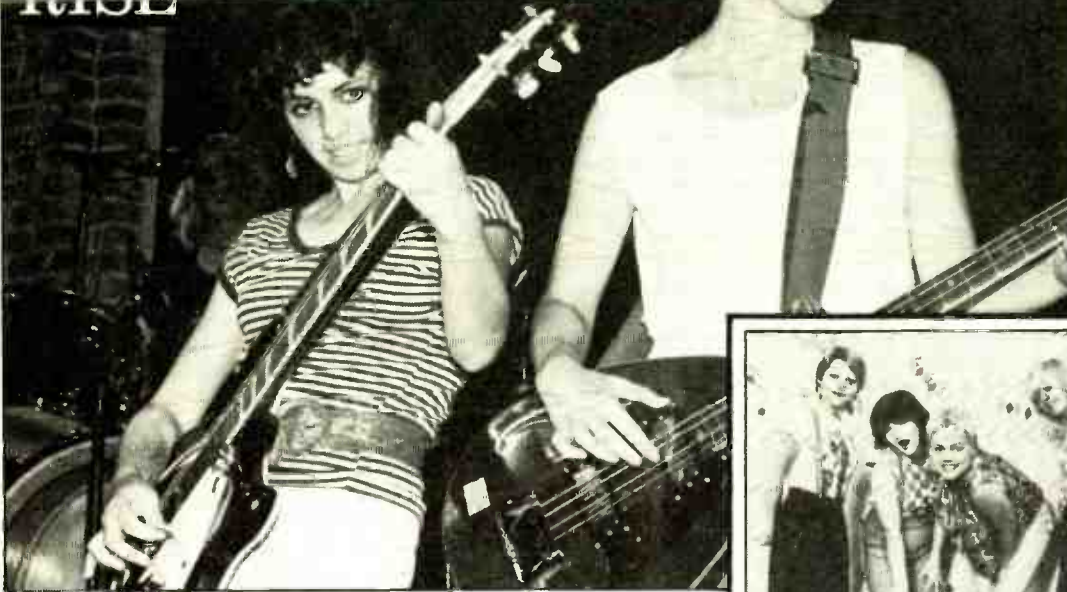


photo by Donna Sanisi

as an example Blue None, a new group composed of girls who are habitual Troub-goers. "The bands are jumping into it too quickly. You have to give them a couple of years, and if they're still around, they could be pretty good."

The Bangs are probably the most talked about all-female group in town. They've accrued a great street buzz on the strength of only one very good single and a handful of live dates. Tsilis has already seen them perform.

"They're an OK band," he says, "but they haven't really stepped beyond the bounds of the Go-Go's. But it takes time to develop that."

He cited a recent MCA signee as an example. "Before they called themselves the Catholic

Girls, they spent two years playing the clubs in New Jersey as the Double Cross Schoolgirls."

Catholic Girls got signed by sending an unsolicited tape to the label—something that's a million-to-one shot these days. Tsilis first heard the tape in October, 1981, and by April of '82, the deal was consummated.

Promoting the Catholic Girls has proven to be an even more difficult task than

working any other new artist. They, like the Bangs at the local level, have to break stereotypical "next Go-Go's" comparisons. "You walk in with an all-girl band and immediately the radio programmer goes "Oh no, another Go-Go's." Tsilis said. "You'll spend half your life breaking down that misconception. If it was an all-male band, it would be judged on its merits."

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by Jeff Silberman  
After the Knack sensation of 1979, labels scrambled to sign new wave bands in an attempt to capitalize on the alleged trend. Three years later, the Go-Go's became the new apple in the record industry's eye as their debut album claimed the number one spot on the nation's charts for seven weeks.

It is now over half a year later, and the Go-Go's have a second album heading toward the top, yet there has been no major stampede to sign all-girl groups. Undeniably, the Go-Go's have made the all-female rock band a viable business entity, and a lot of such acts are cropping up at the grassroots level, but most of those bands are far from the signing stage, and the ones that have been signed face the even tougher

challenge of separating themselves from an inevitable "next Go-Go's" tag.

Leon Tsilis, at MCA Records, is a self-described girl group fan. "I've been around since the rock 'n' roll revolution in the 1960s," he recalled, "and after seeing the Fannys, the Berthas and the Runaways come and go—nobody could put it all together until the Go-Go's. They delivered the goods. They made the people aware that women can play as well as men. They also made it more viable as a salable entity."

Since the Go-Go breakthrough, Tsilis noted that he has received more all-female rock band tapes than before, but that many suffer from a "male complex. Instead of being themselves," he said, "they want to be Van Halen or Judas Priest. They



The Bangs' Susanna Hoffs and Annette Zilinskas, top, fighting 'new Go-Go's' (shown in early photo) tag.

go to the other extreme." He added that a lot of tapes are female heavy metal bands, especially those from the Midwest and East Coast.

Locally, the Troubadour's Michael Glick has also seen an increase in girl-group tapes, although most of the groups play a "pretty basic beat new wave"—and not very well, at that. "It looks like they're jumping on the fad," he added, citing

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# skyline

Recording



# DAVIS

Continued from cover

together to fight it, because I'm getting angrier and angrier."

Inciting his ire was a recent *New York Times* story by Robert Palmer citing layoffs, lower album sales and pessimistic statements by label heads as reasons why the industry has seen its better days. The piece led to what Davis called an "irresponsible" reiteration in the *L.A. Herald-Examiner* and similar reports on the network news and on talk shows.

The last straw, though, was a *Rolling Stone* feature called "The War Against Home Taping." "I was outraged," said Davis, who said the media's fascination with the industry's expected demise has been fueled by fellow label heads. "A number of executives at record companies feed that when these instant wonders come in who know nothing about the industry. They have a list of six people to see, and all of a sudden they're in a major story."

"How dare any leader of a record company say business is off 50 percent! To look at the quotes in *Rolling Stone*, it's irresponsible and outrageous. We're trying to deal realistically with home taping, which will be dealt with by remedial Congressional legislation, but to imply



photo by Richard E. Aarom/Thunder Thumbs

Arista's Clive Davis: 'Outraged' by *Rolling Stone*, *N.Y. Times* stories.

that the music business is dying or consumer interest is waning does us a tremendous disservice. It almost becomes a self-fulfilling prophecy."

Davis disputed the label heads' assertions that business had fallen as much as 50 percent. "I think it's shocking that this has occurred, because the reason is not that consumer interest is

## 'How Dare Any Leader Of A Record Co. Say Business Is Off Fifty Percent?'

waning. In this economic recession, the record business is off between six and eight percent. That's much less than books; Broadway is down 26 percent."

He cited Recording Industry Association of America figures that showed album and single sales down over the past two years, but also showed that the decrease was almost balanced by a big increase in the sales of pre-recorded cassettes.

"If you recognize and realize that the forces at work are even more difficult because of the video explosion, counterfeiting and home taping, and that in this unique year, with all of those factors coinciding, the record industry, from a sales point of view, is off only six to eight percent, that is damn good," he said.

Davis also discounted the media's assertion that the sales decline of multi-platinum acts has partly been responsible for the in-

dustry's problems.

"You cannot compare a number one album now to an all-time best-seller," he said. "When you pick up a *Variety*, not every number one picture is a *Star Wars*. You don't say, 'Oh my God, *Rumours* sold 11 million, REO sold six million, and Asia's only three million—that's how bad business is.' Two-point-three million when you're riding your second single from a brand new and unknown band (is great). If they release a third single, it will outsell *Bridge Over Troubled Water*. It's an unfair comparison; it's all in the music. It depends on your ammunition. It's not only a question of 'Is there a hit single?', but 'Is it the kind of hit single that is special, that will lead to an explosion in album sales?' Not every hit single does that. The fact that REO is gold, and probably will be platinum, but is way down from 6.5 million units (last time), doesn't mean the business is off by that percentage. It just means that maybe the new album isn't as good."

The industry's real problem, according to Davis, lies in unprofitable record contracts with superstar talent, a point he made in an interview earlier this year with *Music Connection*.

"It's akin to what happened with *Heaven's Gate*, when exec-

Please turn to page 11

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# ATI VIDEO PLANNING SHOW FOR NEW ACTS

by James Loving

Cynthia Friedland is the vice-president of marketing and acquisition for American Talent International Video, who produces the USA Cable-distributed *Night Flight*, a late-night compendium of rock-oriented movies, concert footage and mini-features. *Night Flight* is currently featuring, for the most part, videos of name acts. The exception is David Jove's New Wave Theatre. Friedland, however, indicates that ATI is actively developing a segment that will expose unknown talent from around the world. She discusses some of the considerations of format and audience which going into a production such as *Night Flight*.

"For me," she says, "I could listen to a tape of a group and I can get somewhat excited, but if I see it and I hear it at the same time, it's almost like being there, and that's the most exciting for me. I'm a visually-oriented person. If I can see it and hear it at the same time the excitement is three times as great. This is what makes video tape the best promotional tool."

The major drawback to showcasing via TV is, of course, the generally poor quality of sound reproduction. Although *Night Flight* does not broadcast in stereo, rival MTV does.

"Right now," notes Friedland, "we don't broadcast in stereo, so what you see is wonderful; what you are hearing is not that incredible. The audio quality we try to make the best we can, but once we get the stereo set up it will be even better."

Friedland is not actually involved with the production of video projects herself, but commissions producers to do that. Consequently, she receives about 30 videocassettes each week, mostly from independent producers.



USA Cable chief Kay Kopewitz, Cynthia Friedland, ATI head Jeff Franklin.

Generally, these are submitted in 3/4" format and are not of broadcast quality, but more like a demo to show what a producer can do.

Often bands will submit material directly to her, but Friedland warns that they should be clear about the format of the show. "A lot of groups that have been in rehearsal and are just formulating their look," she explains, "are coming to us and saying, 'Listen, we would like to be on *Night Flight* and we have a half-hour program.' What I am looking for is three or four unknown bands on a half-hour show, and what I'm really looking for is to find out what the music scene is in all of the different areas around the world. Whether it be in Sweden, Holland, New Orleans, Detroit, Boston, that's what we are looking for."

Also, the nature of *Night Flight* audience must be kept in mind. As Friedland observes, "This is a music show with all kinds of music for everybody. We appeal to an audience that ranges in age from 15 to 40. That's why

we program things like Rod Stewart, Lenny Bruce and 'Showtime at the Apollo' which is an old, old, old thing with people like Sarah Vaughn, Dianna Washington, and Count Basie."

"Our market is generally 15-40 years of age, but we didn't plan it that way when we were thinking out the use market. But then we realized that the types of things we wanted to run are appealing to ages 15 to 40. Lenny Bruce is a man who appeals; kids 15 may not even know who Lenny Bruce is, they may not even know what he was about. When they see something like *Lenny Bruce: Without Tears* then they have a sense of what the man was about, why he was censored, the times he lived in, and how they contributed to his unfortunate career. When we run something like Lenny Bruce backed with Rod Stewart, then you've got a man who is 40 sitting down with his kids who are 15 or 16, and you've got areas of communication that would not normally be there."

Equally important is the quality of the production of the video. Friedland herself is not as interested in flashy costumes as she is solid production values and observes, "It's not as interesting to see a group that is just standing there playing as it is to see a group that gets costumed and outrageous, you know, doing their thing, so to speak. But music is music is music and if the music is just as good and the lyrics have something to say, I believe that it's an interest to everyone."

"In terms of production values, it's very difficult. When a lot of these groups come in they do a one-camera shoot. They may shoot on 3/4". Very difficult to bump that stuff up to 1" and make it come out like it's looking like anything. We broadcast on one inch. And some of the stuff we get looks like it's ready for public access television."

Cost for a top-quality video varies, but it is scarcely cheap. Depending on the length, a video can cost from \$10,000 to \$15,000, although, Friedland says, "If someone can bring it in for \$5,000 and it's something that's halfway decent, you know then that they have done a fabulous job."

"I know that most groups don't have a lot of money. They try to bring these things in as cheaply as possible and what happens is that you get poor quality on the tape."

Money is not the sole determinant of a video's quality. "Sometimes you can put a lot of money into something," she laments, "and you just don't have competent people. So what are you going to do? I get a lot of stuff in that's been shot well, but... I got something in on Maze, a well-known Capitol Records group. Unfortunately, the master had three splits in it, you know, three little flashes. That's poor quality and what are you going to do? I know they spent \$60,000 on the shoot. It's not the amount of money, but rather the technical care that's taken."

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## DAVIS

*(Continued from page 9)*

utives let costs of production run away," he stated. "We are facing a recession, but the worst problem to the bottom line is the bad guarantee deals that companies are making with major artists who are demanding banking deals. A few of these companies in their own wisdom—or lack of wisdom—have chosen to pay these artists, brag about their market share potential, and give away the kitchen sink in the process. It's bad business."

### 'A New Generation Is On The Charts Despite The Arthritis Of AOR Radio.'

Davis listed these as examples of costly banking deals:

—\$1 million dollars an album for the Beach Boys (Epic Records);

—About \$2.5 million for Paul McCartney's *Tug Of War* (Columbia Records). With sales estimat-

ed at 1.2 million, that still turns out to be a \$1 million loss;

—A \$17 million distribution deal for Solar Records (Elektra Records);

—\$2.5 million for the soundtrack LP *Annie* (Columbia Records). With estimated sales of 400,000, a loss of \$2 million;

### 'The Worst Problem Is The Bad Guarantee Deals Made With Major Artists.'

—\$1.5 million for the solo Glenn Frey album (Elektra Records). "Sometimes," said Davis, "the institution (the sales clout of a former band—in this case, the Eagles) rubs off, as it did for Robert Plant. Maybe it'll work for Frey. Now I love Glenn Frey, but his first single didn't work. Maybe the new single will do it for him." If not, the projected loss is \$1.25 million.

These problems, though, have been obscured in the recent media hype. "These facts have

got to get out there," he said. "The *New York Times* and *Rolling Stone* have been doing shoddy research. I'm not trying to lead any rah-rah campaign here; I just want the facts out, and the facts support that there is a definite interest in music, and there is an opening up of the new artistic market."

Davis mentioned the Go-Go's, Loverboy, Billy Squier, Flock of Seagulls and John Cougar as new artists who've made their presence felt on the charts. "A new generation is forcing its way (onto the charts) despite the rigors and the arthritis of AOR radio to get new music through," he said. "So it's been difficult, but it's happened through word-of-mouth and a sort of an underground. Thank God for the KROQs of the world in this market to the extent that it's a landmark, affecting all the competitive stations in the market—and it should, because the public wants it, they're buying it, they're interested in it, and it has got to be exposed. When that and the facts get out there, the public must understand that interesting music is irreplaceable."

"Music is here to stay," Davis concluded. "Let's get that word out, and let's get some responsible journalism both in print and visual media, and let the story be told."

## WOMEN

*(Continued from page 8)*

Independent promoter Kenny Ryback used the Go-Go's stereotype to his advantage when he was working Girlschool. "I referred to them as 'The Go-Go's with balls,' and the programmers liked the concept and got the right idea."

The Bangs, not being a heavy metal band, have been particularly susceptible to the Go-Go's charges, which, according to a spokesperson for the band, is something they'll have to live with until future recordings and live performances disprove that impression and develop their own unique identity.

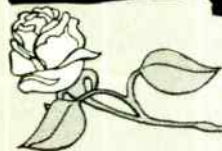
All three groups will be or have just released new product; Girlschool's new album is about to be released through Polygram, the Bangs will be putting out an EP on Faulty Products in a few weeks, and Catholic Girls' debut album has just been released. Whatever their respective fates in terms of sales, it is obvious that the influx of all-female rock acts is a steady, albeit slow, process.

"They're just starting to make inroads," concluded Tsilis. "They are not a novelty anymore. We've heard only male-oriented lyrics for long enough. It's time for women to be heard—in their own words and music." □

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# WHISKY A-GONE-GONE: BOOKERS LOOK TO NEW ROCK VENUES

by Jeff Silberman

**L**A.'s Whisky A-Go-Go went out with a bang on Sept. 19 as Tom Petty and three members of the Heartbreakers came onstage for an impromptu encore jam with the Plimsouls. Despite the celebratory nature of the musical energy, the prevalent attitude of many who filed out of the door was one of sadness and nostalgia.

For hooking agents of popular local talent and out-of-town touring acts, however, the feelings were those of consternation—facing the task of finding acceptable alternate venues in which to book their clients.

The club will reopen as a dance-oriented rock disco after six to eight weeks of remodeling.

As a live entertainment venue, the Whisky was more than just a unique, eccentrically cozy black hole of a club for the thousands of fans who regularly visited the room. It was a rock 'n' roll hall of fame. No other club in the country—and possibly the world—presented such a legend-

ary array of rock talent. Yet the great performances weren't solely limited to the Hendrixes, the Morrisons, the Reddings or the Costellos. Some of the best shows were put on by bands whose time in the spotlight was brief, such as the Screamers' popular reign in the late '70s.

On the business side, agents for three prominent booking agencies now face a much tougher challenge in getting their rosters profitable gigs in L.A., especially in Hollywood.

"It (the closing) is going to make it harder," says Rob Kahane of the Music Agency. He and Ian Copeland of Frontier Booking Inc. (FBI) are still not sure that there is one particular club that will turn into the "new Whisky."

While they and Rick Bloom of ICM have their own preferences as to which club would be the prime beneficiary, there was a consensus that a large number of venues will benefit from the closing.

"We might have to overload



Photo by Debbie Leavitt

*Whisky owner Elmer Valentine, who has seen two decades of rock history pass through his club, is shown on the venue's final night—at least for now.*

most of the other clubs," Kahane says. His alternative is more out-of-town dates in places like San Diego, Orange County, Santa Barbara and Riverside. "It's better than not playing at all," he concludes.

Bloom listed several benefici-

aries—Wong's West, the Lingerie, Rissmiller's, Golden Bear, Hop Singh's and At My Place. "I don't see any one club picking up the slack," he says. "There ought to be a new hard rock room, although the Roxy has taken up part of that slack."

"The Lingerie could fill some of the void," Copeland adds, "but it really depends on the band. If a group's touring nationwide to support an album, you'd first look at Rissmiller's and Perkins Palace, but if they're going to be in the area for awhile, like REM, you play them all over. Still, there does seem to be a need for a Whisky-type venue to happen again in Hollywood."

There have already been published reports that Jim Rissmiller is scouting Hollywood as the locale for a new club, but one shouldn't immediately discount the eventual return of the Whisky as a live entertainment venue. The club was shuttered in the mid-'70s, only to reopen when the punk explosion snapped the local scene out of its lethargy. If economic conditions improve, a new batch of interesting bands develop and the club renovations allow the addition of a hundred or so more people into the club, then it wouldn't be too far-fetched to see the Whisky return to its role as the figurehead venue of L.A. rock in 1983. □

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# ASCAP/BMI

Continued from cover

claim copyright infringement.

Some stations are already withholding payments, apparently under the mistaken assumption that Judge Gagliardi's ruling is final. It still faces a number of probable appeals. ASCAP and BMI have never lost such a suit on final appeal.

At stake besides the \$80 million is an additional \$20 million in past revenues and, more importantly, the whole future of compensation for the use of music on local television.

The All-Industry Television Station Music License Committee, the bargaining organization for the stations, charges that its members are paying too much for the use of ASCAP's and BMI's catalogs. Les Aries, president of Buffalo Broadcasting, says they want to separate their music fees from station revenue. They have suggested that fees be paid by syndicators and other providers of programming.

Judge Gagliardi's decision in their favor has stirred up an understandable industry controversy. He has ruled that blanket licensing is a form of price fixing because there is no alternative way of paying for music usage. He says local stations have no say in the music that is used since, unlike the networks, they rerun programs rather than originate them in most cases. He also states that the independents lack the clout to negotiate the payment policies.

Obviously, the stations are pleased with the verdict. They want to reduce their budgets for music, hoping that eventually they can buy directly from producers, bypassing ASCAP and BMI altogether. Attorneys from the performing rights organizations, though, believe that the judge is misinformed about how and why these fees are levied.

At the Sept. 15th general membership meeting of ASCAP, held at the Beverly Hilton Hotel, chief counsel Bernard Korman explained that ASCAP has been fighting anti-trust cases such as this on since 1934, and that almost all resulted in rulings favorable to ASCAP. One case that ASCAP *did* lose in 1941 set up an alternative to the blanket license—the program license. This system allows a station to pay higher percentage on only the shows containing music. It is currently in use, according to Korman, by 124 stations—mostly "talk" or "all-news" stations that use only occasional background music or music for show themes and commercials. The fact that so few independents have made use

of this option was apparently ignored by Judge Gagliardi.

Korman went on to explain that CBS fought a 12-year court battle that went to the Supreme Court with ASCAP and BMI over the blanket license only to have early judgements overturned in ASCAP's favor.

Judge Gagliardi may have given the independents a favorable early ruling, but attorneys for ASCAP and BMI are confident that the Buffalo ruling, like so many others, will also be overturned in the higher courts.

ASCAP vice-president Arthur Hamilton maintains that songwriters have *never* been paid enough for their work, although he conceded that as the representative of a performing rights organization, he feels that the present system is fair to both sides.

"Blanket licensing gives us protection that no member is treated unfairly," he said. "Remove this license and it will be confusing as to how writers get paid. The current system has worked efficiently for over 40 years, and all alternatives so far seem to be much too expensive to set up and maintain, and much too awkward and destructive. We need higher opinions than that of Judge Gagliardi."

Similarly, BMI vice-president Alan Smith feels that local TV has not thought out its position fully enough. They might feel that purchasing music from television producers would be less expensive than what they pay ASCAP and BMI, he says, but this may not necessarily be the case. He, too, is of the opinion that it would open the doors to a good deal of chaos, and is confident that higher courts will find in favor of the defendants.

Most of L.A.'s independent stations were reluctant to talk about the case, but Walt Baker, vice-president of programming at KHJ-TV, Channel 9, voiced the opinion that the independent stations are paying exorbitant amounts of money for music. He wants to see them pay based on usage, and said the already-existing program license alternative is also too expensive.

For now, the situation is on hold until Gagliardi releases his written judgement, so writers and publishers will have all advances from ASCAP or BMI on hold as well. Royalties will be paid by the organizations on schedule, but until the situation is clarified, advances will be non-existent. And, with some stations expected to withhold *all* payments until the matter is finally resolved in court, it looks like a tough year ahead for already hard-pressed songwriters and publishers.

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# POLYMEDIA: 'HANDLING CAREERS'

by K.C. McIntosh

**W**ith most production companies, a couple of guys get together and find a group, and try to develop them through gigs, hitting the labels with tapes and so on," says Jeffrey Jampol, executive producer and chief of A&R for Polymedia, a new Beverly Hills production company.

"At Polymedia, though, when we choose a group, we evaluate them, then make a concentrated effort with a specific direction in mind, and with rehearsals, material selection and presentation to the right people, we make sure they'll have the best chance possible. We can do this because we know the important people, we have the experience, we know how these things are done and we have the funds."

While they're working with their first artists now, Polymedia can draw on a wealth of industry talent, including associated producers David Weiss and Al McKay. Weiss is one-half of Was (Not Was) and is a producer for the group's label, Geffen. McKay was a founding member of Earth, Wind & Fire and has received five Grammys and numerous gold and platinum records.

Jampol is outspoken in his desire to do more than simply produce tapes, polish material or negotiate deals. "Polymedia is in the business of handling careers," he says, recruiting, grooming, preparing and developing talent, recording and packaging them for sale to major labels.

A native Angeleno, Jampol got his main introduction to the music and recording industry in the San Francisco Bay area. While there, he worked with two labels, on many live concerts and with music video productions. He



Above, Polymedia recording artists Torch; below, staff engineer David Goldstein and producer Al McKay in the firm's studio.

reached his S.F. peak producing and arranging a hit single for the group Eye Protection, with the song reaching number one on L.A.'s KROQ last summer.

He returned to L.A., found investors and, at the age of 23, founded Polymedia. Besides Weiss and McKay, he has surrounded himself with well-known attorney Jay Cooper, acting as an intermediary with labels, attorney Alan Jampol (his brother) as senior vice-president and general counsel, and David Goldstein, staff engineer and co-producer. At 22, Goldstein has spent three years learning his engineering under producer Freddie Perlin. He recently served as head engineer at Monterey Sound

Studios, and has worked with the likes of Peaches & Herb, and Toto.

Goldstein sees his move to Polymedia as a good career step, saying he was impressed with the firm's commitment to quality. In addition, he says, "We all feel comfortable with each other and we all share pretty much the same ideas."

McKay said he had made the move to Polymedia because it was giving new talent "an honest shake."

The firm began by soliciting new artists and songwriters. "The response, says Jampol, "was fantastic, even overwhelming at times. We've received tapes, bios and sheet music from

all over the world, let alone the U.S., and it covers every musical genre and all types of artists. Of course, you run into a fair share of bullshit artists and con men. We've even had a few people bully their way in here and refuse to leave, trying the physical intimidation bit." That hasn't swayed his enthusiasm, though. "The talent available is staggering, both in terms of quality and quantity. Also staggering is the task of sorting all of this stuff out. We have to be careful."

The selection process has been the main focus of Polymedia during the last few months. It's made exceedingly painstaking by the well-known fact that labels are taking few, if any, chances these days. So Jampol sees his role as doing basically what the labels used to do themselves. "Now you have to be a million-dollar act when you walk in the label door," he says.

Once the material has been agreed upon, and a compatible producer found, a process of defining and refining the "sound" of the act begins, with the goal a mix of art and commerciality.

"Too often," says Jampol, "independent producers overproduce a record seeking commerciality. This gives you a very sterile, contrived product."

Among the first groups Polymedia is working with is a Torch, an R&B/funk group from Pulaski, Tennessee. Its members—Michael Hatton, William Norwood, Andrew Reynolds and Kenneth Johnson—came here with a band, but later parted company. McKay was the prime mover behind their singing, and he's very enthusiastic about their chances. Their first recordings are forceful party funk.

Aside from the time and money put into acts they're working with, Jampol contends that what sets Polymedia apart is "our concern with developing the force of the material. We want stuff from the artist's heart. We want art, not calculated, commercial pap."

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## L.A. SONGWRITERS

OCTOBER 6

7 P.M.—Hang-out Interview: Gaylon Horton and Rob Matheny of the Welk Music Group. The company was named BMI Pop Publisher of the Year.

7:45 P.M.—Cassette Roulette: Gaylon Horton and Rob Matheny of the Welk Group, looking for pop, rock and R&B.

8:30 P.M.—Live Showcase: David Britton, an excellent pop writer and singer, and semi-finalist in the '80 American Song Festival, showcasing with a group.

9 P.M.—Pitch-A-Thon: Marcus Terry of the Crescent Music Group, looking for pop/rock and country pop.

OCTOBER 13

7 P.M.—Hang-out Interview: Leon Ware, Elektra-Asylum recording artist, hit songwriter and producer who's recorded for U.A., Motown and T.K.

7:45 P.M.—Cassette Roulette: Hiroshi Kuwashima from Japan's Watanabe Music, screening pop-rock, AOR and R&B songs and releasable masters.

8:30 P.M.—Live Showcase: Darryl Phinnessee, a superb singer who incorporates R&B, pop, new wave and jazz, performing with co-writers George Black and Ivan Sherrill.

9 P.M.—Pitch-A-Thon: John Bendig, who produced Bridge for CBS, looking for pop/R&B songs in the style of Donna Summer and Michael Jackson.

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# CHRYSLALIS

*Continued from cover*

ing agents who had merged. Wright and Ellis built their empire on the solid foundation of managing superstar bands such as Jethro Tull. Originally a joint venture with Warner Brothers in America, Chrysalis quickly went independent in September '76. The company is still owned outright by Wright and Ellis.

"I think a large part of Chrysalis' success has been Terry and Chris's management background," continues Watson. "They managed bands like Tull, Procul Harum, Ten Years After, etc. and that sort of rock 'n' roll experience and spirit rubbed off on all the staff. We were one of the first artist-oriented record companies when that sort of interest wasn't very common at a label. I think it gave artists a lot more confidence and faith in the company, because they saw that we were all rock 'n' rollers at heart too—not just a bunch of accountants and lawyers in pin-stripe suits who hated the actual music. So, in that sense, Terry and Chris were big keys to the company's success, and the intensity or pace of that success has lessened whenever there has been less direct personal input from the principals."

Watson also defines Chrysa-

lis' longstanding reputation for tenacity and perseverance with an act as part of the company's success. "We've always stuck with an artist if we believe in them, and we've always tried to have a relationship with them the minute they first walk in the door. Jethro Tull have been with us since the very beginning in the '60's, which must be some sort of record in terms of an unbroken artist/label relationship, and we had Frankie Miller for eight albums." (Ironically, Miller recently moved to Capitol with his most successful album to date.) "Obviously, we have a much smaller budget than a CBS or MCA, so we have to be that much more careful about an act or a record. In this day and age, even the giant conglomerates can't afford to make many mistakes."

The Chrysalis roster currently consists of some twenty artists, including Spandau Ballet, UFO, Billy Idol, Huey Lewis and The News, Greg Lake, and the Fabulous Thunderbirds, as well as bona-fide superstars like Blondie and Pat Benatar. Chrysalis also distributes through Animal Records artists such as Iggy Pop and The Gun Club. Watson is quick to point out the problems of maintaining an artistically innovative and eclectic roster while balancing it with the demands for commercial success and financial

stability that plague any record company, however adventurous some they might be. Chrysalis in particular is a veteran at this juggling act, and Watson as head of A&R helped orchestrate all the performances, both successful and unsuccessful.

"We used to be the forerunner of all the new music, and setting up labels such as Two Tone for The Specials and The Selector and that whole ska revival coming out of Britain was incredibly innovative."

(Spearheading the "ska & B" movement in the late '70's, The Specials had been wooed by all the major companies, but only Chrysalis allowed them the freedom of their own label, to which they later signed The Selector, Madness, The Body Snatchers, and others.)

"We were definitely ahead in our thinking and approach," continues Watson, "but the lack of real success with these bands in America was a major disappointment, and I attribute that not to Chrysalis, but to the incredibly narrow-minded attitude of American radio. It really killed the whole movement that was so successful in Britain and Europe."

"In a way, we're having the same sort of struggle trying to break bands like Ultravox and Spandau Ballet, who are huge in Britain, and in a way, it's become

more difficult for us to acquire the hot new British bands because of that lack of success over here. None of that is helped by the radio formats that are so limited here, and so unwilling to take a chance on anything new or different.

"The hardest thing about my job and about being an international record company like Chrysalis is trying to second-guess all the trends. I firmly believe that if we'd had The Specials, The Selector and Spandau Ballet about a year and a half later than we did, they'd have been huge in America. The U.S. is so large that it takes a long, long time for a new trend or sound to filter through, and that's very frustrating. Look back at the Beatles—they broke through over here quite a while after they were enormous in Britain and Europe."

"In fact, the biggest dilemma at our bi-annual top management meetings has been the sheer frustration of finding a hot band that is huge in one market, but that means nothing in another. The problem is how to break an act internationally?"

Watson goes on to cite Chrysalis' major acts as examples, pointing out that Pat Benatar (who sells platinum in the U.S.) is accused of being "way too slick" by the European press. "Similar-

*Please turn to page 16*

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# CHRYSALIS

Continued from page 15

ly," he laments, "Vienna went platinum in Europe, yet it couldn't be given way in America. In that sense, Blondie was the one true international act that was huge everywhere."

With Blondie's recent album *The Hunter*, having done very poorly for such a supergroup, even allowing for the soft economy and falling sales, the subject is one of considerable interest.

"It's a matter of treading that tightrope between indulging an act's artistic whims and making sure that, as a company, you are coming up with product that is also commercially viable. It's no good today signing a bunch of brilliant musicians that give a company credibility if they can't sell a record.

"Blondie is extremely artistic, but they also happened to click into a very commercial trip. And, they were brilliant at second-guessing trends, with songs like 'Rapture' and 'The Tide Is High,' but that kind of intuition is very difficult to sustain, and they lost a lot of fans with *Autoamerican*, and even more with *Kookoo*, Deborah Harry's solo album."

Watson warns against the dangers of self-indulgence and the tendencies of many top acts to self-destruct, especially once they achieve fame and fortune.

"The pressures are enormous, and many bands get lazy and forget that once there, they have to sustain that success. I think Blondie's tour is too late now, particularly after a three- or four-year absence from gigging. You can't do that and expect to pick up where you left off, even if you're a superstar."

Apart from internal pressures, Watson also points to the problems of competition, especially from other bands.

"The new Go-Go's album took over exactly where Blondie left off, and 'Harden My Heart' by Quarterflash was such a Pat Benatar clone that it hurt her



photo by Susan Anderson

Former Chrysalis exec Roger Watson.

sales." Asked about rumors that Benatar's new LP had been delayed because it wasn't commercial enough, Watson commented, "It had caused some concern, and that's why they're still recording at the moment. The initial tracks sounded great, but there was one great problem—no single. When we told them that basically it wouldn't do, they were very upset, but now they see the importance of remaining commercial, especially with the current state of the business and the threat of copies. Everyone wants to be artistic and creative, but you *have* to compromise.

"Benatar was originally discovered playing in a cocktail lounge in New York by Jeff Aldrich, vice-president of A&R and artist development, and we hooked her up with producer Mike Chapman." Watson had previously signed Nick Gilder, who had given Chrysalis their first U.S. number one single with "Hot Child In The City," produced by Chapman. "I took her demos over to see if he'd be interested in producing her," Watson continues, "and Chapman pulled out 'I Need A Lover' by Johnny Cougar and said, 'That's her direction.' The guy's brilliant, and the result was a multi-platinum artist."

Watson's prognosis for the future of the record industry, however, is not a comforting one.

"Apart from the economy and the recession, what finally spurred me to leave are all the new threats facing the industry, such as home taping and record rentals—it's a very serious situation. On the other hand, the record business should help itself more and expand to fight these threats. Why are LP's only available in record stores? Why not in supermarkets along with *TV Guide*? That's why I'm expanding into broader aspects of the entertainment business—records are so limiting and limited today.

"When I started, music and rock 'n' roll were expanding, huge markets, and Chrysalis was founded on the basis of what are now called 'dinosaur' rock bands. Millions of kids would go to see Tull or Robin Trower, and turn up at festivals, etc. Now, with video games, home computers and *Star Wars*-type movies, there are suddenly far more outlets for their money, so only supergroups like the Stones can tour successfully.

"At Chrysalis, we've always been looking ahead and, in fact, we pioneered the video-disc with Blondie's *Eat To The Beat*, continues Watson, "but video is still in its infant stage, and the lack of an agreed-upon format is a big problem. It's the same with the copyright laws, which have also caused considerable delays and hassles. But I basically feel that the future of music-video is limited, and the sales, even of the most successful ones, don't compare with the sales of a movie like *Jaws* or *Star Wars* in video. What it boils down to is, 'How many times do you want to see Journey or whoever stand there and sing?' The visuals just don't sustain after a couple of viewings, and that's because most rock artists aren't video artists—their talent is limited to singing and playing." Very different, Watson feels, is Toni Basil, the company's latest signing. "Apart from 'Mickey,' which I think will be a smash,

she's got the necessary experience and visual flair that is so essential in video."

Watson sees the C-disc, or compact laser disc, as being a more viable alternative in the video future, and emphasizes Chrysalis' active participation, despite the recent closing of their L.A. department of visual programming. "We haven't stopped making videos; we just moved the operation to New York, where we're also expanding into film, with *Royal Romance* currently under production."

Despite his warnings and reservations about the future of the record industry, Watson thinks that the companies who are prepared to diversify will flourish, and he looks back at ten years with Chrysalis with fond memories. "Believe me," he says, "I've seen it all, including an all-nude band! When I first arrived in L.A., slightly green to the American ways of hard-sell and promotional persuasion, I got talked into visiting some band who were living and rehearsing way out in the redwoods up north—this was before I made the rule of tape and picture first. So, thinking of the charm of the surroundings, I succumbed, flew up, rented a car, drove miles into the depths of the forest and finally arrived at a clearing with a log cabin and an awful noise coming out of it. It was too late to turn back, so I wandered into a hot, smoky room, and through the clouds of marijuana I made out a bearded group of musicians—all totally nude! Quite apart from the shock, the music was dreadful, and my only concession was to strip down to my shorts." Watson declined to sign this particular group of nature lovers.

"Finally, there is the true story of the dizzy Californian space-cadet, pretty but dumb, who was anxious to learn about the music business. When I told her I was in 'A&R,' she looked at me in surprise and astonishment and said, 'Anal art? What's that got to do with music?' □

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# Songmine

by John Braheny

## PUBLISHING III

**T**here are two areas I haven't covered in the last two columns: the daily duties of publishers and the variety of outlets for songs. I've discussed broad areas, but in every active publishing company there are lots of daily activities. They include: 1. Screening songs; 2. Meeting with writers; 3. Critiquing and otherwise working with staff writers; 4. Negotiating contracts with writers, managers or attorneys; 5. Initiating or suggesting collaborations between staff writers or lyricists and producer writers or artists; 6. Reviewing songs in the catalog; 7. Calling producers and A&R reps to learn what songs they need for their artists; 8. Reading the trades and tip sheets to discover projects that may need material, including film and advertising trades; 9. Producing demo tapes; 10. Making and mailing tape copies; 11. Having lead sheets made; 12. Having casting meetings with staffers and staff writers to determine which songs are appropriate for certain projects; 13. Seeing producers; 14. Maintaining files on producers, the songs they liked and why, what they didn't like and why, who's holding songs and for how long; 15. Making calls to radio stations, record companies and managers of acts who've recorded your songs to work out ideas for promotion; 16. Negotiating and granting licenses to users; 17. Filing copyright forms; 18. Filing notices with BMI, ASCAP, SESAC for songs that have been released for airplay; 19. Filing notices with the Harry Fox Agency or other agencies which collect mechanical royalties (for records, tape sales) or making collections from record companies yourself; 20. General accounting, financial planning, filing taxes, etc.; 21. Initiating and maintaining contacts with foreign sub-publishers.

I'm sure my publisher friends will let me know if I've left something out. There are big companies who hire people to do these tasks, and small, independents who must, to some degree, do it all. There are yet others who seem to be publishers in name only and, in effect, are holding companies, as is often the case with managers or producers who use a song once with a particular artist and have no staff to exploit the song beyond that first use.

**T**he uses of songs are limited only by lack of imagination and perception. The bottom line for any publisher is making money by finding as many uses as possible for the song. Obviously the big ones are sales of records and tapes, and synchronization—the use of songs in films and video. If a song is successful there, sheet music can be a major source of revenue. The song might be suited to a choral or band arrangement for high schools and colleges. It also might have value as a commercial. Manufacturers of autos, audio equipment and the like put together special compilation tapes and records to demonstrate auto sound and stereo equipment. There are K-TEL-styled compilation records, and airlines, restaurants, hotels, doctors' offices, elevators and supermarkets all use collections of songs for which royalties are paid. Manufacturers of music boxes, musical toys and video games are also licensed to use appropriate songs. Greeting card manufacturers use song lyrics, and there are more uses.

It's not always enough just to be aware of those possibilities. A creative publisher will *initiate* compilation albums using songs already in the company's catalog and possibly outside songs as well. The publisher might think of a children's album with a philosophy compatible with a new children's book being written, have his writers or outside writers tailor songs for it, produce it and offer it as part of the book. So instead of griping about how bad the music business is doing because artists aren't cutting their songs or they're not getting paid enough, they could actually be *creating* new business. There are very few publishers like that around. At its best, publishing demands imagination, creativity, intuition, tenacity and good business sense. A publisher must be willing to make mistakes and face daily rejection of songs he/she believes in. A knowledge of how the music industry operates, a familiarity with the work of a great variety of recording artists, both established and new, is also required. It's a special combination of ingredients that makes a great publisher, and few have it all. If you *are* one, thank you! You're the ones who will grow and prosper because you'll change with the times and with the technology. You'll take chances and lose and win and, hopefully, inspire everyone else.

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# Studio Splices

by Jeff Janning

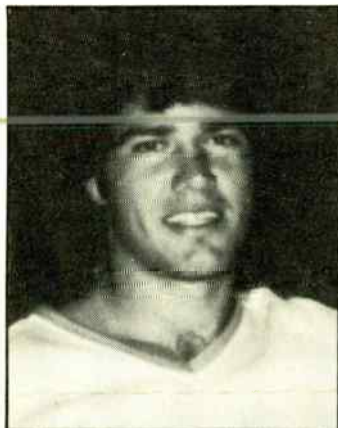
**CHICAGO RECORDING COMPANY.** Chicago: Capitol Records artists Duran Duran are tracking a single, "Rio." The Midwest band Grey-Star, which is fronted by Ruby Starr, is completing a demo produced by Phil Bonanno. Artist Steve Camp, who topped the Christian Contemporary charts with "Run To Battle," is in working on a new LP for Word Records, with Hank Neuberger engineering.

**GARY DENTON STUDIOS.** Van Nuys, Ca.: Eric Burdon is currently cutting a demo for the European market here. Jazz saxophonist Ray Pizzi is producing his own album on Discovery Records. Gary Denton engineered both projects with Melody Carpenter assisting.

**GROUP IV RECORDING, INC.,** Hollywood: Jack Elliott and his orchestra are laying tracks for *Blade Runner*, based on music composed by Vangelis. The album is being orchestrated Pat Williams, Eddie Karam and Angela Morley.

**TRES VIRGOS,** San Rafael, Ca.: Fee Waybill, the Tubes' lead singer, is currently tracking a jingle session for Tamarin Productions with producer Tom Donald. John Cuniberti and Robin Yeager are at the board. EMI/America artist Marty Balin is in finishing up vocals and mixing several new pieces of material. Bob Hodas is engineering and Gordon Lyon is seconding.

**ARTIST CHRISTY LANE** has received a Golden Reel Gospel award for her album, *One Day At A Time*, which was distributed through mail order. (See photo at right.) The LP was produced by Jerry Gillespie at Island Recorders. The \$1,000 charity prize was donated to the St. Louis Variety Club.



Chris Andrews of Hollywood Sound.

**HOLLYWOOD SOUND.** Hollywood: Chris Andrews (see photo above) is currently heading up an in-house production company which is looking for bands and artists to produce and shop for record deals. Chris tells *MC*, "We want something that fits today's market or will change the trend. We want acts with potential. We prefer that they write their own material, have a direction, know their way around a studio and are playing the club circuit. Anyone interested with a tape should contact us."

**PLATINUM RECORDING STUDIOS,** Burbank, Ca.: Owner Adrine Tilston is in the process of completing the ultimate audio/video facility. He is now open for business and has Platinum Studio A rolling. A's recording room has some 1,000 square feet, an 18-foot ceiling and a large iso-drum booth, all of which make the room great for large groups, bands and orchestras. A's control room is equipped with a Spectra-sonic 16-track board and a 3M 79 recorder. Studio B, which is still under construction, will offer an iso booth for both overdubbing and radio production. The entire complex spans some 4,000 square feet and offers a large video insert

stage. Upon completion of the complex, there will be a video sweetening room. Adrine tells *MC*, "High quality sound and the ability to produce audio and video at the same time is what Platinum Recording is all about."

**SOUTHWEST SOUND,** Pasadena, Ca.: Snotty Scotty and the Hankies are in producing their first album. Tom Mohren is engineering the sessions for the group.

**RUSK SOUND STUDIOS,** Hollywood: Bill Griffith is in with artist Henry Mancini tracking piano overdubs with engineer John Kovarek. Kim Fowley is working with a group called California on an album project.

**LARRY PHILIPS,** president of Cerwin-Vega, has announced the appointment of Jerome C. Smith to the position of director of marketing. Prior to this appointment, Smith was director of digital development for the firm.



Christy Lane won an Ampex Golden Reel Award for her mail-distributed album.

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# Video Update

by Jeff Janning

**VARITEL VIDEO**, the production house for *Hour Magazine* and *PM Magazine* in San Francisco, has formed a rock video division. Two recent projects include a Holly Penfield shoot and Rockets, who are on 415/CBS Records. Penfield's shoot was a six-minute movie-within-a-movie. It was shot on film at the Tubes' rehearsal space in San Francisco and at a 500-seat movie theater in Berkeley. Dale Pawley, who appeared in Rod Stewart's "Young Turks," co-starred. Larry Nimmer and Patrick Kriwanek produced and Kenny Ortega (who choreographed Olivia Newton-John's video album) directed.

**PETER DOYLE**, curator of the Museum of Rock Art in Hollywood, recently took on added responsibility as video consultant for the Red Onion chain of clubs and restaurants. Peter tells *MC*, "I program video for their market needs."

**JOHN MAYALL** and the original Bluesbreakers led an all-star cast of blues greats including Buddy Guy, Sippie Wallace and Junior Wells in a five-hour non-stop performance at the 3,500-seat Capitol Theater in Passaic, New Jersey recently. Unitel Video's crew was there with seven cameras to capture all the action for Monarch Entertainment. Jonathan Stathakis produced the event with executive co-producers John Shear and Amy Polan, and assistant director Jill Henry. The sold-out show will be released at a later date on RCA's Selectavision videodiscs.

**BILLBOARD MAGAZINE** is sponsoring their Fourth Video Entertainment/Music Conference in New York in November. Topics to be addressed include piracy, marketing, programming, and retailing.



*The Lloyds, focus of a video documentary by One Pass Video.*

**THE LLOYDS**, a San Francisco-based band, are slated to be the focus of a video documentary being directed and produced by Jim Morris, who heads up the commercial production arm of One Pass Video. The documentary will be a behind the scenes look at the Lloyds and how much effort and time goes into rehearsals and everyday activities while in pursuit of their musical goals. The film is being funded by a Media Arts Grant from the National Endowment for The Arts. There are also plans to air the tape via the Public Broadcasting System in 1983.

**SANTANA**, Heart, Frank Sinatra and Buddy Rich recently played the Dominican Republic's new 5,000-seat amphitheater at Altos de Chavon. They were part of the "Concerts For The Americas" series to take place at the new facility. Sinatra and Buddy Rich graced the opening night, with Santana and Heart appearing two nights later. Both shows were videotaped and recorded with Scharff Communications of New York handling the audio for Paramount Video. The shows were produced by Imero Fioren-

tino Associates. The concerts will be distributed to several pay-TV services, including Showtime, Select-TV, WHT of New York and Oak Industries.

**VIDEOWEST PRODUCTIONS** in San Francisco has completed production of CBS artist David Johansen (formerly of the New York Dolls). The video is a medley of three songs made famous by the animals during the '60s English invasion, including "We Gotta Get Out Of This Place," "Don't Bring Me Down" and "Don't Let Me Be Misunderstood." Joe Dea directed, Lee Callister produced and Micheal Branton was associate producer.

**PACIFIC ARTS** Video Records has announced the release of *The Hungry I Reunion*. There will be appearances by famous comedians who have played the club, including Bill Cosby, Jonathan Winters, Professor Irwin Corey and Mort Sahl. There will also be some rare film footage of Lenny Bruce performing. Artwork on this package is based on the brick wall which served as a backdrop for the Hungry I performers. It was designed by Jerry Takigawa.

**REX DELONG**, business representative of Local 7, American Federation of Musicians in Santa Ana, says things are progressing well for the union's videotaping program on behalf of its members. Delong tells *MC*, "We jumped into video after much planning and preparation, and are currently taping with a frenzy. We do the majority of the shoots here at Local 7, utilizing our newly constructed sets and stages, but we are doing remotes as well. We have taped everything from intimate classical guitarists to an 86-piece symphony, not to mention a wide assortment of rock, jazz, country and Dixieland. We are pleased to say VTL (Video Tape Library) works, and our members are getting gigs, which is what we were shooting for (no pun intended). We offer this service to members free of charge and there is no fee when the act is hired. The number of members is now growing rapidly due to our VTL program."

**ROBERT LOMBARD** put the final touches on "Let Me Go," the latest single from Ray Parker, Jr. The single comes from his current hot Arista album, *The Other Woman*. The video clip was shot for Century Video Productions. Denis deVallance directed and post-production was handled at Complete Post, Inc.

**TRAUMA**, a heavy metal band from San Francisco, came down to Los Angeles to tape part of their album-length video, titled "Dead and Alive." The shoot will sync with audio material recorded at San Francisco's Automatt Recording Studio. The other half of the album comes from a twelve-hour audio/video shoot of the group performing live at United Recorders in Santa Ana on August 28th. Tony Van Lit produced the shoot and Ron Rege directed the event.

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# On The Air

by Bruce Duff

## RADIO

### L.A. FIRM OFFERS A 'SPEC' APPROACH TO RECORD PROMOTION ON RADIO

There's a void that's not being filled, and we're hoping that we'll run across the right talent and the right music," says Cliff Gorov of the Dudley-Gorov Organization, a record promotion firm that has an interesting plan to fill the void. The void he's speaking of is the lack of development of new artists.

The company, going on its third year of business, plans to take unsigned artists whose independent records they believe in and promote them to radio stations across the country. If the firm can garner enough airplay on a song and make it a hit, they will then serve as liaisons between the artists and major labels, and attempt to negotiate a deal with a major, something that has been very difficult in recent years. The artist, in turn, pays Dudley-Gorov from eventual publishing and royalty payments and, of course, the two parties would continue their relationship.

Though the company only began operations in 1980, the Craig Dudley and Cliff Gorov acquaintance goes back to 1965, when Dudley was a music director and on-the-air personality for a radio station in Lansing, Mich. During this time, Gorov was a promotion man working out of Detroit, and he was frequently pitching records to Dudley. By 1976, Dudley was also a promotion man, in charge of promo for the now-extinct Chelsea Records, and later for the Scotti Brothers. Gorov, meanwhile, was a partner in a promotions firm called Gorov-Kaplan. Both Dudley and Gorov were fairly displeased with their situations, and finally they teamed up.

The first record they worked was Warner Brothers—Leo Sayer's "More Than I Can Say," which reached a number two position on the charts. Subsequent clients and hits followed, includ-

ing De-Lite Records' Kool & the Gang crossover smashes, Patrice Rushen and the now-famous "Pac-Man Fever" single."

The two men were invited recently to be guest speakers by the Los Angeles Songwriters Showcase, which brings industry heavyweights before an audience of aspiring songwriters, and it was there that they got the idea for their new promotion deal. Says Gorov, "We saw the enthusiasm of all the young, up-and-coming, talented people and heard some of the songs and some of their credits. It kind of lit a fire." They also mention the fact that the majors aren't signing much new talent.

As Dudley says, "It has to do with the fact that the record companies are pretty much putting all the new stuff on hold, and they're sorting out what they're doing with their major acts and trying to get them to record. In the meantime, they've set up their A&R departments to be Pretorian guards and just keep everybody away. Consequently, there seems to be a backlog of talent and records that are available or on the street and in need of promotion, of someone to take them to the next level."

The deal an unsigned act would get with the firm is similar to a "spec" recording deal. The artist submits a record, preferably a single, to Dudley-Gorov, and if the firm feels it has hit potential in any market, they begin a strategy, which begins with the artist providing 1500 copies of the record to be used for promotion to radio stations. In some cases, if DGO feels the song is strong enough, but it's only made it to the master tape phase, the firm will work out a way with the artist to get the songs pressed. If the record catches on in some markets and begins to make local charts via phone requests, the next step is to stock local stores with gratis copies so that sales figures can be coupled with chart action and phone request statistics. This information on the record's early success is the ammunition Dudley-Gorov uses to track down a major deal.

Once a record hits, a partnership is begun between the artist and DGO. "It has to be kind of an option situation where, if the record reacts, we begin a relationship," says Dudley, and Gorov adds, "If the record doesn't react, they're free to go their way and we're free to go ours—a handshake and a 'Thank you, hey, we tried, but it didn't work.'"

"The ongoing relationship is one where we aren't going to be

greedy," says Dudley. "I think they have to maintain their identity. We're not going to take 100 percent of the publishing. I think 50 (percent) is fair. I think we should have a chance to make money back on the royalty end of it—whatever's fair."

The company's publishing division will head an after-hours staff to listen to the submitted records and tapes. They are also interested in new songwriters submitting songs for their publishing companies. The company's constant contact with managers and artists through their record promotion activities also makes the opportunity to pitch songs a frequent occurrence.

DGO is interested in all styles of music, and feel that "new" music will be a strongpoint. "We think it's a new idea that's going to draw a great deal of attention in the next six months to a year," says Dudley, "because record companies are not dealing with new products the way they used to, and I don't know if they're even putting out records that are suitable for radio stations like KROQ and the new formats."

The firm plans on doing a lot of listening and, as Gorov puts it, "You never know what you're liable to run across, and we have the time, the people and the interest to listen. If the record companies don't want to take the time, we will."

*Artists or songwriters interested in submitting records or tapes for consideration in the "spec" promotion deal or publishing should call for an appointment at (213) 463-8400, or send materials to Dudley-Gorov Organization, 1800 N. Argyle, #406, Hollywood, Ca. 90028, attn.: Mr. Brooks.*

**THE IMAGE DOCTOR**, designers and manufacturers of custom promotion products for radio, TV and studios. One of their products is a personalized album bearing a radio station's logo and containing a musical compilation appropriate to the station's format.

Brad Markoff, Image Doctor president, says, "We are seeking to make custom album packages available for all radio formats in all markets and provide all complementary items as well."

Thus far, the Image Doctor has produced an "oldies" package and a jazz, country and Top 40 product will soon be available.

KROI in Reno has used the custom album package in its Special Olympics promotion, complete with hats, T-shirts and jackets.

## TV Listings

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

SATURDAY, OCTOBER 2

■ 10:00 P.M., CH. 28: **SOUND-STAGE SPECIAL: Roger Miller** performs the catchy, humorous, songs that have made the Grammy-winner so popular.

SUNDAY, OCTOBER 3

■ 1:00 P.M., CH. 28: **CAROL AND JIMMY:** A jazz concert by New Orleans-based vocalist **Carol Sloane** and pianist **Jimmy Rowles**, backed by bassist **Keeter Betts** and drummer **Bobby Durham**.

■ 10:00 P.M., CH. 28: **TO HOPE—A CELEBRATION:** A documentary featuring jazz great **Dave Brubeck** and thousands of performers as they rehearse, perform and discuss his inspiring work, "To Hope—A Mass for a New Decade."

MONDAY, OCTOBER 4

■ 8:00 P.M., CH. 28: **GREAT PERFORMANCES:** In honor of the 100th birthday of **Igor Stravinsky**, a taped performance of the composer's "Apollo" and "Orpheus" from the **New York City Ballet's** recent Stravinsky Centennial Celebration. Choreographed by **George Balanchine**.

WEDNESDAY, OCTOBER 6

■ 8:00 P.M., CH. 28: **PREVIN AND THE PITTSBURGH:** "Perlman: Cool and Classic." The return of the popular series features **Itzhak Perlman** jazzing it up at Pittsburgh's Heinz Hall.



Bob Marley on an MTV special.

**MUSIC TELEVISION**

THURSDAY, OCTOBER 7

■ 8:00 P.M., **Bob Marley and The Wailers:** Taped at the Santa Barbara Bowl, this concert footage features such classics as "I Shot The Sheriff," and the poetic "Zimbabwe."

# REVIEWS

Concert Reviews, MC Reviews, On Record, Live Action Chart

## THE GO-GO'S At The Hollywood Bowl

For some, the novelty of the Go-Go's has begun to wear off. The freshness of their debut album has given way to *Vacation*, a potpourri of old and new songs—some good, others nothing more than filler. With this in mind, it was somewhat surprising to see the quintet put on a strong, assured show under adverse conditions (the Bowl is a lousy rock venue; the musical energy dissipates in the open air). Still, they transmitted a healthy dose of fun rock to the crowd, half of which spent the night dancing in the aisles.

It's easy now to pinpoint their strengths. Drummer Gina Schock is simply terrific, supplying a stomping beat that could be felt in the last row. Kathy Valentine has turned into a fine bassist, providing muscle to the rhythm section. Jane Weidlin's rhythm guitar fleshes out the melodies, Belinda Carlisle is singing better than ever, and the harmonies were on the mark. Only Caffey wasn't impressive: her leads all had the same tone, intensity and, at times, the same hooks.

The audience pointed up the qualitative difference in their two LPs by reacting wildly to debut material and only warmly to the new songs. Their best tune of the night, however, was "Vacation," which had almost all of the 18,000 in attendance singing along.

The Go-Go's have definitely shown that they are a top-notch performing band that knows how to make each show a lot of fun. But if they want to establish a long and successful career, they'll have to come up with some original, uniformly strong material for their next album. —Jeff Silberman

## BOBBY WATSON At The Westwood Playhouse

Bobby Watson, an East Coast alto sax man who made a name for himself during his tenure with Art Blakey's Jazz Messengers, is a versatile player with a clear, non-clichéd sound that sometimes echoes Kansas City and sometimes has a sharper edge to it. For this one-night-only concert, produced by jazz impresario Dennis Sullivan, Watson organized a first-rate band—veteran bebopper pianist Walter Davis, Jr., Paris Wright on drums and local bassist Herbie Lewis.

Watson came on with a long, tumultuous, hard-hitting version of Bird's "Donna Lee." When at his best, Watson gets a raspy, honking sound from his alto that is quite pleasant. Aptly, complemented by Davis, Watson went through his material professionally. Another standout was Tadd Dameron's "Good Bait," which featured Davis



photo by Bruce Talamon

Dexter Gordon: "Full-bodied, melodic and languid."

again, playing snatches of Monk, Tatum and then his own startling, pleasant sounds.

The sparse crowd enjoyed Watson's material and style, especially during his intense breaks, and it was a shame that the event was not better-attended. —David Keller

## DEXTER GORDON At Concerts By The Sea

You can always rely on Dexter Gordon to deliver consistent excellence in jazz. His saxophone has not tarnished in the slightest over the past five years since he began his bi-annual appearances at Concerts. Certainly, he blows one of the biggest saxophones around, and the Gordon mystique is perhaps more awesome than ever.

It was Gordon who took on the responsibility of translating be-bop to the tenor. His rendition of a ballad remains unparalleled. He creates complex harmonics; his tone is full-bodied, and his phrasing is melodic and languid. Since the '40s, when he battled tenors—via "The Chase," "The Duel," and "The Hunt"—uptempos, too, have been a Gordon staple. Yet only two tenor men have proposed any serious challenge to his "dexterity"—John Coltrane and Sonny Rollins. Both had fallen under the sway of Gordon's tenor in their earlier years. Gordon's esteem in the music world takes on an omnipotent character.

On the ballads "Skylark" and "Polka Dots And Moonbeams," Gordon was at his most lyrical, while originals "Backstairs" and "Soy Califas" evinced his command over the saxophone. Drummer Eddie Gladden is easily Gordon's most sympathetic ally in the group. Undoubtedly, Gordon is fully aware of his value, and rewards Gladden with considerable artistic freedom. Twice Gladden was featured unaccompanied in Jimmy Heath's

"Gingerbread Boy" and Gordon's "Backstairs." Gladden is a phenomenal drummer who is not only an exciting soloist, but also an excellent accompanist. The talented pianist Kirk Lightsey, in contrast, did not exhibit his best work. Young bassist David Eubanks shows promise. While his solos aren't always as intricate as they might be, he adds pleasant texturing as an accompanist. —Linda R. Reitman

## LEONARD BERNSTEIN At The Hollywood Bowl

Familiarity breeds box office, he it people what they want to hear, mention the magic names of Beethoven and Tchaikovsky, add a dash of *Seventh Symphony* or the *Violin Concerto*, and you have a happy and packed house. Good business, but not necessarily good for the ear hungry for something less familiar.

Consequently, it was hardly surprising that the Los Angeles Philharmonic Institute's accessible and highly entertaining program of lesser-known works by giants of the classical world merely drew a modest crowd, despite the presence of such a familiar superstar as Leonard Bernstein. Sharing the podium with three Los Angeles Philharmonic Institute conductors, Bernstein predictably and deservedly drew the most applause for his spirited and sensitive playing and conduction of Mozart's *Concert In F For Three Pianos and Orchestra*. Written by Mozart at the age of 20, this piece is a showcase for the pianos with minimal accompaniment by the orchestra, and along with fellow players Mr. Kahane and Mr. Stulberg, Mr. Bernstein excelled, especially in the eloquent "Adagio" movement.

The program began with Institute Fellow Jahja Ling conducting the lovely *Variations On A Theme By Haydn (St. Antoni Chorale)* by Johannes Brahms, a piece that re-explores the lyrical theme through a series of ingenious variations. Ling's conducting was sensitive and entirely appropriate to this exquisite piece, though somewhat of a contrast to Bernstein's more florid style.

The second half of the concert consisted of two totally disparate compositions—the hauntingly beautiful and highly emotional "Prelude and Liebestod" from *Tristan und Isolde*, conducted by Leonid Grin, and the much lighter and humorous Strauss rondo "Till Eulenspiegel's Merry Pranks," conducted by Eiji Oue. Although quite different in nature and intent, both pieces were beautifully paced and performed with the appropriate intensity for the Wagner, and a certain amount of comic panache for the Strauss.

—Iain Blair

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# REVIEWS REVIEWS

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

## Glass Target at Madame Wong's West

**The Players:** Paul Lauer, guitar, vocals; Stacy Byrne, lead vocals; Tristen Beamon, bass; Hunter Crowley, drums  
**Material:** Glass Target is a self-made, ethreal new wave band in search of a mood. The material is laced with harmonics, trailing echoes and droned notes, with none of the torque and squeak some new wave opts for. Disregarding standard song structure or repeated hooks, GT's strength lies in their ability to make a song sound like it is constantly breaking into new, enlightening passages.

**Musicianship:** A stylistic standout, Lauer uses his Strat for brief, biting leads and soft harmonic explosions, and he often creates the effect of gentle explanation. Byrne's vocals are mature and varied, from the soaring beauty of "Way Out" to the fast-spoken pathos of "The Fly." Crowley's spry drumming dis-



Glass Target: Their sound packs energy and intelligence.

plays discipline as he steers from heavy-handedness, while Beamon prefers to match bass notes with Crowley's surface beat rather than coming in on a new angle. The dual vocals of Byrne and Lauer affect a quality, X-like eeriness.

**Performance:** The young band, dressed English-Chelsea style, enjoys a casual attitude onstage, and seems comfortable with the audience and with each other. No outstanding theatrics punctuate

their show, although occasionally Byrne sets off like a Barbie doll gone berserk.

**Summary:** While not conducive to chart hits, GT's sound packs energy and intelligence. Their success will probably be of a gradually building nature, rather than one big commercial splash. Completely engaging, Glass Target is music for musicians, then the masses.

—Bonnie MacKinnon

## Factor Four at Madame Wong's West

**The Players:** Jeff Wolfe, vocals; Richard D'Andrea, bass; Dave Resnick, guitar; Dave Doolittle, drums

**Material:** Pop-rock from the Plimsouls/Code Blue school. Songs on alienation and failed communication are delivered with urgency, yet with a noticeable lack of creative spark. To their credit, the members of Factor Four are not overly derivative as many bar bands

are, but they fail to say anything new in any new way.

**Musicianship:** Somehow, the whole does not equal the sum of its parts. Resnick does a fine, if undynamic, job on guitar while D'Andrea is a worthy bassist. Doolittle is surely a competent drummer and Wolfe's vocal nuances are tense and interesting. The guitars, though handled well, aren't really grabbing and Wolfe's inflections merely join a host of other tortured, straining voices in the new wave genre.

**Performance:** Wolfe is a stylish performer with an unending supply of great

moves and emotional expressions. He threw himself headlong into the music for the length of the show. His companions looked as if they believed what they were doing was urgent and important, yet never really moved a great deal. This left too much of a visual burden on Wolfe, a burden that, for all his talent and showmanship, he could not carry alone.

**Summary:** Factor Four has the basics for a good act with credible musicianship and alluring songs. Now they need to build on that foundation. Some stage personality would help, as would a dose of musical creativity. —Ron Gales

## Smile at Rissmiller's, Reseda

**The Players:** Scott Waller, lead vocals, Tommy Girvin, guitar, vocals; Mark Poynter, keyboards, vocals; Jim Volpe, drums; Dave Grammar, bass, vocals.

**Material:** Smile is entrenched in the rock 'n' roll tradition

without being new wave, with snatches of blues, pop, funk and hard rock blended into a cohesive sounds. They are equally comfortable with ballads and rockers, and their brand of upbeat rock is melodic, danceable, and seemingly commercial. Their problem is that they never attempt to explore any uncharted musical territory.

**Musicianship:** Like their songwriting, their playing is tasty and melodic, but little

that hasn't been heard before. Waller knows how to handle each song, from the raspy delivery of "Long, Long Way To Go" to the soulful crooning of "Sailor," and the four players behind him supply the right feel for every tune.

**Performance:** Although they've been playing many of the tunes for years now, Smile seemed to go all out while having a good time performing. The individual members displayed zany personalities, par-

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ticularly Waller, with his mime-like moves and unpredictable antics, Volpe with a gallery of facial expressions, and Poynter, with his occasional weird bass vocals. As a whole, Smile has one of the strongest group presentations in town.

**Summary:** Smile has been cranking their set out on the club circuit for half a decade now, and one can't help won-

dering why they've been ignored by the labels. Perhaps it's because they don't beg for attention—they're definitely not into flashiness—but more likely because the band seems stuck in a comfortable rut. They should vary their set more often and probably write a batch of new songs, ones that make the best use of the members' personalities, as does the snazzy/sinister/slea-

zy-sounding "Paradise." Smile has been playing essentially the same set for several years now, and while old standbys like "Merry-Go-Round" and "Sunday" are great tunes, is the band made an effort to move forward musically by playing some new tunes just as strong, they'd no doubt move beyond their current level of success.

—Stu Simone

## Jimmy and the Mustangs, Radio City

**The Players:** Jimmy Mustang, rhythm guitar, vocals; Marshall Rohner, lead guitar, slide guitar; Troy Mack, drums; Charles Green, sax; Tony Kish, sax; Steve Ford, piano; Dave Harrington, bass; Johnny Diamond and The Sparkling Gems, backup vocals, silly dancing

**Material:** Rock 'n' roll and rockabilly, the songs are half originals, half covers, with many of the covers being rela-

tively obscure and reworked. The music is strong throughout, with only a couple of weak spots. One of the stand-out numbers was "You Don't Want Me," a moody blues song.

**Musicianship:** Everyone does the job well. The bass lines are especially strong on a couple of songs, including "Pretty Baby," and Green's sax dominates a number of tunes, like "Don't Start Cryin' Now." Harrington plays stand-up bass well a few times, and Ford's piano adds a lot of atmosphere. Mustang's vocals never waver, and his voice is ideally suited to the musical form. Backup vocals

are provided by The Sparkling Gems from Bournemouth, England, and sound just fine.

**Performance:** With ten players on a stage it would be tough to be boring visually. The enthusiasm is contagious and the choreography bizarre, with the Gems attempting to be the male counterpart of Kid Creole's Coconuts. There is no problem with the performance.

**Summary:** After a seven-month hiatus, it's good to have these funsters back in circulation. They have the potential to succeed in a very competitive and probably short-lived market.

—Martin Brown

## Marcy Levy, Rissmiller's, Reseda

**The Players:** Marcy Levy, lead vocals; Trantham Whitley, keyboards, vocals; Richard Feldman, guitar; Eric Nelson, bass, vocals; Pat Mastelotto, drums

**Material:** Marcy Levy's down-home Bonnie Raitt-like sincerity helps her to craft smooth, agreeable tunes which win over your ear slowly but surely. She isn't exactly new to the trade—she helped Eric Clapton pen his hit "Lay Down Sally." The highlights of her set included "I Can't Wait That Long" with its plaintive, memorable chorus, and the hauntingly engaging "Close To Her."

**Musicianship:** Eric Nelson handled bright bass patterns with precision, while the no-punches-pulled guitar playing of Feldman was more competent than excellent. Whitley's keyboard work was too soft and hidden to make accurate comments on. The dazzling showman of the evening was drummer Mastelotto, whose



Marcy Levy: "Smooth, agreeable tunes which win you over slowly but surely."

vigorous bare-knuckled assault on his kit was deeply felt by all.

**Performance:** Levy was able to sing heartfelt high notes, then lower her tone with surprising ease and smoothness. Apparently striving to inject greater visual punch to her show, Marcy struggled to project a persona not quite her

own. Interesting, she was most natural and pleasant to watch during her sound check.

**Summary:** Levy's song material is pretty strong, and her tunes are rife with commercial potential. This lady's got talent for all to see, though a more laid-back attitude might help her with audience rapport.

—Randal A. Case



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# REVIEWS·REVIEWS·

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

## Catte Adams at The Horn

**Players:** Catte Adams, vocals; Jeff Colella, piano, Randy Landas, bass; Rod Harbour, drums.

**Material:** Flashy soul stylings of tunes like "Fire," "Saved By The Grace Of Your Love," "How Glad I Am"—a Nancy Wilson standard. My favorites tended to be less boisterous, less obvious numbers like "Cow Cow Gogie" and a very charming bit called "Prinderella."

**Musicianship:** Adams is a fully capable singer and musician. She has a big, impressive range with a strong soul style apparent in almost every number. Yet an interesting problem arises. She sings in a "soul" style, but is totally lacking in her individual soul. The songs looked and sounded



PHOTO BY SHERRY RAYN BARNETT

Catte Adams: 'Flashy soul stylings.'

learned from a record or tape of her favorite artist, then vocally embroidered upon in a way that would best show off her voice. The result was some technically impressive vocal fireworks with no emotional fire behind them.

**Performance:** The perfor-

mance ranged from broad and unfocused to stilted and obvious. She didn't deal with the audience there that night. To her they were any audience. At different moments throughout her set she would make obvious gestures that came out of nowhere and had no reason for existence other than a line in the tune. For instance, in "Fire," as she sang "It's late at night," she carefully raised her wrist to examine her make-believe watch, thereby hoping to accentuate the line. Instead, she succeeded in pointlessly distracting us from her and led us to focus on the gesture.

**Summary:** Time and experience may turn the trick. Adams must find her own style, trust it, focus it, and rely on it. If she can make a sincere commitment to each tune, that will be a start.

—Sally Klein

## Mnemonic Devices, Wong's West

**The Players:** Ann DeJarnett, lead vocals, violin; Jeff Kaa, guitar; Zinneah Ahms, bass; Micheal Jorgensen, drums; Kevin King, guitar, keyboards.

**Material:** A detailed series of arrangements which don't have quite enough melodic backing to support the generally excellent instrumental parts. Tunes like "Marriage Of Convenience" and "Playing On The Dark Keys" echo the Pete Sinfield/King Crimson experiments of 1971,

but most of the interesting ideas are displayed through bass and guitar parts rather than vocals, which makes some effects rather diffuse and unclear.

**Musicianship:** The violin playing of DeJarnett and the burning Fripp-ish electric work of Kaa give the band sparkle, and the other members are also consistently interesting, although the band functions best when Kevin plays keyboards rather than second guitar. DeJarnett's opening vocal for "27 Crosses," in conjunction with her violin, conjured up a modernized It's A Beautiful Day, but in general she withholds vocal strengths in favor of darker "new romantic" moaning that flattens the material.

**Performance:** Visually and instrumentally, the group presents a unified vision, with plenty of variations and cross-currents to enjoy. Jorgensen plays with a grin when executing even the most demanding parts, and DeJarnett plays her part as half baby-doll, half Garbo with hair in the eyes.

**Summary** The weak link is King's songs, which are sometimes strong ("Success," Marriage Of Convenience") and sometimes just sketched in. Many seemingly interesting lyrical ideas were lost in the density of the sound, but with a little more light in their music Mnemonic Devices may live up to their name and be a band even more worthy of remembrance.

—Mark Leviton

## Greg Hill Band, H.J.'s, N. Hollywood

**The Players:** Greg Hill, lead guitar and vocals; Don McCall, bass; Dean Katz, drums

**Material:** British pop-rock, but definitely nothing new. The three-piece band used a *blase* blend of Beatles and every other '60s influence. In "Brooke Shields Ideal" the switch between upbeat new wave and the blues did not

connect. The rhythmic and harmonic transfer from one musical style to the next is bound to leave an audience confused and some of the profanity in this song was in very poor taste.

**Musicianship:** All were adequate musicians, especially bass player McCall. His very strong chops almost outdid guitarist Hill, who played mostly power chords and little lead. The band had a very thin texture; perhaps added vocals and another guitarist or keyboardist would fill out the sound. In "Me Tarzan, You Jane," the music became more

sonorous, but vocals took a dive. The total range consisted of a mere three or four notes. More imagination is needed, but the sudden shift of mood from British new wave to blues or reggae didn't make it.

**Performance:** The band didn't get much feedback from the audience. Their spirits would have surely lifted had they been playing before an energetic mob, but they are still at the rehearsal, not the performance, stage. Their movements are a bit contrived and unrelaxed.



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**Summary:** Greg Hill needs to take on some additions. Unless they develop some unique gimmick, the three pieces

won't make it. The club scene is too competitive and there are too many other bands that have much more to give.

There is talent here, but it's really not prepared for serious exposure.

—Nina Michalski

## The D.I.'s, Club Lingerie, Hollywood

**The Players:** Axxel G. Reese, vocals; Michael Wilcox, guitar; Jimmy Reed, rhythm guitar; Thad, bass; Dave Drive, drums.

**Material:** A mixture of rockabilly, basic rock 'n' roll and heavy pop. The material, mostly original, blends and alternates those styles with a few tasty covers, like the Polecats' "Go, Go, Go," mixed in. **Musicianship:** Pretty good. Most of the D.I.'s lean toward a hard, fast, bordering-on-punk approach, but it's all overlaid with rockabilly guitar runs, backing vocals and surf-ish drums. Wilcox makes

some of the world's geekiest faces, but he plays well and the band sounds more cohesive than before. Dave Drive, who was, like Reese, in the veteran Masque band the Gears, is a master of energetic, cymbal-crashing drums and snare runs. He's especially good on "Pray For Surf."

**Performance:** The D.I.'s don't really have a set stage manner. Sometimes they play like a boogie-bar band, sometimes they're lackadaisical, sometimes aggressive, but at the Lingerie, Axxel especially seemed out for blood, grimacing, swinging the mic stand and railing the audience for not dancing. Wilcox acted like a third grader, batting his eyelashes, smiling like an engaging kid—whatever his stage persona, it's pretty strange. Thad stayed well-hidden be-

hind the drums most of the night. Reed played calmly and smiled a lot. It seems they are getting used to the new lineup, but by the end of the set a few people were dancing and the D.I.'s seemed at ease.

**Summary:** With a little more direction and some tightening up, the D.I.'s could be a really good dance band. Most of the songs are fun and full of rhythm, but it seems they don't know just which direction to take. It's not that they should slot themselves into a category, but with a bit of work, their sets could be pulled together and flow smoothly without a lot of the stalling between songs they exhibited here. All in all, they're fun—the kind of band you watch with a beer in your hand and a shuffle in your feet.

—Pleasant Gehman

## Scheer Music, Carmelo's, Sherman Oaks

**The Players:** Scot Scheer, tenor and soprano saxophones, flute; Ron King, trumpet, flugelhorn; Frank Potenza, guitar; Bill Mays, piano; Bob Bowman, bass; Jerry Kalaf, drums.

**Material:** Several originals were offered, such as Scheer's "Scheer Indulgence" and "Rappin' It Up," plus a beautiful Thad Jones composition and a swinging opener by fellow saxophonist Frank Foster. The general trend is towards straight ahead jazz, sometimes reminiscent of the "modern" jazz groups prevalent in the late '60s and early '70s.

**Musicianship:** The two outstanding soloists are undoubtedly King and Potenza. Both are quite young, but they have strong individuality and sound like they've been paying attention to all the right mentors. Bill Mays was in superb form (although he never did get enough solo space for my taste). Scheer blows a full, rich tenor, and his soprano work is sensitive and interesting, but he doesn't seem to be quite ready with his own



Scheer Music: "Keeping jazz alive and bringing new blood into the genre."

personal statement yet. His influences, such as Coltrane and Chico Freeman, tend to creep in from time to time.

**Performance:** These musicians have definitely done their homework, and there is a cohesiveness to everything. They blend well together, and give the impression of having put in a lot of time to the group effort.

**Summary:** Scheer Music is keeping jazz alive, bringing new blood into the genre, and presenting the music in an exciting and easily accessible form. Scot Scheer is to be especially commended for his leadership capabilities, and the ability to keep everything together at all times.

—Frankie Nemko-Graham

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# On Record



## Urban Dreams

Pepper Adams

Palo Alto Jazz Records

Produced by Herb Wong

Pepper Adams' big baritone sax sound is instantly recognizable. No matter that songs like "Pent Up House," and "Dexter Rides Again" are thought of as tenor vehicles, for Dexter it's no sweat. Opening with "Dexter," he is all over the place, and his bouncy excitement will get toes tapping. The title cut follows, a slow, soulful ballad that gives him ample room for some fine solos. Jimmy Rowles on piano, George Mraz on bass and Billy Hart on drums round out this straight-ahead session.

On side two's best cut, Sonny Rollins' "Pent Up House," Adams is again fast on his fingers, producing some lovely solos. One of the baritone sax's joys is its range; it can go way down. Since Adams has been playing his horn since the late '40s, when he worked with Lucky Thompson and Tommy Flanagan in Detroit, he is a marvel at making exciting, accessible music.

Recorded last fall, this LP catches the bari-sax man in fine shape. The rhythm section is also first-rate, allowing Adams the backing he needs.

Another in a line of quality products from this Bay Area label, *Urban Dreams* is a satisfying, hard-swinging collection of standards and originals.

—David Keller



## Damnation Alley

Bitch

Produced by Phil Pecora

Publisher unavailable

Heavy metal is a difficult genre to stand out in, but Bitch doesn't have a hard time. Leather, studs and chains are typical garb for most metal outfits, but I've never seen a band put them to better use than Bitch, who become a unique act when they let their sadomasochistic tendencies take over. When they don't, they're just another loud, rude and fast bunch of head-banging bashers.

Side One opens with a dose of all-out metallurgic power in "Saturdays," and closes with a typical bruise-rock bone-breaker, "Never Come Home." "Damnation Alley" is the album's most accessible cut, but while these three numbers display some viciously aggressive playing, none really add anything new to the Dictionary of Rock.

The final two tunes un-

questionably do, though. "He's Gone," which could have ended up a sniffing ballad of self-pity in the hands of say, Olivia Newton-John, is one of the most refreshing musical statements I've heard in a long time, as Betsy sheds an entirely different light on women's lib with lyrics such as this: "When I broke out my whips and chains/He hopped aboard the very next train." If that's not enough to get the blood flowing, the record finishes off with Bitch's own philosophical mandate for modern living, "Live For The Whip," a new arrangement which features Betsy moaning and groaning in ecstasy to the beat of a cracking whip. I think it's safe to say that this record is sure to raise more eyebrows than Devo's "Whip It." If you can't beat 'em...

—Stu Simone



## Voices of The Angels

Various Artists

Freeway Records

Produced by Harvey Kubernik, Geza X and others

Published by Surf and Turf Tunes, Bug Music, and others

At times interesting, provocative, and thoughtful, this two-hour listening event also

brings another adjective to mind—tedious. But taken for what it's meant to be, do, and say, it is, overall, a worthwhile record for lovers of the L.A. scene and Los Angeles itself. The records feature 81 tracks by a multitude of L.A. musicians, producers, scenesters, groupies and poets, all reading poems of varying quality about all the facets of L.A. that personally interest them.

Everyone will surely have their own favorites; mine was "Another Grand Illusion Shot To Hell" by producer/artist Geza X. With a moody bongo drum as accompaniment, Geza yelps in black jive about the musician's struggle and other seamy aspects of life in L.A. Walter Lacey covers a similar feel in "Meatrack Man," with a slight tip-of-the-hat to Captain Beefheart. Phast Phreddie gets into a beatnik vibe with "Zombies in Chinatown," featuring a crying sax background by Steve Berlin. The most notorious cut is probably "Aztec Dilemma, Embryo and Placenta, Quick View of a Chemo-Bicameral Suburban Urchin, Falsetto Boy, Abduction," all clocking in under three minutes and performed by Gerardo Velazquez, Bill Cline and Edward Stapleton of Nervous Gender. The track is not for the squeamish or the easily offended and, as is often the Genders' way, the shock of the words themselves are just part of their basic attack.

In closing, I'd just like to mention to long-time Doors associate Danny Sugerman (who has a track on here with some beautiful piano accompaniment by Ray Manzarek): Danny, you are not Jim Morrison—give it up.

—Bruce Duff

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# Showcase

by Vicki Arkoff

## Jon and the Nightriders

While the majority of Southern California bands set career goals via booking strategies in L.A., San Francisco, San Diego and possibly New York, the Riverside-based Jon & the Nightriders set their sights on Holland, England, Italy and Germany.

When the Nightriders toured those countries in October '81, it was the first time they had performed outside California. The band, never meant to be a live-performance outfit, discovered an amazingly diverse demand there for the true California sound.

"At every show we did, we had a different type of audience," says lead guitarist John Blair. "One show, for instance, would be pre-pubescent teenagers. Then at a punk club, also in Holland, we got rooster tails and mohawks. Then we'd go to England, where we had our best show, and the club (Dingwall's) was absolutely packed. Everybody was really getting off on it. It was like dangling meat in front of a hungry wolf; they were ready for it. I still get letters from England saying it was the best live show they'd ever been to."

Because of the tremendous response from the rest of the European tour, the Nightriders found it disheartening to fall back into a rut of L.A.-area gigs, so they took a sabbatical from performing to concentrate on recording their third album for Bomp Records—*Charge Of The Nightriders*, which is just being released.

"It's almost bible that you set up a national tour when a new album comes out," Blair observes, "but that's not the case here. We're going to wait and see



photo by Sheen Hyatt

Engineer Stan Ross, producer Shel Talmy and Jon & the Nightriders.

if it gets any airplay first."

That prospect remains an elusive one to Blair: "A few years ago, it was hard for me to imagine a surf instrumental band reaching any degree of popularity playing live shows in L.A. Now that the hurdle has been overcome and I've been proven wrong, I still can't imagine this stuff being played on the radio a lot, but I could be wrong on that, too."

The success of the "Stars On 45" medley could make a positive difference for the Nightriders' single. Its A-side features "Splashback," an 11-song instrumental medley that includes oldies like "Wipeout," "Miserlou," "Pipeline," and the theme songs from *Peter Gunn*, *James Bond* and *Batman*. The '60s guitar motif is a classic one, and its sequencing is so immaculately designed and executed that each tune segues into the next as if it were written to do just that two decades ago. There are surprises, too, like such non-surf pieces as "Tequila" and "Red River Rock."

"I don't think we're trying to break away from surf," says Blair, a former Rockabilly Rebel for Ray Campi. "Shel (Talmy, the records' producer) had in mind a sound and he got it, and in terms of cover material, Shel's viewpoint stretched much further, beyond the boundaries of L.A. His sight was focused more towards

Europe than here. He thinks 'El Paso' (an EP track) is a strong contender for a hit in Europe."

On the upcoming *Charge Of The Nightriders*, the "Splashback" version includes another half-dozen snippets of '60s classics. Adding to the nostalgic feel is the fact that famed Kinks and Who producer Talmy came out of retirement to produce both the album and EP. They were recorded at the legendary Gold Star Studios with in-house engineer Stan Ross, a veteran of sessions with Phil Spector, Richie Valens, Eddie Cochran and others.

"We recorded in the same room that Richie Valens recorded 'Donna' in," Blair states elatedly. "Being in that room with Stan pulling the knobs and Shel giving directions was almost like Christmas. It's definitely the best thing we've ever done in terms of quality, sound, arrangement and production."

Previous albums were also released on Bomp—*Surf Beat '80* and a live LP recorded at the Whisky in 1981.

Two other Nightriders recordings are harder to come by. In August '79, Blair released 1,000 copies of the Nightriders' debut, a four-song EP featuring "Rumble At Waikiki" on his own California Records label.

A more recent record called "California Fun (b/w 'I'm Surfing

Japanese" and "Geronimo," two originals) was a Beach Boys medley produced by Kim Fowley.

That Beach Boys medley was done strictly as an instrumental—a tradition that Jon & the Nightriders plan to continue.

Explains Blair, "As a record collector, I've been fond of instrumental surf music since the early '60s. I never cared for surf vocals as much. Also, I think the instrumentals have a closer relationship to what rock 'n' roll should be."

Blair's devotion to rock—and especially surf sounds—manifests itself in print as well. The 37-year-old is a writer for respected record collectors' magazine *Goldmine*, and for an Australian fanzine called *California Music*, and he has published a discography of surf music.

The Nightriders have their sights aimed at foreign shores, where surf music is experiencing a phenomenal revival.

"Japan is a very hard market to crack," Blair sighs. "Greg Shaw, head of Bomp Records, has been trying for a long time to get distribution of some of his product in Japan, but it's been very difficult and expensive to have things issued over there, but I'm convinced that once we open that door and let them hear what we're doing, I think it'll be a downhill slide before we get over there. I'm sure they will be 10 times more receptive to what we're doing than anybody here or in Europe was."

John Blair—'63 Fender Jaguar guitar; Fender F-50 string set; Fender Dual Showman amp; Fender reverb unit; Dave Wronski—'56 Stratocaster; '62 Stratocaster; '65 Jaguar guitars; Fender flat-wound strings with the Jaguar, Dean Markley strings with the Strats; Fender Showman, Marshall 100-watt bass amp or Randall RG-80 amplifiers; Fender reverb unit; Jeff Nicholson (a.k.a. Nicki Sixx)—'67 Precision Custom bass guitar; Rotosound round-wound strings; Ampeg SVT amp; Greg Eckler—Five-piece Rodgers drum kit with 20" bass tuned high; 2 Piaste cymbals.



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# Gig Guide

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### Clubs

#### LOS ANGELES

##### ROOSEVELT HOTEL

Hollywood, CA  
**Contact:** Skip E. Lowe, 213  
656-6461  
**Type of Music:** Variety, originals  
**Club Capacity:** 150  
**Stage Capacity:** 8  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Live Saturdays, 1-3pm  
**Pay:** Possible if show is sold

##### HOT LICKS

24650 Crenshaw Blvd.  
Torrance, CA  
**Contact:** George, 213 375-3577  
**Type of music:** Rock, originals  
**Club Capacity:** 1,200  
**Stage Capacity:** 10  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Tape  
**Pay:** Negotiable

##### STUDIO ONE

8899 Beverly Blvd.  
Los Angeles, CA 90048  
**Contact:** Marco, 213 275-0940  
**Type of Music:** All kinds, variety,  
originals  
**Club Capacity:** 40  
**Stage Capacity:** 6  
**PA:** No  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call for details  
**Pay:** Negotiable

##### H.J'S

6411 Lankershim Blvd.  
No. Hollywood, CA  
**Contact:** Joe  
**Type of Music:** Rock, rock reggae,  
new wave, R&B, originals  
**Club Capacity:** 200  
**Stage Capacity:** 9  
**PA:** Yes  
**Lighting:** Yes  
**Audition:** Resume  
**Pay:** Percentage of door

##### SNEAKY PETE'S

19309 Van Owen  
Reseda, CA  
**Contact:** Alana Joos with Enter-  
tainment Express, 213 705-4779  
**Type of Music:** Pop, country, Top  
40 and originals  
**Club Capacity:** 75  
**Stage Capacity:** 3  
**PA:** Yes  
**Piano:** No  
**Audition:** Call for more info. Also  
showcase comedy & magic. Dates  
flexible  
**Pay:** Negotiable

##### ADOLFO TUGO SHOWCASE

2009 N. San Fernando Rd., Bur-  
bank  
**Contact:** Adolfo, 213 464-9723  
**Type of Music:** Dance bans, disco,  
variety, originals  
**Club Capacity:** 200  
**Stage Capacity:** 11  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** call for details  
**Pay:** Percentage of door week-  
days, percentage of house week-  
ends

##### THE CANDY STORE

8117 Sunset Blvd.  
Hollywood, Ca. 90046  
**Contact:** Lynn Dillard, 654-1298  
**Type of Music:** Variety, Thurs.;  
jazz, Fri.; pop, R&B, Sat.; magic,  
Sun.  
**Club Capacity:** 100  
**Stage Capacity:** 4  
**PA:** Yes  
**Lighting:** Yes, limited  
**Piano:** Yes  
**Audition:** Live, or possible tape,  
bio, pix.

##### SHOMINEH CLUB

1026 S. La Cienega, Beverly Hills,  
CA 90035  
**Contact:** Todd Resnick,  
213 659-6467  
**Type of Music:** T40, new wave,  
disco, some originals  
**Club Capacity:** 600  
**Stage Capacity:** 8-10  
**PA:** No  
**Lighting System:** Yes  
**Piano:** Yes  
**Audition:** Send tape or contact  
Todd for audition  
**Pay:** Negotiable

##### FILTHY McNASTY'S

11700 Victory Blvd.  
North Hollywood, CA 91606  
**Contact:** Pearl, 213 769-2220  
**Type of Music:** New wave, rock,  
originals  
**Club Capacity:** 500-750  
**Stage Capacity:** 12 members  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Promo & live audition  
**Pay:** Negotiable

##### THE STAGE

10540 Magnolia Blvd.  
No. Hollywood, CA 91601  
**Contact:** Marsha or George, 213  
985-9937  
**Type of Music:** Danceable new  
music, originals  
**Club Capacity:** 125  
**Stage Capacity:** 7  
**PA:** No  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Send tape or call for live  
audition.

##### ROSEY'S RESTAURANT

3200 Rosemead Blvd.  
El Monte, Ca. 91731  
**Contact:** Stan, 213 572-9380  
**Type Of Music:** Country pop,  
mellow rock. orig. ok  
**Stage Capacity:** 8  
**PA System:** Yes, 16-channel with  
operator  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Call for info  
**Pay:** Flat rate, negotiable

##### SIMPLY BLUES

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

##### TOWNHOUSE

52 Windward  
Venice, CA  
**Contact:** Frank, 213 392-4040  
**Type of Music:** Country, rocka-  
billy and originals  
**Club Capacity:** 250  
**Stage Capacity:** 10  
**PA:** No  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Tape, pix and promo.  
**Pay:** Negotiable.

##### THE ICE HOUSE

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

##### MCCABE'S

Pico and 31st, Santa Monica, Ca.  
**Contact:** Tracy or Nancy, 828-8037  
**Type of Music:** Acoustic or quiet

electric, folk, jazz, traditional

**Club Capacity:** 150  
**Stage Capacity:** 6  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes  
**Audition:** Showcase first Sunday of  
every month, call for details.  
**Pay:** Negotiable

##### THE COVE

1229 Hermosa Ave.  
Hermosa Beach, CA  
**Contact:** Debbie Manczarek, (213)  
322-7403  
**Type of Music:** New wave rock,  
originals only  
**Club Capacity:** 325  
**Stage Capacity:** 6  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Tape, pix, bio, resume  
**Pay:** Negotiable

#### ORANGE COUNTY

##### GOLDEN BEAR

306 Pacific Coast Hwy  
Huntington Beach, Ca.  
**Contact:** Kevin Kirby, 714  
960-5436  
**Type Of Music:** All forms of  
entertainment, orig. only  
**Club Capacity:** 300  
**Stage Capacity:** 10 plus  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** Yes. and organ  
**Audition:** Tape, bio and list of any  
forthcoming dates  
**Pay:** Negotiable

##### COACH HOUSE SALOON

33157 Camino Capistrano  
San Juan Capistrano, Ca.  
**Contact:** Bob Lemon, 714 549-7028  
**Type of Music:** Original rock, T40  
**Club Capacity:** 450  
**Stage Capacity:** 8  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No

##### WOODSTOCK NIGHT CLUB

951 S. Knott Ave.  
Anaheim, Ca.  
**Contact:** John, 714 995-1844  
**Type Of Music:** Rock. orig. ok  
**Club Capacity:** 300  
**Stage Capacity:** 10  
**PA:** No  
**Lighting:** Yes. w/operator  
**Audition:** Live or tape  
**Pay:** Negotiable

##### THE PUB

Cal State Fullerton, CA  
**Contact:** Jonna or Alan,  
714 773-3501  
**Type of Music:** All types, originals  
**Club Capacity:** 175  
**Stage Capacity:** 8  
**PA:** No  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Live, call to set up  
**Pay:** Negotiable

# Gig Guide

## CRAZY HORSE

1580 Brook Willow, Santa Ana, Ca. 92705

Contact: Bob Stoner, 714 731-6361

Type of Music: Country, pop, originals, copy

Club Capacity: 300

Stage Capacity: 7

PA: Yes

Lighting: Yes

Piano: No

Audition: Live

Pay: Flat rate

## CALABASH LANDING

179 E. 17th Street  
Costa Mesa, Ca.

Contact: Dennis Cooney 714  
642-9855

Type Of Music: Rockabilly, R&B, jazz, orig. ok

Club Capacity: 225

Stage Capacity: 8

PA: Yes

Lighting: Yes

Piano: No

Audition: Tape and bio w/recent dates

Pay: Flat rate

## THE PANHANDLER

34130 Pacific Coast Highway  
Dana Point, CA

Contact: Star Production, 714  
549-7028

Type of Music: Name acts, showcase, Top-40, originals

Club Capacity: 450

Stage Capacity: 10

PA: Yes, with operator

Lighting: Yes, with operator

Piano: No

Audition: Live or send tape with bio to Panhandler. Attn: Star Productions.

## RADIO CITY

945 S. Knott  
Anaheim, Ca.

Contact: Jerry Roach or Julie  
Duran, 714 826-7001

Type Of Music: Straight-ahead rock, new wave, rockabilly, ska, orig. ok

Club Capacity: 400

Stage Capacity: 8-10

PA: Yes

Lighting: Yes, w/operator

Audition: Tape or live

Pay: Negotiable

## THE GALAXY

121 No. Gilbert  
Fullerton, CA 92633

Contact: Janina Alton,  
714 525-1334

Type of Music: New wave, pop, rockabilly, originals

Club Capacity: 1,000

Stage Capacity: 8-10

PA: Yes

Lighting: Yes

Piano: No

Audition: Tape, pix, resume

Pay: Negotiable percentage

## Song Market

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**SONGWRITERS: PUBLISHING** Company seeks original material. Send tapes to Tina. Americana, 2029 Century Park East, Suite 4390, Los Angeles, CA 90067

**DIAL-A-SONG.** (213) 664-9085 is auditioning tapes and acts. For information. Call (213) 669-9085b. Send tapes to Co-Art, 2463 Glendale Blvd., L.A., CA 90039

**SMASH SONGS NEEDED** for publishing company with many worldwide covers. Commercial only. Any style, just good. Cassettes with lyrics only, please. Philly West Publishing, P.O. Box 1808, Glendale, CA 91209. 213 240-6016

**HIT MATERIAL WANTED** for female Columbia recording artist (2nd album). Prefer MOR, pop, rock, R&B pop and all crossovers. Mail or deliver tapes and SASE to: London Star Management, 10928 Magnolia Blvd., No. Hollywood, CA 91601

## Miscellany

**PRODUCTION COMPANY** seeks groups, bands, male and female vocalists to develop, promote and produce. Send tape and PR material to 4th Phase Publishing, P.O. Box 976, Monterey Park, CA 91754

**EXPERIENCE PRODUCTIONS** is seeking Arrangers and pop crossover engineers for future album and single releases. Publishing division included. Call 213 666-0862

**MANAGER SEEKING** all types of female musicians. Only serious minded need apply. Steward Productions, (213) 934-4196.

**AGGRESSIVE YOUNG RECORD** company seeks undiscovered superstar. Serious solo artist or group with original R&B material. Send tape to: Kushinda Records, P.O. Box 29803, Los Angeles, CA 90029.

**L.A. POP PRODUCTIONS** is actively seeking "The Top 10 Unsigned L.A. Acts" for industry promoted LP. All material will be closely evaluated. Submit to L.A. Pop productions, P.O. Box 2005, Beverly Hills, CA 90213 or call (213) 651-4178.

**THE COUNT AREU SHOW** is a variety show hosted by the Count and beautiful Vampirettes and features comics, singers and novelty acts. Each show is videotaped for future broadcast. Presented every Tuesday night at Gazzarri's. Talent interested in auditioning may call Bill Hooley at (213) 656-0452. Now auditioning rock bands for this showcase. No pay at this time, but bands will have access to video tape. Fities and '60s type bands OK, no hard core punk bands.

**PRODUCTION STUDIO** seeks aggressive sales reps. Commission only, (213) 848-2588.

**COUNTRY WESTERN DANCE** band needed for political fundraiser in Santa Monica, October 29th to benefit Tom Hayden for Assembly campaign. Contact Sidney Summers at campaign headquarters, (213) 829-5921.

**MEDIA STUDY GROUP** seminar providing overview of new media production for distribution focusing on the latest in video and visual technologies. For reservations, call 213 508-7628.

**RECORDING ENGINEERS** with experience in either radio prod., live sound, a multi-track studio recording needed by multi-media prod. group. Also need second engineers and trainees. Send resume and letter of interest to Omega Production, P.O. Box 33424, L.A., CA 90033, or call 213 261-3622 for info.

**PRODUCTION COMPANY** with world-wide distribution seeks female singers, all styles. blonde or brunette preferred. Must be under 23 and very attractive in order to form all female duo or trio. Send cassette and photo to DMI Productions, 6255 Sunset Blvd., Suite 1911, Hollywood, Ca 90028. No calls, please.

**WE KNOW IT'S A LONGSHOT**, but we need twins or triplets, under 26 years old, male or female to record a record that already has distribution. Send cassettes and photos to DMI Productions, 6255 Sunset Blvd., Suite 1911, Hollywood, Ca 90028. No calls, please.

**EMBASSY PICTURES** is looking for two musicians for roles in an upcoming film entitled "Tonight, I'm Gonna Rock You Tonight." We need a young lead player with a heavy metal background who is extremely handsome and an authentic English keyboard player 30-35 years old with a heavy metal background. Please direct pictures, resumes and audition tape to: Eve Brandstein, Embassy Pictures, 100 Universal City Plaza, Building 422, Universal City, Ca 91608. No phone calls will be accepted.

**SHORELINE PRODUCTIONS** is looking for T40 R&R bands for gigs in local night clubs Chris or Ken, 213 493-3767

**BROWN BEAR PRODUCTIONS** is looking for bands to manage and promote. All styles. For info, call Lori, 213 343-3095 for heavy metal, rock, and new wave. Call Kim, 213 994-7907 for light rock, pop, MOR

**PROFESSIONAL PERSONAL** management firm seeks new talent, preferably groups, in areas of new wave, power pop, and techno-pop. Please send cassette, bio., pix, if any, and list of upcoming engagements with S.A.S.E.to: Big Ears Music, 4121 Wilshire, suite 215, L.A. 90010.

**FREE MASTER DEMO:** Indep. prod. has free use of 16 track studio and free tape. Needs bands. No cost to you--no gimmick. Jim MacPhee: 213 728-6868 or 714 847-5475.

**MAGIC MUSIC** Production Company seeks bands with today's sound. Send demo or information to 7941 1/2 15th St., Westminster, CA 92683.

**WANTED: ROCK VIDEOS** for cable TV show. Call Ebsen-Taylor Productions for information.

213 273-2993

**WANTED:** creative, theatrical and attractive female vocalist for 80's video band with LP recording in progress. Call Producer St. Jeff, 213 764-6656

### MUSICIANS & SONGWRITERS:

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

# Club Data

by Jeff Silberman

## NEW GROUP FORMS TO HELP L.A. CLUBS

Leon McNabb and Jan Ballard, owner and booker, respectively, of the Music Machine nightclub in West L.A., have inaugurated "Total Music Concept," a company that offers local clubowners a variety of services that aims at getting the venues off the ground and into the black.

McNabb has owned 29 nightclubs in L.A., and Ballard has booked eight of the most popular live music bars in town. In pooling their resources to form TMC, they plan to offer clubowners any or all of the following:

- **Booking services** through their Worldwide Talent booking agency;

- **Legal counselling** from Chris Chaney, who has had vast experience working with the state's Alcohol Bureau;

- **Personnel help;**
- **Management services,** either co-managing or total management if the client wants to be an absentee owner;

- **Publicity and advertising** co-ordination;

- **Bar control** and help with obtaining liquor licenses.

"We don't specifically deal with clubs that are in trouble," Ballard said. "We could just offer our help in booking or getting a good staff. We are more of a consultation service."

Both McNabb and Ballard cited the stagnant economy as

the greatest threat to the local clubowner. "It's a sign of the times," said McNabb. "Everybody's had a bad year, even the most experienced operators." What magnifies the trouble, though, is often poor management. "It's mainly the inexperienced owners who get themselves in deep trouble," he said. "It's their first time working with live rock music, and they don't know the right way to advertise, to get the best deals, or to get the best price on liquor and so on."

When TMC takes over the booking reigns, that doesn't necessarily mean the same talent booked into other TMC venues will play there. "You have to fit the talent to the club," Ballard noted. "When you do work in Orange County or San Bernardino, you have to find out what are the top local draws; it takes time to find out who they are."

Besides the Music Machine, TMC currently handles the Brown and Anchor in Santa Monica and Brennan's in Marina del Rey, has booked a few packaged shows at Radio City in Anaheim, and is in the process of setting up shop in three other locations. Interested clubowners can call (213) 820-8285 for more information.

**BULLWINKLE's**, Santa Monica: Bands packaging their own shows continue to do well here. The Locals came close to



photo by Linda Almqvist

Chuck Mangione onstage during a recent McCabe's gig by his guitarist, singer/songwriter Don Potter.

breaking the house record recently. It is still held by the Blue Riddim Band. The Locals were the only musical act to perform, and in between their four sets the L.A. Connection did 20 minutes of improvisational comedy.

**McCABE's**, Santa Monica: Guitarist extraordinaire Don Potter, a Rochester, N.Y. native who's done Nashville session work and is now part of Chuck Mangione's band, did a recent solo gig at this intimate nitery/music store. He was joined at one point by Mangione himself.

**CASWELL's**, Thousand Oaks: This relatively new jazz club will be starting a fall Big Band concert series on Sundays in October and November. Tom Pierson's Big Band starts things off on Oct. 3rd, with Nick Lane, Ollie Mitchell and Paul Cacia

among those who will perform in the future.

**MULBERRY STREET**, Studio City: This cozy East Valley nitery has begun to diversify its talent line-up. Besides the usual roster of jazz artists, Fridays will now be for rock acts. The Durocs, who feature former members of Billy & the Beaters, are playing there now.

**CATCH 'EM IF YOU CAN:** Ray Pizzi makes his first appearance at At My Place on Oct. 8th & 9th....Reggae matinees continue at the Comeback Inn on Saturdays....the L.A. City College jazz band is at Gio's on the 3rd....Mose Allison is at Pasquale's on Oct. 7th-9th....Ex-Byrd Chris Hillman makes a rare appearance at McCabe's on Oct. 29th....Rita Coolidge hits the Palomino on the 15th and 16th.

## Live Action Chart

SEPT. 6-SEPT. 19

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	-	1	1	-	5	1	3	14
2	-	5	2	★	8	2	-	4
3	-	2	3	-	1	3	7	4
4	-	4	4	-	1	4	2	9
5	★	1	5	★	4	5	-	2
6	-	1	6	-	4	6	★	6
7	3	9	7	★	2	7	9	5
8	-	1	8	-	3	8	-	1
9	★	1	9	★	9	9	10	3
10	-	1	10	5	12	10	-	2

**HONORABLE MENTION:** Rockin' Rebels, Joe Liggins, Fibonacci, Seagull, Gleaming Spires, Locals, Whirlybirds, Bangs, Sarge, Untouchables.

**HONORABLE MENTION:** Electric Wizard, Kittyhawk, Beverly Hills Unlisted Jazz Band, Buck Clark, Paul Horn, Oscar Castro-Neves and John Pisano, Expose, Arne Donnerus Septet, Mike Campbell, Scott Henderson.

**HONORABLE MENTION:** New Riders, Ronnie Mack, GRITS, Duke Davis, Slim Chance, Elvis Montana, Bill Erikson, Rangebusters, Jeff Snyder, Foxfire.

# Pro Players

NEXT PRO PLAYERS DEADLINE:  
THURS., OCT. 7, 4 P.M.

## SESSION PLAYERS

### FAT CITY RHYTHM SECTION

Phone: D.W. Darling, 213 936-2423  
Instruments: Bass, drums, guitar, keys, percussion, horns, lead and background vocals: whatever you need

Styles: R&B, pop, funk, jazz, rock  
Qualifications: We are all trained musicians with extensive live, studio and record experience. Very reasonable rates. Tapes and credits available upon request.

Available For: Sessions, demos, live work and production

### AARION NESBITT

Phone: 213 748-4747

Instruments: Keyboards and arranging (horns, strings and rhythm), producer  
Styles: R&B, funk and pop

Read Music: Yes

Qualifications: Ten years studio experience. Arranged and played on many albums including Al Green and Warner Brothers' LPs.

### SHELLY SCOTT

Phone: 213 343-9651

Instruments: Drums, percussion  
Styles: All

Read Music: Yes

Qualifications: Must hear to appreciate. Can play all styles to suit all tastes. Have pro equipment, attitude, transportation. Twenty years stage and studio experience. For discriminating professionals only.

Available For: All professional paid working situations

### JEFF HUSTON

Phone: 213 760-4568

Instrument: Drums

Styles: Rock, R&B, pop, jazz, country  
Read Music: Yes

Qualifications: Steady solid player with creative ideas, B.A. in music CSULA. Clean studio sound. Worked on two albums, L.A. showcases and clubs, roadwork with original bands, many demos. Sample tape available on request.

Available For: Master and demo recordings, paid showcases. Rhythm section for songwriters available

### ALVIN FEJARANG

Phone: 213 457-9962

Instrument: Drums

Styles: All

Read Music: Yes

Qualifications: Extensive concert, club and session experience. Eleven albums and 15 years under belt. Tapes available.

Available For: Sessions, demos, live situations. Rates are negotiable.

### RHYTHM SECTION

Phone: Richard, 213 994-3964, 671-6108

Qualifications: CBS Records rhythm section available for sessions, demos, jingles and soundtracks. Strong vocals and instrumentation. Tight in all styles of music. Have own studio.

### JIMMY HUNTER

Phone: 213 650-0516

Instrument: Drums

Styles: Rock

Read Music: Yes

Qualifications: Played and recorded with Ray Manzarek, Nick Gilder, Village People, Paul Warren

Available For: Sessions, touring, gigs, showcases

### EON CLARE A.K.A. JOHNNY O'CLOCK

Phone: 213 556-8774 (leave message)

Instrument: Drums

Styles: AOR, rock, swing, rockabilly

Read Music: Yes

Qualifications: Eight years road experience, 7 years recording experience. Played with name acts east coast and nationwide. Album credits here and Europe. Much energy and very dependable. Age 28.

### HERB MICKMAN

Phone: 213 462-4502, 985-7464

Instrument: Piano, electric piano

Styles: All

Read Music: Yes

Qualifications: Concert tours, night club engagements with Sarah Vaughn, Jose Feliciano, Carmen Mc-Crae, Joe Williams.

Available For: Demo records, night clubs and casuals (with union players and singers). I have an extensive repertoire of over 1,000 songs

## VOCALISTS

### JAN MATUSZEK

Phone: 213 242-7318

Vocal Range: Baritone

Styles: Pop, disco, funk

Read Music: Yes

Qualifications: Have recorded 35 small and 2 albums in Europe. 10 years experience on concert stage, recording studio, television. Showman, comic, songwriter. Especially love rhythm music and show. Double on rhythm guitar and percussion.

Available For: Recording group, club work, concert tour

### LAURIE YOUNG

Phone 213 397-3072 (evening), 213 557-6620 (day)

Vocal Range: Mezzo-soprano, 3 octave

Styles: Rock, country, pop

Read Music: Yes

Qualifications: Extensive live and studio experience, lead and back-up. Versatile. Harmony by ear or read. Songwriter. Reliable.

Available For: Sessions, demos, clubs

### L&J VOCALS

Phone: Lynn or Jana, 213 762-0557

Qualifications: Experienced professional background vocalists available for studio and live work. Have worked with Quincy Jones, Ronnie Laws and others.

### ROB AARONS

Phone: 213 874-3554

Vocal Range: Baritone, bass

Styles: Country, country/rock; lead, low harmonies, Oak Ridge-style bass.  
Qualifications: 8 years studio exp., even more live exp. Good feel for country. Good attitude.

### THE HARMONY KID

Phone: 213 506-4515

Vocal Range: 3 octaves: tenor to baritone

Styles: Buyer's choice

Sight Read: More or less

Qualifications: Precision vocal harmonist; 14 years stage and studio; professional barber shop quartetman (love singing a cappella!); roots in pop, jazz, disco and R&B; lyricist; strong ear, versatile, lots of ideas, en-

joy collaboration (songwriting, arrangements, lyrics, dialogue, et. al.); own transportation; member: AFTRA, AGVA and NARAS.  
Available For: Hire!

## TECHNICAL

### PITT KINSOLVING

Phone: 213 792-3531

Technical Skill: Recording engineer

Styles: Acoustic and folk music is my specialty; classical, jazz, country and rock

Qualifications: Eight years experience working with both multi-track and live two-track (audiophile) techniques. A record I engineered and mixed was rated "A" for sound quality by Audio magazine. I have worked with Larry Coryell, John Meheegan, Roger Sprung, Alex DeGrassi, Chris Proctor, Iron Mountain String Band and many other fine artists. I would like to work with you. I have studio access and favorable rates.

Available For: Recording sessions and mix down in studio or remote

### ADRIAN DIGHTHAM

Phone: 213 669-1696

Technical Skill: Lighting Designer/Engineer

Qualifications: Fifteen years solid experience, not only with top artists, but also with all sides of film, TV and theatre. Toured all over the world and set up and lit with major rigs in supermarkets in France; open-air theaters with freeways between stage and seating in Spain, in front of the pyramids in Egypt, top of a mountain fort Yugoslavia (1,000 foot drop), stadiums in Turkey, as well as all sorts of contemporary venues. Worked with every top band from Hendrix to Chaka Khan (first and last job) including 18-month stint as chief engineer at London's major rock venue of '70s: Rainbow Theatre. Very easy to work with, fast, excellent musical sense, wonderful sense of humor.

Available For: Lighting and production of music and theatrical shows of all types. Experienced in video lighting for label promos in UK. Also can do dance, trade, film, etc. No free work considered. Still getting over 15 year jet lag, so would prefer no foreign touring at this time.

**MUSICIANS-GROUPS, PUT IT OUT THERE!**  
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Note: Please use this listing only if you are qualified.

NAME \_\_\_\_\_ PHONE \_\_\_\_\_  
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NAME OF GROUP \_\_\_\_\_  
INSTRUMENT(S) \_\_\_\_\_  
TECHNICAL SKILL \_\_\_\_\_  
STYLES \_\_\_\_\_  
AVAILABLE FOR \_\_\_\_\_  
VOCAL RANGE \_\_\_\_\_  
QUALIFICATIONS \_\_\_\_\_

READ MUSIC: YES NO (check one)

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# CLASSIFIED

24-HOUR FREE CLASSIFIED HOTLINE / LOS ANGELES (213) 462-3749 / ORANGE COUNTY (714) 846-6065 / DEADLINE THURS. 4:00 P.M.

## TO PLACE A FREE AD

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

First, call (213) 462-3749, 24 hours a day, 7 days a week, from L.A. From Orange Co., call (714) 846-6065. Give your name and phone no., then the category number. 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. 7, 4 P.M.

## PA's & Amps 2

□ MCI 24 track, perfect condition remote and accessory. Other pro recording equip. for sale. \$18500-obo. 213 966-5860c.

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Tascam 35-2B	\$1500 (3)
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Tascam 80-8	\$2650 (3)
Tascam M5B	\$1200 (1)
Tascam M3	\$500 (1)
Tascam 144	\$700 (3)
Teac M2	\$200 (1)
Teac M2A	\$250 (1)
Teac MB20	\$125 (2)
PZM 6LP	\$275 (1)
Teac A3300SX 1/4T	\$500 (1)
Teac A3300 SX 2T	\$800 (1)
Studio Master 16x4	\$2500 (1)
Biamp EQ210	\$200 (1)
Soundcraftsman EQ 2012	\$200 (1)
Roland SEQ315	\$300 (1)
Orban 622B	\$500 (1)
Orban 245E	\$275 (2)
Soundworkshop 1280	\$2500 (1)
Furman RV-1	\$200 (1)
Fostex A-8	\$1950 (1)
Biamp M2V X-over	\$175 (4)
JBL 4311	\$225 (1)
Dynaflanger	\$700 (1)
Audiovisual PB-2890	\$350 (1)
Roland SMX880	\$150 (1)
Roland SPH320	\$275 (1)
Roland SDD320	\$275 (1)
Roland SRE555	\$575 (1)

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□ Acoustic 8 channel stereo mixer, 200 watts, graphic EQ, mix buss, monitor send, \$500 Craig Chapel 213 306-3262c

□ One pr. EV S12-2A 1/2-way stage spkrs Like new, list \$110, as' ing \$495 213 938-1701  
□ Malachi 6-channel stereo mixer 4-band EQ on each channel plus extras, \$350 obo. 213 577-2049c

□ One carbon cabinet w/ JBL K-140, \$400 or trade for Music Man RH210 w/ Altec's plus cash Paul 213 828-2219c

□ I pr. EV S122A two-way stage spkrs. Like new, list \$1100, sell for \$495

□ Lab series L4, solid state fan-cooled bass amp with 2 15 inch Celestians. \$600- EVMLC \$100- Chuck. 213 784-1830c

□ Acoustic 150, spkr. cabinet 4 12 inch spkrs. \$150- 213 467-5949c

□ Two Ampeg Z4 cabinets 4 12 inch \$125 each. Leave message at 213 506-4946c

□ Acoustic 118 bass amp. Excellent cond. Lifetime warranty, \$300- leave message at 213 506-4946c

□ SWTP power amp 250W, like new. \$200- 213 366-6369c

□ Yamaha b100 bass amp w/ 2 15 inch spkrs. \$375, call after 5 or wknds. 213 994-2471c

□ Fender Peskon reverbamp, pre-CBS 20w RMS12 inch celestion spkr, master volumn, mid range bookn slipcover, mint condition, \$300-obo 213 278-6456

□ Tapco 5100r with reverb, 14 channel mixer. Anvil case, \$500. Jim. 714 598-6707

□ 12 inch Fender guitar spkr, brand new. \$60-obo, Roy 213 396-7942

□ Univox Amp, two piece solid state with 4-10" spkrs., works fine, perfect for beginners. 213 462-4502c

□ Marshall spkr. cab., 4-12" Celestians, exc. cond., \$395, with Anvil case, \$475. 213 899-8079c

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□ Two Hot Spot, monitors, \$50 each, exc. cond. 213 899-8079c

□ Crate II amp., gd. cond., \$150. 213 828-3526c

□ 25 pair snake, 100 ft. long, \$400. 2 JBL 44/50 cabinets with 15" cal speakers, \$350 each. Larry 714 891-6671c



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□ Altec "voice of the theatre" PA cabinets, empty. 2 for \$150. Roy 213 908-1639c

□ Pair custom 15" monitor spkrs., \$300 firm. Between 5-8 pm, Nathan 213 831-4966c

□ Low range amp, 120 watt head. 4-12" Celestian spkrs., 1/2 stack, \$550. Eric 213 880-4167c

□ Ampeg bass cabinet V8B, 2-15" JBL spkrs. Gd. cond., \$400. Frank 213 857-0011c

□ Tapco 6100R with reverb, 14-channel mixer in Anvil case plus snake, \$600. Jim 714 598-6707c

□ Two Ev cabinets with 15" JBL spkrs., \$199 each or \$350 both. Micheal 213 352-2601

□ Acoustic 320 and 408, 300 watts into 4-15" spkrs. Jimmy 213 933-7806c

□ Ampeg SVT, 8-10, two avail., \$325 Jimmy 213 933-7806c

□ JBL 4560 PA cabs. ECM 15" spkrs., \$225 obo. 213 350-4815c

□ Tangent 1602A mix console with Anvil flight case, \$1150 obo. 213 350-4815c

□ Four Flagg double 15" floor monitors, new, \$150 each obo. 213 350-4815c

□ Gallien-Krueger bottom with 2 10 inch spkrs. and 4 12 inch spkrs. all-in-one. Also, 600B GMT amp, excellent condition. \$750-obo. 213 566-7140c

□ Sunn 412LH spkr. cab., 240 w, ex. cond., \$210. 213 827-0246c

## Tape Recorders 3

□ Tascam 22-4 4 track, pitch control, cueing, memory. Excellent cond., \$960 obo Saul 213 822-0439c

□ Teac RX-9 DBX unit 4-channel, exc. cond., \$450 obo Saul 213 822-0439c

□ Wollensach 8 track recorder w/ Dolby, record meters and many extras, \$90 213 534-3256c

□ Otari MX50/50B 2 H/D with remote control. Excellent condition. Still in box. \$1500- 213 703-0567c.

## Music Acces. 4

□ acoustic amp top, Model 160 with EQ, brand new, \$350 Randy 213 650-0155c

□ Light show for sale, 12,000w computer light board, 1,000w follow spot, \$3,000 obo Gary 213 908-0978c

□ Roland DB303 bass line, computer controlled, new, \$250 After 6 pm 213 282-3420c

□ Mesa Boogie Mark II, 15 inch amp with Anvil road case with wheels. Hardshell cabinet \$999. Excellent condition. 213 760-2671c.

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□ Multivox tape echo, good condition. \$200-leave message at 213 506-4946c.

□ String bass covers, \$25 to \$80. 213 462-4502c

□ Gig Bag for Fender bass, bicak with padding and pocket. Like new, \$40 213 462-4502c

□ Anvil Drum cases-2,24 inch cases, 1 13 inch, 1 14 inch case. Ludwig racket mnt stands, assorted used Remo heads, Jim 213 372-1467c

□ Roland TR606 drum computer, brand new, \$275-obo, Ray 213 396-7942c

□ Fender Telecaster, 1965 with case, \$350-Ray 213 396-7942c

□ Roland jazz chorus 120, mint cond., \$400. Paul 213 474-4541c

□ Roland 201 space echo, exc. cond., \$350 firm. Before 8 pm 213 831-4966c

□ Flight case, large. Fits Marshall bottom, Fender Twin, Marshall head all in one. \$100 obo. 213 899-8079c

□ Anvil case for Prophet 5 used two times, \$130. Evenings 213 793-7096c

□ For sale: Electro harmonix deluxe memory man with chorus, \$150. Leave message at 213 396-7942c

□ Neumann V87, \$695, Shure SM7 mike, \$350, Teac tape recorder 388, like new, \$295. 213 852-1961c

□ Yamaha EM150 mixer with 2 Sunn cabinets \$850. After 6 pm. 213 465-8882c

## Guitars 5

□ Yamaha bass guitar, great condition \$175-obo. George. 213 658-7135c

□ Ibanez artist solid body, Duncan split coil pick-up, excellent condition. \$450- with case. 213 653-6152c.

□ Fender jazz bass-blond, maple neck, circa 1974, hardly played, \$550 with case. 213 653-6152c.

□ Fender Telecaster 1965 with case and tuning keys. \$350-obo. Roy. 213 396-7942c.

□ Takamine Classical guitar, ex. cond., \$400 obo. Karen 213 824-4637c

□ Alembic bass, short scale model with flight case, ex. cond., \$1800. Frank 213 857-0011c

□ Hofner Beetle bass, electric guitar, all orig. w/ case. Very gd. cond., \$375 213 874-5170c

□ Kramer bass guitar Model 5050, new, \$500 or trade for Rickenbacker 4001 bass guitar. After 6 pm 213 282-3420c

□ 1957 Sunburst Fender Strat. with original tweed case. Excellent neck, \$1500-obo John. 213 392-2154c.

□ 1961 Fender precision bass, original sunburst finish with orig. case excellent neck. \$1000-obo. John. 213 392-2154c.

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24-HOUR FREE CLASSIFIED HOTLINE / LOS ANGELES (213) 462-3749 / ORANGE COUNTY (714) 846-6065 / DEADLINE THURS. 4:00 P.M.

- Classical guitars and hardshell case. Good condition great sound, cost \$200—new. Sell \$125. 213 874-8528c.
- 1959 Gibson ES335 dot neck, 100 percent original. Immaculate condition, \$2500-obo. Call mornings. 213 426-2808c.
- 1976 Gibson Les Paul, exc. cond, cherry snbrst., 20th year edition, collectors item, hrdshll case, \$525 obo 213 899-8079c.
- 1968 Gibson ES335, black, perfect cond., collectors item with case, \$550 obo. 213 899-8079c.
- Charvel Star, custom, beautiful finish. Strap locks, tremelo, mont cond., \$550 obo 213 899-8079c.
- Rosewood Guild D35 with new hrdshll case, \$500. Mindy 213 899-6233c.
- 1976 Gibson Thunderbird bass, \$450. Pete 213 466-9879c.
- Rickenbacker 4001 bass, natural wood, exc. cond. with case and sound kit., \$450. After 5 pm, Dean 714 826-2184c.
- Les Paul Tobacco sunburst. Exc. cond. Hrdshll. case. Sounds great, \$470. 213 899-8079c.
- String bass, 3/4 German rndbck., v. gd. cond., not cracks, adjustable bridge. Thomastic strings. Gd. sound and action, \$850. 213 462-4502c.
- Martin D28, ex. cond., \$1000 obo. 213 461-1186c.
- 1962 custom Fender Jazzmaster with strap thru body7 assembly. Superb tone, action and condition. Gold hardshell case. \$650. 213 763-6120c.
- '64 Gibson EB2 bass, like new, exc. tone, \$450. 213 763-6120c.
- Ibanez bass avail, pre-amp and active pickups, exc. cond., \$450 obo. Mike 213 798-6195c.
- 1971 maple Stratocaster, collectors—\$500 Greg 213 438-1230c.
- B.C. Rich B-45 6 string steel. Collectors \$500—Greg 213 438-1230c.
- Left-handed Fender Strat., black with maple neck, tremelo bar, plays right-handed Excellent shape, \$425-obo. 213 277-2209c.
- Rickenbacker bass, light with DiMarzio pickups, \$300— 213 465-8882c.

## Keyboards 6

- Prophet 5 synth with Anvl. case, \$2,600. Days 213 345-5134c.

- 1973 Fender Rhodes stage piano. Great sound, \$500. 213 652-6085c.
- hohner pianette, great cond., portable, \$250. 213 652-6085c.
- Yamaha electric grand CP80m exc. cond., \$4200 obo. Danny 213 353-1255c.
- Rhodes 73 stage piano \$400 obo or trade for Rhodes 54 or Wurlitzer or ?. Eric 213 652-5693c.
- Yamaha CP70B Electric baby grand, perfect cond., like new, \$2,795 obo Dave Or leave message 213 938-1701c.
- Hammond K111 2 keyboard, foot bass, voice tablets, expression pedal. Good cond., \$500. 213 876-0580c.
- Arp 2600 synthesizer, \$725. 213 655-8128c.
- Hammond BE-3 with Leslie, pedals, dolly, exc. cond., \$1550 obo. 213 876-4882c.
- Clavinete, D-6 mint condition, hardly used must sell. \$365-obo. Raymond. 213 728-9707 or 213 695-8484c.
- Mini moog, mint condition. Never used on road. Mostly for recording, just serviced, must see to believe. \$850— Tom. 213 202-8109c.
- Fender Precision bass, snbrst. body with 24 fret rosewood fngbrd. up to high G. Exc. sound, intonation. Badass bridge, \$425 with case. 213 462-4502c.
- Helpinskie electric grand piano with ANS flight case. \$3900-obo, call mornings 213 426-2908c.
- Arp 2600 synthesizer. Exc. cond. with patch cords, manual, \$1000. Gordon 213 242-6437c.
- Suzuki Electric keybaord, 3 octaves with rhythm unit, amp and speaker all built in. Weighs under 12 pounds, case inc., \$300. 213 462-4502c.
- Moog concert make MG1 synthesizer. Brand new, with warranty. \$500—John 213 907-7033c.
- Yamaha CP80B \$3998. Arp Omni \$695. Chamberlaine \$1995. Nagle 3 mic. \$1595. 213 852-1961c.
- Arp Quartet polyphonic with brass strings piano, organ sounds. \$395-obo. Call after 10 am. 213 933-4479c.
- Yamaha CS80 polyphonic synthesizer with Anvil case. Exc. cond., \$3450 obo. Mitch 213 824-2620c.
- Synthesizer. Brand new. Best quality. Polyphonic by realistic moog. Must sell. \$500. obo. Leave message. Sonia 213 277-7088b.

## Winds 7

- Open hole silver plated Arkely for sale, brand new, \$330. 213 762-4355c.

## Percussion 8

- Ludwig, brand new 18 piece mahogany octa plus plus. Free set of single headed and free set of double headed toms 2 24 inch bass drums, 18 inch and 20 inch floor toms. \$4000-obo, must sell quickly 213 372-1487c.
- 20 Piece Ludwig natural mahogany drum set double bass. Every size possible. \$4000-for whole set or will separate. Jim. 213 372-1487c.
- 4 Piece new set of Rogers drums with case and stands and 30 pairs of sticks. \$650-Travc. 213 826-0259c.
- Ludwig 5 piece drum set, white pearl, including new anvil cases with sticks and extra heads. \$500-Jeff 213 794-2883c.
- Camco drums—Oaklawn, 13,14,16 inch toms, 24 inch bass, Tama double tom mount. Good condition, \$750-obo. Ray 213 424-2683c.
- Slingerland power concert drums, 12", 13", 14", 18" toms, 16x24" bass with brass snare. Primo cond., \$1050 Dave 213 766-0415.
- Ludwigs, white double bass with 13,14,16,18 inch toms, 2 North drums plus hardware, zildjian cymbals and anvil cases. Mint condition. \$1850— 714 788-4548c.

## Guitarists 9

### WANTED

- Pro modern lead guitarist needed for stylized rhythm-oriented band with shows and recording lined up. Influenced by Adrian Belew, Simple Minds, U-2, Siouxsie, Gabriel, Weather Report. Must have good image, trans. and attitude. 213 507-0118c.
- Guitarist needed to take over the world! Tasty, disparate, eager, willing to be orchestrated. No winos Jim. 213 398-2319c.

- Rockabilly guitarist wanted for hillbilly band. Earl 213 769-6869c.
- Female rhythm guitarist wtd. for original pro wkng. grp. Must be attractive, sing harmonies, have exp. necessary wkng. look. Real R&R, roots influences. No punk or avant garde beginners. 213 994-7825c.
- Committed guitarist needed must sing and be equally proficient in classical and rock guitar, process original synthesized sound, perform dynamically for established classically-based rock band. For audition times call 213 826-2751c.
- Need electric guitarist to add single track to original pop. Non-pro. Lorenzo 213 204-2984c.
- Wanted: guitarist, vocalist to form orig. mellow country/rock band. Pauline. 213 240-5550c.
- Pro modern guitarist needed for rhythm oriented band influenced by Adrian Belew, Gang of Four, Siouxsie and the Banshees, U-2, Peter Gabriel, King Crimson. 213 507-0118c.
- Female lead guitar wtd. for all OC female band. Patty 714-846-8430c.

### AVAILABLE

- Guitarist, lead and rhythm, sks. wkng. or soon wkng. T40 or orig. band. After 5 pm, Vicheal 213 754-8579c.
- Lead guitarist and vocalist of Pez Band avail for touring and recording situation. Miami Benis 213 399-3384c.
- Hot lead guitarist extraordinaire seeks pro band. Original fusion of styles, one of north coast's finest. Read and write. 213 907-7808c.
- Lead guitarist, 18, looking to form or jam with heavy metal rock band. Influenced by J. Page and Van Halen. Great equip. Serious only. 213 762-0449c.
- Guitarist available for working situations R&R, C&W, and T40. Mike. 213 394-8466c.
- Steel guitarist, violinist for country recording. Frank. 213 827-2879c.
- Black R&R lead vocalist, 35 yrs. into vintage rock and new wave. Seeks working band into same for working and recording. Al. 213 778-6817c.
- Male vocalist available for sessions, demos and fill-ins and great lead and background vocalist. Al. 213 778-6817c.

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# CONNECTION SECTION

24-HOUR FREE CLASSIFIED HOTLINE / LOS ANGELES (213) 462-3749 / ORANGE COUNTY (714) 846-6065 / DEADLINE THURS. 4:00 P.M.

- **Guitarist** with 10 yrs. experience seeks working band or good project. Country, rock, R&B, pros only. 213 782-0445c
- **Guitarist** available for working act. read charts, very fine ear, good equipment and trans. Ron Colburn, after noon. 213 836-0292c
- **Guitarist** who sings is available for working situation. West side of L.A. 213 836-0292c
- **Guitarist/backgrnd singer** thoroughly familiar with jazz, pop, classical styles; studio and stage experience, 15 yrs. Jim 213 858-0424c
- **Guitarist**, 30, 16 yrs. experience, available for sessions and working bands. Andy 213 833-5574c
- **Guitarist** who sings available for country group, working. Ron 213 836-0292c
- **Guitarist** avail for sessions, wkng. group sit. Plays jazz, rock, fusion, T40. Great sound, reads, transprt. 213 794-8757c
- **Lead guitarist/vocalist**, experienced, dependable sks. work, R&R or hi-energy country band. 213 249-4639c
- **Versatile lead guitarist/songwrtr.** with classical, blues, country, jazz, progressive rock styles sks. serious innovative band with pro attitude. Reads, writes music. Jes 213 337-8442c
- **Guitarist** reads, plays all styles, have done studios and tours, looking for working money making situation only. Allan Vwebber 213 855-1010 or 855-0248c.
- **Female guitarist**, lead vocalist, many yrs. pro experience, seeks working situation. Rock, soul and the 60's. Excellent equip, stage presence and business attitude. Pro necessary. Sally. 213 695-6901c
- **Lead guitarist** seeks country/T40 band sing current and oldies. Good appearance and performance and much recording exp. Rocky. 213 276-6519c.
- **The guitarist** of the future is looking to do live and studio work. Neil. 213 788-8092c.
- **Avail lead guitarist** from NY seeking work in established orig. rock act. possessis lead vocal ability, unique guitar style and orig. material. Mario Torico 714-964-1271c
- **Currently working** versatile guitarist avail. for hire, call Bob at 213 820 6408c.

- **Guitarist**, formerly with Maynard Ferguson sks. paid work. Good sound, good reader, good player. R&R, R&B specialist, but play all styles. Lindsey 213 508-5759c
- **Guitarist sks.** hard rock heavy metal wkng. group. have orig. material and tapes. Vocals, studio, road exp. Creative use of effects. Want to travel. Marsahl equip. Infil. Beck, Holdsworth, Capt. Beyond. Russ 213 456-1598c
- **Guitarist** from NY sks. wkng. sit. Pros only. Tony Steele 213 780-8602c
- **Guitarist** seeks creative modern rock group with experience. Call Rod after 3 pm. 213 938-1795c
- **Versatile guitarist/composer** seeks to join or form modern original band. Jay 213 838-0387c
- **Guitarist and composer** with unique concept of music open to projects, ideas, such as live jobs, studio work. Neil 213 788-8092c.
- **Lead guitar with vocals**, exp. and tasteful sks. wkng. sit. 213 349-2475c
- **Rhythm guitarist** with strong vocals sks. tight wkng. band with North Valley base. 213 362-6598c
- **Established English guitarist**, modern percussive dynamic style, exp. with top acts, now seeks position with headlining record and tour band. pros only. Rod 213 656-2005b

## Bassists 10

### WANTED

- **The quiz** is auditioning bass players. Recording and gig work. Tom 213 792-4946c
- **Bassist who can** also sing to perform showcase. Mark Pelli 213 393-3946c
- **Bass player** with strong vocals and equip. nd. for orig. T40 band. Must live for music. Pros only. Saul 213 822-0439c
- **Bass player** wanted for ska/rock band gigging and recording. Call Robert 213 843-5470c

- **Bass player wtd.** for pop group doing all Monkee tunes. Must sing back up. Mario Evenings 213 465-3073c
- **Bass player wtd.** for The Spoilers. Dean 213 980-9914 or Chris 213 080-0699
- **Rames II sks.** pro bassist for college tour and paid gigs. Thom 213 399-2081c
- **Need female** bass player, pretty, reading is a must, to join pop, R&B group that is recording. Elmer 213 758-5151 or Cathy 213 450-0633c
- **Bass player wtd.** for Leos rock group. Must sing. Infil. Byrds, Seeds, Kingmen. Sid at 7 pm 213 836-7262c
- **Bass player wtd.** for '60s rock group. Infil. by Byrds, Moby Grape, Unclaimed. Greg after 6 pm 213 662-6690c
- **Looking for female** bass player who plays great R&R songs. Recording possibilities and must sing. Teresa 213 472-6043c
- **Bass player** wanted to complete original melodic rock band. Have two rehearsal spaces and recording equip. Have already finished demo tape. Neil 213 476-4606c
- **Versatile rock bassist** needed for working pro band based in Santa Barbara w/ recording connections and upcoming East coast tour. Must have good voice, appearance and be ready to work. 805 965-8879c
- **Bass guitarist** for the Orangutangs positive attitude. Sing backup vocals, original R&R. 213 462-4922c
- **Bassist** wanted by Mariner, a serious hit-potential band. Pro attitude a must. No heavy metal. Call Rick after 6 pm. 805 522-2406c
- **Bassist wtd.** for 3-piece band. Infil. Costello, Neil young, Zevon. Roger 213 876-3714c
- **Bass player** experienced, versatile, serious seeks working T40 or country band. Vocals, good equip, trans. Vernon. 213 876-6492c.
- **Bass player** wanted with mod. look. Good gear and chops for mod power pop group. Beatles, Cheap Trick, Squeeze, Who, etc. 213 343-2414c.
- **Fearle bassist**, exp. only. Erica 213 503-2980c
- **Bass player** avail. seeks mature image conscious 3-4 piece Romantic pop/rock band. Leaning a little toward left. Have major connections that are real. John. 213 654-5823c.
- **Bassist** wanted for working T40 band. Vocals a plus. Don Days. 213 888-7205c.
- **Bassist wtd.** for relocated Niagra Falls recording artists for high energy band. Vocal ability helpful. Serious only. Lenny 213 478-8500c

## AVAILABLE

- **Bassist** available. Fretless. Any style. Prefer jazz, r&b, fusion. Good reader. Excellent equipment and transportation. Call Don 213 786-7668b
- **Bassist/vocalist** good image for rock group Pros only. 213 349-9179c
- **Bass player**, 13 yrs studio and club exp. sks. wkng. T40 band. Scott 213 884-8542c
- **Young pro type** bass palyer. Exp. in reading, exc. equip. sks. situation with casuals band. All types of music. Alan 213 460-2990c
- **European influenced** metal bassist with sound and image lkng. for right sit. Mike 213 553-1486c
- **Bass player** sks. progressive jazz band infl. Weather Report, Brand X. 213 876-6471c
- **Rames II sks.** pro multi-KB for college tour and paid gig. Thom 213 399-2081c
- **Dependable** bassist available for paying work only. Recording/performing exp. Paul 213 828-2219c
- **Bassist** available for session work, all styles. Has ear, read charts. If you can sing it, I can play it. Fast and dependable. v.t. 213 839-4490c
- **Red-hot bassist** avail., 17 yrs. exp., all styles, elect. and acoustic. 213 371-5270c

## Keyboardists 11

### WANTED

- **Keyboardist, synthesist**, madman needed for Electro avant garde band with pending indy deal. Must have gd. versatile equip., senso of humor, good musicianship. Bruce 213 650-9586c
- **Pro-polysynth** player with prophet or better, needed for modern rythm-oriented band like Siouxsie and the Banshees, Peter Gabriel, Japan, Simple Minds and U-2. Shows and recording lined up. 213 507-0118c.
- **Pianist** wanted for all original rock band. Please send cassette, picture and bio. to T.L. Management 7188 Sunset Blvd., Suite 204 Hollywood, C.A. 90046. No personal de-liveries. 213 396-7942c
- **Keyboardist** wanted for original and T40 rock band for working situation. roy 213 396-7942c
- **Multi-Keyboardist** for pro rock band. Steve Martin 213 464-0300c

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# CONNECTION SECTION

24-HOUR FREE CLASSIFIED HOTLINE / LOS ANGELES (213) 462-3749 / ORANGE COUNTY (714) 846-6065 / DEADLINE THURS. 4:00 P.M.

☐ **Wanted:** Keyboardist/vocalist for orig. R&R project. Willing to sweat. Angela 213 454-8569c

☐ **New band sks. synth/KB player.** Must desire to contribute to ambient sound of band. Not lknng. for technical showoff. Band has exp. players, financial backing. Rehearsal space 213 501-0134c

☐ **Keyboardist sks. orig. band, commercial hard rock, has image, pros only.** Eloy 714 971-3114c

☐ **Keyboardist wtd. for estab. orig. rock group with bckng. and major label connections.** we are a melodic, hi-energy band with looks, hooks and great attitude. We're looking for a band member, not just a hired hand. 213 704-9487c

☐ **Keyboardist with minimum of Rhodes and string machine wtd. for East Coast wkng. T40 and recording band.** Must read, sing lead and backup. Must be conscientious, honest, and a workaholic & willing to relocate to Pennsylvania. Captain Blue Records 717-455-9484c

☐ **Keyboardist wanted for melodic rock band.** New wave influence. Must have talent, good equip. Vocals a plus. We have rehearsal space, PA, songs and talent. No salary. Joe 213 332-5869c

☐ **Seeking keyboardist who can write for a recording deal.** DeWitt 213 298-4550c  
☐ **Keyboard for The Orangutangs.** Production player, sing backup. Original R&R. 213 462-4992c

☐ **Synthesizer to back young male vocalist soon to be introduced to teen market.** Rehearsals, recording, live auditions. John Fabian 213 776-0089c

☐ **FEarlie synthesist wtd.** 213 631-4075c  
☐ **Need reasonable piano accompanist to rehearse and showcase, jazz and pop styles preferred.** Micheal between 9 am-6 pm, M-F 213 468-5167c

☐ **Multi-KB wtd. for wkng. T40 band polysynths a must, vocals helpful.** Don Days 213 888-7205c

☐ **Multi-KB wtd. for Gino Vanelli, Stevie Wonder type orig. T40 band.** Soon wkng. 213 679-5754c

☐ **Wanted:** KB with organ avail to play rhythm and lead, sometimes kick bass. Alan 213 460-2990c

☐ **KB with electric grand, organ, synthesizer oriented sound sought by modern progressive pop artist with successful history with Tommy Tutone, Spirit and Bryan Ferry.** Offering percentage of singles record deal and touring to dedicated player willing to commit to long-term development. Jon Lyons 213 466-7126b

## AVAILABLE

☐ **Keyboardist with Profit 5 and Crumar orchestrator into new wave, pop-rock, seeks original band.** Also, backing vocals 213 827-0348c

☐ **Multi-keyboardist with OBX and Rhodes seeks work doing sessions or showcases in town.** Rock, jazz, fusion, TV, film score, etc. Chris 213 708-7071c

☐ **Female keyboardist seeks pro original artist to explore modern uplifting dance sounds.** Talking Heads meet The Police. Meet us. 213 345-5134b

☐ **Keyboardist, 15 years exp. Hammond B-2 Rhodes, vocals sks. pro wkng. band.** 213 326-7530c, Room 17

## Vocalists 12

### WANTED

☐ **All European style heavy metal band sks. lead vocalist.** Image and pro tapes required. 213 761-8482c

☐ **Short Story is looking for a new lead vocalist.** We are established orig. wkng. rock band. Ages 18,19,20. Terry 213 330-5731, or Daren 714 595-8789c

☐ **FEarlie vocalist, musician wtd. by song-writer to collab. on orig. and form R&B dance band.** Tony 213 296-2288c

☐ **Need learnie singer, acoustic guitar palyer for pop country song.** Non-pro. Lorenzo 213 204-2984c

☐ **Male lead vocalist wanted.** Outrageous rocker image, writing ability. Strong tenor voice with upper range a must to complete original melodic, metallic power rock act. No salary seekers, hard working ones. Call after 6 PM. 213 244-0467c.

☐ **Female singer wtd. to sing lead for original pop song demo, 1 tome only, non-pro.** Lorenzo 213 204-2984c

☐ **Hard core punk singer wtd. btwn. 19-22 age.** Tony 213 766-6240c

☐ **Vocalist wtd. by commerial hard rock band.** Pro quality voice and image a must. Band members have album exp. Craig 213 347-5695c

☐ **Lead vocalist wanted to fill position with versatile 5 piece original rock act.** Must have high C full voice range. We own 8 track studio. Hear our 24 track tapes. Bob 213 767-6070c

☐ **Lead vocalist wanted for melodic rock band.** New wave influence. Must have a great voice, strong image and stage presence. We have rehearsal space, PA, songs and talent. No salary. Joe 213 332-5869c

☐ **Female singer nd. for R&B and pop demos.** Aarion 213 748-4747c

☐ **Lead singers nd. for R&B, pop, rock, country demo work.** Send cassette tape to: M. Robinson, 2701 Severance St. #14, LA 9007.

☐ **Jaoul Record, disc and tapeworks sks. vocalist for recording and performance sits.** Leonard 213 997-8100c

☐ **Male vocalist needed, short to average height, good looking for American new wave R&R, ABBA with name producer.** 213 208-2120c

☐ **European style heavy metal band sks. lead vocalist, male, image and pro tapes required.** Pros only. Mark or Bill 213 761-8482c

☐ **Wanted: Female singer that can sing T40, variety and standards Las Vegas style, to front a lounge band.** Will be working and traveling. Must be pro and exp. Mike. 213 856-0374c.

### AVAILABLE

☐ **Looking for other new wave musicians into Ultravox, Residents, Romeo Voide, etc. to join female singer with devices and Multi-keyboardist.** Lilly Lutgen 213 716-9381c

☐ **Madeline, ex-lead singer with Rayonics lknng. for musicians to form psychedelic heavy metal band.** Must be dedicated, trustworthy. 213 655-2330 or 213 271-4129c

☐ **Pro singer/ BMI writer/good rhythm guitarist looking for rock, pop, new wave band.** Pros only. Great looking, trained musician, in theory. Many styles, but original music only. Great business connections. Former band played Country Club, Magic Mountain, Palomino, Troub. You can leave a long message. John. 213 661-9707c.

☐ **Lead vocalist and front man seeks T40 working R&R band.** Prefers O.C., S.F.V. area. 213 241-6479c.

☐ **Singing guitarist available for working situation.** Baritone front or back. Read charts, fine ear. West side. Ron Colburn after 12 noon. 213 836-0292c

☐ **Young black male vocalist seeking pop and R&B band, excellent dancer and showman.** Call Len W. Mess. 213 857-8571c

☐ **Santa Barbara female vocalist seeks pop, T40 original band, club and studio work.** Willing to travel, possibly relocate. Ruth 806 962-9789c

☐ **Female voc., exp., jazz, R&B, 3 1/2 octave.** Tatia 213 843-2459c

☐ **Singer with wide vocal range sks. studio backup work.** Bett Simmon 213 936-9260c

☐ **Possibly the next Bowie: classy, stylish, sophisticated singer, ready for band.** Johnny Shakespeare 213 656-7164c

☐ **Versatile female vocalist to sing countr. T40, originals.** Exp. in studio, stage, club. Will travel. Vickie 213 901-84c

☐ **Versatile female vocalist sks. melodic soft rock band to sing lead or backup.** Anna 213 475-9903 or 213 474-3685c

☐ **Vocalist, dynamic front man, 9 yrs. stage and studio exp. Avail for rock, pop sessions and/or T40 wkng. st.** Chris 213 345-5156c

☐ **Female vocalist lknng. for band.** fl. by Joe Jocker, Rod Stewart. 213 655-7565 or 213 650-0060c

☐ **NY vocalist, front man sks. innovative rock band.** 13 yrs. exp., 3 1/2 octaves. Toured US and Europe with Bowie and Van Halen. No barbarians. R.J. Marshall 213 460-6061c

☐ **Pro caliber vocalist seeks paying situation.** Any style of music, 12-plus yrs. experience. Excellent voice and looks. Call between 5-8 pm. Nathan 213 831-4966c

☐ **Male vocalist/songwriter pro, dedicated with solid, clean soulful voice seeks top notch R&R or R&B situation.** Jaime, evenings till 1 AM. 213 466-7040c.

☐ **Male vocalist/songwriter pro dedicated with solid, clean, soulful voices seeks to collaborate with guitar player.** Jaime, until 1 AM. 213 466-7040c.

☐ **Pro pop female country western singer wtd. to form band, dedicated, serious, goal oriented vocalist, musicians only.** Jody 213 851-6675c

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# CONNECTION SECTION

24-HOUR FREE CLASSIFIED HOTLINE / LOS ANGELES (213) 462-3749 / ORANGE COUNTY (714) 846-6065 / DEADLINE THURS. 4:00 P.M.

Female vocalist avail. to sing lead and back, very versatile. R&B, jazz, R&P, etc. 213 734-5276c

Singer/lyricist, formerly with the Bungee Chords, sks. dedicated band into mid to late 60s pop. Inff. Beatles, Turtles, XTC. Debbie 213 465-5202c

Female vocalist, exc. range, stage and studio exp. sks. T40 or other wkng. band. have PA. Susan after 6 pm. 213 372-9318 or 213 372-9318c

Female Gino Vannelli, four octaves, classically trained, dynamic, tall, blonde, heavy background nds. writers w/ similar flair. Superstar going to top. After 6 pm. 213 389-8533c

Female vocalist, exp. attractive sks. wkng T40 rock band. Irene 213 344-2286c

Dynamic pop-session vocalist with 10 yrs. experience seeks project oriented pro. Audio and video cassette available. 213 545-4369c

Lead vocalist, R&R, good image, excellent voice, extensive road, tour and studio exp. Looking for established band. 3-octave range. call Gary 213 908-0978c

Male vocalist available for sessions, demos, or fill-ins. Berkeley College. Refs. available. Dan 213 500-1327c

N.Y. drummer and lead vocalist, toured with major groups and recording artists looking for pro band into rock, R&B, funky music a la Genesis. Bob 213 399-1533c

Drummer/vocalist with lead and backing vocals, strong time, clean vocals. ssk's top 40 working band. Tapes and resume available. Richie 714 529-8267c

Drummer wanted for established original pop rock band. 1960s sound, San Fernando Valley, Eddy 213 362-3847c

Top LA based R&R act with agents and management, searching for a great R&R drummer with a good attitude to record and perform original material. Male over 18, good looking and stage presence. Must have trans. 213 933-8443c

Lt. Elmo reforming. Need a drummer 213 539-0668 or 213 541-8493c

Pro drummer wanted for all-original pop/rock project. For audition, call 213 891-5380c

Pro drummer with good time for road work. Must be willing to drive. 213 784-1830

High-energy rock drummer needed, influenced by Pretenders, Journey, Foreigner. 2-3 rehearsals per week. Original sounding Road, demos, etc. 213 398-7838c

Tasty high-energy rock drummer needed to complete 4 piece Venice-based band. Original material, day job and trans. necessary. Bring tape. 213 397-9612c

Producer looking for modern R&R and pop acts. Must be hit singles-oriented writers. Have labels and recording covered. M.A. Delevie. 213 459-7290c

Hot R&R act of the future with record interest seeks financial backer or producer Al Hakeen. 213 778-6817c

Sound man looking for working or recording groups. Wayne, evenings. 213 684-8938c

Pro published lyricist seeks outstanding composer in country/crossover/gospel. Pros only. Sandy. 213 541-3487c

Pro drummer formerly with major touring band, looking for bands into pop-rock or funk. Buck Freeman 213 399-1533c

Wanted: Drummer for three piece band. Inff. Costello, Neil Young, Zovun, Fieger 213 876-3714c

Drummer wtd. for all-orig. hard rock band in SF Valley area. Must be reliable. Dave 213 845-9604c

Drummer needed, rockabilly. Must be from West Virginia. Earl 213 769-6468c

Drummer wanted for ska/rock band gigging and recording. Robert 213 843-5470c

## AVAILABLE

Drummer wtd. immed. for band Night-walker. Must have alternate income, pro attitude, set. Band is orig. moderate of heavy metal comm. rock with record oo. and mgmt. interest. Mark 213 838-1936 or 213 829-8212c

Drummer wtd. by relocated Niagra Falls recording artist for high energy band. vocal ability helpful. Serious only. Kenny 213 478-8500c

Hard core punk drummer wtd., age 19-22. Tony 213 766-6240c

Drummer, pro with stage exp. sks. wkng. or soon wkng. T40 band, casuals, demos, recording. Paul 213 296-2946c

Experienced female drummer needed. Should play R&B, R&R, country. Connie 213 684-0946c

Drummer wtd. for The Spoilers. Dean 213 980-9914 or Chris 213 883-6899c

Drummer wtd. for unique, inventive, pop rock group with LP out soon. Mgmt., gigs, etc. Be steady and capable at occasional odd times! Rehearse in Malibu. Micheal 213 457-3401c

Pro drummer with stage and studio exp. sks. wkng. or soon wkng. band. T40, casuals, demos. Paul 213 296-2946c

Drummer, percussionist solid and versatile. Extensive club, concert exp. Album credits. Sight read, sing backup. Skng. record or working band. 213 876-2385c

Drummer, very exp. and versatile, lead, backup vocals. Creative and dedicated. Full set, dynamic style sks. working group. Kraig Spratt 213 595-1442c

Drummer, 17 years on stage, studio, TV, commercials, 3 sets drums. Pro attitude (kng. for wkng. sit.). Steve 213 553-4581c

Pro, solid, versatile, avail for record, working project. Extensive studio and concert exp. Equip. good, tapes avail. Bob 213 464-8381 xD311

Drummer available for working situation only. Fill-ins casuals, T40, can play every style. Much experience, both studio and live. George 213 978-9502c

Drummer sks. wkng. pro band into jazz, rock, fusion. Inff. Steely Dan, Doobie Bros., etc. Joe 213 287-5440 or 213 287-4262c

Drummer with gold record ext. concert, recording exp. sks. image oriented group. Heavy backbeat with emphasis on simplicity and taste. 213 656-9496c

Dynamic drummer, big sounding, hard pounding, also vocals. 15 yrs. road and studio exp. sks. working group. Kraig 213 595-1442c

Drummer sks. Brand X or Gon inff. musicians. Fritz 213 794-9260c

Drummer sks. local club group into T40 R&R. Vvil travel. 18 yrs. exp. Joe 213 247-5606c

Pro drummer, all styles. 11 LPs under belt (kng. for orig. project, sessions, club sits. Alvin 213 457-9962c

Drummer looking for recording group of working band. Play all styles. Call Wayne, evenings. 213 684-8938c

Percussionist looking for studio work. 213 684-8938c

Drummer wanted. God-like superman preferred. Jim or Andy. 213 398-2319c

Conga and timball player available. 11 yrs. exp. 213 936-4114c

## Drummers 13

### WANTED

Pro drummer available. 20 yrs. stage and studio experience. Can play all styles to suit all tastes. For serious working situations only. Shelly 213 343-9651c



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# CONNECTION SECTION

24-HOUR FREE CLASSIFIED HOTLINE / LOS ANGELES (213) 462-3749 / ORANGE COUNTY (714) 846-6065 / DEADLINE THURS. 4:00 P.M.

☐ **Drummer looking for working T40 band** Prefers O.C. or L.A. area. 213 241-6479c.  
 ☐ **Drummer, percussionist** available for sessions, showcase, recording projects. Very experienced pro., exceptional equip. Solid backbeat versatile feel. Play mallets, have music degrees, pro projects only, please. Michael. 213 479-0563c.

☐ **Hard hitting, solid drummer** with exc. equip. ardn image lknng. for estab. pro rock band shwcnsg. and/or recording. Pros only. Bobby 213 391-2560c

☐ **Drummer sks. wkng.** T40 R&R band preferably in SF Valley or Orange Co., 17 yrs. exp. road and studio. lead and backup vocals. 213 241-6479c

☐ **Female drummer wtd.** for all female band with mgmt., located in OC. Patty 714 846-8430c

☐ **Drummer with 30 yrs. experience** in all styles looking to play for all types of bands. Howard 213 876-5416c

☐ **Drummer with pro exp. sks. wkng.** or pro sit. Great equip., van, vocals, 20-channel mix board. Rock, pop, exp. all styles, plus contacts. Rusty 704-1873c

☐ **Pro experienced drummer** available for all situations plays all styles. Heads music. Mark. 213 839-9978c.

☐ **Drummer looking for modern dance pop unit.** Wally 213 851-2511c

## Horns 14

AVAILABLE

☐ **Sax player sks. wkng. band.** Plays all styles Max 213 663-3436c

☐ **Trumpet player sks. wkng. band.** Exp. in all styles. Prefer LA area. Bruce 213 462-2592

☐ **Sax player looking for any paying situation.** Dan 213 997-3757c

## Specialties 15

☐ **Sweden, Paris, Germany.** artistic musicians wanted. 213 666-7185c

☐ **Two multi-instrumentalists** with all equipment except drums seek demo and club work. Jonathan 213 396-7664c

☐ **Drummer, lead guitar and KB** needed for all female rock group now forming. Must sing, double on another instrument and should write. Future pains for gigging, recording, contracts. Newport Entertainment 714-773-1966c

☐ **Wanted: sponsor or manager** for young concert pianist. Joseph 213 942-1920c

☐ **Wanted: Pro lyricist** to collaborate with pro singer, BMI writer, guitarist. Pop, rock, new wave styles. Even country rock. Have excellent business connections. No amateurs, please. John. 213 661-9707c.

☐ **Wanted: booking agency and/or management,** to manage and/or book my band. 213 540-2117c.

☐ **Guitarist with extensive live and recording exp.** available for all types of situations. Detogo. 213 990-3612c.

☐ **Large travel company** seeks band to play Christmas Party, 4 piece or more. Variety of styles. Send pix, tape of songlist with SAE to Holiday Party 7833 Haskell Ave Van Nuys, CA 91406c

☐ **Roadie looking for work in or out of town.** Experienced, Patrick 213 368-2731c

☐ **Models, musicians singers, dancers, etc.** are now being interviewed for Las Vegas showcase. 213 381-2713c

☐ **Gospel recording group sks.** bass player, drummer, guitarist, must have great ear, ability to read. Have concerts coming up. 213 751-5245c

☐ **Brighton now auditioning rhythm guitarist** and keyboardist for all orig. rock act. Must sing. David 213 999-0684c

☐ **Serious minded lyricist sks.** serious minded composer to collaborate with on R&B, pop, funk. Robert 213 291-6200c

☐ **Published lyricist, serious about his craft,** looking for creative hook-conscious composer. Craig 213 399-6968c

☐ **For sale or trade:** guitar teaching lab equipment. Complete instructional program. Accommodates 10 students per lesson period. 10 guitars plus all audio-visual equipment. \$2500- Cierce Vendrick 806 259-6972c

☐ **Arranger, composer, multi-instrumentalist** with 4-track studio sks. vocalist/writer, male or female. Goal: to create an original act blending rock, MOR, R&B, and jazz flavored music with positive meaningful lyrics. Respond only if you're an exp. pro, mid-20s or older, ready to take responsibility for personal and commercial success. 213 451-3734c

☐ **Wtd: PA** to rent or buy or exchange for free rehearsal space. 213 763-8102c

☐ **Thin man sks.** bassist, guitarist and drummer with at least 10 yrs. exp. Into new wave ala Men at Work, Billy Idol, Lords of New Church. All orig. with connections. Billy or Mark 805 257-2748, 213 334-8978c

☐ **Hot electric violinist read,** improvise, vocals, great stage presence, classical, blues, country, rock, jazz sks. serious innovative band. Paul 714-642-3399c

☐ **Multi-instrumentalist (sax, bass, harmonica, percussion, vocals)** avail. as arranger, consultant, side man for interesting projects. Prefer OC. Bob 714-846-8430c

☐ **Needed: bass player and KB player** for orig. band. Writing and recording exp. necessary. Web Head 213 662-0853c

☐ **Small pro lighting system,** \$1800. Jimmy 213 933-7806c

☐ **Scottish front man, vocalist, keyboard player** lknng. for investor to invest in EP or single. 213 827-2879c

☐ **Wtd: Rhythm section** for singer, songwriter with producer and 24 track time. Exp. only. Kevin Montembauer 714 898-6368c

☐ **Five piece original band** lknng. for mgmt. Jerry Waggoner or Rick DeLong 714 960-5340, 714 968-1468

☐ **Female singer and lyricist** and female guitarist and composer skng. to form or join band into new music. Tennes 714 963-5173c

☐ **Singer, songwriter, drummer, guitarist,** BA music, solo LP sks. pro local club band, copies and orig. Gary 714-792-2596c

☐ **Wtd: Studio help** familiar with PA in exchange for free rehearsal space. 213 763-8102c

☐ **Adventurous new, new music L.A.** radio program seeks tapes and records for air-play. Send to RYCO 1655 N. Cherokee ave. Mez. Floor. Hollywood, 90028c.

☐ **Shanghi Jackson, formerly Sleeper,** is auditioning for a combination keyboard and sax player for recording and performing original material. Paid gigs. Call Wakefield and Associates 213 933-8443c

☐ **Entertainers, singers, bands, models.** All talent wanted for major talent showcase. For info call 213 649-5248 or 213 876-2551c

☐ **Experienced, attractive female vocalist** with access to total production situation Agency, management co. and publisher needs financing to complete package. Nilli Deer 213 474-5593c

☐ **Top flight pop vocalist/songwriter/front man,** seeks producer or manager to collaborate. Local and tour promo plus EP demo available 213 545-4369c

☐ **Producer/sponsor** wanted by talented singer. Ljknng for individual to finance quality demo tape. Interested in commercial R&B/pop. Marilyn 213 299-4912c

☐ **Female vocalist** with drummer and guitarist seeks piano and bass player to form band. Sherry 213 639-3636c

☐ **Female vocalist** with producer is looking to trade musical backing for 24 trk. studio time. Doug Moody 213 464-9667 or Sherry 213 639-3636c

☐ **Audio salesman** with business degree and 6 yrs. of professional/consumer audio sales and management seeks position with LA-based manufacturer or retail outlet. Call David 213 994-9159c

☐ **Musicians needed** to back up male vocalist for working gig. Prefer 50's and 60's type music. Call for info. 213 657-0250c.

☐ **Top notch female vocalist** needs bassist guitarist, drummer, keyboardist for club work and possible recording. LaDee. 213 732-8408c.

☐ **Blazing guitarist and heavy solid drummer** with practice space seeks solid bassist and vocalist with management and connections. Bobbie. 213 391-2560c.

☐ **Sound man** with pro PA system avail. for working band. 213 960-9556c.

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# MUSIC CONNECTION

M A G A Z I N E

## In November:

### Southern Cal. Band And Musician Listing

This November, Music Connection will publish a guide to Southern California bands as a supplement to the magazine. If you act now, you can be included in this listing, along with a photo and brief bio on you or your band. This listing will reach professionals at every level of the music industry—club owners and bookers, record executives, producers, publishers, managers—thousands of people keeping an eye on talent. So get the best exposure possible and make connections with the agents, managers, executives and others who will have access to you.

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Publication Date: **Nov. 11**      Deadline: **Nov. 4**

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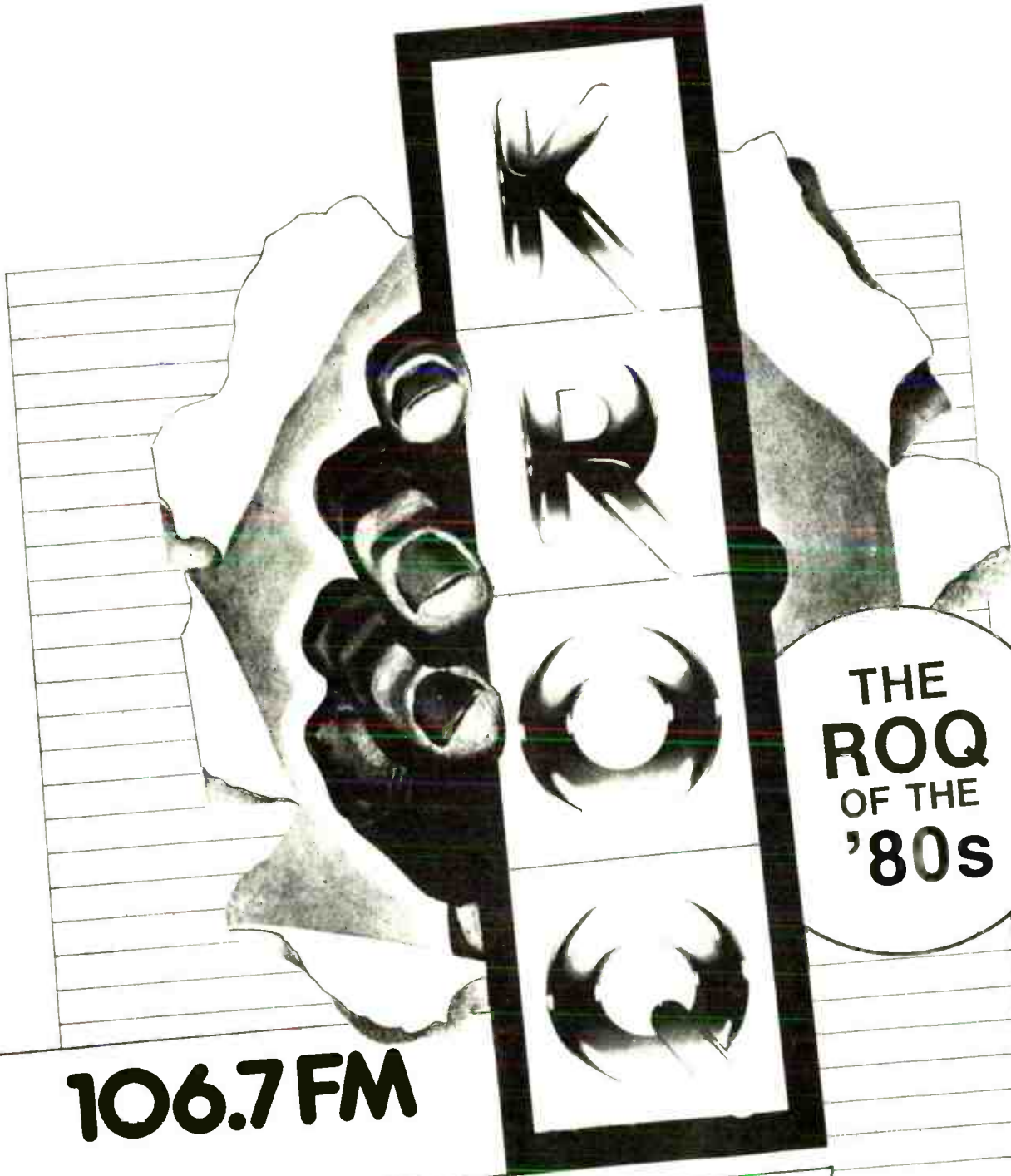
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