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Special Edition



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COMMENTARY

Being Cautious Versus Being Left Behind

Video music is here to stay. It is now as much a part of the music business as synthesizers and digital recording, so forget any notion you have about it being a passing trend.

Most music people one talks to say they are taking a "wait and see" attitude towards video, but there is a clear distinction between being "cautious" and being "left behind." When silent pictures advanced to the talkies in the late 1920s, there were countless movie companies, directors, and actors who were so "cautious," they were ultimately "left behind." Their reasons sound naive now, and so will those of the timid "traditionalists" who criticize video music in 1983. Granted, there are some problems with video, but time, competition, and public demand will solve the majority of them. Given the costly

procedure of creating a music video, it's easy to take the cautious, "wait and see" approach, but if we deprive ourselves of the opportunity to participate in any way in the making of a music video, we too may just be "left behind."

However, video is not the technological saviour of the music industry. A bad band with a good video is still a bad band. Like radio, tour support, and advertising, video is simply another means to the end—album sales. No one is making money from video except its distributors like retail stores, clubs, and MTV (see "Where the Money Goes," page 16). Most videos are not financed with consumer sales in mind; they are considered promotional material and provided free by the record companies to MTV, etc. When an artist produces a video "album" for the retail market, the record company recoups its production costs before paying profits. If the same standard were applied to audio-only albums, most bands would never release a second record. Creativity, the lifeblood of any artistic medium, is thus stifled when it should be encouraged.

Taking an apathetic view when it comes to music video is a mistake. Don't think for a minute the powers-that-be (major record companies, financiers) are not staking every-

thing they've got on the future of technology in the music business. That is part of the reason for the fat-trimming (i.e., employee cutbacks, west coast closures, smaller advances, etc.)—to restructure their current financial state to include the advancement of technology and to explore and expand their video departments.

The video/computer age is completely re-vamping our lives; video music is only one of the ways it affects the music industry. It's not enough for musicians to spend hours practicing guitar alone in their bedrooms anymore; they must develop a visual personality that works on camera as well as on stage. No matter what you think of MTV, watch it religiously, as well as the dozens of alternatives fast filling TV channels and schedules. Try to determine what makes a video work, both artistically and commercially. If you have access to video gear, use it and understand its assets and limitations. If you're going to make it in any area of the music industry in the 1980s, you're going to be dealing with video, whether you love it or hate it.

As the Eagles once said, "he who hesitates is lunch," and nobody likes leftovers. It's time to stop being cautious. Ride the video revolution to a more successful career, and don't look back.

In This Issue

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Toni Basil's Video Smarts

After cheerleading her way to a number one hit, Toni Basil reigns as rock video's queen. She explains her methods in an in-depth interview with Jeff Silberman. **Page 12**



MV3 host Richard Blade (center), page 22

Record Companies Looking At A Video Future

Having seen video work as a selling tool for records, the labels have finally embraced this new medium. Their ideas and opinions are presented in a survey by Iain Blair. **Page 14**

Cover photo of Toni Basil by Sherry Rayn Barnett



Where The Money Goes

When a consumer pays up to \$50 for a video album, someone is making a profit. Jeff Silberman explains who and how much. **Page 16**

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Local independent video producers explain the least expensive ways to film a good video. By Sally Klein **Page 19**

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Growing up in public is never easy, but MTV director of programming John Sykes tells Iain Blair how the service plans to expand in 1983 and beyond. **Page 20**

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Visual/Music Alliance

Some persons label video "for promotional use only," but the VMA looks at music clips as art. Randal A. Case interviews president Tom Seufert. **Page 24**

Klymaxx Funks It Up

After taking top honors in CBS-TV's "Battle of the Beat," these seven girls outline their plans to Paul Van Name. **Page 37**

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Feedback

Beyond "Wooly Bully"

Dear *Music Connection*,

Thank you for reviewing Los Illegals' show at the Roxy (Vol. VII—No.4). We are always open to constructive criticism and feel that in your review you got the idea, but missed the point.

After having watched as our parents were arrested and deported for scrubbing toilets and sewing in LA's sweatshops and never filing tax returns for fear of the above, and after all the harassment by the police, the media and even corporate businesses hungry for our disposable income, we feel it is our mission to voice attention to these inequalities and injustices. Needless to say, it is not a "fun" situation and you're right when you say that we're "dead serious." We are.

It could be all too simple to be the ethnic/dance/salsa/pop band you desire, but not in this era of Reaganomics, the recession, and the pending \$120 million and technical advisors being sent as military aid to kill farmers in El Salvador, who more than often wind up in this country as illegal refugees.

Anyway, don't expect Disneyland smiles when we're singing about "El Lay," as you don't expect X to smile during "Johnny Hit And Run Pauline."

Los Illegals
East Los Angeles

For The Record

Dear *Music Connection*,

In regards to an item in the last Audio Update (Vol. VII, No. 5), Endurance Records has severed all ties with the band White Beach and they are recording independent of our label. Ironically, we are presently preparing a lawsuit against White Beach seeking recovery for money and services advanced to the band. Perhaps this addendum will abate some confusion.

We also wanted to let you know your new format is invigorating and adds a new excitement to each issue.

Tim Hogan
Endurance Records
Hollywood, CA

Union Blues

Dear *Music Connection*,

I read with great interest the interview with Bob Manners of the AFM Local 47 (Vol. VII, No. 3). I am glad to see Mr. Manners' concern

with respect to the young local musicians. May I suggest that Manners and those union officials who share his concern consider reinstating a liaison for young local musicians and the union. Call it pop/rock, contemporary, new music, new wave, or whatever—it is needed. The musicians of the 1980s are at the crest of a burgeoning wave with new technology and a consumer who constantly demands quality performances and sound. If the American Federation of Musicians is ever going to attract the young local musician, I believe it must step into the new decade with someone who understands the new music.

You have your work cut out for you, Mr. Manners. Good luck.

Angelo Roman, Jr.
Los Angeles, CA

We heartily encourage letters; however, they must include a full signature and a valid address. We reserve the right to edit or condense any letters. Address correspondence to: Feedback, c/o *Music Connection*, 6640 Sunset Bl., Suite 201, Hollywood, CA 90028.

In Memoriam

On March 3, 1983, the local music scene lost one of its most unique and vocal supporters when unknown persons broke into the Los Angeles apartment of Peter Ivers and left him beaten to death. No motives or clues had been discovered as of our press date.

Ivers was best known for his work as host of *New Wave Theatre*, a weekly show spotlighting the best local bands on the USA Cable Network. He was also a respected songwriter, with credits ranging from Diana Ross' next album to *Eraserhead*.

As a singer and harmonica player, Ivers wrote and performed in several rock musicals, including the Vitamin Pink Fantasy Revue and *Playboy Yogi*. At the time of his death, he was developing a sci-fi musical for Warner Brothers Pictures.

Peter Ivers was years ahead of his contemporaries in combining visual mediums with rock music. His outrageous nature and uncontained enthusiasm for the local scene will be sorely missed.

In lieu of flowers, donations may be sent to the Harvard University—Peter Ivers Fund (Holyoke Center, Room 775, Cambridge, MA 02138).

Music CONNECTION

Published every other Thursday since 1977

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NEWSSTAND DISTRIBUTION: Mader News
(213) 559-9000

COUNSEL: Donnenfeld & Brent, A Law Corporation

Music Connection Magazine (U.S.P.S. 447-830) is published every other Thursday except the last week in December. Single copy price is \$1.50. Subscription rates: \$19.1 yr., \$35.2 yrs. Second class postage paid at Los Angeles, Ca., and additional mailing offices. POSTMASTER: send address changes to *Music Connection Magazine*, 6640 Sunset Blvd., Suite 201, Hollywood, Ca. 90028

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IN OUR
FORMAT...



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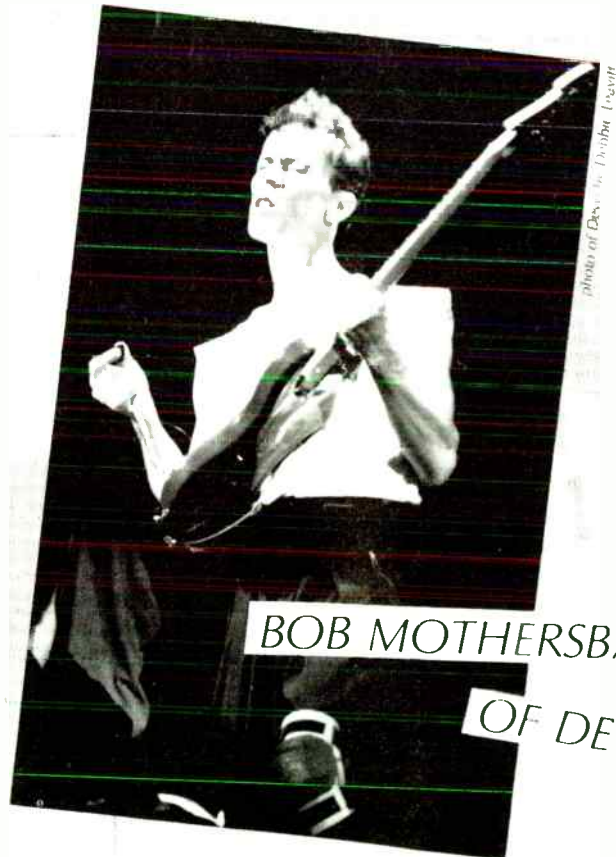
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News

RADIO

KNAC Ownership Battle To Decide Station's Fate

by Rick Orienza

KNAC-FM in Long Beach received a reprieve of sorts March 1 when a state court issued a 60 day delay in court proceedings involving current station owner Wright Communications and the previous owners, James and Claudia Hardin. The past few months have seen an intense legal battle heating up between these two camps, with the future existence of KNAC hanging in the balance.

The dispute initiated when Wright Communications, which purchased the station last year, began having problems meeting the contractual payment demands set forth by Hardin. When the money didn't come, Hardin filed suit against Wright, who in turn countersued Hardin, charging that Hardin fraudulently and intentionally misrepresented the financial situation of the station at the time it was sold. Wright's attorney Martin Cooper says "It's like buying a car and finding that the valves are burned out."

Though the state court action has been delayed, the station owners must still respond

to a Federal hearing within 30 days, the result of which could liquidate the current ownership and terminate station operations.

Cooper foresees the state legal proceedings lasting two years if they resolve Federal charges.

Of the recent KNAC listener pledge, which produced over 2000 responses, Cooper noted that while none of it was directly relevant to the case and inadmissible in court, he feels that it has helped the case "become a community issue. Any individual would be hard pressed not to consider its effect."

KNAC directors and pledges

Photo by Maria Mejia



INDUSTRY

Vinyl Costs To Increase Despite Drop In World Petroleum Prices In 1983

by Jeff Silberman

Despite a significant drop in oil prices, experts within the vinyl manufacturing and record industry see little or no chance of the savings being passed on to the record buyer via lower album prices. In fact, polyvinyl

chloride manufacturers plan on raising the price of the PVC compound on April 1st. It is still uncertain whether the increase will result in higher record prices.

The price hikes are an effort by the PVC manufacturers to

recoup some of the severe losses they suffered over the past two years, due to the recession. "The PVC manufacturers have incurred horrendous losses over the past few years," Les Silver of Vytex Corp. said. Silver supplies the vinyl compound to the record industry, which has ordered less product in response to a decline in record sales.

Overshadowing the lessened demand from the record industry is the woeful construction industry market, which is the main buyer of PVC materials. "Plastics manufacturers can profit by running at 85% of capacity," Silver stated. "For the past few years, they've been running at 60% capacity. I don't know one single PVC manufacturer that has made money since 1980. A lot of manufacturers have gone out of business; there's been a tremendous consolidation within the industry."

In a way, the PVC industry's woes mirror the predicament of the OPEC cartel. "There is an analogy there," said Rick Weitsma, executive director of production for Warner Bros. Records. "They got themselves in big trouble, controlling supply and price. When we saw the oil prices start to drop a couple of months ago, we asked our pressing plants the same question. They said their suppliers don't

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TV & FILM

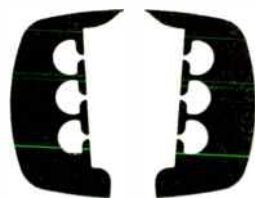
Country Music Comes To Cable TV With Debut Of "Nashville Network"

by Iain Blair

Cable television's long-awaited country music channel, *The Nashville Network*, finally made its debut March 7th with a live five-hour special edition of "Nashville Now," which will be a regular live feature on the channel.

The debut gala evening, which was televised simultaneously around the country, consisted of a series of live performances featuring a virtual "Who's Who" of country stars. Concerts in Austin, Chicago, New York, and Denver coincided with shows at the Grand Ole Opry in Nashville and the Palomino in North Hollywood.

The Nashville Network was launched to a record first-day audience of seven million homes. Lloyd Werner, vice-



THE NASHVILLE NETWORK SM

president of sales and affiliate relations for Group W Cable, said the channel has "tremendous appeal and strength as an advertising vehicle." A sponsor roster featuring Eastman Kodak, Levi Strauss, Kraft, Time-Life (who own HBO), Playboy (who have initiated a cable service), Sears, Ford,

Dodge, and Chevrolet supports this claim.

Most program production for the 18-hour-per-day network is being done at Opryland in Nashville, and will include non-musical programming like "I-40" (a country comedy), "Dancin' USA" (spotlighting the latest western dances), and sporting events.

The Nashville Network is a joint venture between WSM Inc., which owns Opryland and TV and radio stations and Group W Satellite Communications. WSM began broadcasting "The Grand Ole Opry" radio show in 1925, and will be the programming force behind the country channel. Group W will handle sales, marketing, and distribution.

News

VIDEO

Sony Unveils Video 45 To Compete With Films In Home-Video Market

by Bruce Duff

Sony Consumer Products Company have released three "Video 45s," a new concept in music video marketing. According to John O'Donnell, the videos will be available in both Betamax and VHS form. These videos feature two songs each, and the first three artists to be featured are Michael Nesmith (two songs from his *Elephant Parts* video LP), Duran Duran ("Hungry Like A Wolf"/"Girls On Film"), and a new artist recently signed to Columbia, Jesse Rae. The videos, first test marketed in Japan with notable success, were released in the U.S. on March 1st.

O'Donnell points out that until now, music videos (video LPs such as Blondie's *Eat To The Beat* or live video concerts such as Rod Stewart's) haven't sold well compared to video movies. He cites three major problems that caused this lack of sales, which have now been corrected by Sony.

The first is sound quality. "The (earlier) videos had sound comparable to AM sound," said O'Donnell, whereas the new Sony Beta-HiFi's have a stereo sound that is greatly improved. "You're walking away with better sound than you would get on a record. It's still satisfying without the picture on."

Secondly, the price for a full length video is in the \$49-\$69 range. The new video 45s sell for \$15.95 (Betamax) and \$19.95 (VHS). This is more in the range of a record purchase and more suited to the budget of the average music consumer, according to O'Donnell.

As far as viewing goes, he adds that attention spans are shorter for video music because you're watching as well as listening. He feels that the average length of the vid45 (13 to 17 minutes) is better suited for the medium.

Sony plans to release two to three video 45s per month featuring all styles of commer-

cial music. Sony licenses the material from the record label, the artist, or an independent producer. O'Donnell stresses, "we're not trying to be A&R men," and that the videos are produced by the artists and their labels, not Sony. All royalties are paid to the licensor by Sony. O'Donnell is looking for videos he feels will sell well, but adds "We're willing to take chances," indicating that in-

dependent product will certainly be considered. Anyone with a completed video of high quality interested in the new video 45s should write to Sony and send a resume explaining the style of music, the video itself, and the length of the video. Address them to: John O'Donnell, National Manager of Video Software Operations, Sony Consumer Products Company, Sony Drive, Park Ridge, N.J. 07656.

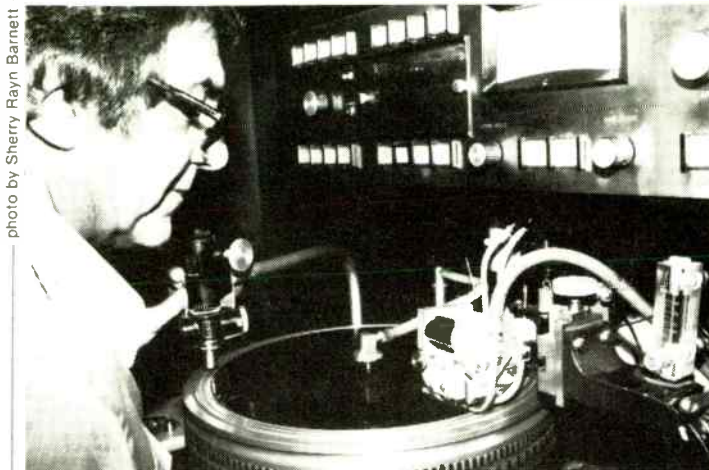


photo by Sherry Rayn Barnett

Stan Ross of Gold Star Studios masters a disc on a combination of ethylene and chlorine, better known as polyvinyl chloride.

Oil Prices

(Continued from page 7)

anticipate price decreases. Their underlying reason is probably "We're losing money now. How can you expect us to lower prices?"

This is not the first time the PVC industry has tried to raise their prices. Three attempts to do so last year failed to take hold, as weak demand forced the manufacturers to negate the hikes. "The record industry in general uses a lot of reground vinyl," Weitsma noted. "There's been a large amount of returned records in the past, and the trend from albums to cassettes has cut the unit sales of albums drastically."

Even so, Silvers believes that a PVC hike is inevitable in '83. "Vinyl for records is primarily made of ethylene—which comes from natural gas—and chlorine. Prices of both products have been escalating. Initial indications are that the hikes will be quite large. However, I don't see a very large increase holding. It's difficult to assess what impact it will have in record prices, in the past, even small increases were passed onto the consumer. Today, pressing plants are under competitive pressure for product, so it will be hard for them to pass on significant increases without losing business to competitors."

In the end, it appears that the price of oil has less effect on

record prices than the price of natural gas, which President Reagan proposed to deregulate later this year. Silvers is straddling the fence on predicting the effect of natural gas deregulation on PVC and record prices. "I've heard both sides of the issue," he said. "One camp believes deregulation will cause the price to drop due to an excess supply of ethylene. The other predicts an immediate price increase, to be followed in the long term by a small price drop. If I had to choose, I'd lean towards an initial increase followed by a long term drop."

Magic Mtn. To Book Rockers

The Magic Mountain amusement park in Valencia has booked a series of concerts for 1983 which rivals any local venue's schedule.

Upcoming in March and April are performances by the Greg Kihn Band (March 19), Felony (March 26), the Bangles (March 27), the Thompson Twins (April 1), Red Rider (April 2), the Flirts (April 16), and Sparks (April 23).

Bands which have already appeared at Magic Mountain in 1983 are Berlin, Translator, the Plimsouls, Wall of Voodoo, and the Psychedelic Furs.

The concerts are free with paid admission to the park. Two shows are scheduled for each band. Call (213) 367-2271 for more info. C.C.

INSTRUMENTS



Fender To Prosecute Violators

by Chris Clark

Fender Musical Instruments has stepped up their efforts to enforce registered trademarks and patents by suing both manufacturers and retailers who deal in unauthorized Fender merchandise.

In September 1982, two shipments of fake Fender guitars were seized in San Francisco. The manufacturer, Fernandes Co, Ltd., was forced to saw off the headstocks of the guitars before customs officials would release them.

In December 1982, a U.S. District Court in Tennessee rul-

ed against Strings & Things, a large Memphis retailer, for selling non-Fender instruments with the Fender logo and trademarks (including Telecaster, Precision, and variations).

Finally, a court has ordered Alan Pecherer of Menace Music to turn over all equipment and merchandise bearing the Fender trademark for destruction.

Fender's aggressive pursuit of patent infringements has been credited to the new management at the CBS-owned company, headed by president Bill Schultz.

News

CLUBS

Parisian Room Closes, Money Problems Blamed

by Ron Gales

The Parisian Room, one of the oldest and most venerated jazz nightclubs in the Los Angeles area, has closed down. Though years of financial difficulty precipitated the closure and subsequent sale of the club, the recent hospitalization of owner Ernie France served as the final knockout blow.

Debuting in 1937 as a cocktail lounge, the room evolved into a jazz watering hole, drawing such prominent acts as Dizzy Gillespie, Art Blakeley, Louie Bellson, Les McCann, Freddie Hubbard, Carmen McRae, and many others. The Parisian Room was one of the few small clubs in L.A. that could consistently offer a schedule of nationally known artists in an intimate setting.

The closure struck a gloomy note to area jazz club owners. "I was shocked," said Carey Levrett of Donte's. "It will be sad-

ly missed. It was a much-needed place," he mourned, citing the Parisian Room's ability to hire acts that others could not.

"It was a surprise to me, but I can understand," sighed Pat Senatore of Pasquale's. "This business is a struggle, and after 45 years, it's easy to burn out."

"Another one bites the dust," grimaced Marty Morgan, booker for Carmelo's and a director of Morgan & Morgan Public Relations. "It's a feeling shared by many around town that the local jazz scene is going down the tubes. L.A. audiences are tremendously lethargic. There are no pub-crawlers like there are in New York."

"It never makes me happy to see someone go under," she added. "Pretty soon, the only places that will remain open will be places that can compete with the larger halls like the Music Center," opined Howard Rumsey of Concerts by the Sea.



Jon Lyons (2nd from right) takes his former band to court for back royalties

BANDS

Tommy Tutone Sued By Ex-Bassist Jon Lyons

by Chris Clark

Jon Lyons, former bassist/vocalist for Tommy Tutone, has filed a civil suit against Tutone-Keller Productions and band members Thomas Heath and James Keller over royalties from the 1982 hit "867-5309/Jenny."

Lyons is asking for over \$50,000 for his share of revenues

from the international sales of the song. CBS Records, Tutone's label, was subpoenaed February 17 to provide sales records to the court.

This suit follows an investigation by the American Federation of Musicians regarding non-payment of Lyons' union fees, which was resolved last December.

Rumsey's club now remains as the only L.A.-area nightspot that regularly presents high-priced national acts. Many feel that the days of big name jazz artists appearing at small clubs are over, with large concerts such as the Kool and Playboy Jazz Festivals snapping up most of the commercially-viable talent.

Morgan foresees cloudy prospects. "It will get better on a national level," she predicted, "but it won't get better in L.A."

"A lot of corporate money is going into sponsorship (of large-scale festivals)," observed Rumsey. "An entrepreneur, someone who is not a corporate entity, is going to have a hard time. This may be a terminal disease."

INDUSTRY

Label Losses Force Pacific Distributors' Demise

by Jeff Silberman

The shrinking number of major label clients has put the squeeze on major independent distributors on the west coast, forcing the closure of Pacific Records & Tape Distributors.

Pacific, along with Pickwick Distributors, have been the two major independents servicing the west coast. PRT recently lost its two biggest clients, Chrysalis (to CBS Distribution) and Motown (to Pickwick). The loss of that business has forced PRT to close both its Los Angeles branch office and its headquarters in San Francisco.

At one time, Motown was distributed by both firms; Pickwick handled the L.A. area while Pacific worked the San Francisco/Seattle areas. "It just made sense for us to consolidate our operations," Dick Sherman, Motown's senior vice president of marketing, stated. "The west coast is a funny territory; there's not enough room for two major distributors anymore."

Without the volume sales of Motown's Lionel Richie and Rick James, and Chrysalis' Pat Benatar and Toni Basil to support the many lesser labels Pacific handled, the demise was inevitable. Pickwick is now the sole major independent distributor on the west coast.

"We are not going bankrupt, just out of business," Dave Forman, former branch manager of PRT said. "All pending bills will be paid." The firm's dissolution leaves about 15-20 local independent labels, such as Rocshire and PCM, without local distribution. Forman estimated that

Elektra Keeps L.A. Offices

Contrary to earlier reports, Elektra/Asylum Records will retain offices in Los Angeles, despite moving the majority of the operations to New York.

Approximately 15 employees will staff the label's new offices at 9229 Sunset Boulevard in West Hollywood.

The remaining staff includes representatives from all major departments, including promotion, sales, and publicity. Tom Werman will be the sole A&R representative, while Mel Posner will be the general manager of Elektra's west coast operations. J.S.



The loss of Pat Benatar's sales contributed to the closing of PRT

some labels will go, albeit reluctantly, to Pickwick, while others may work with a major distributor, and the rest will opt for small independents like Jem or Greenworld/Thunderbolt.

Dozens of small independent labels in the San Francisco and Seattle areas are also left without distribution. They are faced with the same alternatives as the L.A. labels.

The demise of Pacific came with more than a touch of irony. Less than six months ago, they opened their Los Angeles office to expand from their San Francisco/Seattle base.

The next issue of *Music Connection* will focus on small independent distributors and what they are looking for from local band releases.

Local Notes

ELEKTRA/ASYLUM UPDATE: Shoes, a Chicago-based powerpop foursome, have parted ways with E/A, claiming a lack of promotion, an inability to push singles, and no funds for a video. E/A is being sued for \$33,000 by ex-Eagle Don Henley, an amount he claims to have spent himself to promote his latest LP, "I Can't Stand Still."

IAN GILLIAN, ex-Deep Purple and "Jesus Christ Superstar" vocalist (he sang the role of Judas) has replaced Ronnie Dio in Black Sabbath. The band plans to release a studio LP this fall.

OBSESSION will not play at the Roxy with Quiet Riot March 19, as reported in our last issue (Vol. VII, No. 5). The metal maidens plan to play a benefit for the roof of the Troubadour next month.

THE BANGLES will appear on "American Bandstand," "Entertainment Tonight," and the debut of "The Cutting Edge," a one-hour segment from IRS on MTV with the Three O'Clock, D.O.A., and the English Beat. The girls played three times on MV3 in March, and have been added in medium rotation to KLOS-FM's playlist.

LURIE ANDERSON is creating a 14-minute version of "Big Science" for the soundtrack of "The Keep," a new Michael Mann film from Paramount. In other movie shorts, "Get Crazy," starring Lee Ving and Malcolm McDowell, has been retitled "Flip Out."

THE MEGATONES will release their debut single, "Please Don't Drop The Bomb On My Boyfriend," on March 17. Azra Records will market two different picture discs of the tune.

MIAMI STEVE Van Zandt may be leaving Bruce Springsteen to devote more time to his Disciples of Soul, who will be unleashing a movie based on their LP, "Men Without Women."



The Cheer Girls: wouldn't you like to be a Laker too?

THE CHEER GIRLS, a band consisting of past and present L.A. Lakers cheerleaders, are recording a four-song EP at Skyline Studios, featuring a remake of the Temptations' "I Wish It Would Rain."

BILLY SQUIER'S encore at his recent Long Beach show featured Sheena Easton and Olivia-Newton John singing backup on "The Stroke."

DEVO SAND? That's the name of Texan David Durham's oil reservoir in Denton County. He feels the geological process that creates oil is similar to Devo's "de-evolution" schtick. How quaint.

ROBIN ZANDER of Cheap Trick performed an all-acoustic set of Irish folk songs at the Midway Lounge in Rockford, Illinois, earlier this month. This from the man who sang "The Ballad of TV Violence"?

MUSICAL YOUTH will make their American debut April 9 on "Saturday Night Live" and April 10 at the Ritz in New York. Because of their ages, British law limits their concert and TV performances to 29 annually, meaning no tour until Calvin turns 12.

FLIPPER is mixing their second album in San Francisco. Title suggestions, anyone?

CLUB LINGERIE sponsored a cabaret benefit for the Crippled Children's Society on January 30. The gala was produced by Lingerie bartender Rene Inouye and featured Phast Phreddie & Thee Precisions, Tex & the Horseheads, Chuck E. Weiss, the Hypnotics and perennial host Zachary.

Zachary, Marilyn Graves, Kim Fisher, and Rene Inouye (l-r) help Lingerie with benefit.

THE RED ONION and the Ramada Hotel in L.A. are sponsoring a benefit for Easter Seals March 20 with Liquid Blue, Ice, Cops 'n' Robbers, and the Team.

THE HELL'S ANGELS told a Senate committee that a contract on Mick Jagger and the Stones' lives had been in effect since Altamont, and two attempts had already been made during the 1970s. Mick's reply? "I like to be able to walk down the street on my own and pop into a McDonald's, and I'm not having any bodyguards any more."

GOODBAD NEWS for anyone who blames the death of rock on video games. The Amusement & Music Operators undertook a study which has shown that 25% of the arcades could go under by 1986, due to increased costs, lower profits, and lots of competition. Blamed for the lack of growth in 1982 was increased movie attendance. This news shouldn't deter Paul McCartney, who plans to release a video game based on his megabuck home movie, "Give My Regards To Broad Street." Shooting will run through May at Elstree Studios in London, with a late 1982 release tentatively scheduled.

EX-SQUEEZE leaders Chris Difford and Glenn Tilbrook have released a new single under the name Long Honey-moon. The tune is called "Amazon" and it's said to be a disco parody.

BITCH will enter the recording studio in April to record their first album, appropriately entitled "Be My Slave." A picture disc single of "Leatherbound" is also planned. Readers of Italy's "Rockerilla" magazine recently voted Betsy the #2 vocalist for 1982.

photo by Gary Leonard



Audio/Video Update

By Jeff Janning

VIDEO

WILLIAM MORRIS AGENCY has inked a two year agreement with Videowest. They will market existing Videowest product to network and cable networks, as well as help develop new programming.

KEVIN MOLONEY, formerly of ITEL Corporation has joined Videowest Productions as Controller.

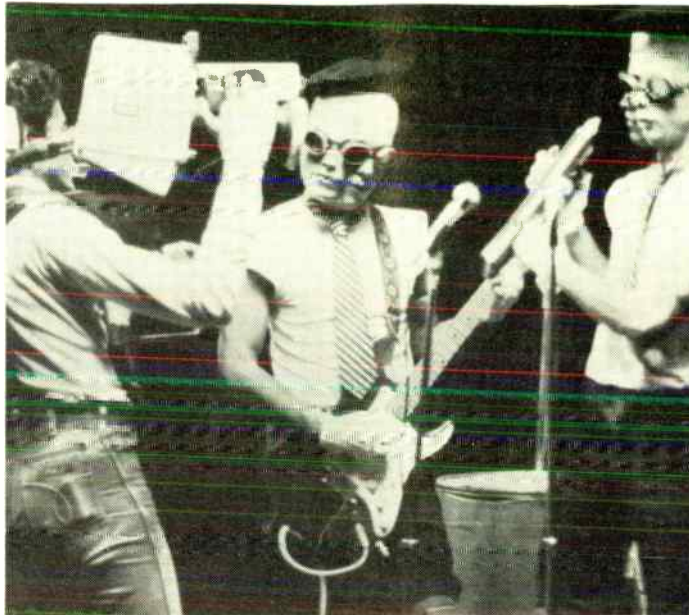
THE NASHVILLE CHAPTER OF NARAS sponsored a jingle seminar which took place at Bullet Recording in Nashville. Hummingbird Productions' Bob Farnsworth led the event and was assisted by Bullets' VP and audio director Piers Plaskitt and engineer Jim Baird, Island Recorders's Fred Vail, Goodtime Horns member Dennis Good Carl Gorodetszky of the Nashville String Machine and NARAS board members Thomas Morrison, Travis Turk and John Knowles. The entire project was committed to video tape and donated to the Country Music Foundation.

VIDEO FREE AMERICA in San Francisco presents video screenings workshops, low cost access to video production and post-production equipment, a visiting artist program and produces original programming for public television. On March 27th, they will co-sponsor (along with the San Francisco Museum of Modern Art) the work of Jody Gillerman, Jim Whiteaker, and James Gillerman of Viper Optics, including: "What Are You Scared of?" "Clone Baby," and "Silverfield Song." For more information call (415) 648-9040.

"BOBBY BARE and Friends: A Songwriters Showcase" is being taped at Bullet Recording and is scheduled to premier on the Nashville Network in March.

LORENDO ALMEDA and **Ron Purcell** will both be making appearances on the cable television show *Soundboard*, which currently airs on Valley Cable. Salvador Gutierrez, who co-produces the show along with host Dr. John Schneider, tells

MC: "the show is based on the KPFK radio program of the same name. There is also a quarterly magazine with the same name which goes out to members of the Guitar Foundation of America. The organization's president is our host, Dr. Schneider." *Soundboards'* format is a half-hour show featuring noted guitarists who perform and are also interviewed. Three cameras are used to shoot the action at Valley Cable.



The two-faced Cloneheads get strange for the cameras in San Francisco

THE CLONEHEADS have invaded America! However there is no need to hide, as they are the latest British band to hit the American shores. They integrate comedy and theatrics into rock music and recently put it all on tape with the help of Mobil Video Productions of San Francisco. Michael Courtney produced the tape with Dany Walker at five locations, including a sound stage, a mansion, a bio-chemistry lab, and a computer center. Four make-up artists created an unusual "two-faces-on-one-head" look for the band members (see picture).

NOVA SOUND RESEARCH and Red Dog Productions joined forces to tape Jack Mack & the Heart Attack and Fahrenheit. The shoot took place at Skaggs Telecommunications in Salt Lake City. The groups were lensed live to create spontaneity while in a controlled sound and lighting environment.

AUDIO

SOUND CITY, Van Nuys, CA: Vocalist Ronnie Dio is in producing his first solo album for Warners Brothers Records.

Dio was formerly with Blackmore's Rainbow and Black Sabbath. Angelo Arcuri is engineering with assistance from Gary Leonard. Rick Springfield is in producing his new RCA album with Bill Drescher who is co-producing and engineering.

FIDDLER'S RECORDING STUDIO, Hollywood, CA: Producer Chuck Anderson is in with Ariola Records artist Juan Gabriel laying tracks for two albums. Ira Leslie is engineering with Connie Hill assisting.

HIT SINGLE RECORDING SERVICES, San Diego, CA: President Randy Fuelle tells MC: "we recently updated our recording facility from 8 track to 16 tracks with the addition of a Stevens 811 recorder. We have a Soundcraft board and have always been 16 and 24 track ready."

CHICAGO RECORDING COMPANY, Chicago, Ill: 360 Records act The Kind is in tracking a second album with producer/engineer Craig Leon. Producer/engineer Paul Klingberg is in mixing a new single for Almighty Voodoo Records act, The Marquis.

PAUL ROSE, instructor of USC's Studio Guitar Program tells MC: "we have a totally different approach to teaching studio guitar than most schools. We teach our students by putting them in the record studio environment. Our classroom is a large recording studio which I put together with the help of Tim Pinch. Yamaha has also helped us, as they supplied a lot of equipment including guitars, basses, amps, keyboards, synthesizers, mixing boards, cassette decks, and playback speakers. The objective of our course is to train the music student not only varying musical styles, but in the pressures and stress of studio performing. When they leave USC with their bachelors or masters in Studio Guitar, they have studio time and tapes to their credit."



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Reigning Queen Of Video

Toni Basil

by Jeff Silberman

Hardly anyone is better suited to capitalize on the video revolution in rock and roll than Toni Basil. Her number one single "Mickey," reveals just a small part of the vast experience she's accrued as a dancer, choreographer, and video artist. From working with an urban dance troupe to staging David Bowie's massive *Diamond Dogs* tour and Bette Midler's extravagant live show, to her acclaimed videos of the Talking Heads and her own work, Basil is recognized as one of rock's leading video proponents. Her work not only sells records, but they stand up after repeated viewings.

Basil got her start choreographing the ghetto dance troupe, the Lockers, who gained considerable expose on *Saturday Night Live*. Her work caught the attention of David Bowie. "The year before, I was flown out to meet him for a *Ziggy Stardust* piece," she recalls. "Originally, he called me up just to choreograph the opening number for the *Diamond Dogs* tour, but eventually I worked on the whole show. Bowie was the first person I ever ran into who had a visual concept for rock and roll that expanded into opera; a visual piece that went beyond a lead singer, a band, and a light show."

"There was really a lot of give-and-take," she states. "Sometimes I'd run up and do a number, sometimes he'd choreograph me, saying he'd want to be at a particular place

on the stage. For one number, I'd choreograph him with backup singers or dancers. Another time, he'd 'think' James Dean, and he'd immediately move differently than the last number, like he was zeroing in on an acting piece."

Basil took Bowie's characterizations of each song and later transplanted that into her own work. "Every time you take on a character, you move differently," she states. "My videos go from being a cheerleader in "Mickey" to a Tennessee Williams style in "Nobody." If one character wears different shoes, that makes you stand differently, which makes you move differently. Each has a different set of characteristics."

Soon after her experience with Bowie, she

They take it one step further. Their talent is knowing how to make it their own. You don't choreograph how to work an audience; they know. The trick with them is not to over-choreograph so they can't work an audience. You've got to leave them room to step off, go in another direction when they want to. It's a lot like shooting videos; you seize the moment."

Basil didn't jump from choreography into videos cold; she used to make 8mm and 16mm films in the late '60s before she formed the Lockers. Among her influences were underground filmmaker Bruce Conner, Jean Cocteau, Busby Berkeley and surrealist painters.

She also learned from the mistakes of other directors she worked for. "I was unhappy with the way directors were shooting

photo by Sherry Rayn Barnett



On the set of "Shopping A-Z" with actor/director Toni Basil and her video crew.

hooked up with Bette Midler. "Between Bowie and being smacked in the face by Bette Midler, it was overwhelming. She's so phenomenal; she could come out with a bathrobe and slippers and still be great." She discovered some interesting similarities in the way Bowie and Midler presented themselves, what they should be doing, and their style of work. "Bette obviously talks more on stage, but one night, Bowie came out on his *Diamond Dogs* tour and told jokes. I certainly didn't make up their image; I know what they want to do and expand on that. I can stage and choreograph them, but when they're on stage, something else happens.

things," she says. "They'd make me choreograph a proscenium number and try to put it on film. It was absurd; you don't need to enter or exit, you just pop them in or go, 'cut.' You'd choreograph eight dancers, and they decide to do a close-up of two. What the fuck are the other six people dancing for? It didn't make any sense. That's why they don't shoot plays, they make movies. They change the play around.

"In video, you don't have to necessarily tell the story of the song literally. 'Mickey' is not about cheerleaders; it has a cheerleader chant. It's more of establishing the mood. With 'Shopping,' we took it one step further.

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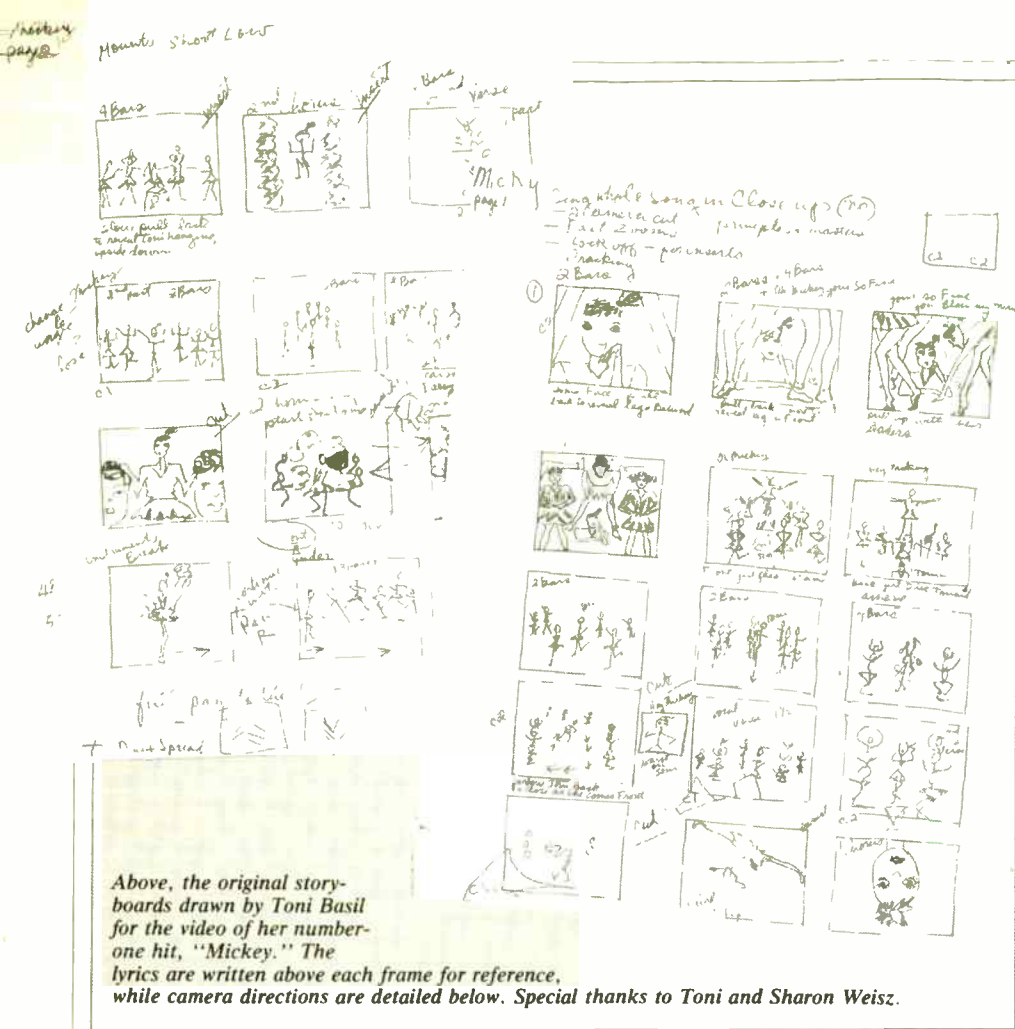
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Above, the original storyboards drawn by Toni Basil for the video of her number-one hit, "Mickey." The lyrics are written above each frame for reference, while camera directions are detailed below. Special thanks to Toni and Sharon Weisz.

It's a light comedy, but the high cost of food and the effect of hard sell sneaks in as well. The song is just a shopping list. I gravitate towards things in music where you visually take the song one step further than what it does musically or says lyrically."

Basil doesn't discount the band-in-performance style of video, as long as there's a magnetic presence to zero in on. "You see Mick Jagger on MTV, and you can't take your eyes off him. It's just him doing those rooster walks, but the camera is focused on him. They don't whitewash over him with effects. You just see him, and that's enough to hold your attention. I don't like videos when there's no focus."

"A good video can make a bad band look good," she concedes. "In the movies, many stars were made by directors who were in love with them and just made them look great. You can manipulate the same way on TV, but you can't quite take them that extra step and make them a Bowie or a Jagger. You can make the whole piece interesting, but not the individual."

"If you got a band without one really charismatic personality, then as a director, you deal more with a story and not zero in on a person. If you do zero in on a singer, he better be something. You can only take them so far. I can put just as much energy into a video for a band without a charismatic presence as I would for David Bowie, but that video will never be as good as Bowie's."

Her work with the Talking Heads illustrates that point. "The best way to sell music through video is to make the best video you can, and if the best video is for the band not to be in it, then they shouldn't be in it," she

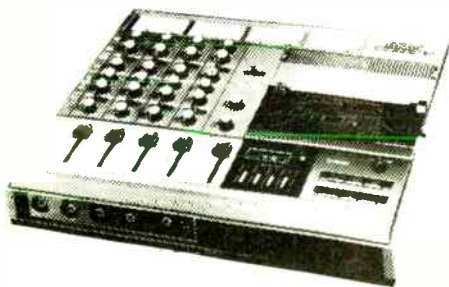
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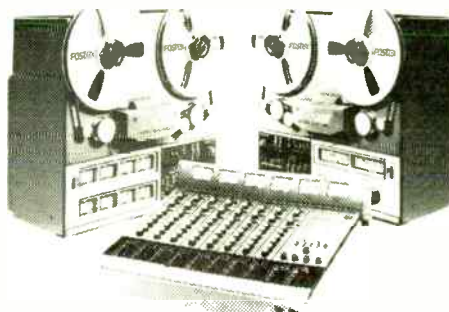
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RECORD LABELS

Embrace Video As A New Outlet For Artist Exposure

by Iain Blair

Up until the last year or so, few record companies seemed to be committed to the video revolution. Chrysalis threw caution to the winds with their Blondie video-album in 1980, a first for the industry, but the overwhelming majority decided to play it safe by adopting a wait-and-see policy. Now, in 1983, times have changed. Those reluctant participants have waited and seen the explosive impact of MTV and the dozens of video counterparts from MV3 to clips being screened in restaurants. Suddenly, they are full of enthusiasm for the "new" art-form and the new music. Almost overnight, the music pie is suddenly divided into big fat slices for bands like Duran Duran, the Stray Cats, Men At Work and Human League, and the record companies are very eager to get a piece of the action.

"Video is happening, and it's happening fast" is the general consensus among the record labels. Even more universal is their verdict on the effect MTV is having on sluggish record sales. "Absolutely yes! It sells records," states Bob Hart, director of video development for EMI Music. "Look what happened with Duran Duran; they hit the charts before radio even picked up on them." Over at Warners, director of TV and Video Jo Bergman is equally emphatic. "We feel certain that MTV is selling records for us, because of successes we've had with projects like Peter Gabriel's "Shock The Monkey" cut which has done very well despite getting hardly any initial radio exposure. In fact, the video success has forced radio to give us airplay." Steve Tipp, video/dance club promotion man for I.R.S. agrees. "There's no doubt about it. For us, MTV built up a great base for Wall of Voodoo, whose single shot up from around 1000 sales a week to break nationally with over 10,000 a week, thanks to their MTV exposure. And now radio has had to pick up on it. The same thing happened with The Go-Go's and The English Beat."

MTV is not only boosting record sales, it's also helping ticket sales for live gigs, according to RCA's Don Wardell, director of merchandising (west coast) and recent Grammy winner. "I think our recent series of sell-out concerts for the Jefferson Starship were also greatly helped by MTV exposure, as they toured areas already heavily toured and saturated by other acts. MTV is important because it's also giving the necessary exposure to the new acts, the heroes for today's kids, that radio too often ignores. In the '60s, new bands like the Beatles and the Stones were the heroes, and they got airplay. Today, video is filling that gap." AT A&M, VP of artist development Martin Kirkup points out that although it's often hard to pinpoint exactly what sells LP's "because there are so many different factors involved like touring,

'It's an all-or-nothing proposition. A bad video costs as much as a good one.'

—Mark Trilling, *Slash Records*

airplay, TV ads, store displays, etc."—certain results can be proved. "With Oingo Boingo, we weren't getting airplay, yet we were building fans through MTV. When we tracked areas like Texas and Oklahoma, we found that sales were definitely far higher. Not only that, we found that kids were asking for albums by describing the videos they'd seen. This was especially true of artists like Joe Jackson and Split Enz."

The only dissenting voice comes from Motown, where Nancy Leiviska-Wild, Motown Records video producer, stated that "I don't think MTV sells records. It sells ar-

tists and their image. For us, radio is still our biggest salesperson." However, despite some recent controversy surrounding MTV and black artists like Motown's Rick James, Leiviska's reservations over video and MTV were not the expected ones. "We're very selective and cautious. We have to be, because we're a small company. So we control our output as we don't want to risk over-exposure. Our basic philosophy is "less is more," which explains why we only made about eight videos in the whole of last year. We had two number one records with Lionel Richie's "Truly" and "Endless Love," yet we didn't make a video of either. So while everyone else is pouring time and money into getting on MTV, we'd just rather put our money into radio ads. It must work, because we still get more number one records. We're into video, it's just that we like to keep a lower profile for our artists, so that when we do do it, the result is more special."

Leiviska also discounted any problems with MTV, despite Rick James' allegations of racism. "I think that his huge crossover hits like "Superfreak" and "Give It To Me Baby" definitely should have been played, but it was more a matter of timing than anything. MTV was really new then, and if they were released today, they'd get played, just like Michael Jackson's "Billie Jean" crossover hit. I'd agree that the rest of his material is probably too R&B/funk for their format." Neither did Leiviska feel that black artists were suffering from a lack of video exposure. "In fact, we get great coverage from all the other cable channels and video outlets such as HBO and ON-TV, which is our best outlet. Video can be a very helpful marketing tool, especially with a new act. We've just done a video of some live footage of a new band called DeBarge, which we're using to enhance their debut promo tour. That's working extremely well, but generally, most of our videos are done for our international markets and they're really dependent on sales here first. In that sense, we don't take a lot of chances on making expensive videos for a new artist's first album like other companies.

At the other end of the musical and video spectrum is a small company like I.R.S., who feel they have to take chances with videos for new bands. "Video is extremely important to us here precisely because we're not that mainstream. We can't automatically rely on getting the necessary airplay," explains Tipp, "so we have to explore alternative outlets for our acts like MTV and video clubs. Using video can really help penetrate a market which a band might not otherwise be able

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to reach, so it's a very valuable tool for us. We also service a lot of TV channels, such as KGB in San Diego, which has a monthly TV show called "KGB Rocks 10," HBO, ON-TV and the Music-Video Channel in Atlanta. We also work with Rock America, which is a video subscription service going to over 150 clubs throughout the country. Video bars and clubs such as The Revolver here in L.A., The Peppermint Lounge and The Ritz in New York and Earl's in San Francisco are very important markets for us."

"Video isn't cheap to do well," adds Carl Grasso, VP of creative services at I.R.S., "and being a small company, we have to watch our budget. We work together on each project with the artist or band so that every one is happy with the result. We're also about to start our own show on MTV. They've given us one hour on every third Sunday to do our own program of totally new acts that we'll be getting from all over the place (not just I.R.S. acts). We'll be featuring bands from England and also reggae on every show, as reggae never gets any exposure here." This new show will be called "The Cutting Edge," and is scheduled to start airing in mid-April, according to Grasso.

Slash Records is another small company who, despite relatively tight budgets, is actively pursuing video as an alternative outlet to traditional outlets like radio. "Companies like us need it, because our product is generally considered too weird for radio," explains VP Mark Trilling. "We've just done our first one with Rank & File, and we'll probably make a video with every major band that comes out of here. We'll do one with Fear when their new album comes out to coincide with the release." At the same time, however, Trilling

'MTV doesn't sell records; it sells artists and their image. For us, radio is still our biggest salesperson.'

—Nancy Leiviska, Motown

points out that the enormous costs involved present a lot of problems for a small company. "The plain truth about video is that you can't cut corners. We thought we could make one fairly cheaply, but it just doesn't work like that—you *cannot* make half a video, and a bad one costs as much as a good one. It's an all-or-nothing proposition. We paid for this one, but I think that in the future, most companies, big and small, will begin to treat the concept of a video like the old idea of tour-support, it'll be a recuperable expense. Whatever happens though, Slash is actively pursuing video as an outlet for our artists."

Financing a video and the whole question of who picks up the bill at the end of a project is still a subject being much debated at the present time by the record industry. The majority of labels still accept that a video is essentially a marketing/promotional device. The companies pay for it and exercise a fair amount of artistic control in collaboration with the band or artist and the director, who has recently become a much more central fig-

ure as in the case of a Brian Grant ("Physical" and "Shock The Monkey") or a Russell Mulcahy ("Bette Davis Eyes" and "Pressure"). However, companies are beginning to look at the high costs involved and at alternative means of financing, which is another way of saying "perhaps the artist or band should help pay for it," as Debbie Newman, director of artist development/video at Columbia Records points out. "Some of our artists do contribute towards the cost, while on other projects, we foot the bill. It really all depends on the individual circumstances. A lot of artists like Paul McCartney and the Boomtown Rats pay for it, we obviously want control, but it's more a matter of working together with the artist. A band like Journey are very involved in the whole direction and interpretation of their video, and a video only really works if everyone ends up feeling good about it."

"Money for a video mainly comes from our licenses and our promotion budgets," explains Motown's Leiviska, "and our budgets don't really go past \$15,000, so our policy is that if an artist wants to do something really special, they'll have to contribute to the overall cost of the video. Some artists, like Stevie Wonder, do their own videos, but when we're organizing the project we believe in working together with the artist and collaborating on all ideas." Over at Capitol Records, Bob Hart is even more blunt on the subject of finance and artistic control. "We think video is a marketing tool, and we provide it for a lot of our acts, although obviously some are very much more geared towards it than others. We also do a lot more here than merely pushing out promo clips,

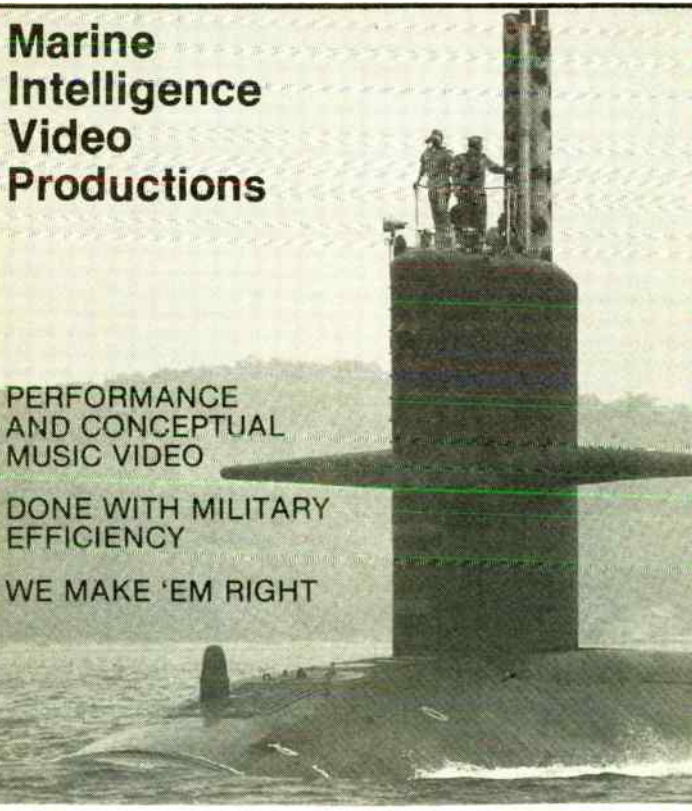
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Dividing Profits From Music Videos

by Jeff Silberman

When you pay \$50 or so for the latest music video cassette or disc, chances are the featured act will not receive any money for their efforts. Unfortunately, rarely have revenues from video cassettes or disc sales been greater than the manufacturing and production costs, the cuts for distributors and wholesalers, and the production and publishing royalties. In essence, the labels still consider video productions a marketing and promotional tool, rather than a profit-making venture for either the artist or the company.

Chrysalis Records ushered in the era of the video album with Blondie's *Eat To The Beat* in 1980. Since then, Chrysalis artists Jethro Tull and Toni Basil have released multi-song video productions. According to marketing director John Monday and director of business affairs Rhonda Espy, sales of video releases have been less than substantial. For instance, *Eat To The Beat* has only recently recouped its (1980) production costs.

The rise of video rentals has further tempered expectations of profits. "A lot of *Eat To The Beat*'s sales came before renting became so prevalent," John Monday stated. Now we service 1000 to 2000 retailers across the country, who buy a few copies and then rent them forever, so there's no market left."

"Music videos are a demographic mismatch," he added. "People who can afford \$1000 for good video equipment are not likely to be very interested in rock and roll. There is a small crossover—that's where we get our sales—but the bulk of the market for videos is in mainstream movies."

For the average, hour-long music video cassette with a \$50 list price, the manufacturer sells it wholesale for half the list price. The distributor then takes it, adds 15%, and sells it to the retailers, who have the option of selling it at list or discounting the price. Most likely, they'll rent it out to make an even greater profit.

In most cases, the record company is the manufacturer, since the label finances the production of the video. "The usual deal states that the production costs are recouped

first, then profits are distributed," Rhonda Espy said. "The breakdown of profits is variable. It may be 50%. If an artist brings in a finished video, then it's likely he or she will get well over 50% of the profits. There is no industry standard; all video situations are subject to negotiation. Since video is at such a new stage, there is no normal royalty rate. It all depends on the strength of the artist and the circumstances which effect the negotiations."

Advertising and promotional costs can also be included in the initial overhead. This too depends on the negotiations. Naturally, the higher the cost of the initial investment, the less chance there is for the artist to reap any profits in the end.

Monday estimates the cost of the average video album to be in the neighborhood of \$100-150,000. He also figured that approximately \$10 of each video project sale goes to recoup the production and manufacturing

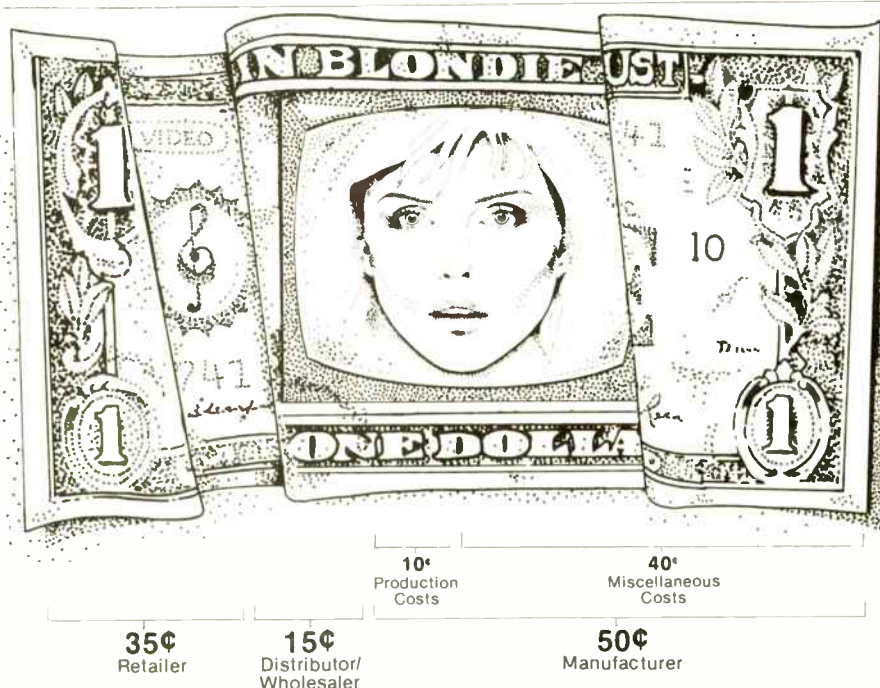
costs. At that rate, it would take sales of at least 10,000 units to break even and for the artist to start making any money (outside of publishing royalties). Dozens of music videos are now available; Monday believes that less than five have broken the 10,000 mark since *Eat To The Beat*.

"Frankly, even the most successful music videos have not been that successful as far as justifying the expenditure," Espy noted. "I believe Olivia Newton-John's *Physical* has sold the most copies, but I doubt if even that has made a lot of money."

"Even in the profitable cases, the main emphasis will still be on utilizing video as a promotional tool," Monday concluded. "If we can reap some sort of return on that investment, all the better." □

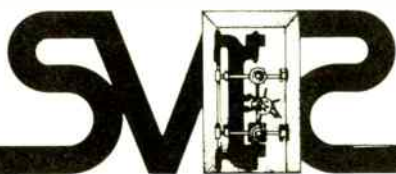
Editor's note: for more information on video sales, see the story on the Sony Video 45 on page seven of this issue.

Illustration by Todd Pearl



How each dollar spent on a video cassette or disc is divided:

Half of the money goes to the manufacturer, which is usually the label. The distributor receives 15 cents of each dollar. Of the revenue going to the label, 40 cents goes to miscellaneous costs arising from manufacturing expenses, publishing royalties, and sometimes even producer royalties. The other ten cents goes to production costs from the making of the video. Once that expense is recouped, then that 10 cents becomes the profit margin. In the rare cases where there is a profit, the artist can often receive half that income, or even more, depending on negotiations.



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TONI BASIL

Continued from page 13

declares. "David Byrne's 'Crosseyed and Painless' was a funk piece, and he knew he wanted ghetto dancers, because they'd dance and move better visually to the song than the Talking Heads would look standing there playing it."

Basil met Byrne while she was working on her "Mickey" and "Little Red Book" videos. He commissioned her to do "Crosseyed" using only ghetto dancers. After that proved successful, he presented her with a concept for "Once In A Lifetime."

"David Byrne's stage image was him standing intently still," she says. "We researched different videos; he got footage out of UCLA of preachers talking and of people in trances. We studied that kind of movement. He'd find particular movements he'd like and start doing them. We rehearsed on videotape. We then put the movements into a computer generator. My job as a director was to deliver him a video that was exactly what he imagined and more. I had a lot of room to work with because he gave me a focus. You focus on a cheerleader in 'Mickey' and you focus on David's movements in 'Once In A Lifetime.'"

She develops her focus through a storyboard, which details every angle of every shot in her videos. "If I decide to change my mind in the middle, I do it," she declares. "A change might happen while you're shooting—say you saw something better or maybe what you planned on isn't working or taking too long—or the change can come during the editing. You only improvise when you're inspired or an edit or something doesn't work.

"There is no right or wrong way," she declares. "If I have to change directions, I can always go back to the storyboard."

"If there's one prevalent weakness among videos, it's that bands don't plan. There's no storyboard, no concept or content. I don't like it when they just throw a band up there.



David Bowie: "rock and roll expanded into opera"

The group's on its own; they don't know what camera's facing them or where to look. They just do a proscenium thing, and somebody takes it in and whitewashes it with video techniques."

While a number of respected video producers prefer to shoot on film and transfer to video, Basil likes working only with video. "As a director and an actress in the video, I like video. I can see myself, and watch them block the shots as we go through it. Certainly film is less expensive to edit, but it's also a lot harder. Video is a lot cleaner and faster."

Working with video also forces her to conceptualize the special effects while she's

shooting. "I think of special effects for each shot," she says. "I go in with a concept of what it should look like. Instead of using every different effect available, the song should dictate a style of effect. 'Shopping A-Z' has hard-sell supermarket graphics like you'd see in an Alpha Beta commercial."

Once the filming is completed, then the pressure is on. "After you've shot it, you off-line edit on 3/4" tape," she states. "You put the cuts together; you can't put any graphics, superimpositions, quantals, or double images in—you can't see any of that. You do that under the pressure of a \$450 an hour studio when you go into on-line. After that, you look at the effects and everything. Some things might look like shit, and you've got to be able to change it."

Throughout all this, some semblance of a budget must be maintained. "I try to create the ideas first, and after I got that, I know what the budget is," she says. "I then send it in and see if they accept it."

The cost of her work varies. The original *Word Of Mouth* videos cost about \$15,000 per song, and that was two years ago. Her more recent work, "Nobody" and "Shopping A-Z," cost about \$33,000 and \$40,000, respectively.

"Sometimes, a video will scream for certain requirements. For 'Shopping,' I needed to be in a supermarket. Building a set would've been even more expensive. But \$40,000 for that and 22 dancers is not that much when you consider that some people spent \$60,000 for a video, didn't like it, and re-shot the whole thing."

Basil knows of ways of cutting corners, but it will only work if the song demands it.

Please turn to page 26

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MC Guide To L.A. Video Production Facilities

Name of Company	Artist Videos Produced	Audio Equipment	Video Equipment	Tape Size	Average Cost Per Song	Remote Truck	Special Equipment And Services	Video Demos
V.V.S., Vantage Video Services 6000 Vantage Ave., North Hollywood, 91606 (213) 985-6866	Trampz, Planetoids, Randy Meisner	Interfaced w/24-trk facility next door	Panasonic WV 777, Panasonic 9240 & 9600 editing w/NVA 960 controller, time base corrector, character generator,	3/4" 1 1/2" 1" upon request	\$3,000 to \$8,000	Yes	SEG, audio sweetening, front projection, strobes, smoke, wind, chroma-key, off & on- line editing, transfers, dups, complete creative prod.	Yes
Studio Group International, Inc. 7000 Santa Monica Blvd. Hollywood, CA 90038 (213) 460-6369	Smokey Robinson, Danger Zone, Zero to Infinity	6,000 watt PA w/16- channel mixer, Teac 2-trk, interfaced with 24-trk fac. next door	Ikagami HL-79D ENG, Hitachi Porta FP-40S, Sony Porta BVH-500, Ampex VTR, Hitachi HR200, Sony VT-2011, JVC CR-8200U, Steadi- cam, Grass Valley CDL-VS10, Ikagami monitor	3/4", 1"	\$16,000 to \$60,000	Yes	33x65x17 soundstage w/air conditioning, lounge and showers, lighting and grip, duplication, complete prod. services	Yes
Namron Video Prod. 1315 N Kenmore Ave., Los Angeles, 90027 (213) 665-1321	Tito Puente, Lani Hall, Billy Idol	Teac and mics, rent	Sharp XC700's, and rent	3/4", 1"	\$300-5,000	Yes	Production team is special- ly, also computer graphics, off-line editing for cable.	Yes
Pop Two Productions 416 N. Gardner, Los Angeles, 90036 (213) 653-9893 Jeff Shore	What Is This?	Nagra for live shoots, lip-syncs only	Bolex 16mm, Sony	3/4"	\$1,200-up	Yes	Full service production	Yes
Positive Media 5422A Fair Ave., North Hollywood, 91601 (213) 761-5192	Alabama, Sammy Hagar, Say, Strange Dayz, Louise Mandrell	Rent (next door to Best Audio)	4-3gun cameras, w/ Porta-paks, BVU-800 Umatic Broadcast, SEG, Sony RM440, 3/4" editing, Aquastar Video projector	3/4", 1/2", 1"	\$1,500 to \$15,000	Yes	25x50 shooting facility, laser & kinetic lighting effects, computer graphics, special- ize in live prfrmnce, media	Yes
Video West Productions 735 Harrison, San Francisco, 94107 (415) 957-9080	Greg Kihn, David Johansen, Sir Douglas Quintet, Scorpions, Commander Cody	Teac 8-ch. board, Otari 1/4" 4trk	Ikagami HL-79DA, Sharp XC700, Conver- gence 103B controller Sony BVU800, BVT- 800TBC, Sony Beta- cam IBM & Apple Computers, chryon- character generator	3/4", 1/2"	Varies	Yes	Complete field pkg., Fuji 6.5mm lens, lighting, grip and tape duplication	Yes
Time For Music Video Demos 11110 Magnolia Ave., North Hollywood, 91601 (213) 763-8318	Brand new	Otari-MK3 w/session controller, Yamaha PM700, Multiple dgt. delay, Valley People limiter	Rent	3/4", 1/2"	\$99-400	Yes	SEG, Chroma-key, cmplt. creative and prod. services	Yes
Lifetime Mobile Video 9672 Reading St., Garden Grove, 92640 (714) 638-0363 Pete Baker	Chuck Francor	Rent	JVC-KY1900-2000, Panasonic 4600 Switcher, Sony 5600 3/4", Panasonic 1/2" or 3/4"	1", 3/4", 1/2"	Varies	Mobile only	Special effects available	Yes
Alpha Studios & Video Productions North Hollywood, CA (213) 506-7443 Gary Brandt	Valentine	Ampex 1200 24-trk, Custom API board, TAD monitors, all out- board gear	Ikagami mini-cam, BVU 800 Porta-pak, rent editing	3/4"	\$5,000 to \$10,000	Yes	Complete prod. and creative services	No
Videosyncrasies 6255 Beck, Suite 102, North Hollywood, 91606 (213) 763-9799	Deitrich, Justin Case	Superscope CD320 2-trk playback, rent	Sony DXC1800K, Sony VO4800, rent editing lighting	3/4", 1", 1 1/2"	\$500-15000	Yes	Smoke machines, stage strobe, complete creative services	Yes
Soundmaster Recording & Video 10747 Magnolia Blvd., North Hollywood, 91601 (213) 650-8000	Billy Preston, Patty Brard, Larry Michael- Gerber, Merle Haggard	24-trk MCI, Quad-8 automated board, AMPTE, 30x40 ft. rm., 600 mics, outboard	6-JVC KY2700's, Crosspoint latch, Con- vergence Edting VE90, Slo-Mo, Freeze Frame TBC's/AB roll, char. generator	3/4", 1" on request	\$1000/day	Yes	Graphics, sets, makeup, off- line 3/4", transfers, crane, 30x30 ft. stage	Yes
Realife Productions 1888 La Granada, Thousand Oaks, 91362 (213) 496-5756 Bruce Jackson	Pat Benatar, Rick James, Men At Work	Tascam 8516 16-trk, ch. Biamp console, UREI, DBX, Tape slot echo & delay	JVC KY2000, JVC S100U, cross pt. latch, SEG, Panaxonic editors	3/4", 3/4", 1"	\$500-40,000	Yes	Lots of special effects	Yes
Vidi-well Productions 9864 Estaban Way, Tujunga, 91042 (213) 353-9464	Blue Movies, New Condo	Sony ECM mics, rent	JVC KY2000, JVC port 3/4" VTR, Sony 3/4" editing, Sony Titler, Procamp	3/4", 1/2"	\$100-1000	Yes	Lighting and creative serv.	Yes
Marine Intelligence Video Productions 6530 Delongpre Ave, Ste. 22 Hollywood, CA 90028 (213) 469-0402	The Mermaids, Todd Rundgren, Roxy Music, Keith Clark, the Quick	4 trk, Otari 5050 1/2", Half-1rk Ampex ATR 100 1/2", 8 trk Sound- craft 1600 mixing bd	Multiple Ikegami HL-79DA's, JVC 1900's, 6112 Crosspoint latch switcher w/effects ch. A&B and dwnstrm key Sony 3/4" 5850 Ed/EC5-90	3/4" & 1" 16&35mm film avail on request	Negotiable above \$1000	Yes	Chroma key matte shots, 2000 sq ft soundstage, Costume set design and lighting	Yes
Mobile Eyes Video Taping Services Los Angeles, (213) 257-4779 Tim McNamera	Brand New	Dakorder 7140	Panasonic 1/2", Sony 3/4", Panasonic 3110, rent editing	1/2", 3/4"	Negotiable	Yes	Complete prod services	Yes
CSI Video, 855 W. Victoria St., Compton, CA 90220 (213) 639-6470 Gary Prato	The Beat, Keeper, Mike Pinera	Otari 8-trk MX5050, Otari 1/2-trk, Audio Arts 8000 console, 3,600w PA system, all outboard gear	Ikagami HL-79DAL, Hitachi FP21, Pana- sonic computerized editor w/SMPT & chroma-key, SEG, time base corr., Sony 3/4"	3/4"	\$2,500 to \$15,000	No	30x60 soundstage, prop construction, fog machines, pyrotechnics, lasers, 3 cylo- ramas, make-up and costumes, lighting & grip, crew, com- plete prod. and creative serv.	Yes

Music Connection's Guide To Video Production contains many of the local video facilities which are geared towards video demos. This is not a complete listing of all video production companies in Los Angeles. We suggest that you contact some of the artists who have had videos produced by these companies, as well as the facilities for price estimates. If you encounter any problems with any organization listed in Music Connection, please notify us in writing. No phone calls, please.

How To Plan A Low-Cost Video Demo

by Sally Klein

Like most steps in a career in music, producing an independent video demo is a gamble. While some videos can and have led to the next rung on the ladder to success, many end up as expensive calling cards or home movies for the artist. Poor production is usually the culprit, although a lack of creativity or visual interest can drag down videos shot using the best equipment.

"I think it's important for any group of musicians who are considering a video demo to realize that these things exist primarily as an advertising vehicle," says Jim Barber, an independent video producer/director. "Videos are usually sponsored by a label or backers who feel the group has real potential based on a record they've already done."

There are two paths to pursue when planning a video demo. The "live shoot," a documentation of an artist's performance, is usually geared for industry or personal evaluation as opposed to commercial or cable airplay. The least expensive method is to utilize one stationary camera positioned to include the entire group in the frame. Lifetime Videos offers a package for \$500 which includes two cameras and operators, a technical director, use of their special-effects generator, and a final product on 3/4" tape.

Peter Junker of Pistol Productions asserts, "the best way to produce a video demo is to have a good pre-recorded song and lip-sync with one camera in a rehearsal studio." Nicholas Simone of Nicholas Simone Productions counters, "the 'real' approach is videotaping a concert, either with several cameras and a switcher or film-style with one

camera. This usually requires at least a 4-track audio deck." Sound quality will affect the artist's entire video package, as will the quality of the performance. Peter Baker of Lifetime Video stresses that "a live shoot goes down as it goes down," meaning one broken string can ruin an entire production.

The other road leads to the "concept" video, which encompasses anything other than a simple live shoot. The artist may not even appear in the video. Prices for a concept video begin at \$3-5000, although spending 50 times that amount is becoming less uncommon. The price simply depends on the complexity of the project. "The key is to be entertaining," says Barber, "and not lose sight of what you're doing. Not all songwriters make good singers, and not all musicians make good actors. If a conceptual video is to be considered a work of art, using musicians without an acting background or visual orientation may cause the piece to lose credibility."

'Don't be afraid to view a producer's current work. If it's more than 30 days old, it's dead. There's no demand for old videos.'

Don Wrege, an independent producer/director whose "Dangerous Man" video for Eyepop has been aired on MTV, thinks that a conceptual video can be done less expensively than a live shoot. "It only happens once live, so you have to get every angle, even if that means using four cameras and driving up the price. You can do shots over and over again with a concept piece. I spent \$4000 on "Dangerous Man" and it made MTV. It depends on how cost-effective your production methods are."

Most of the independent producers stress the importance of a storyboard, no matter what the style or the budget of a video. According to Junker, "there has to be a certain graphic flow. The storyboard gives you a feel for what's happening before you shoot. If you've got a three-minute song and you

break it down into five-second shots, you've got to coordinate 36 shots according to the rhythm and phrasing of the song."

Another important aspect of any video is the use of special effects, which will automatically increase the total cost. At a recent shoot at A&M Studios, Earth, Wind & Fire had a wall painted in chroma-key blue so images of the interior of a pyramid could be superimposed behind the band. Computer-generated effects and backdrops can be utilized for animation, electronic landscapes, or any images one cares to program. On a more realistic level, traditional stage effects like lighting tricks and smoke machines can enhance a basic live shoot, while switchers and special-effect generators will give a video demo a more interesting, unique look.

Simone reminds that "individuals in the industry like to be entertained. You have to use everything you've got at your disposal." Wrege suggests that every band do a concept video, regardless of its intended market. "The labels are looking for hands with video and musical potential," Junker continues. "A cheap video says something about a band. With all the competition out there, the quality of the production is important."

Despite the excessive costs of some videos, there are many ways to keep a budget within reason. Special effects should be used sparingly to enhance images, as opposed to centering a scene around them. Baker recommends shooting on 1/2" or 3/4" tape instead of 1" or 2" broadcast-standard tape. The price difference is evident in the editing costs: 1/2" will run \$40-50 an hour, 3/4" costs approximately \$65 an hour, and 1" starts at \$2-300 an hour."

A one-camera shoot is cheaper, but less interesting visually. Two cameras will allow the director to mix up shots sufficiently so viewers won't become bored. However, more cameras means more crew members, which again increases the budget. An artist should completely storyboard a shoot with the producer/director before stepping in front of the camera, as creativity gets expensive at hundreds of dollars an hour.

Since low-cost video productions are such a new field, artists should approach several companies to get price estimates and ideas. Dick Ryan of Valley Production Video stresses that "you should not be afraid to ask to view the studio/producer's current work. If it's more than 30 days old, it's dead. There's just no demand for old videos. The music scene changes so fast, the record companies want today's look, the one that will sell tomorrow." □

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New Waves, AOR Faves Dominate Cable TV Ratings

by Iain Blair

In an age of declining record sales, shrinking rosters, staff cut-backs and general predictions of doom, the spectacular growth and success of music video has been seen as a life-belt by many in the industry. Nowhere has this rapid growth been more obvious than in MTV, the rock music cable channel owned and operated by Warner Amex. Since its inception in August 1981, MTV has become the fastest growing service in the history of cable television, having expanded virtually overnight from a few hundred thousand subscribers to its present audience of some nine million homes. However, MTV hasn't been universally welcomed with open and uncritical arms. There have been increasing grumblings of discontent, charges that its format is too MOR, and even accusations of racism.

"This whole area is still so new, and it's happening so fast, that it's suprised a lot of people," says MTV director or programming John Sykes, an ex-promotion executive who previously worked with CBS Records in Chicago. "It's suprised us as well, and we're all still learning as we go, so there are bound to be a few mistakes. Some criticism is in-

photo by Ed Colver



evitable. The important thing is that we're doing it, and from the tremendous response, we must be doing something right." Sykes, whose first loves are music and TV—"so

MTV was the perfect marriage for me"—has been with the company since the very beginning "when it was totally new and untried; everyone thought we were crazy. We had to move very fast with a very lean staff, and we were breaking every rule of TV programming as we went. There were a lot of non-believers and pessimists who thought TV wasn't the place for rock 'n' roll. And it *wasn't* before MTV; there's no doubt about that. The only choices were things like *Solid Gold* and *American Bandstand*, which totally ignored most rock and anything new or provocative. In that sense, I suppose the time was ripe."

Despite their conviction and enthusiasm, Sykes admits that the MTV staff were almost unprepared for the avalanche that followed their launch. "It was immediately obvious to us that the audience was totally starved for any new music. We predicted that we'd have about four or five million homes watching us regularly by now. In fact, the total is almost double that, and it's growing incredibly fast. So we've done far better than we ever expected, and our audience response proves that we've only just begun



Video has yet to kill these radio stars: the Stray Cats (upper left), Duran Duran (left), and Prince (above). In fact, they might not be on the airwaves without heavy MTV rotation of their video clips.

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to tap the tip of the iceberg. For instance, we had almost a quarter of a million entries for a recent contest, and totally jammed up our special 800 line when we ran a phone-in competition. The potential is enormous. Our growth is being limited by the sheer physical demand for MTV; it's all so new that many areas are unfortunately not yet wired for cable. That's why it took so long to reach Los Angeles when you could drive over to Palm Springs last year and see it there. So the physical availability of channel space is really our biggest problem in extending our markets at the moment, although we're ahead on all our projections. We're now getting at least partial coverage in every major area in the country, and in the rest we just have to wait until space becomes available."

While there are no doubts about MTV's successful growth in the market place, many people in the music business feel that the jury is still out regarding the verdict on whether the operation is successfully helping to sell records. Sykes harbors no such doubts. "I don't think there's any question about it at all. MTV can definitely boost record sales. Various studies have documented that we're affecting sales by anything from 5% right up to 30%, and the latest Nielsen Home Video Index survey showed that 63% of viewers polled have bought or plan to buy a record because of MTV, and that 68% of those who have bought a record or cassette in the last year did so because MTV was an important influence (whereas the figures for radio were 62%, and for conventional TV 44%). Furthermore, it showed that 81% had heard a new artist for the first time on MTV. Just on a cultural level, look at the two most powerful forces at work on



John Sykes: MTV director of programming

youth over the last two decades—TV and rock and roll—so put them together, and you've got a killer combination. It couldn't happen before, because it needed the video revolution, and it won't happen on conventional TV because they just use video as filler between the sit-coms. We use video like radio programming with pictures, and we've applied a lot of that sort of thinking. We're on the air 24 hours a day, seven days a week, and besides running the clips, we have specials, news, and our VJ's or video jocks.

"Unlike the majority of radio stations,

our programming actively tries to promote the hot new bands. I think we were very instrumental in breaking new bands like Men At Work, Duran Duran, the Stray Cats, Human League and A Flock Of Seagulls, because we were giving them heavy airplay and rotation long before most radio stations picked up on them. We *know* MTV is helping to sell their albums because these acts were breaking big in areas like Oklahoma and Texas where they got absolutely no airplay on local radio. Adam Ant and Human League were huge in Texas *before* they were big on radio, and it's not just the new wave acts that are happening this way. Even Fleetwood Mac came back to us and said that 'Mirage' had sold far better in markets served by MTV."

Sykes says that record companies have consequently become a lot more supportive. "They're all behind us now, even the ones who were initially very dubious about our chances, because they see that it *is* working. Some, like Chrysalis, WEA, and CBS, were always supportive, but now everyone realizes the importance of simultaneously making a video with a record if it's the right project. By that, I mean that obviously not every artist automatically benefits from doing a video. Some, like Bowie and Toni Basil, are natural video artists, and their music is very much geared towards visuals. Others fare better live. The great advantage of having a good video is that it can help penetrate a new market that the artist may not be able to tour personally, and with the increasing costs of touring, that's very important today. That's not saying that a video on MTV is a substitute for touring, but it can be in-

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MTV Alternatives: A New Generation Unveiled

by Rick Orienza

1983 is fast becoming a honeymoon year for the music and television industries. Whether the marriage lasts has yet to be determined, but most indications suggest that the time, and technology, may finally be right.

History has shown that music (i.e. rock and roll) oriented television has not fared well in the ratings. In turn, television has been reluctant to schedule any new music programs that may appear to be a ratings gamble at best.

The recent success of MTV has shown the networks, producers, and advertising agencies, that music television can attract a sizeable number of viewers. This success, coupled with the current cable explosion that has created a need for more original programming, has spawned a myriad of new music programs that will soon surface through cable systems and syndicated television outlets.

It is interesting to note that inspiration for many of these new shows comes from MTV's inadequacies as well as its attributes. While MTV's viewership is 12-34 year olds who want a steady diet of mainstream rock, heavy metal and new wave, there are other music fans who would watch more country, R&B, and other styles, were they available on TV. This has left the door opened for more broad-based and perhaps more open-minded programming concepts.

One such alternative is *Night Flight*, one of the pioneers of the current crop of music cable shows offered through USA Cable Network. By combining concert footage, mini-features, interviews, and rock-oriented movies, *Night Flight* and its producer, Jeff Franklin, have shunned MTV's strict programming approach.

"It's a difference in philosophy," says Franklin. "MTV feels that they are an AOR station and that's what they want to play. It's all rock 'n' roll oriented. There's narrow casting and broad narrow casting. We're just much broader than they are."

Franklin and ATI Video are also taking this approach with two new shows. *Radio 1990* is a half-hour show, also slated for the USA Network, that will feature news and in-

formation (with noted rock observer Lisa Robinson) along with vintage and current rock and roll clips. Franklin stressed the show's fast pace and variety of music to be presented. "We'll play everything; country, black, white, pink, yellow and orange."

The other ATI Video project is *FM-TV*, which had a test run last summer through syndication and posted impressive results. The two-hour program includes interviews, video clips and documentaries, and will be available to 80% of the country with a six-segment run this coming year.

One growing division of this music television boom is the dance/video show, a form that simply updates a concept developed by *American Bandstand* a generation ago.

So far, the most popular of this genre is *MV3*, airing locally on KHJ-TV and syndicated to over 40 other markets. The one-hour show basically consists of "new wave" outfitted dancers hopping to the latest KROQ hits, against a video backdrop, while



Above, KROQ/MV3 jock Richard Blade. Below, MV3 dancers get last-minute directions.

also featuring live appearances by bands such as the English Beat, Plimsouls and the Bangles. The program is produced by Mike Ramsey for California Sun Productions.

We're Dancin', produced by Mick Kennedy and Ron Kantor, also follows this theme and began a two-week trial run on March 14 with hopes for a fall series. Scheduled in-studio guests include Billy Idol, Ian Hunter, Culture Club and Nona Hendryx. The show is being distributed to 70 stations by All

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photos by Sherry Rayn Barnett



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MTV

Continued from page 21

credibly beneficial. Look at Men At Work; we helped break them in this country and forced radio to start playing them. By the time they did tour, they were already huge."

Of course, the other side of the coin is the lack of such video exposure across the country and the consequent possible loss of potential record sales and revenue. Apart from predictable criticism of MTV's format as being too narrow and bland, there have recently been more serious allegations of racism, notably from superstar Rick James, who has accused MTV of ignoring his music and videos because he is black. "I've sold over ten million albums and I still can't get my videos played on MTV," James complained recently. "It's a terrible crime. I'm a pop musician and so is Michael Jackson, Stevie Wonder and Marvin Gaye, and I don't see MTV playing any of our videos."

Sykes reacted strongly but patiently to these charges. "What Rick James is saying is just not true. These sort of attacks are really unjustified and unfair. We are *not* racist, and I reject his accusations. For a start, MTV *does* play black artists, provided that they fit into our format which, as everyone knows, is rock and roll. We don't play country, R&B, or MOR ballads, but we *do* play black artists who've cut rock and roll songs. James can't have been watching, because right now we're playing Michael Jackson's "Billie Jean," which is getting great response. We're eagerly waiting for his new cut, "Beat It." We've also been playing a lot of Prince, who's doing very well with "1999" and whose "Little Red Corvette" will be on next, Tina Turner, the

Busboys, and a hot new song by Sylvester called "Hard Up." Now, everyone still thinks of Sylvester as a disco artist but we're playing him because it's a great rock song. We look at the dance clubs too, and try and guess what's going to be hot, but it's still a matter of format for us. Rick James is basically R&B/funk, and we don't play that sort of music. For him to accuse us of racism is totally uncalled for."

'We don't play A&R roles. We'll definitely give something a chance if there is a buzz, and then we let the audience decide.'

MTV has also been criticized for its censorship after banning several videos that it decided were either too violent or sexually explicit. On this point Sykes, appeared to be on far less firm ground. "It's a very difficult situation, especially when you are a free service. Obviously, we have to think of the cable operators, so we've purposefully avoided showing anything containing obscenity, nudity, or gratuitous violence." Sykes defends their policy, pointing out that "it only involves a handful of clips, perhaps five out of a grand total of over 1000. We don't censor the clips; they really censor themselves. By that, I mean that we play them first and then see what kind of response they get. We played cuts like "Neighbors" by

the Stones and "Pretty Woman" by Van Halen, and only pulled them because we started getting a lot of viewer complaints and parents writing in. When people react like that to the violence and sex in "Neighbors" for instance, we're really forced to do something about it." Sykes admitted that some other cuts had been pulled without airplay. "Duran Duran are huge, but we just couldn't show their original version of "Girls On Film" because of all the bare tits and sex. I loved it, but playing it is just asking for trouble. It was the same with Queen's "Body Language." It was just too explicit." Less easy to defend is MTV's recent decision not to play Culture Club's video and substitute a far tamer live cut from their British *Top of the Pops* TV appearance. However, Sykes insists that all the bands involved in these bans have "understood, because they know we're going to run into problems with blatant sex and violence."

Sykes also stresses that MTV's format is open to local, unsigned bands as well as the established superstar acts with record label support and megabucks behind them. "We want to find new talent and help, and we've played many unsigned bands. We don't play A&R roles here, but we'll definitely give something a chance if there's a buzz, and then we'll let the audience decide for themselves. I think radio decides too quickly what's hot and what's not, and most stations are totally unwilling to take any chances with a new act. What we try and do is keep a balanced format by playing the more commercially accepted, mainstream bands like Styx, Journey, and REO Speedwagon, and play new, more off-the-wall stuff. So, if a local

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Visual Music Alliance To Expand Video's Use In Creating 'Vuzak'

by Randal A. Case

The Visual Music Alliance was created in August of 1980 to develop and promote the "dynamic art form combining visuals and music." Though the word video probably automatically pops into your head, founder Tom Seufert explains he purposely used the term visual in his organization's title "because as soon as you say video, you've knocked out one-half of the ways you create images—with lasers, film, multi-media, computer graphics, and so on."

Various VMA success in 1982 included the setting up of a permanent office in Reseda and a day-long seminar and showcase of visual music at the American Film Institute.

"The goals of our group are two-fold," says Seufert. "One of the things we want to do is to interface the people who have control of diverse technologies: getting people in touch who might not ordinarily meet, who as a result can help their crafts. Our goal is information: we send out a newsletter. Also, if somebody is a member they'll probably be a lot more open to other members calling them with questions."

Seufert becomes highly animated once he gets a chance to talk shop, though not all his opinions are positive ones. "The majority of things on MTV are disposable," he charges. "You watch it once and you don't care if you ever see it again. KCFE uses a 10-second spot that cost \$34,000. You know why they're willing to pay so much for it? The spot was intricate enough so you could see it over and over. There's still more for you to see in the picture. That's the secret to this. When you have that intricacy, you have repeatability. When music videos have that care for detail, they're an art form in and of themselves."

Recently, a small handful of VMA members took time to speak candidly with *MC* about the state of visual music. Peter Sorensen, an art director specializing in computer animation, feels that visual music is improving all the time. Yet he allows that "it

would be better if more attention were paid to a visual music discipline rather than mere quick cuts emphasizing the thump-thump of a beat...a lot of the music video stuff is unsophisticated, just sort of clapping to the beat, rather than harmonizing with it."

Sorensen foresees much more computer animation being used for all types of productions in the future, adding that the area is growing "slower than we had hoped," due primarily to the box-office reception of *Tron*. "There were a lot of expectations just before *Tron* came out. It wasn't the blockbuster



photo by Nancy Voltrath

Tom Seufert: "when music videos show care for details, they're an art form in themselves. That's when you have repeatability."

everybody'd hoped for, so the industry sort of threw the baby out with the bathwater. It wasn't computer animation's fault—the animation was just wonderful in *Tron*. People think that special effects are just a gimmick. They watch the commercials and see these quick, whiz-bang kind of things, and that quite definitely is a passing fad. Eventually, effects will calm down and be used as a serious tool for providing realistic backgrounds for scenery. When sound first

came out on film, people thought that was a gimmick, too."

Another member of the VMA is Coco Conn, who says, "(rock videos) are one of the very few fields where somebody hands you a soundtrack and an album and says, 'here's some money, here's a song. Look, see me in ten days. I hope it's good.' Total creative freedom."

Conn admires the fact the VMA has created a base so people with similar interests could meet, but adds, "one thing I don't believe is that the VMA is ever going to get work for the members. You can talk to people at the record companies, but that's a real hard nut to crack as far as trying to get work."

"I know people who have been trying to form a union so the people who produce the videos can get royalties. The trouble with people who make rock videos is that nine out of ten want to make feature films. They certainly don't want to get branded. Look at all your top videomakers, every time they start getting famous, they go off and do features, right? Rock videos are a stepping stone."

Fellow VMA member John Hunt has been doing video shows since 1973, and boasts to be the first person to go on Theta Cable with a video program. "MTV is a *Billboard* for Warners," says Hunt. "It's no secret that that's what it's there for, they can't just promote themselves; obviously that's anti-trust territory. They've been under heavy criticism for a long time for their racist attitudes, and they have to stand up to that. It's been leveled by a lot of heavier authorities than me."

Hunt's company, Television Music, Inc., is involved with the beginnings of the Visual Licensing Organization, which plans to license visuals much the same way ASCAP licenses music. Television Music is presently trying to gain outlets for close circuit video distribution in bars, restaurants and motels.

Says Hunt, "Entities like El Torito, which has 98 restaurants domestically and 500 internationally, along with the Black Angus chain, the Red Onion chain, and the Hungry Tiger chain are all equipped to show video, or they have it in their future plans. We know what their board of directors have been talking about: they see themselves as new entertainment centers."

If the image of futuristic, optical muzak is presenting itself, you may not be getting that much of a wrong idea. Hunt reports he's taken steps to trademark a new term, Vuzak.

"What we're doing is art," he maintains. "This is the same thing as being a musician, only it's for the eyes." □

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'MTV is important because it gives necessary exposure to the new acts, the heroes for today's kids, that radio too often ignores'

—Don Wardell, RCA

RECORD LABELS

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and inevitably the cost factor is very high. Anyone who pays for a video without final cut has a problem. The reality of the music industry, like films, is that the final cut belongs to the company that finances the project."

"The question of who gets artistic control is definitely a hot potato," agrees RCA's Don Wardell. "It's a potential problem in any artistic endeavour where different people have very different ideas about the results. I've just been through a three-song shoot where exactly that happened. The band, the director and RCA had three different viewpoints about the video, and it was a learning process for everyone involved. We solved the deadlock with diplomacy, but it shows that storyboard approval doesn't guarantee a united vision of the end result."

Few companies admit to censoring video projects. Martin Kirkup of A&M stresses the give-and-take, collaborative nature of video. "The artist is really much more the director than in film, and people like Joe Jackson know exactly what they want to achieve in video. In terms of artistic control, I'd guess that we do have 'the final cut,' but we've never had to exercise it." However, if the vast majority of projects get made without a hitch, occasional rumors surface about 'differences of opinion' and 'artistic problems.' The band X apparently had a video rejected by its record company, Elektra/Asylum, and Don Wardell confirmed that "about eighteen months ago, I had a major problem with a video that both myself and my colleagues found totally offensive."

But such incidents are the exception rather than the rule, and all the companies stressed the positive nature of their video ventures. "It's still very new, and people are still learning, but standards are improving all the time," comments Bob Hart. "For smaller companies like us, video will only become more and more important," adds Steve Tipp of I.R.S. "Video can dramatically affect the careers of even established artists," agrees Columbia's Newman. "Look what happened with Billy Joel and his videos of 'Pressure' and 'Allentown.' MTV exposure suddenly gave us more AOR airplay after they'd ignored him for being too soft and MOR. Now, if anything, all the press and media attention on video is making everyone's expectations very high. There's a lot of pressure on video to break acts, and it obviously can't always happen. But without video, most new artists are going to be very much more limited in terms of exposure."

ALTERNATIVES

Continued from page 23

American Television.

AAT, specializing in music-oriented syndication, begins its fourth year handling Casey Kasum's "America's Top 10" (130 markets) and will distribute an upcoming one-hour special, "The First Annual American Video Awards," which will honor the best music video pieces of the past year.

The practice of using this type of "promotional" video clip as a primary programming tool is constantly growing. As Warner Brothers' Jo Bergman says, "there's no question that video music will become more and more important because the artists will make it important."

But while MTV and others build their programming around these pre-packaged clips, at least one show producer distains their use.

"There's been so much video," remarks Bob Emmer of Alive Enterprises. "that the spontaneity, the rough edge and the liveness of what rock and roll is all about has basically been lost because of television."

That need will manifest itself in the form of *Rock 'n' Roll Tonight*, co-produced by Emmer and Neil Marshall, that will premiere March 26 at 1 A.M. in over 60 markets nationally (KNBC locally). The show will feature live bands performing at Perkins Palace in Pasadena. Guests for the initial shows include the Psychedelic Furs, Todd Rundgren, Jack Mack and the Heart Attack, and a special jam with Jeff Beck and Les Paul.

"Unlike some of our predecessors, we're not going to be just assembly line television," claims Emmer. "I don't think people appreciate that." □

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MTV

Continued from page 23

rock band has done a video on 3/4" or 1" tape, we'll definitely give it a chance. Mail the material to: MTV Music Television, 1133 Avenue of the Americans, New York, NY 10036. 1" tapes must have a stereo mix and should be sent care of Gail Sparrow, our director of talent and artist relations. We watch everything that arrives, and whereas we used to get about four or five new videos, we now receive up to twenty a week, which shows how the whole industry is expanding." According to Sykes, MTV now has a library of some 1000 videos, of which over 700 are in active rotation, with the remaining 300 being kept on hold, either because they didn't fare too well, or because the audience is "burnt out on them, although most of our audience response is positive; they want to see a particular video more often."

Besides promotional competitions tied in with tours by such supergroups as the Rolling Stones, the Who, Fleetwood Mac and Journey, MTV has also been stepping up its own production of specials. "We just shot one on the making of *H2O* with Hall and Oates," adds Sykes. "We also did one on the making of *Mirage* by Fleetwood Mac. We're doing something on Pete Townshend's *Chinese Eyes*, as well as specials on Ultravox, Tom Petty, the Go-Go's and Billy Squier."

There's also more good news for local bands, according to Sykes. "Starting on March 14, MTV is launching a new spot called "The Basement Tapes," which will feature videos submitted by local unsigned acts, or bands signed to small independent labels, from all over the country. Each month, we'll

play six of them and then poll the viewers for their favorite. At the end of the year, we'll take all the winners, put them on a grand play-off show, poll for another vote, and the winner will then get a four-song EP deal with EMI/America.

"So we're trying to help new artists in various ways, and we have plans for other types of new shows within our structure," explains Sykes. "It's still all in its formative stages, but I think the future of MTV holds enormous potential in many different directions. We're working very closely with record companies, and there's now this great spirit of collaboration." Asked to sum up MTV's philosophy, Sykes adds, "we'll continue to explore and expose new musical trends wherever they are, and try to lead the way. We want to be the cutting edge for music-video in the '80s." □

'A good video can make a bad band look good, but you can't take them that extra step and make them a Bowie or a Jagger.'

TONI BASIL

Continued from page 17

"You can shoot in black & white to establish a certain mood, but the song has to scream for it," she says. "X might work real well

with a grainy black & white film, but 'Mickey' demands it be in color. David Lee Roth of Van Halen told me he'd like to make a video like a cheap porno—and he could. Film it in 8mm black & white, with scratches and blips and poor edits. His band has that raunchy style. But it has to fit the requirements of the band or the style of the song.

"You can't do on-line for less than \$400 an hour," she adds. "You can do a good, cheap video if you shoot on less than 1" tape. But for one-inch broadcast quality using a broadcast quality cameras, you're dealing with big bucks. It's the same as using a 24-track at Cherokee vs. Springsteen recording an album on a cassette. You can still make a great video by shooting 3/4" and bumping it up to 1", but the quality of the visuals will suffer."

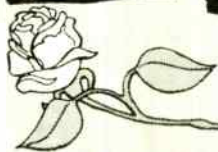
When songwriting or choosing outside material, a visual concept to the song isn't required. "When I record, I'm thinking of the radio," she says. "I can't help but look for a video aspect. I did look for a cheerleader song because I thought it would visually work well. But 'Nobody' was just a good song; the visual image came later. I don't write with a video concept in mind. It's the rhythm that moves me. I write with the idea of it being danceable more than anything else."

"On the other hand, I'm not against writing songs directly for video. What makes the *Word Of Mouth* videos so repeatable is that they came from different ideas—some video, some musically. It is interesting that the label screamed, 'Don't think about video at all when you make the album,' and the most video-oriented song, where I had the visual idea before I knew what it could sound like, was the big hit. So all these rules—out the window." □

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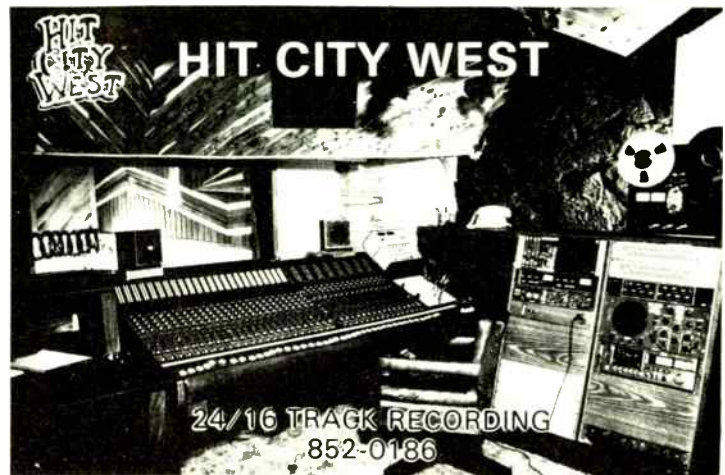
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Songmine

By John Braheny

Video/Songwriter Royalties

The recent explosion of video cassettes has caused many problems relating to songwriting royalties. The potential profits are huge, but the dispersion of those funds is a major issue with publishers, songwriters, artists, video producers, distributors, and retailers.

Income for publishers and songwriters could be even greater if it weren't for three major problems. 1. **Home Taping:** If you can tape a live concert off HBO or a collection of your favorite clips off MTV, why buy a cassette? 2. **Rentals:** On the retail end, rentals have been a mainstay. Dealers believe that certain types of product, like films, aren't necessarily items that people want to own and collect. There is a copyright doctrine of "First Sale" that, for instance, governs books you borrow from the library. It states that the copyright owner has control of the item only as far as its first sale. The difference in this case is that libraries don't rent books and don't profit from loaning them. *None* of that rental money from video cassettes goes to the songwriter, publisher or video producer. 3. **Cassette Pricing:** Very few fans can afford to build a collection unless, like the exercise tapes, they have practical value for some time in the future.

It has been proposed that rentals would be reduced and the volume of sales would be increased if the price of video cassettes were reduced to a rational figure. This proposal comes from the philosophy that people, particularly Americans, would always prefer to own something than to rent it. This is the kind of marketing speculation that remains a guess until it's been tried. It's a basic dilemma. Will we make more money by selling more units at a lower price or fewer at a higher price? From the standpoint of the writer, publisher, and producer, volume sales are the *only* way to make money, even if their percentage per unit is lower, since the alternative of high pricing results in rentals with zero royalties.

Another factor affecting this problem is the licensing of music to the producers of the video cassette projects. This is a problem not only with video cassettes, but in music variety shows for syndication or satellite. In one corner of the arena, we have copyright owners, usually publishing companies who, of course, also represent the writer of those songs in question. They bring with them a concern that if they set a standard rate for use of the songs in video productions, they'll be locked into it like the two-cent mechanical royalty rate on record and tape sales from 1909 until recently. They're afraid it'll take another 60 years to change it, while video producers get rich at their expense.

In the other corner are video producers, excited by the artistic and financial possibilities of a new medium. They claim that they're very fortunate if they're able to recoup their enormous costs on the first showing of their product. It usually takes tremendous sales over a long period of time for video cassettes to recoup, and a project suitable for multiple uses, HBO syndication and cassette sales, domestic and foreign, to see profit.

Their costs include studio, lighting, art direction, camera crews, actors, dancers, choreographers and tremendous post production/editing costs, almost always at top union wages. The breaker, they feel, is the cost of the music they get from publishers. They must add to that cost the fees for attorneys and other agencies who negotiate those rights on their behalf. Many publishers, new to video negotiations and afraid of being taken advantage of, ask for too much, resulting, the producers say, in the songs not being used or the production not taking place at all.

Somewhere in the middle of all this there needs to be some compromise. If video producers could anticipate the cost of music licensing by the use of a standard rate and if that rate were periodically reviewed and changed, maybe everybody could win. I know, I know, it's always easier said than done!

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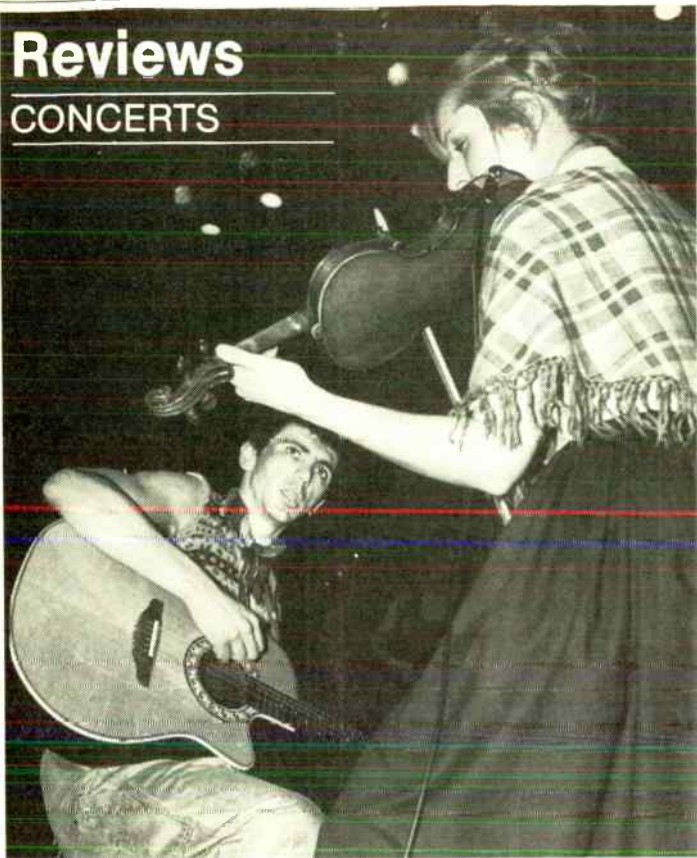


photo by Ann Summa

Dexy's Midnight Runners: "a rustic, swaggering soul feel"

Dexy's Midnight Runners At the Beverly Theatre, Beverly Hills

There's no definitive formula to a good show. Some acts simply overpower you with their presence; others subtly charm you over the course of a set. Dexy's Midnight Runners exemplified the latter. Kevin Rowland's brew of Celtic soul music didn't overwhelm the crowd instantly, but like a crackling fire, it gradually warms the ears.

In almost every aspect, this group stands out from the horde of English synth bands infesting our shores. Clad in raggedly old overalls, the group took on an Irish hick look, which I hope catches in, especially at Camp Beverly Hills.

The music exudes a rustic, swaggering soul feel, meshing R&B, rock, and light pop via a lineup consisting of fiddles and horns on top of the orthodox rock ensemble. A Van Morrison feel pervades everything; Rowland even pulls off "Jackie Wilson Said" with plenty to spare. Not all of the material was of high quality. The opening songs dragged a bit, but the highlights, especially the delicious "Come On Eileen," far outweighed the soft spots.

The real strength of the band (who performed with verve and

conviction), is singer Kevin Rowland. His pipes seemed elastic, soaring from deep, mournful lows to sweet highs without a trace of effort. He playfully vamped through the repertoire, and instead of dragging the songs past the point of boredom, he sustained interest by coloring the sound with evocative vocal expressions.

He did leave something to be desired visually; he seemed a bit hesitant fronting the band, rarely making eye contact with the audience. The lack of magnetism would bring down a normal act, but when you're dealing with such a refreshing brand of music, performed with such zeal, Rowland couldn't—and didn't—lose.

—Jeff Silberman

Jean-Pierre Rampal

At the Music Center

Jean-Pierre Rampal has carved himself a unique niche in the already rarefied atmosphere of world-class soloists and performers. Through a clever combination of sheer, dazzling virtuosity and provocative and entertaining programming, Rampal has achieved global recognition and popularity usually reserved for the maestros of the piano and violin. Just how successful he

The Members

At Perkins Palace

By now, nearly every paper in town has chronicled the chaos which erupted during the Members' show, a case of a few rotten audience members spoiling things for everyone. But aside from the disgusting antics displayed by a few pinheads in the orchestra pit, what hasn't been emphasized enough was the band's ability to rise to the occasion and deliver a satisfying performance in spite of it all. With lead singer Nicky Tesco being reminiscent of Eric Burdon, a convoluted dance beat, and a horn section ballsy enough to blow down the walls of Jericho, these working class Englishmen proved to be anything but a minor league outfit.

"Working Girl" started the set off with a bang. Supercharged R&B was the name of the game as "The Family" and

"Fire (In My Heart)" followed in rapid succession, shot from the hip with a loose delivery. The core of their material is based around a rhythm-funk sound, with an array of Motown and reggae influences making up the component parts. But most impressive are the band's horn arrangements. Besides their skillful knack for providing punchy fills where needed, the two horn players pushed out an ancient Greek trumpet sound which made a distinctive contrast to the latin flavored beat of the "The Model" and the James Brown-ish swagger of "Boys Like Us."

The Members have coined a unique sound which reflects a spectrum of influences from the golden age of dance music, and disco, to ska, then back again to Motown. Their particular variety of party music is refreshing in its straightforward approach, and infectious sound.

—Paul Van Name

Tom Wopat

At the Palomino,
North Hollywood

Tom Wopat's show at The Palomino was the sleeper of the season. Better known as the original Luke Duke on *The Dukes of Hazzard*, Wopat surprised a lot of people with a vital, tough and original show.

Wopat has a contained, low-key persona, and kept talk to a minimum during the 45 minute set. He didn't have the ready-made image that Ricky Skaggs projects form the moment he walks out onstage.

The well-chosen, highly appropriate material went a long way in making up for a more accessible persona. Wopat has a real nose for choosing tasty, diverse covers from the country, folk and rock spectrum. He adeptly went from the Band's "Up On Cripple Creek" to a little-known Wynn Stewart

honky-tonker to a winsome Everly Brothers gem, "Till I Kissed You," and a superb rocker from Joe Walsh, "Life's Been Good." The several originals were not carved out of the bland urban cowboy mold either; particularly engaging was his first single, "Full Moon, Empty Pockets."

The real grabber was his raw-edged baritone, which proved capable of a Joe Cockerish low-down growl on the rock tunes. Few have that kind of power on the country-rock circuit. The excellent six-piece band (with Wopat's acoustic guitar) included Mark Sorger on flute, sax, and conga drums, and most notable, Herb Pederson, whose compelling modal harmonies added an essential element of authenticity to material like the bluegrass standard, "Fox on the Run."

Wopat's voice has the power to showcase traditional songs and infuse new blood into a bland genre.

—Judy Raphael

has become was amply illustrated in this fine concert by the brilliant flutist.

The first half consisted of lesser-known pieces ranging from the graceful *Sonata in E minor* by Leclair, to Telemann's *Sonata in B flat* and two sonatas by Bach, the first Bach piece, his *Sonata in F*, was a transcription by Rampal from the original organ part following the baroque tradition, and with its energetic and happy allegro movements, provide a perfect example for Rampal's playful virtuosity. The second piece by Bach, the *Sonata in E minor*, was again brilliantly executed, and the harpsichordist John

Steele Ritter sympathetically caught every nuance and flourish by Rampal.

Throughout the concert, the interplay between the two performers was nothing short of breathtaking, and Ritter proved himself to be a very fine accompanist, equally at ease on harpsichord or piano as in the second half which consisted of Czerny's *Duo Concertante*, Roussel's *Jouers de Flute* and a bewitching performance of Bizet's *Fantasia Brillenae sur Carmen*. On this last piece, Rampal excelled, coaxing runs and trills that seemed impossible as he lunged and darted across the stage.

—Iain Blair

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CLUB ACTS

The Dynatoners

At the Club Lingerie,
Hollywood

□**The Players:** Charlie "Alligator" Owen, lead vocal, trumpet; Big Walter Shuffelsworth, drums, vocals; Jerry McKinney, sax; Tom Giblin, keyboard, vocals; Rick Velter, guitar, vocals; Jay Peterson, bass, vocals.

□**Material:** An even combination of Chicago horn style blues-shuffles and Watt/Stax style soul. They opened with a swinging instrumental shuffle that featured all the players taking turns soloing. It showed all the players to be adept at this style, especially Shuffelsworth and Giblin on the Hammond organ. It tended to go on way too long, though the people dancing didn't seem to mind. They did a lot of covers, such as "Tighten Up" (the longest version imaginable), "It's Alright" by current MTV 'VJ' J.J. Jackson, and Edwin Starr's "25 Miles From Home." Owen lacked the super soul punch to carry off



The Dynatoners: "right out of a smoke-filled club from Chicago"

much of the material, which was too bad, because the band sounded fine.

□**Musicianship:** As a unit, the band was very tight, and I couldn't detect any mistakes outside of several botched passages on Owen's trumpet, most notably on his first number, Arthur Conley's "Sweet Soul Music."

□**Performance:** The guys all look like they're right out of a smoke filled club on the Chicago

southside. The image is strong, plus they put on a pretty lively show.

□**Summary:** I see these guys as either a dance band or Vegas act, nothing to be taken too seriously. Overall, the show was good, but I began to lose interest after a while, as if they started off a ball of fire and slowly but surely fizzled out. An improvement in terms of a front man would surely make them more exciting. —Bruce Duff

The Effects

At the O.N. Klub,
Silverlake

□**The Players:** Luke Skood, keyboards, vocals; Bucko Reed, drums, vocals; Shadrach Powell, bass, vocals; Kirk Hawley, guitar, vocals.

□**Material:** The Effects are a reggae/ska band playing primarily their own originals with some faithful cover versions of songs like Bob Marley's "Lively Up." Their slightly diluted ethnic music is served up American style with a rock flavor, exemplified by "Street boy Skank," a fast-paced ska-rocker which had some nice guitar work from Hawley.

□**Musicianship:** The overall feel is one of tight and aggressive competence. Nobody overindulged unnecessarily. Whenever Hawley took a solo, as on "Within," it was consistently refined. Powell played good and deep, gelling well with Reed to create a thick, full bottom sound. Skood handled the majority of the lead vocals, but all members frequently harmonized quite expertly. Skood, while not possessing a voice of any great distinction, never fell short of the mark in contributing to the band's very tuneful original material.

□**Performance:** Powell was easily the most visible player; he's an excellent showman, often skanking across the stage in a joyous fashion. Skood turned in

an energetic performance, and gave the distinct impression that he didn't want to be too tied behind his instrument. Hawley, however, didn't really project, often remaining rooted to the spot in marked contrast to the other band members.

□**Summary:** The essential ingredients of the raw rhythmic roots feeling of the effects are all intact here, yet just a little of the original earthiness has been washed off. This results in making the Effect's interpretation of this genre more easily accessible to the ears of more mainstream audiences. They are trying to win over as large a cross section of the listening public as they can, as their single "Video Game," a fast rocker, can attest. —Richard Crowley

Extensions

At Cafe Orleans,
Reseda

□**The Players:** Miles Osland, alto and soprano saxophones; Billy Hulting, vibes and percussion; Peggy Duquesnel, piano; Jim Donica, bass; Rod Harbour, drums; Grant Nissen, marimba and percussion; Tania Solnick, guest vocalist.

□**Material:** Extensions bill

themselves as jazz/latin fusion, and the main problem with this format is the audience's preconception sometimes limits the musical possibilities. Their brand of fusion separated the styles rather than simultaneously interpreting them. All of the latin material was originally composed and commendably performed while a good portion of the jazz/rock segment was pre-conceived by David Sanborn, Bill Watrous, and David Grusin.

□**Musicianship:** This ensemble is out of the Cal State Northridge tradition, a jazz hotbed with a history of tight and swinging big bands, and individual session stars such as Grant Geissman and Gordon Goodwin. Leader Miles Osland emerged as the most charismatic, splitting the upper register on alto sax and sustaining the tone of his soprano to give it the sound quality similar to the Asian Shanai. During the latin compositions, a sombering alto

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flute would have lent a more authentic sound to the ensemble passages. Most unusual was the way Hulting and Nissen played off one another both on the metal vibes and wood marimba.

The Lyons Club

At Wongs West, Santa Monica

The Players: Jon Lyons, bass, vocals; Bobby Carlos, guitar; Steve Denny, keyboards, vocals; David Demeter, drums.

Material: Pop music, with strong melodies contained in just about every song. The pacing of the set is well conceived, with both slow and fast songs brimming with commercial potential. There are a couple of influences that come through strongly, the Andy Summers-like guitar work on "I Break Down" is particularly notice-

They also accentuated many Brazillian and African instruments such as the Cuica, Padeiro, agogo bells, and shackere.

Performance: Their stage presence was cheerful despite the seemingly uninterested crowd. Near the end of the performance, a handful of friends joined the sextet for a percussion pow-wow, filling the room with a warm wave of sounds.

able and effective. Overall, the influence is the entire 1960s.

Musicianship: Lyons has a voice that is well suited to the material, his strongest work coming on "Here She Comes," and the emotive "I Break Down." He adapts well to the various musical styles, from fast powerpop to the slower ballads. His work on bass is solid and, together with Demeter, provides a particularly strong beat on "All Of A Sudden." Their teamwork is consistently tight throughout, Carlos is a clean player, keeping a pretty low profile while delivering all the licks with style. Denny provides much of the music's identity. He works well into the reggae rhythms on "Land Of Love" and trades off well with Lyons

This interplay provided the most interesting glimpse into the band's "con alma" style.

Summary: Extensions is ready for more suitable rooms like Hop Singh's. Their original material seems challenging enough to appeal to a wider and more appreciative audience, and the addition of a full-time vocalist would make both of these transitions much smoother.

—Don Lucoff

on "Here She Comes." His vocal harmonies with Lyons are one of the band's greatest strengths, most impressively on "I See Your Eyes" and "I'm Still Dreaming."

Performance: The songs are the performance. The music itself demands the audience's attention, and any kind of theatrics would only serve to detract from this. Lyons seems fairly at ease as frontman and converses just enough.

Summary: The Lyons Club has a strong selection of well written, solidly played, extensively rehearsed, commercial material along the with dozens other bands. It's now up to the lucky breaks.

—Martin Brown

Little Triggers

At the Central, West Hollywood

The Players: Britt Philips, guitar; Jeff Cool, vocals; Scott Colby, slide guitar; Willie Blades, bass; Howard Power, drums.

Material: Quite eclectic—a pop view of various music genres. Main songwriter Philips has done a thoroughly professional job. "State Of Love" had a rockabilly start and a jazzish finish, and "Tonite" was a new wave rocker with a frantic beat.

Musicianship: Colby is a master of frictionless motion on the slide and he saved a few songs from the slag heap with his elan. Good rhythm from Blades, and Power was evident throughout, even if Power does have his favorites in his kit. Phillips is as skillfully varied in his guitar technique as he is with his songwriting. On "Tonite," he played a mysterious intro to perfection, but then he handled the crashing diminutive chords of the melody with equal aplomb. Cool, on the other hand, is a poseur with limited emotive strength. He has a fair rock voice, but he sings terrible harmony. His energy was unfocused, and he constantly assumed a totally insincere and unstylish mask of anguish to underline the lyric.

Performance: The band

photo by Von Winckelmann



Little Triggers: "an eclectic pop view of various musical genres"

doesn't do a whole lot except cook right along. Visually they're boring, but musically they're very interesting. They share their energy with the audience and have excellent internal communication amongst themselves. But one does not feel drawn into a sense of community with Little Triggers. They do not so much perform as they exhibit. The set was too calculated towards pulling cer-

tain strings with the right hooks. This is especially evident with Cool; he lacks the vital dynamics that a good group of musicians needs to showcase their stuff.

Summary: Little Triggers needs to work a little less on formula and finding an audience. These guys have a lot of heart. If they can work from that premise, the audience will find them.

—Kong



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Arrow

At the Central, Hollywood

The Players: Roger James, vocals, posing; David J. Carlis, Luis Sanchez, guitars; Costas Brisbeos, bass; Gary Galloway, drums.

Material: Freeze-dried Spandex riff rock, combining Bad Co. hooks with Geddy Lee vocals. The arrangements, from stock powerchord riffs to double lead guitar lines, were formula instead of innovation. The riffs of tunes like "Love On The Run" seemed to have dust on them. Lyrically, it was cliché city when they salute our town in "I Love LA" (definitely not the Randy Newman version). "Waiting" concerned the anguish of waiting for your date to make herself up, and for real relevance there was their tribute to Jim Morrison. "He took us up/he took us down," "angel in disguise/devil in his eyes," "you say you don't care if you live too

photo by Elaine Galka



Arrow: "combining Bad Co. hooks with Geddy Lee vocals"

long. Just so someone hears this song." Hey, just rewrite the man's tombstone and be done with it.

Musicianship: Competent for the most part. Caris and Sanchez hit every lead note together, and they were tuneful. James had a strong, clear voice, giving him bragging rights as the most talented member of the band. Brisbeos and Galloway, on the other hand, played as if by rote.

Performance: James tried hard to become a kickass lead singer, but clad in leopard skin Spandex, raising his fist and pointing every which way, playing air guitar during the solos, and grinding his hips was, to put it quite mildly, predictable.

Summary: If you think that rock and roll died in 1975, before the disco explosion, and never came back, see these guys and pleasant dreams.

—Jeff Silberman

The Tic Band
At the Blue Bayou, Bellflower

The Players: Ron Finn, lead guitar, vocals; Mike Addington, lead guitar, lead vocals; John Hill, bass guitar, vocals; Dave Barfield, drums, vocals.

Material: An eclectic composite of country/pop, bluegrass and swing rock. They combine typical "cry-in-your-beer" country ballads such as "It's Not Funny Now," to bouncy and racier tunes like "Sleazy Motel." Barfield's songs exhibit more of a pop flavor with major influences stemming from the Beatles and other early '60s innovators. His material is more subtle than Addington's, combining sensitivity with a certain naivete in the lyrics, while Addington's tunes display much more country with roots deeply imbedded in bluegrass.

Musicianship: This is a very solid group. The vocals were excellent with the harmonies blending quite well. There were no quirky hesitations, and each one



The Tic Band: "a good country band that blends pop and rock"

played their instrument exceptionally well, Ron Finn's lead guitar being especially electrifying. There was some fantastic drumming from Barfield, and John Hill's fine voice never wavered as he belted out Lee Greenwood's "Turn Me Inside Out."

Performance: Most of their songs were performed with a certain "laid-back" intensity. While no one went overboard in horseplay with the audience, the

band did maintain a good rapport and, although the crowd was thin, they managed to get fair applause on most selections played.

Summary: This is a very solid, tight group. There really seems to be no flaws in Tic's performance. A good country band that blends a fair amount of pop and rock, it would appear that Tic could be an easy crossover band.

—Theresa Nixon

Kazu Matsui Project

At the Roxy

The Players: Kazu Matsui, bamboo flute; Carlos Rios,

guitar; Robben Ford, vocals, guitar; Abe Laboriel, bass; Russell Ferante, keyboards; Vinnie Caliuta, drums; Brian Mawn, keyboards; Michael Fisher, percussion; Bill Meyers, synthesizer; Grant Gwillickson, vocals; Carl Verhealy, acoustic

guitar; David Bonfor, woodwinds; Carl Anderson, vocals.

Material: A diverse range of contemporary music, from a soft pop ballad tinged with an Eastern quality via Matsui's magic flute, to Latin fusion with Rios at the reins, to their encore,

Reviews

CLUB ACTS

which started with a bass obligato and covered everything from blues to pseudo-medieval music. All were originals, and each tune was individual and very different from the rest. The music itself and the arrangements were in the spotlight most of the evening. Where vocals were involved, melodies sometimes rambled, as if the lyrics were added as an afterthought, as in "Love's A Heartache." Unlike many musician-

philosophers, Matsui's selections were compelling, beautiful, and powerful, but never overbearing.

Musicianship: With some brilliant playing, Matsui's band had all the makings for fireworks, and certainly didn't disappoint their audience. Cuts and kicks were executed to crisp perfection with the exception of the opener. Dynamics were an intricate part of the music, yet there were still some rough edges where the band lost their inner rapport and the playing got a little sloppy. But overall everyone was completely in tune with the material, each other, and Matsui.

Performance: Awkward, a bit shy, but very charming, Matsui emceed the evening. Opening with two tunes from his *Time No Longer* album, Matsui initiated a very appealing format which unfortunately got lost during the course of the evening. With the exception of the band's first number, which was loud and nervous, they exuded energy, enthusiasm and warmth in a casual, spontaneous manner.

Summary: Matsui's music is very special. It has a fragile, haunting quality created in part by his flute playing. The message inherent in his songs is an appealing and timely one.

—Sally Klein

Armored Saint At the Roxy, West Hollywood

The Players: John Bush, lead vocals; Philip Sandoval, guitar; Dave Prichid, guitar; Joey Vera, bass; Gonzo, drums.

Material: Out and out heavy metal; not in the generic, but actually the specific sense. All of Armored Saint's material is staple head-bang material: hard, fast and frantic, with little variation between songs. The material itself is not so much important as what it accomplishes for heavy metal aficionados, and to this end, Armored Saint is

right on the money.

Musicianship: Again, it's not how well each instrument is played, it's the overall effect. From a strictly technical point of view, no musician was more than mediocre, but from a heavy metal standpoint, the band was sufficiently flashy. Guitar solos were presented with amazing speed, although they couldn't be heard and the notes were for the most part repetitious. They did the job.

Performance: Here is the key to Armored Saint. The band is very showy onstage, and provides literally an onslaught of thunderous drums and power guitars. A very strange and real

sense of crowd involvement accompanied the show, as if the band and the audience were "getting off" together. This seems to be an ideal within the realm of HM, and for this reason the band is successful where others fail.

Summary: Armored Saint is a band that will probably appeal to most hard rock and rollers, but is a real treat to true heavy metal lovers. Here, where music is much more a means than an end and such a fine line exists between good and bad bands, Armored Saint manages to satisfy the needs of the crowd in their own unusual way.

—Michael Heller

Stu Blank and his Nasty Habits, At Berkeley Square, Berkeley

The Players: Stu Blank, keyboards guitar, harmonica; Johnny Yu, bass; John Condon, drums; Keith Crossan, sax; Time Hyland, trumpet; Mark Baum, sax, guitar.

Material: As the Bay Area's answer to Jack Mack and the Heart Attack, Stu Blank cranks locomotive soul in some tasty '60s covers like "Soul Man," "Shotgun," and "I Feel Good." Interspersed are hot rock versions of Steppenwolf's "Born To Be Wild," and the Rascals' "Good Lovin'" to form the perfect set for damn good dancing.

Musicianship: Stu Blank manages an easeful mastery of his keyboards while also leading some strong vocals, a role including riffs and showmanship in a way you'd think would be disconcerting to his key work, but isn't. Yu's bass pushes actively and sensuously behind the sound with the omnipresent ornamentation of a funky brass



Stu Blank & His Nasty Habits: "onstage jivin' and self-amusement"

team that gets their notes in on a dime.

Performance: The beauty of the show is in its tenuosness. Their songs are delivered tightly back-to-back, but the performance is casual with lots of onstage jivin', shimmy-shewobble, and general self-


amusement between band members.

Summary: One wonders what Blank can do with an original tune. But as far as creating a dance show, the man picks all the right songs and gives them to you with legitimate veteran quality. —Bonnie MacKinnon

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Reviews

RECORDS



Beneath the Shadows

True Sounds of Liberty
Alternative Tentacles Records
Produced by Thom Wilson

This time out, T.S.O.L. has added a keyboard player and put on a smile. *Beneath the Shadows* is a commendable attempt at combining the energy and grit of hardcore punk with classic pop beauty.

It works too. The piano arpeggios, real melodies and contrapuntal synthesizer and guitar riffs don't diminish the humongous power chords (Thom Wilson's got quite a way with those) and raw vocals one bit. As with previous T.S.O.L. vinyl, all songs are written by the group, but they're taking more care these days. Previously, the words had come in undisciplined torrents; now they have a rhythm, and it goes with the beat of the music.

The Manet painting on the sleeve makes the package look a bit arty, but fortunately the boys had the good sense to rip off the *Clockwork Orange* lettering for the cover—kinda reminds you they aren't all that serious, after all.

Jack's voice is still strong, but his lack of accuracy is the one flaw on this record. If they continue in this style, and I hope they do, hitting a few proper notes couldn't hurt.

—Bruce D. Rhodewalt

Picture of Linda

R.F. & the Radar Angels

Hib-Tone Records
Produced by Russ Fowler and David Cole

This Atlanta band deals mainly in three or four chord basic rock with lots of distilled '50s influences. R.F., possesses a voice very similar to Robin Zander, though his band sounds nothing like Cheap Trick. His production and his singing are better than his songwriting,

which is a little too simplistic to sustain interest. However, Fowler's own songs are better than the two cover versions here, one being a slow, drained-of-life version of "Steppin' Stone," the other a simple guitar-bass rendering of Bubby Holly's "Everyday."

"Make Me Sick" is the most modern-sounding song, with some interesting dissonant chords utilized to give a queasy feeling. "Red Tape, White Paper" is one of the four-chord tunes, and is probably the most well written in terms of an intelligent lyric. "Runaway Train" has a country feel to it, and this works well for the band. Maybe this is an area they should concentrate on more.

It should also be mentioned that whoever plays that stinging Stratocaster has a lot on the ball; the sleeve doesn't say whether it's Fowler or fellow guitarist Brian Jobson. The lead work is one of the imaginative aspects of the record.

—Bruce Duff



What Makes A Man Start Fires?

The Minutemen

SST Records
Produced by Spot

The Minutemen have long been one of L.A.'s best-kept secrets. They're too original to be categorized, yet they have too much to offer to be ignored. Their second long-player, *What Makes A Man Start Fires?*, is a masterful integration of Gang of Four's future-funk leanings and Wire's minimalist tendencies, coupled with astute lyrics a million miles away from most of the usual "I love/hate you" sentiments found in rock.

The bass/drum bottom of Mike Watt and George Hurley propels the 30 to 90 second song salvos with near-painful intensity, while guitarist/vocalist D. Boon rounds out the sound with treble-laced, cat-scratch figures and drill-sergeant barks. SST house producer Spot thrusts the rhythm section to the front of the mix, keeping the sonic extremes to a minimum while ac-

centuating the throbbing pulse of the songs.

The 18 tunes are capsule version of urban blight, combining the real-life intensity of *Mean Streets* with traditional head-banger sentiments. The lyrics are blunt and all-too accurate, written without rhymes and delivered without pretense.

Along with X, Rikk Agnew, and precious few others, the Minutemen are expanding the definition of "punk" by avoiding cliches in their search for their truths. I can't get this album off my mind or my turntable.

—Chris Clark

On The Air

Bartock And Lansky

MCA Records
Produced by Craig Bartock and Harlan Lansky

A note on the album cover states "we play 100 proof pop," and no one is going to argue with that. All the songs on the album are catchy, well produced, yet instantly forgettable examples of pop.

"Switch Me On" is straight out of the Hall And oates scrapbook; the excruciatingly titled "New Lang Syne" has a hook suspiciously reminiscent of "It's In His Kiss." The duo's influences are perhaps best summarized by their inclusion of Wayne Fontana's classic "Groovy Kind Of Love."

There is little to be gained by commenting on each individual song as they are all well played, well produced, highly derivative examples of the genre. There is nothing wrong with this album, on the contrary, since it sounds like 90% of what's played on radio stations. But a little more originality would be a blessing.

—Martin Brown

Love Is Art

Joseph Caccamise

Midtown Records
Prod. by Joseph J. Caccamise, Jr.

The look and sound of this LP reflects a European flavor. Indeed Joseph Caccamise's effort would've been better if he had been singing in a foreign tongue. Embarrassingly awkward lyrics, garbled phrasing and unctuous sentiments bombard the listener on nearly every cut. Subjects ranging from the shambled state of the world ("Do or Die") to the blissed-out emotional state after a particularly fulfilling one-night-stand ("Your Rhythm Moves Me Good") are handled with all the subtlety of fingernails on the blackboard.

Ideology and poetics aside, the album is well produced and

showcases some skilled musicianship, most notably Mike Forbes on sax and flute. Most of the material falls into a kind of breezy funk/lounge sound, with a couple forays into Latin-MOR and '50s pop. Caccamise's voice is strong, but lacking in sincerity—most of the time he comes off as a parody of a macho lounge singer.

Ironically, the off-the-wall rockabilly number, "Rock Bop," is Caccamise's best performance. The uncontrollable cry in his voice is given an appropriate context here and, aside from the unintelligent lyrics, the song is quite catchy.

—Laura Golden



Unilove Unipop

Kat Family/CBS Records
Produced by Sonny Limbo and Scott Maclellan

This has to be a joke. The sleeve artwork shows two lovers, silhouetted in comet-tail light, reaching for each other in deep space, with a glowing orb between them. A name like "Unipop" hints that these two really want to be the Captain and Tenille of the '80s.

One always had the feeling even Daryll Dragon didn't take himself completely seriously, but these two do. Phyllis and Emanuel Loiacono have succeeded in honing the best example of stereotypical commercial muzak-for-mush-heads that I have ever heard.

All the arrangements are strained and overblown, while electric guitars are reduced to the status of punctuation for pitiful lyrics such as: "You really light me up/You make me feel the glow/You got me in a spell/So let your love flow." Not to be outdone is: "I wanna have you tonight/You really whet my appetite/I can tell you're in the mood./And babe, I'm in the mood for you."

The saccharine nausea of this hollow composition makes Donnie and Marie sound like Hendrix and Joplin. It's records like this that make you appreciate AC/DC.

—Eddie J. Williams

Reviews

RECORDS

UNITS

THE RIGHT MAN



EP FILE

JAMIE SHERIFF—Targets (Hero): Sheriff, one of a number of local artists rebounding from a major label disappointment, has created an immaculately produced, lush sounding EP. Too bad the songs aren't as well crafted. Sheriff can pound out a tasty melody and riff off the ivories, as in the title track and "China," but the arrangements are ordinary and the drumming lackluster. Lyrically, he displays a hard nosed cynical attitude from living on the street and from a broken heart. Yet the lyrics he uses to create that image are often vague and, at times, overblown. **Targets** may have a sound that catches your ear, but it lacks the depth to stick in your mind.

THE DARK—Darkworld (Ambiguous): When the sides are labeled "Artsy Annoyance" and "Boring Contrivance," you immediately take things with a mountain of salt. The songs are basically dance grooves, whitebread funk nicely performed and well produced. But the lyrics are self-consciously clever. While it works nicely on "Life Of Me," mocking David Byrne's eccentric persona, and "What R Frenz 4" with a Devin treatment, it gets too cloying elsewhere. Reworking nursery rhymes into "We Can Be Children" sounds pretty trivial. **The Dark** is a band with some smarts; they should be better than just living up to those subtitles.

BUZZY LINHART—The Four Sides Of..... (Caromar): Linhart's what you might charitably call a cult figure, a marginally successful solo artist who's anything but underrated. At his best on this EP, it sounds like a casual jam between old friends. The originals, such as the boogie rocker "I Might Be Wrong...." aren't too bad. A rollicking instrumental force almost makes up for the dated arrangements and lyrics. His choice of covers, however, is a major faux pas. An overwrought, Vegas-style treatment slathers the simplistic beauty of the Beatles' "If I Fell," and he shows his age on "Slow Down." He did surround himself with able support. Nicky Hopkins practically steals the show, but considering the material here, that's not a major achievement.

BOY NEXT DOOR—(Radioactive): After years of flirting with the majors, Boy Next Door (originally the Kats) finally opt for an indie label. The disc perfectly captures what this band's about—nice songs, good musicianship, good vocals, lyrics that are more cute than clever, and a decent production. So why hasn't a major signed them, and why aren't I knocked out by this EP? Maybe because good and nice aren't good enough, or that the band needs a killer instinct, a real conviction in what they're singing about. But how can you get passionate about losing your TV Guide? Their version of "Tears of a Clown" may be well performed, but it's not innovative or bold enough to stand out on its own. The disc is a good effort, but look at it this way—if I heard these tunes on the radio, I wouldn't immediately change the channel. On the other hand, I wouldn't turn up the volume, either.

SINGLES FILE

Dawayne Bailey's "Revenge of the Nurdz" (Finger Mobile) speaks for itself, and not too well at that. You don't have to be a nurd to think the song is corny, trivial, and ultimately forgettable. "The Captain Beefheart Memorial Shuffle" is a thoroughly half-baked attempt at dada-rock...**The Flying Tigers'** riff-based rock lacks the changes and bridges needed to get it off the ground. The only thing halfway distinctive about "We're A Pair" (Trotter) is Carlos Panera's nasal Petty-cum-Ocasek vocals...**Inknebrant** prefers the Joey Scarbury plastic pop on "Heaven Must Have Sent You" (Blanch). Syrupy synthesizers and cloying vocals drown out a potentially tuneful Motown piano riff "Believer" is a positively turgid ballad gorged with overdone strings...I'm all for keeping the blues tradition alive, but certainly not in the way **Flashback** plays it. "Nuclear Blues" (A Trip in the '80s) has the thinnest sound of a blues shuffle in recent memory. The alleged hard rocker, "Rock The World," is notable only because you literally can't hear the lead guitar...**The Pulsations'** "Fat Girls" (Mirror Image) features a nice little riff that overcomes lyrics guaranteed to make you grimace, the flipside is pretty much forgettable, however. For this file, even one outta two's a moral victory...**Kid McCoy** tosses out more hard rock clichés via stale riffs and hackneyed lyrics in "Bizarre Superstar" than some acts do in a lifetime. Their version of "These Boots Are Made For Walking" done here as a boogie rocker can only be described as putrid. A woeful production totally ruins **Actor's** "Stop Your Teasing" (Edible). That's no great loss, considering the arrangement's too convoluted for its own good...**David James & Neverland** has got to decide exactly what type of music they want to play. Their attempt to combine Billy Joel pop with a dash of rock and a pinch of balladry turns out to be a confusing mishmash. "Yours To Love Again" is a decidedly average tune, but their piece de resistance is "Love Is In My Eyes," which begins with a soft, tinkling piano intro, breaks into guitar riffs from the Doors' "5 to 1," then careens into a Joel piano-popper. Back to the drawing board...If you're going to go for the Manilow or early Joel schmalz, you might as well jump in the goo head first. Such is the case for **Ronnie Turso's** "May The Road Rise Up To Meet You" (Rite Time) would warm the hearts of Edsel and Unice Daphne of Fernur, Iowa, who are celebrating their 25th anniversary at the Malomar Lounge in Vegas, but hardly anyone else...religiously pop music doesn't have to be wimpy; in fact, it should be performed with a missionary fervor, which is totally missing in **Bob Alex's** "Open Up Your Eyes." He strums the guitar so tenderly as not to disturb the strings. This disc won't convert anyone I prefer Ernest Angelay whooping "Hee-yulled!"...Winning this file, clearly by default, is the **Units' "Right Man,"** a well concocted synth ditty highlighted by nice percussive and keyboard counterpoint. The flip is a decent dance mix as well...

Days of Sin and Nights of Nymphomania...

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Club Data

by Ron Gales

321, Santa Monica, CA: This spacious (1200 capacity) new dance club opened to a jammed house with **Stoppin' Lazer** headlining. Some of the more notorious audience members included operatic screamer Nina Hagen, who premiered her latest video, and Robin Matheson, villainess of *General Hospital*.

CONCERTS BY THE SEA, Redondo Beach, CA: The club begins broadcasting live every Thursday on KKGQ (105.1 FM) at 9:00 p.m. The first six shows will feature Mose Allison, Carmen McRae, Seawind, Freddie Hubbard, Flora Purim, and Airtro.

THE CENTRAL, West Hollywood, CA: Top Arista honcho Clive Davis was in recently checking out the Pearly Kings. Billy Vera and the Beaters will serve as boppers in residence every Thursday in March, and perhaps longer if things work out. Tom Wopat of *Dukes of Hazzard* fame brings in his band on the 20th (see review on page 29 of this issue).

AT MY PLACE, Santa Monica, CA: Speaking of musically-inclined actors, Ron Perlman, star of *Quest For Fire*, will appear with his jazz-saloon band, No Regrets, on April 4th. Michael Ruff, a member of Rickie Lee Jones' band, has been packing the house here during his recent appearances. Described as a must-see, he will play March 18-19.

RADIO CITY, Anaheim, CA: A recent sellout Plimsouls show attracted a number of L.A. musicians down south to Orange County. Kid Ramos, axe strongman for the James Harman Band, jammed with Peter Case and company, while Go-Go Charlotte Caffey and Blaster Bill Bateman were spotted among the throng. Additionally, Jerry Roach wants it known that he and his company, Alucard Productions (that's Dracula spelled backwards) is producing the punk rock film *They're Only Kidding* with members of the USC film school in the production team.

COMEBACK INN, Venice, CA: This venue has recently started a series of dinner concerts every Sunday at 7 and 9 p.m. Soon to appear will be Milcho Leviev, former conductor of the Bulgarian Symphony and founder of the jazz band Freeflight. He will be followed the next week by Wali Ahmad, a maestro of Indian Classical music. Also coming up is a show by San Francisco group Merlin, who dabble in classical, jazz, and African music.

O.N. KLUB, Hollywood, CA: A few changes in booking policy are taking place here. Though Saturdays will remain devoted to reggae, the owners are looking to schedule top-flight L.A. acts such as the Plugz and James Harman. The club is also shopping for some high-quality funk/rap bands (see this issue's Gig Guide on page 30).

ALL THE WAY LIVE, Santa Monica, CA: Jamaican songstress Barbara Paige and the Reggae All-Stars are slated for March 26-27. Also on the calendar is an American Indian Rock and Roll Show, featuring Grace Singing Horse and Butch Mudbone, on March 18.



Tito of the Plugz performs a lobotomy on his Stratocaster

CLUB LINGERIE, Hollywood, CA: Rhino Records sponsored a "Rockabilly Woodstock" at the club March 2. Everyone from the Red Devils to Gary Setzer (brother of Stray Cat Brian Setzer) looked tuff for the *Entertainment Tonight* crew while munching on Twinkies. The marathon was held to unveil Rhino's *L.A. Rockabilly* compilation album.

MADAME WONG'S, Chino, CA: One of L.A.'s original psychedelic/punk revivalists, Agent Orange, will make their first live appearance in over a year here on April 2nd.

GIO'S, Hollywood, CA: Embrasambra, the acclaimed eight-piece troupe of Latin fusion musicians and dancers, is the new house band. They will appear every Friday and Saturday indefinitely.

BLUE PARROT, La Jolla, CA: This club continues to make a name for itself in the San Diego area, attracting big-name jazz acts from Los Angeles and the east coast. Coming attractions include Don Menza and Joe Farrell.

photo by Elaine Galka

FEB. 21—MAR. 8

LIVE ACTION CHART

This Week			Last Week			On Chart	Artist Name	This Week			Last Week			On Chart	Artist Name
1	2	3	1	2	3			1	2	3	1	2	3		
Rock/Pop															
1	3	4					Steppin' Lazer	11	—	3					Suzanne Niles
2	—	2					Three O'Clock	12	9	4					Western Union
3	12	2					Jimmy & the Mustangs	13	—	1					Louden Wainwright III
4	—	2					James Harman	14	15	3					Diana Blair
5	—	1					Paul Butterfield	15	—	1					Van Dyke Parks
6	—	1					Armored Saint/RATT	16	—	1					Don Reno
7	—	2					Jack Mack & the Heart Attack	17	—	1					Jim Gibson
8	—	1					Mighty Flyers	18	—	1					Greg Harris
9	—	1					Top Jimmy & the Rhythm Pigs	19	—	1					Clark Expedition
10	—	1					Pandemonium	20	—	1					Cashew Valley Drifters
11	17	2					Effects								
12	8	3					Plimsouls	Jazz/Blues							
13	—	2					Tim Goodman	1	—	1					Rodney Franklin
14	—	4					Red Devils	2	—	1					Alphonse Mouzon
15	—	4					Hornets	3	—	1					Roy Ayers
16	—	1					45 Grave	4	—	3					Don Randi & Quest
17	—	1					Cynthia Manley	5	—	1					Sweets Edison
18	—	1					Smart Alex	6	—	1					Victor Feldman
19	—	2					Skanksters	7	14	2					Baya
20	—	1					Rebel Rockers	8	19	2					Lanny Morgan Quintet
Country/Folk															
1	—	1					Johnny Lee	9	—	1					Poppa John Creach
2	—	1					Hoyt Axton	10	2	2					Nika Rejto
3	17	3					Golden St. Cowboys	11	—	2					Fents
4	2	5					Grits	12	—	1					Tolu
5	—	2					All-U-Can-Eat	13	—	4					Arco Iris
6	20	2					Larry Dean & Shooters	14	—	1					Pancho Sanchez
7	16	2					Cowboy Maynard	15	—	2					Embarasambra
8	—	1					J.D. Lewis	16	—	1					Bud Shank/Shorty Rogers
9	—	1					Virgil Lee	17	—	1					John Gueren/Joe Farrell
10	—	3					Lonny Allen	18	—	1					Gary Herbick
								19	—	2					Conte Condoli/Dick Spencer
								20	7	3					Appollonicon

The Live Action Chart lists the top drawing acts in Los Angeles and Orange County. Club owners and bookers list the top three draws over a two-week period, excluding comps and guest lists. The size of the venue, sell-out performances, and the number of times an act is listed are also taken into consideration. Clubowners and bookers interested in participating in the Live Action Chart and Club Data are encouraged to call (213) 462-5772.

Klymaxx: 'Wild Girls' Win Battle Of The Beat

by Paul Van Name

When guest host Peter Noone introduced the seven-piece female funk band Klymaxx, he described them as being "a human volcano" and with good reason. By the end of their number, "Wild Girls," they had convinced a panel of celebrity judges to award them a 1983 Pontiac J2000 station wagon and a two-week performance engagement at Bally's Casino in Atlantic City. Klymaxx edged out two other acts on *Battle of the Beat*, a new TV show slated for this fall, which is predicated upon a search to find the best of the new bands.

The musical tour-de-force Klymaxx was born in 1979 out of a concept which drummer/percussionist Bernadette Cooper call "funk 'n' roll." After numerous months of auditions to find the right combination of players and personalities for her "dream group," she found a friend at Elektra/Asylum affiliate label Solar Records, the late Margaret Nash, who was instrumental in developing new talent for the record company. She got behind Klymaxx, and when a showcase performance for Solar Record's chief Dick Grifey resulted in the inking of a recording pact, Cooper's dream group became a reality. The release of Klymaxx's 1981 LP *Never Underestimate The Power Of A Woman* quickly followed, and the act was on their way.

As the title of their first album attests, the ladies believe in taking issue with their music. From the onset of the group's formation, the highest hurdle they have had to jumps has been stereotype sexist attitudes. "We're not a female band, we're a band of females," insists Cooper. At first, getting club owners to take them seriously was a problem. Bass player and vocalist Joyce "Fenderella" Irby remembers a time when booking agents "had this cutsie impression of us getting up on stage with little guitars and bows in our hair." The gender of the group, like a double edged sword, cut both ways. "Sometimes they would treat us better, other

clubs would give us a hard time."

Being an all-female act can help initially in capturing public attention, but a novelty band cannot sustain that interest without having something musically substantive to say. *Never Underestimate The Power Of A Woman* garnered decent airplay, and in 1982, Solar Records gave Klymaxx the nod for a second LP, *Girls Will Be Girls*. Both albums reflect a spirited blend of funk and rhythm and blues influences, accented by a playful, bad girl attitude. Percussionist Judy 'Takeuchi' smiles, then explains coyly that "we don't write blatantly sexual songs. But the charm of our lyrics is in the way that they can be taken to your own liking."

The second albums' single, "Wild Girls," received substantial airplay on KACE and KJLH here in Los Angeles, as well as on a number of soul stations around the country. But the band's recent goal, like so many black artists, is to cross over with their distinctive new sound onto more mainstream pop music stations, as did Rick James and, more recently, Prince. "We are definitely not a one-style band. We intend to meet the challenge head-on and prove that we can rock and roll just as long and as hard as any group working today." The group's current single, "Convince Me," reinforces their versatility. It is their first ballad, and a departure from the rambunctious sound of their first LP.

Promotional consideration for the group by their record company has been good, but Klymaxx feels that their music and word of mouth are the best promotional devices any band can have. Initially, promoters tried to push the girls into doing more cover material, but they avoided the lounge club merry-go-round. According to guitarist Cheryl Cooley, part of their success formula was the band's commitment to starve to death before they would do Top 40. "We were interested in a recording deal right from the start, so we stuck to our original material all the way." Now the club gigs are beginning to rematerialize, only this time it will be on the band's own terms. Klymaxx debuts at the Lingerie Club as the headlining act on March 15.

In full view of the remarkable achievements Klymaxx have made since their inception four years ago, they still have an uphill battle to fight. The phenomenal success of the Go-Go's in 1981-1982 helped pave the way for all-girl bands in the pop music field. But on the soul charts, Klymaxx is breaking some new ground. These ladies assess the challenge with both good humor and a sage perspective when they state "we're trying to get people to know who we are with a bang, not a snicker." Klymaxx stand a good chance of getting the last laugh. Never underestimate the power of a woman, especially when they come in groups. □

photo by Randee St. Nicholas



Klymaxx: "we can rock and roll just as long and hard as any group working today."

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LOS ANGELES

ALL THE WAY LIVE

184 Broadway, Santa Monica
Contact: Lauren 3-5 Mon.-Thurs.
Type of Music: All types of new music, originals OK
Club Capacity: 200
Stage Capacity: 10
PA: Yes
Lighting System: Yes
Piano: No
Audition: Tape and live
Pay: Negotiable

COMEBACK INN

1633 W. Washington, Venice 90291
Contact: Will Raabe or Jim Hovey
(213) 396-6469
Type of Music: Original acoustic jazz, synthesizer soloists, reggae or musical comedy
Club Capacity: 100
Stage Capacity: 6
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Send cassette, LP or 1/2 inch video to above address
Pay: Negotiable

CHEERS!

10700 Vanowen, N. Hollywood
Contact: Vivian
(213) 506-9709
Type of Music: contemporary music, including jazz. No punk or heavy metal, originals OK
Club Capacity: 125
Stage Capacity: 6
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Call or send promo, SASE for return
Pay: Negotiable

CELEBRITY CENTER

5930 Franklin, Hollywood
Contact: Barbara Jespersen
(213) 464-0411
Type of Music: All but hard rock, originals OK
Club Capacity: 80
Stage Capacity: 5
PA: Yes
Lighting System: No
Piano: No
Audition: Sign up at 9 pm on Thursday to play that night
Pay: Showcase only

CLUB 88

11784 W. Pico, L.A.
Contact: Wayne
(213) 479-1735
Type of Music: All styles of rock and roll, originals only
Club Capacity: 250
Stage Capacity: 20
PA: Yes, w/operator
Lighting System: Limited
Piano: No
Audition: Tape
Pay: Percentage of door

BLAXTONE STUDIOS

2586 N. Fair Oaks, Pasadena
Contact: Tyrone or Luano
(213) 797-8049
Type of Music: Any, originals OK
Club Capacity: 80
Stage Capacity: 5
PA: Yes
Lighting System: Minimal
Piano: No
Audition: Call for Sunday audition
Pay: Showcase only

CARMELO'S

4449 Van Nuys, Sherman Oaks
Contact: Chuck or Denise
(213) 784-3268
Type of Music: Jazz
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Send promo pack w/SASE
Pay: Union scale

FILTHY MCNASTY'S

11700 Victory, N. Hollywood
Contact: Paul
(213) 760-7939
Type of Music: rock & roll, originals OK
Club Capacity: 500
Stage Capacity: 8
PA: Yes
Lighting System: Yes
Piano: No
Audition: Call first
Pay: Negotiable

HUCKLEBERRY FINN'S

24558 Hawthorne, Torrance
Contact: Steve or Marty
(213) 373-7881
Type of Music: Jazz, avant garde, originals OK
Club Capacity: 80
Stage Capacity: 6
PA: No
Lighting System: No
Piano: No
Audition: call after 2 pm for audition appointment
Pay: Negotiable

THE ICE HOUSE

24 N. Mentor, Pasadena
Contact: Jim Robinson
(213) 681-1923
Type of Music: Pop, rock, R&B, variety, originals OK
Club Capacity: 110
Stage Capacity: 8
PA: Yes, with operator
Lighting System: Yes, w/operator
Piano: Yes
Audition: Tapes and live
Pay: Percentage of door

JOCKEY CLUB

310 Washington, Marina del Rey
Contact: Armando
(213) 827-8408
Type of Music: All styles, originals OK
Club Capacity: 450
Stage Capacity: 20
PA: Yes
Lighting System: Minimal
Piano: No
Audition: Call for interview
Pay: Showcase only, prize for winners

321

321 Santa Monica, Santa Monica
Contact: Howard Paar
(213) 451-5003
Type of Music: New dance music, originals OK
Club Capacity: 1200
Stage Capacity: unlimited
PA: Yes, with operator
Lighting System: Yes, with operator
Piano: No
Audition: Send tape or record with promo pack—no returns
Pay: Negotiable

THE STAGE WEST

17044 Chatsworth, Granada Hills
Contact: George
(213) 360-3310
Type of Music: Rock, originals OK
Club Capacity: 350
Stage Capacity: 10
PA: Yes
Lighting System: Yes
Piano: No
Audition: contact George for more info
Pay: Negotiable

NEW YORK, NEW YORK

19470 Nordoff, Northridge
Contact: Vince Petrucci
(213) 993-7708 or 822-4508
Type of Music: Danceable contemporary music
Club Capacity: 600
Stage Capacity: 20
PA: Yes, with operator
Lighting System: Yes, with operator
Piano: No
Audition: Tape, bio, pix
Pay: Guarantee vs. percentage of door

THE SILVER SADDLE

801 N. Beach, La Habra
Contact: Bud
(213) 694-8404
Type of Music: Country, originals OK
Club Capacity: 210
Stage Capacity: 7
PA: Yes
Lighting System: Yes
Piano: No
Audition: Live
Pay: Flat rate

ROLLS ROYCE CLUB

2409 W. Slauson, L.A.
Contact: Billy, Richard, or Curly
(213) 298-9010
Type of Music: Black oriented music, comedians, originals OK
Club Capacity: 850
Stage Capacity: 50
PA: Yes
Lighting System: Yes
Piano: No
Audition: Call for audition appt.
Pay: Negotiable

ANNABELLE'S NIGHT CLUB

1700 Pacific Coast Hwy, Redondo
Contact: anyone
(213) 316-1434
Type of Music: Seltous & wacko variety, originals OK
Club Capacity: 600
Stage Capacity: 6
PA: Yes, with operator
Lighting System: Yes, with operator
Piano: Yes
Audition: Call & leave name, type of act, phone number
Pay: Showcase with prize money, "Gong Show" type

THE STOP

12246 Moorpark, Studio City
Contact: Joe
(213) 506-0382
Type of Music: MOR
Club Capacity: 90
Stage Capacity: 6
PA: Yes
Lighting System: Minimal
Piano: No
Audition: Call for live audition
Pay: Negotiable

TRANCAS

30765 Pacific Coast Hwy, Malibu
Contact: Scott Bickford
(213) 457-5516
Type of Music: Open, originals OK
Club Capacity: 400
Stage Capacity: 20
PA: Yes, with operator
Lighting System: Yes, with operator
Audition: Send tape, bio, pix
Pay: Negotiable

RETREAT CHAMPAGNE LOUNGE

3935 Sepulveda, Culver City
Contact: Arthur Porter
(213) 391-1196
Type of Music: Pop and jazz, originals OK
Club Capacity: 100
Stage Capacity: 5
Audition: Call for information
Pay: Negotiable

H.J.'S

6411 Lankershim, N. Hollywood
Contact: Joe
(213) 506-0382
Type of Music: Rock, reggae, new wave, R&B, originals OK
Club Capacity: 200
Stage Capacity: 9
PA: Yes
Lighting System: Yes
Piano: No
Audition: Tape
Pay: Percentage of door

THE BASEMENT COFFEEHOUSE

12216 N. Alvarado, Echo Park
Contact: Mark Phillips
(213) 484-8214 (days)
(213) 413-9111 (8-11 pm)
Type of Music: Folk & various acoustic music, originals OK
Club Capacity: 100
Stage Capacity: 5
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Call for audition
Pay: Showcase only; open Saturdays only, 8-11 pm

Gig Guide

DONTE'S

4269 Lankershim, N. Hollywood
Contact: Cory
(213) 877-8347
Type of Music: jazz, fusion
Club Capacity: 125
Stage Capacity: 15
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: live or tape
Pay: Scale or negotiable

CATHAY DE GRANDE

1600 N Argyle, Hollywood
Contact: Michael
(213) 461-4076
Type of Music: funk/rap only
Club Capacity: 200
Stage Capacity: 8
PA: Yes
Lighting System: Yes
Piano: No
Audition: Send tapes
Pay: Negotiable

O.N. KLUB

3037 Sunset, Hollywood
Contact: John Sutton-Smith
(213) 465-3841
Type of Music: funk/rap only
Club Capacity: 100
Stage Capacity: 10
PA: Yes
Lighting System: Yes, w/operator
Piano: No
Audition: Live
Pay: Percentage, negotiable

ORANGE COUNTY SAN DIEGO

BODIES

6149 University, San Diego
Contact: Dan McClain
(619) 463-2191
Type of Music: Variety, originals OK
Club Capacity: 125
Stage Capacity: 7
PA: Yes, with operator by GSI Sound
Stage Lighting: Minimal
Piano: No
Audition: Tapes, records, promo to D. McClain, 9484 La Cuesta, La Mesa 92041
Pay: Negotiable

BILL COVIELLOS' DISTILLERY EAST

Box 2691, Escondido 92055
(619) 741-9394
Type of Music: New wave, rock, covers & originals with emphasis on national acts
Club Capacity: 600
Stage Capacity: 12
PA: Yes, with operator
Lighting System: Yes, with operator
Piano: No
Audition: Live (Wed.)—send pix, promo, cassette for audition
Pay: Flat vs. percentage

RONSTADT'S

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

GOLDEN BEAR

306 Pacific Coast Hwy, Hunt, Beach
Contact: Kevin Kirby
(714) 960-5436
Type of Music: All forms of entertainment, originals OK
Club Capacity: 300
Stage Capacity: 10 plus
PA: Yes
Lighting System: Yes
Piano: Yes, and organ
Audition: Tape, bio, and list of any forthcoming dates
Pay: Negotiable

RADIO CITY

945 S. Knott, Anaheim
Contact: Jerry Roach, M-F, 1-5 pm
(714) 826-7001, 826-7000
Type of Music: Straight ahead rock, new wave, rockabilly, ska, originals OK
Club Capacity: 400
Stage Capacity: 8-10
PA: Yes
Lighting system: Yes, with operator
Piano: No
Audition: Tape or live
Pay: Negotiable

SPIRIT CLUB

1130 Buenos, San Diego
Contact: Madalene Herrera
(619) 276-3993
Type of Music: Rock, powerpop, top national acts, originals OK
Club Capacity: 350
Stage Capacity: 10
PA: Yes
Lighting System: Yes
Piano: No
Audition: Tape and bio
Pay: Percent or negotiable

BACCHANAL

8022 Clairmont Mesa, San Diego
Contact: John Marien
(619) 560-8353
Type of Music: All new music, top national acts, originals OK
Club Capacity: 500
Stage Capacity: 10
PA: Yes
Lighting System: Yes
Piano: No
Audition: Tape, bio
Pay: Negotiable, percentage

THE CONCERT FACTORY

1714 Placentia, Costa Mesa
Contact: Joe or Mike
(714) 548-8615
Type of Music: Mod, ska, rockabilly, heavy metal
Club Capacity: 300
Stage Capacity: 6
PA: Yes
Lighting System: Yes
Piano: No
Audition: Tape
Pay: Negotiable

MY RICH UNCLE'S

6205 El Cajon, San Diego
Contact: Martin Montoya
(619) 287-7332
Type of Music: R&R, Top 40, dance, originals on Tuesdays only
PA: No
Lighting System: Limited
Piano: No
Audition: Live, bio, pix, song list
Pay: Flat/negotiable/percentage

RODEO

8980 Villa La Jolla, La Jolla
Contact: Bruce Warren
(619) 457-5590
Type of Music: R&R, new wave, national acts, originals OK
Club Capacity: 500
Stage Capacity: 10
PA: Yes
Lighting System: Yes
Piano: No
Audition: Tape, bio, pix

WOODSTOCK NIGHT CLUB

951 S. Knott, Anaheim
Contact: John
(714) 995-1844
Type of Music: Rock, originals OK
Club Capacity: 300
Stage Capacity: 10
PA: No
Lighting System: Yes, with operator
Piano: No
Audition: Live or tape
Pay: Negotiable

HALYCON

4258 W. PT. Loma, San Diego
Contact: Randy French
(213) 225-9559
Type of Music: R&R, Top 40, new wave, originals OK
Club Capacity: 350
Stage Capacity: 8
PA: No
Lighting System: Yes
Piano: No
Audition: Tape, photo, bio
Pay: Negotiable

Song Market

WANTED: ANY TYPE of original hit material for male/female recording artists. Mail cassettes to: London Star Management, 10928 Magnolia, N. Hollywood, CA 91601.

ATTENTION SONGWRITERS: high energy, danceable rock songs needed for single. Exclusive rights not mandatory. R.H. Marshall (213) 460-6016.

MANAGEMENT COMPANY looking for pop/rock ballad a la Cocker/Warnes, Nicks/Petty for male/female duet. Send cassette, lyric sheets and SASE to: Mogan Management/Pachydream Music, 2531 Sawtelle, No. 35, Los Angeles, CA 90064.

COMMERCIAL PRODUCTION: Rainfire Music Productions is now looking for commercial jingle writers for pending projects. Call Bill (213) 784-0388.

SONGWRITERS WANTED: Production company seeking material for young male teen artist. All material considered. Call days. (213) 667-6166.

COMEDY SONGWRITERS: Comedienne needs funny, offbeat, outrageous songs for nightclubs and recording. Cheril (213) 876-3773.

FEMALE VOCALIST needs songs for album project. Melissa Manchester, Sheena Easton style music. Looking for unusual, hook-oriented with real production possibilities. Send songs and/or lead sheets to: Echelon Productions, P.O. Box 947, North Hollywood, CA 91603. SASE for return.

SONGWRITERS: Production company with contacts in Japan, Europe & U.S. looking for commercial pop material. Send cassette with lyric sheet to: Brainstorm Music, Inc., 8861 Sunset, L.A., CA 90069.

PUBLISHER, Rainfire Music needs new Top 40, country/pop, and R&B for major recording acts. Also accepting new artists. (213) 784-0388.

Miscellany

MUSICIANS: need part-time work? Some of our favorite musicians are taking home easy money. Choose your own hours. For information, call Rich (213) 464-6454.

ATTENTION JAZZ GROUPS interested in performing in jazz festival on Catalina Island. Send promo pack and tape to: Island Entertainment, P.O. Box 2445, Avalon, CA 90704. Attention: John O'Keefe.

PRODUCTION COMPANY with worldwide guaranteed releases looking for young (late teens, early 20s) female singers with dancing and/or modeling experience. Very attractive, minimum height 5'7" for new pop vocal trio produced by Bob Esty. Must be able to sing in harmony and sing solo. Send pictures, promo, and tapes to: DMI Productions, 6255 Sunset Blvd., Suite 1911, Hollywood, CA 90028. No phone calls, please.

WANTED: ALL TYPES and styles of artists or groups for overseas booking/label shopping or management. The best only! Mail promo to: London Star Promotions, 10928 Magnolia, N. Hollywood, CA 91601 (213) 709-0447.

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.

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

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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. MAR. 24, 12:00 NOON

2 PA'S AND AMPS

Marshall 50w head, English model, xint cond \$450. Marshall 100w head, English model, xint cond \$450. Vox Ac-30 vintage English model, orig and xint cond \$495. Marshall 4x12 straight cabinet, xint cond. \$395 Rich 213-464-5713n

Yamaha B-100 bass amp \$200 213-399-3078 Musicman HB 130 amp head with flip switchng & covers xint cond. 213-340-8985n

Fender guitar amp, model 75, xint cond, many extras \$450 obo. 213-881-9361n Karvin folded horn bass cabinet w/18" JBL spkr \$350 or trade for Marshall straight cabinet. 213-684-5245n

Marshall 50w head, xint cond, sounds fantastic \$450 or trade for Marshall straight cabinet. 213-684-5245n

Yamaha S2115 H floor monitors, Xint cond. List \$445 each, sell \$500 both Steve Bock 213-883-4241n MOR EC 175 8 hi freq drivers w/1/2 bow tie horns \$360 both 213-883-4241n Mitchell guitar amp, 112 brand new \$200 213-467-5048n

Marshall like cabinet 24"x24" Celestion spkrs, used once, xint cond, great sound \$295 Tim 213-762-5647n

Gallien-Krueger bass cabinet also good guitar cab. 4 rear loaded 12s, 1 front loaded 10, Big. \$200 213-506-6901n

Sunn concert bass amp and bottom \$800 firm Steve 213-276-9048n

Karvin flooded horn bass bottom w/18" JBL mint cond. \$380 or trade for Marshall bottom w/4 12" spkrs. 213-684-5245n

Marshall 50w superlead, Great cond \$450 or trade for Marshall straight or slant cab. Gd cond. 213-684-5245n

Shure vocal master six chan. PA with one 3 ft monitor spkr, \$350. Jane 213-908-0420n

Yamaha JX50 50w guitar amp, reverb and master vol, xint cond. \$250 Glynn 213-703-5077n

Yamaha G100 amp 2 10" spkrs, \$275 Tony 213-828-8645 or 450-4795n

Gallien Krueger GMT 100 G 50w guitar amp with chan select and Anvil style road case. \$220 obo John 714-539-5156n

Yamaha JX50 guitar amp, 50w, reverb, master volume, like new \$250 obo Glynn 213-703-5077n

Marshall 4x12 speaker cabinet good cond. \$375 Loren 213-466-0835n

Tascam 5B, 12 in/4 out mixer \$195 w/inew Anvil case \$150. Used once, Zenobia 213-798-9127n

Bose 802 speaker cabinet, 8 2" spkrs, handles 300w, gd cond. \$275 obo. Scott 213-891-1365n

Crown ZFX-2a crossover stereo 2 way or mono 3 way, great cond. \$175 213-891-1365n

Mesa Boogie 100-60 head w/graphic eq, reverb, chnl switchng, hrdwd cab, mint cond. \$995 213-399-3078n

JBL 45-20 cabinet w/2 2205 spkrs \$400 obo trade. Vid 213-997-0453n

Altec 1225A multicel horn with 100w crossover and road case. \$400 obo or trade 213-997-0453n

Tapco model 4400 stereo reverb, like new \$300 obo 213-372-9317n

Phase Linear 400w rms PA head, xint cond in and out. \$425 obo. Mike 213-365-6705n

Musicman HD 130R top with all accessories \$225. Small grey carpeted cabinet, single 15, ported \$100 each Single 12, open or closed back \$75 each, Never used. 213-340-8985n

Mitchell guitar amp brand new \$200 firm. Charles 213-467-5048n

Peavey Mace, 160w, 4 12s built in, foot controller, normal and effects, channel parallel or series option, \$450. Kustom 200 amp \$200 obo. Steve 213-429-9584n

Vox Beatle bottom English made, orig spkrs, xint cond. \$275. Dave 213-954-9233n

Mitchell guitar amp 112, brand new \$200 213-467-5048n

Whirlwind snake, 12 plus 3, no ft \$200. 2 Altec 5-11B horns, with 808A drivers, 50w \$300 Ed 213-281-5730n

Lab Series II 100w bass amp, Solid state, fan cooled \$300, Chuck 213-784-1830

Fender super Showman speaker bottom w/4 12" spkrs, All reconed \$125. Sam 213-255-3005n

Gibson PA head GTA 1000 \$150. Traynor YW4 \$200. Mutron Phaser 2 \$100 213-390-1265n

Two Peavey speaker columns 5' \$250. Lv msg Cheryl 213-464-8382n

3 TAPE RECORDERS

Teac stereo cassette deck, model 450, xint cond \$225. Call afternoons. Chris 213-466-6154n

Used, good 1/2" Scotch 207 recording work 10 1/2" reels \$20 apiece. Tapes, reels, and boxes \$50 apiece. Anna Marie 213-989-3710n

TEAC model 2 mixer gd. cond. \$200 Larry 213-999-2659n

Tascam 40-4 4 trk tape machine, accept DBX 10" reels, 7 1/2 & 15 ips, remote control, mint cond, used once. \$1,195. Zenobia 213-798-9127n

Pioneer cassette deck, model CTF 6161 with Dolby, chrome and normal bias, \$135 obo. Lv message. Al Savers 213-242-4129n

Nakamichi 600 cassette deck, perf cond. \$300 Ron Watson 213-467-4360n

TEAC 2340 4 trk reel to reel tape recorder w/Simulsync and TEAC model 2 mixer, 6 in, 4 out both for \$800 Call after 6 pm. Steve 213-846-1565n

Tangent 3216 241/0 16 bus, xint cond. \$10,000 Steve 213-651-3514n

TEAC 144 Portastudio gd cond. \$700 213-992-4212n

Akai GX 625 10 1/2" reel to reel, 3 motors, 3 heads, full electronic solenoid operator, Never used, still boxed, \$600 213-508-8689n

3 Sansui cassette decks, 1 Neco receiver, 1 Teac reel machine, 1 Sony 15 1/2 track reel, Pioneer turntable. Gd Cond, \$2000 for all. Paige 213-783-2300n

Teac A 3340 4 chnl tape recorder. Like new \$1000 obo 213-372-9317n

NAD model 6040 stereo cassette deck w/metal capacity. Like new \$200 obo. Dave 714-640-0959n

4 MUSIC. ACCES.

MXR flanger \$85 Ron 213-506-8774n Anvil case for Arp string ensemble. \$110 Ed 213-281-5730n

Roland Vocoder model SVC 350, Rack mount \$450. Sam 213-255-3005n

Samson wireless guitar system. Only used twice \$200 213-349-9179n

Effects pedals: Boss overdrive \$50, Mu-Tron phaser \$85, MXR flanger \$115, Mu-Tron Vol-Wah pedal \$100. Call after 12. Chris 213-466-6154n



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Charvel guitar neck, xtra wide with jumbo frets \$30. DiMarzio Starbody guitar body \$40 Pan 805-527-3168n

DOD graphic eq 6 band \$20 obo. Keith 213-735-6846n

Quartz digital guitar tuner \$450 obo. Keith 213-736-6846n

Electro-Voice RE 51 head set mic, complete w/case, cable power pack, warranty, papers, new in box. \$145 obo. Lv Mess. Al Savers 213-242-4129n

Light show for sale. 12 1000w pars, computer operated \$2000. Gary 213-908-0978n

Anvil cases many sizes \$175-\$200 213-763-4196n

DBX noise reduction for 8 trk \$1300 213-345-4070n

Guitar tuner Guild Accupitch, new in box \$55 213-462-4502n

Drum cases 30" for bass, 15" for tom \$120 for both or will separate or trade for 22" bass and 13" cases Roland 213-371-8389n

Jay Berry cases, alum clad for SVT top and bottom \$100 obo for each 213-374-5201n

Pro CBS Fender Vibrolux power head \$100, John 213-246-1465n

Guild F50 jumbo acoustic guitar w/built-in Barcus Berry pickup. \$800. Eric Schooler 213-762-8868n

Gibson SG with case, sunburst color. 2 pickups. \$325 Call before 4 pm 213-685-6057 ext 25n

Gibson Les Paul Deluxe with case \$500. Call before 4 pm. Dean 213-685-6057 ext 25n

Aria Pro II RS 600 guitar, like new w/case \$500 or trade for 8-chnl mixer 213-764-2147n

Gibson GK55 electric limited ed, with hard-shell case. Xint cond, many extras. \$600 obo 213-881-9631n

1966 Rickenbacker 330 w/case black & white, very gd. cond. \$400 obo Glynn 213-703-5077n

1967 Fender Strat sunburst, rosewood neck, gd. cond. \$375 805-252-2759n

Fender Jazz bass., maple neck, natural blind finish, Schecter pickups, wired for mono, stereo, and phase switching. \$460 213-399-3078n

Guild 212 MT acoustic 12 string. Solid as a rock, inced sound w/fin lined hrdshl case. \$400 John 213-654-3867n

1965 Fender Precision bass with case and brass nut. \$500 obo. Mark 213-837-2136n

New Fender Musicmaster bass. Collector's edition. Perf. cond, jet black with rosewood fretboard. \$290. Kenny Michaelson 213-393-3133n

Ovation acoustic elec guitar, sunburst finish, like new w/case \$400 obo Glynn 213-703-5077n

Custom Carruthers Strat \$900. Tony 213-828-8645 or 450-4795n

Ovations acoustic 1142-4 exceptional sound, fine cond. \$250 obo lv msg. Susan 213-453-2172n

ESP Fender Strat porcelain blue w/matching Fender headstock. Seymour Duncan pickups, vibrato and case. Xint cond, 2 wks old. \$395. Jim 213-344-6289n

1965 Gretsch hollowbody elec guitar, sunburst w/orig case \$295 Steve 213-651-3514n

1974 Gibson J200. Gd cond Phil \$400 213-851-3677n

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213-462-4502n

B.C. Rich Mockingbird \$600
213-709-0447n
1966 Rickenbacker 330 electric guitar Bk and white, gd cond w/new case. Glynn
213-703-5077n

Gibson L50, mid 30s, single pickup, no cutaway, tobacco sunburst finish, gd cond hrshl case. \$295 Lance
213-706-3041n
Danelectro 12 string guitar teardrop body style, single pickup, red, collector's item \$225. Lance
213-706-3041n

Fender Strat, white w/orig Floyd Rose tremolo system and one Seymour Duncan distortion pickup \$550 obo. Oliver
213-208-6539 or 208-9395n
Ibanez Artist AR300 elec. guitar, 1 yr old, \$825 new, sell \$400
805-644-5635n
Gibson 335 \$550 or trade for Strat
213-345-4707n

Hohner bass \$600 will sell for \$300
213-345-4707n
Custom made Brian May style guitar 1 piece, 24 fret. DiMarzio pickups \$200. Todd
213-287-8733n
String bass 3/4 American made bass. Adjustable bridge, violin corners, clear tone. \$750 w/cover.
213-462-4502n

6 KEYBOARDS

RMI keyboard computer KC2 \$2500, used by Roger Powell of Utopia
213-654-5809
213-331-4424n
Fender Rhodes, Stage 88, brand new in box \$1000. Paul
213-340-9030n
Fender Rhodes Studio 88, xint cond. \$900
213-652-6230n

ARP Omni polysynth perf cond \$550. Soundchaser digital synth, new w/Apple computer. \$3200. Ron Watson
213-467-4360n
Oberheim 4 voice synth w/cassette interface, VCF pedal and modified bender and vibrato levels. \$2500
213-992-4212n
Spinat piano w/padded bench. 4 yrs old. \$750 Chuck
213-477-0332n

Wurlitzer elec piano model 140B, top cond. Never used for gigs. \$650 Gene bet 7pm-7pm
213-391-3097n
Korg mono poly with road case \$750. Eric
213-762-8868n

Micro Moog xint cond w/Anvil case \$450 Pam or Lisa
213-991-4384n

7 HORNS

Armstrong flute xint cond, great for doubler \$235
213-762-4355n

8 PERCUSSION

Tama Superstar, maple, 10", 12", 13", 14" concert toms, 14x14" and 16x16" floor toms, 14x24" bass, 8x14" snare 1 yr old, vint \$850. Paul
213-346-8394n

Roland drum machine TR808, xint cond. \$670
213-992-4212n
Premier drums, 6-piece, natural wood finish w/cases and hardware. Gd cond. \$450
213-665-4508n

8 piece Rogers black drum set, 12", 13", 14", 15", 16" and 18" toms, 14" chrome snare, 24" bass, some Zildjian cymbals, some cases, Rodgers and Tama hardware, xint cond. \$1,200 obo
714-640-0959n

Anvil percussion road case, 19x38x52", Blue, gd. cond. New \$600, sell \$275. Rick Cantu
213-666-4116n
Complete electronic set up includes 2 Synare III, one Synare sequencer and Tama drum synth. \$500 or will separate. Michael Jay
714-960-0356n

Pre CBS Rogers drums: butcher block, 10", 12", 13", 14", 16", 18" toms, 24" bass w/stands and pedal \$750
213-397-5234n
Drum rarer, 60x7", portable, sturdy, very pro \$240 Gary
714-537-7916n

9 GUITARISTS WANTED

Established new rock LA band needs rhythm guitarist with Backup vocals for EP and club dates. Must know principals of success. Lv mess
213-516-6124n

Female guitarist wanted w/sexy new age look. Must have aggressive on-stage attitude. Mick Adams
213-271-1266n

Rhythm guitar wanted must sing hi backup, play all styles, be easy to work with. No immediate work, but prospects good.
213-952-6042n

9 GUITARISTS AVAILABLE

Explosive, high energy heavy rock guitarist, recently spotlighted in Guitar Player magazine, seeks recording act with management. Has recording and major concert exp. Vocals and origis also. Serious inquiries only. David Chastain
513-742-0316n

Guitarist wanted by original R&B band, infl the 60s and early 70s, new wave. No heavy metal
213-954-9233n

Lead and rhythm pro guitarist seeks orig or near working hard rock band. No amateurs, please
213-399-8973n
Blues guitarist avail for working band. Berklee grad. Also arrange and compose
213-828-9651n

Versatile pro guitarist w/vocals, education, exp, great equip incl GR300 synth. Can read, write, arrange. Steve
213-876-4872n
Lead guitarist/vocalist 15 yrs exp, seeking Top 40 or casual or orig metal band. SF Valley area. Larry
213-999-2659n

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Ld guitarist seeks working hard rock group. Concert and recording exp. Will travel. Gd stage presence. Tape and promo kit on req.
213-659-8755n

Female ld guitarist/vocalist attractive & pro looking for a working band. Pros only. Call after 5pm
213-463-9001n

Ld guitarist/singer/songwriter wall styles w/emphasis on progressive rock, classical and soloing seeking a working band with gd attitude. Read, writes music. Lots of enthusiasm. West Covina. Jess
213-337-8442n
Serious guitarist, infl by pop music of today, wishes to join band in process of playing live or recording. Call bet 8-10 am or pm Micky
213-473-3741n

Ld guitarist melodic and versatile, British infl, seeks orig band. Daniel
213-706-0294n
Ld guitarist/ld vocalist multi instrumentalist seeks Top 40 or casual group. Am familiar with Top 40 and standards. 12 yrs exp. Pat
213-506-6901n

Ld guitarist from NY looking for estab and working rock act. Possess unique guitar style upper range vocals and orig material. Has recording and road exp. Exceptional stage presence and professionalism. No excuses. Mario
714-964-1271n

Hot guitarist/songwriter wants to help make your band great. Pros only. Call after 5 pm Rob
213-663-7097n

Guitar player avail for creative orig band. Pros only. Randy
213-981-7321n

Very good player exp in many styles, tastes include: MOR, jazz, pop, etc. Seeks serious band
213-367-4813n

Guitarist wants to join or help form hard, funky blues band. Will rehearse anywhere except Valley. Call eves. George Foster
213-542-0659n

10 BASSISTS WANTED

Bass player wanted for seriously original copy band w/good trans and equip. Jess
213-337-8442n

European style heavy metal band seeks bass player. Image and technical ability a must. LP and tour. Mark or Bill
213-761-8482
Bass synthesizer player wanted. Funk and T40 only. I got the funk. Dannie
213-985-2342

Bassist wanted for all orig group just forming. Zappa infl. No gigs, but lots of potential. Call afternoons. Chris
213-466-6154n

New band with great new songs looking for melodic and groove-oriented bassist
213-387-2522n

Bassist into Dregs wanted to play Dregs' tunes with other gd. musicians
213-763-9368

Bass player needed w/solid, simple style to complete modern band with European influences: Simple Minds, U2, The Cure, Don or Sherry
213-874-9759n

One man left to go—that one bassist out of 100,000 into Cougar, Petty, E. Money, etc. Call after 11:30 am. Tangent West Enterprises
213-343-9521n

Young, talented bass player needed for young aggressive jazz/rock project. Rehearsal 4-5 days. SF Valley area. Norm
213-789-2407n

Bass player needed for young fusion band. Exp necessary, dedication a must. James
213-789-3660n

Bassist wanted for modern pop group ala Cheap Trick, Missing Persons, the Who. Must have clean cut image, gd gear and chops
213-343-2414n

Established new rock LA band needs bass player with back up vocals. Know principals of success. Record deal and club dates. Lv msg
213-516-6124n

Male or female bassist into fusion, funk, or R&B needed for orig band. Must have gd equip and trans. West LA area. Kevin
213-204-2567n

Progressive metal bassist with or without vocals must have good equip trans and attitude. Have lots of enthusiasm for orig and copy band. West Covina area
213-337-8442n

Jesse Hawkins needs competent bass player for orig folk/rock/pop songs. Attitude more important than exp.
213-716-9539n

Female bass wanted for all female working group. Top 40/jazz/samba/swing with vocals. Free to travel. Richard
213-991-2537n

Female ld vocalist/bassist or guitar needed for recording group
213-360-8325n

Bassist/composer/vocalist for FM LP oriented progressive hard rock band. Should be styled in John Wetton, Chris Squire, John Entwistle, Jack Pastorius playing style. Band has industry interest, many opportunities open. Band has orig set completed, competent players only. No lunch box amps. If you want to jack around, please don't call. Must want to travel.
Russ
213-456-1589
Jerry
213-763-5525n

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10 BASSISTS AVAILABLE

□ **Bassist/vocalist** 15 yrs exp, age 30, seeks musicians with lead vocal ability for weekend band only, South Bay area. 60s type rock/R&B/Top 40. Eves. Jim
213-379-7450n

□ **Bass guitarist/singer** available for pop rock. Drummer avail also. Leave detail O'Connor
213-396-1090n

□ **Live/session bassist**, sequence synth bass and guitars looking for Dolby, Cars dance/wave type band. Vid
213-997-0453n

□ **Bassist, intelligent and versatile** seeks working country or country/rock band. Harmony vocals. Double on guitar and harmonica. Good equip and trans. Gary
213-876-6492n

□ **Bass player** seeks Top 40 or country rock cover band for 3-4 nights a week in town. Some vocals, much exp, xint equip. Ron
213-997-0230n

□ **Bass player** avail in the LA area for working or soon to be band. Have equip, trans. Richard
213-757-8980n

□ **Bassist, 30 yrs old, 19 yrs exp**, seeks orig or T40 rock band, working or soon to be. Have vocals, gd equip, and attitude. Will travel. Call anytime, iv mess. Mike
213-766-6299

□ **Roots reggae bass player** avail for a steady or forming group. Experienced. John
213-645-8075n

□ **Female bassist with strong lead** and harmony vocals avail to join band. Dee
408-423-4081n

□ **Bassist with vocals and orig material** seeks R&R pop and new wave band in working situation. Well exp with gd equip and trans with good attitude. SB
213-982-3155n

□ **Bassist/vocalist/writer** infl by Bob Seger, T. Petty and Janis Joplin seeks R&B rock band in working or recording sit. Debbie
213-506-6459n

□ **Bassist/songwriter** LP credits, xint sound and equip strong vis. image, studio and touring exp seeks commercial heavy rock band. Pros only please
213-653-4994n

□ **Bass player from Gamma** led by Ronnie Montrose is avail for group situations, touring, etc. San Francisco area. Glen
415-254-5657n

□ **Pro bassist/vocalist/guitarist/writer** avail to pro management and label sits only. Dynamic/aggressive music only. Dennis
213-508-7448n

□ **Bassist** seeks pro Top 40 band. Read
213-645-8739n

11 KEYBOARDISTS WANTED

□ **Multiple keyboardist** w/equip and trans looking for band. 14 yrs exp. Berklee grad. Ed
213-281-5730n

□ **Multi-keyboardist/songwriter** w/good equip and trans needed to collaborate with drummer on R&B/funk project Kevin
213-204-2567

□ **Jawbone** needs multi-keyboardist for Top 40 orig group. Light travel, lots of rehearsal requested, have management co. Ron
213-249-1569n

□ **Keyboardist wanted** for fresh sounding Top 40/R&B/pop group w/hot orig material.
213-464-8568n

□ **Keyboard player** wanted for all orig rock/pop/new wave band w/producer, recording deal, booking agents, rehearsal studio. All ready to go. Michael
213-391-7957n

□ **Keyboardist, 18-25 yrs old**, with jazz chops wanted for unique powerpop band infl by Steely Dan and jazz. Vocals pref. Very serious only. James
213-451-1813

□ **English synthesist** needed for danceable band. Must have own equip and trans. OBX, gd attitude. Must be good looking. Johnny
213-852-1286n

□ **Multi-keyboardist** wanted for orig commercial hard rock metal band. Have xint material, and major label deal pending. Proper equip and image a must.
213-967-6915n

□ **Wanted: multi-keyboardist/composer/vocalist** for FM album oriented progressive rock band. Should be properly equipped. Band has orig set, many opportunities open. Have industry interest. Competent players only. Russ
213-456-1589

□ **Keyboard player** needed immediately for working Top 40/rock band. Must sing lead and have poly synth, gd equip and new wave stage presence. Pro only
213-763-5525n

□ **Keyboard synthesist** wanted by management company for modern pop band. Should have poly synth, gd attitude, preferably an interesting look. Dave
213-652-1230n

□ **Keyboardist w/own polyphonic synthesizer** wanted for totally new type of group. Must read well and be free for some travel.
213-623-3805n

□ **Keyboardist wanted** with a strong sense of modern chords and progressions to collaborate w/guitarist to write tasty fusion/pop compositions. Jazz background preferred. Jim Cooper
213-858-0424n

□ **All original, diverse rock** and fusion band seeks open-minded keyboardist for club work and showcases. Your orig ideas welcome. Marty
213-437-7746n

□ **T40 band looking** for keyboard player, pros only. Randy
213-981-7321n

□ **Polyphonic synthesist** wanted for major label showcase beginning now. Koz
213-789-8797

□ **Keyboardist with poly synth** for working orig band. Vocals, must be pro, willing to take direction. Have major label int. Call bet 2-6 pm
213-466-5667n

□ **Keyboardist wanted to play Dregs' tunes** with other gd musicians
213-784-4080n

□ **Working & versatile female vocalist/flautist** seeks estab. or aggressive keyboardist for duo gigs. Michele
213-851-4363n

□ **Multi-talented female keyboardist/synthesizer** player needed for developing band. Call after 6 pm
213-824-2762n

□ **Multi-keyboard player** wanted by heavy metal guitar player to form band. Call after 7 pm. Oliver
213-208-6539n

□ **White keyboardist** needed for 10 piece working R&B band.
213-466-5655n

□ **Keyboard synthesizer player** wanted, double on sax a plus, creative mod. sound, modern image, commitment and determination a must. Violet Alley
213-500-7223n

□ **Keyboardist** who can double on sax wanted. Greg
213-438-1230n

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- 7:00 PM Interview with Patrick William Salvo - public relations man.
- 7:45 PM Cassette Roulette—Publisher Song Evaluation by Bo Goldsen of Criterion Music—melodic hard-edged pop/rock with imaginative lyrics.
- 8:30 PM Live Showcase—House McClatchy—Pop/rock band from Texas.
- 9:00 PM Pitch-A-Thon—Michael Jay & Jimmy Levine—Benatar style singles with sexy lyrics. Pop/rock for Randy Guiderly, Techno/pop and R&B.

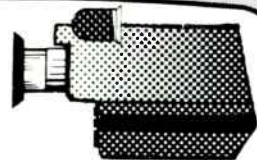
WEDNESDAY MARCH 30

- 7:00 PM Interview with Brian Neary—Hit writer/producer ("We Were Meant To Be Lovers")

The rest to be announced.
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Synthesist, programmer with OBXa, DMS, DSX, etc. avail for paid sits. See pg. 46 Pro Players, Alexis Storm

11 KEYBOARDISTS AVAILABLE

Keyboardist wanted for recording sit Monrovia, Pasadena area. Yamaha elec grand or Fender Rhodes. Must read. Ron 213-395-4172n

Creative synth keyboard player w/insight to join pro band getting ready to really go. Must have very modern sound and image & commitment Violet Vision 213-500-7223n

Singer seeks keyboardist to join duo to do nightclub work. James 213-965-6319n

Position open for a super dynamic multi-keyboardist with high degree of imagination. Must read. backup vocals helpful. Strictly orig powerpop band. Will be recording soon. Concert in spring. Pros only with intense personality and tremendous personal drive. Call 24 hrs. Kenny Michaelson 213-393-3133n

Keyboardist wanted w/own poly synth for totally new type of group. Must read well and be free for some travel. Jessica 213-623-3805n

Keyboardist wanted for top recording act a la Duran Duran. Must sing. Band has major management, producer and booking agent. Pros only. Dan 213-994-3964 Richard 213-678-6108n

Female keyboardist with bass keyboards wanted for working all-female group. T40/jazz/samba/swing, also vocals, free to travel. Richard 213-991-2537n

Keyboard player wanted by guitar player, bassist, and drummer into contemporary pop/jazz/MOR, etc. Seek keyboardist with similar tastes and personality to contribute our ideas to your music, orig or not. Will consider any serious playing sit 213-367-4813n

Piano accompanist with extensive credits avail for singers, demos, nightclub gigs, show auditions, etc. Herb Mickman 213-462-4502 or 985-7464n

Ramses II seeks pro keyboardist for college shows. Paid gigs. Tom 213-399-2081n

Keyboard player, synthesizer player, strings, Top 40 and funk. Dannie 213-985-2343n
Female keyboardist/vocalist seeks band. Gd chops, xint stage presence, can travel. Vocal range 3 1/2 octaves. Infl by Chaka Khan and Benatar. 213-388-7718n

T40 Prophet synth player with strings wanted. Call 9-5 Keith 213-735-6846n

12 VOCALISTS WANTED

Male or female vocalist wanted by top-notch melodic hard rock band. Rock image, attitude, and voice a must. Creative writing ability helpful. Mark 213-886-8831n

Heavy metal classical band seeks operatic singer. Soon to tour, dedicated pros only. Tom 213-589-9171 or 868-1879n

Female vocalist wanted for totally new type of group. Must read well and be free for some travel. Jessica 213-623-3805n

Female vocalist wanted with professional model look to form visual, new age project. Mick Adams 213-271-1266n

Attention: heavy melodic rock trio seeks artistic front person to complete pro R&R project. 619-443-8407n

The Quiz is seeking female vocalist. KHOC sound, pros only Tom 213-792-4946n

Ld male vocalist wanted w/theatrical background to complete progressive new wave act. High range. Must read. We own 8 trk studio, have tapes 213-894-1976 213-767-6070n

Female vocalist Jennifer Warnes style and range, must have power and intensity. 213-996-3372n

Male vocalist Meat Loaf style and range, must have intensity and great emotional sound. 213-996-3372n

Need male lead vocal/frontman for estab heavy rock act. 3 octave range, serious pro attitude a must. After 6 pm iv msg. Randy 213-506-4622 or 762-2661n

Female background singers wanted for modern pop group. Must have exp and modern look. 213-343-2414n

Lead attractive female vocalist seeks Top 40 or lounge act. Two yrs exp, LA clubs, versatile voice, dance background, pro only 213-478-1634n

Lead vocalist needed for Top 40 rock band with gig coming up. Ray 213-845-9222 213-846-4873n

Female vocalist wanted for rock band into Missing Persons. Pat Benatar. Must be 16-21 yrs old, must live in Valley area.

Male singer needed for already popular working band. Sorry, no R&B influences. Call after 2 pm. Dave Doyle 213-202-0501n

Take the popular Chorus Workshop for free. We need one person to provide house for class meeting. Must have piano, good stereo, be responsible. Call for details. Lis 213-660-3199n

Male vocalist, Bob Seger Lou Graham style and range. Must be a powerhouse 213-996-3372n

Lead vocalist wanted for estab young energetic LA orig rock band. Must have pro attitude. Todd 213-287-8733n

Male ld vocalist wanted for orig commercial rock/metal band. Have xint material and major label deal pending. Powerful voice, wide range and image a must 213-967-6915n

Female priestess with metal image needed to scream for vengeance w/all orig, very heavy band. Young, dedicated and good looks a plus. 213-515-5748n

Wanted: top male/female vocalists for management 213-709-0447n

Lead male vocalist w/pop/jazz background looking to join band that's already formed 1/2 213-655-2801n

Male lead vocalist wanted by heavy metal guitarist for band. Call after 7 pm. Oliver 213-208-6539n

Looking for "Bette Midler" to sing in my 10 piece R&B band. Working situation 213-466-5655n

European style heavy metal band seeks male lead vocalist. Tapes and pix required. LP and tour. Mark or Bill 213-761-8482n

Musician to sing 3 jingles for radio on speculation Mr. Fox 213-789-4671n

Writer/guitar player keyboard player with reputable management, looking for lead singer with distinctive, soulful, raspy sound to start band like Dire Straits or Tom Petty 213-659-5291n

Female singer wanted Top 40, studio work. Dannie 213-985-2343n

Band forming: needs attractive female vocalist, doubles on synth or keyboards (prefer both) Serious only. Edmund or Keith 213-735-6846n

Female vocalist who plays guitar or piano or both wanted for T40, rock band doing orig. We are working. Pros only w/equip. Call after 11 am. Joe 213-841-5642n

Female vocalist wanted for totally new type of group. Must read well and be free for some travel. 213-623-3805n

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—Jeff Janning, columnist/songwriter
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Female vocalist needed for video. Jim Martin 213-467-5722n
Exceptional rock female vocalist wanted immediately for orig rock band with hard hitting, energetic, melodic musical style. Strong performance orientation and choreography. Top management and backing. Top notch players, national TV and video concert exp. Talisman 213-939-7875n
 213-751-2377n
Female vocalist/guitarist wanted for duo. Good vocals and fair to good rhythm guitar. Paul 213-994-5368n
All original heavy metal act needs singer with PA and trans. Must have strong voice. Call after 6 pm 213-937-4085
 213-658-5275n

12 VOCALISTS AVAILABLE

Female lead vocalist avail for orig band. Rockabilly, new wave 213-372-3375n
Male pop vocalist looking to join or form pop/rock/jazz band. Singers welcome 213-655-2801n
Attractive female vocalist/dancer seeks working Top 40/country crossover band. Roseanne Cash, Janie Fricke, Crystal Gayle infl. Have studio and work connections, no new wave bands please. Call after 6 213-763-2739n
Male vocalist seeks pop band in Hollywood area. Mike 213-652-1047n
Female vocalist strong dynamic voice and lots of exp fronting seeks working band. All styles, prefer Top 40. Would consider trio. Pros only need call. Betsy 714-893-6497n
Vocalist family one guy, 2 girls, to sing lead or backup. 15 yrs exp, stage, studio, radio, TV. Pro vocals to rock/R&B/Top 40/jazz and classical orig and contemporary of all styles. Looking for band working in S. Calif area. Walt 714-951-5052n
Female vocalist looking for already estab pro rock pop band. Good voice and stage presence. No Top 40. Eves Lois 213-785-7125

Pro male vocalist avail for session work and paid backup work. See Pro Players pg 46, Alexis Storm
Dynamic high energy female vocalist, true 4 1/2 octave range, seeks group for recording jazz, MOR, country, some rock. Pro only. Jerry 213-654-6470 ext 207 or 655-8485n
Singer/songwriter/guitarist with hard rock/Motown/heavy metal/new wave infl. Have much stage and studio exp, image and moods. Seeks open-minded group with culture to create fresh new commercial concept. Call after 7 pm. Dok 213-249-1886n
Vocalist/guitarist seeks to develop an original band. Play jazz/rock/hi energy music with style. Music degree from Indiana Univ. 25 yrs old, gd musicians. Steve 213-906-9747n
Male vocalist seeks pop/R&B/funk band. Outstanding stage presence, gd strong tenor voice. After 6 pm. Phillip 213-759-3637n
Hot female vocalist avail for forming orig band. Infl by Benetar, Heart. Open to all styles. Serious only. Sara 805-498-1835n
Black male vocalist tenor range, back up or lead, into R&B, funk, and pop avail for right band situation. Have trans, willing to travel. Dependable, no drugs, serious calls only. Lv msg. Bob 213-907-6169n
Pro vocalist looking for band. Infl:u. Stones, J. Geils, John Cougar, rock and R&B. Billy 213-656-7268n
Vocalist looking for band 6 yrs exp. L. Speed 213-664-0329n
Top flight dynamic LA session vocal front man, baritone, tenor w/many recording credits, seeks estab band or musicians to complete pop recording and stage act. Pros only, no metal or punk. Lv mes 213-545-4369

13 DRUMMERS WANTED

Band seeking drummer big modern sound. Strong situation 213-387-2522n
Looking to form acoustic/electric percussion band. John 213-389-6679n

Drummer wanted for modern pop group a la Cheap Trick, Missing persons, the Who. Must have clean cut image, good gear and chops 213-343-2414n
Drummer wanted for melodic hard rock band. Rock image and attitude a must. Mark 213-886-8831n
Efficient, hard driving dynamic and willing to make commitment to orig band with hi goals. Richard 258-4681n
Drummer, 18-25 yrs old, wanted for unique pop rock band infl by Steely Dan and jazz. Great chops and dedication a must. Call afternoons only. James 213-451-1834
 Bruce 213-396-4794n
Drummer wanted John Bonham type to join orig melodic hard rock group. Heavy lead footed w/good feel. Xint timing. Must have big drums. Full time pros only. Audition SIR Studios 213-276-3250n
R&R band w/pos. major record deal seeking drummer to complete band. Must be talented, serious, and into playing. Gary 213-908-0978n
Drummer, pro, experienced, and dynamic for orig band w/record. No heavy metal. Jason 213-466-5667n
Drummer wanted for pop/rock band with management. Friendly image and xint musical abilities desired. Travel and excitement. John 213-785-0681
 Rick 213-986-9473n
New band with new songs looking for drummer 213-387-2522n
Drummer for Big Beat combo. We re on the charts. Gigs in March. Pros only. 805-252-2759n
Drummer wanted for newer than new wave rock band with album and airplay. Must have gd image, no beards or mustaches. Wanted also for video immediately. 213-855-0203n

Conga drummer looking for techno-pop band like Devo. Oingo Boingo, John 213-389-6679n
Drummer, 17 yrs exp, stage, studio, concert and TV, 3 sets of drums, pro attitude, looking for pro band. Pros only 213-553-4581
Creative energy on drums solid rhythmic and inspirational with video and record credits. Formerly with B. Wild seeks pro band with management. Call days only 213-540-6505n
Female drummer/vocalist/writer 21. seeks rock or commercial new wave band doing copy, origs. Have xint stage presence, chops, equip and full PA. Will travel or relocate. Silver 213-433-3194n
Drummer, 28 yrs old Latin, rock, R&B looking for working band. Will travel. Roland 213-371-8389n
Latin American percussionist avail for all kinds of band. Many yrs exp. J.C. 213-906-9501n
Drummer avail R&B, Christian music. Russ 213-634-4055n
Drummer/percussionist seeks jazz or fusion sit. Read on all mallet instruments and drum set. 213-827-4283n
Recording/concert drummer looking for work with working groups. Have xint references. Michael 213-980-6687n
Pro drummer w/exp in concerts and recording seeks working Pop/rock band w/management and label. Very solid, hi energy playing style. Xint equip and trans. Oversized toms. Working Top 40 bands also welcome Sonny 213-845-0160n
Jazz drummer seeks jazz or fusion band. Also play all mallet instruments. Sight read. John 213-827-4283n
Dedicated drummer w/name studio and stage exp seeks working pro band into pop/rock or funk. Michael Jay 714-960-0356n
Drummer seeks funk or R&B band only Kevin 213-204-2567n
Rock drummer Pretenders, Led Zep, Van Halen, Joe 213-456-7490n
Drummer w/vocals from Starland Vocal Band looking for position with touring act only 703-827-0180n
Latin American pop percussionist avail for bands, has many credits, many yrs exp. J.C. 213-906-9501n
Conga player looking for hi-tech R&B band a la George Clinton. John 213-389-6679n
Drummer looking for T40 working band. Call eves. Walter 213-780-9053n

13 DRUMMERS AVAILABLE

Drummer looking for rock/new wavish outfit. Pros only. Bob 714-892-2318n
Latin percussionist plays congas, bongos, timbales, and percussion seeks band. John 213-255-8876n

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Drummer looking for country band, 14 yrs exp, gd. gear, trans. Frank 213-960-8093n
 Drummer with 12 yrs exp seeks working band. 213-380-5127n
 Pro drummer w/good eyes, big ears, good pace. 213-559-9111n
 Drummer, 29, seeks working T40, lounge, or country band. Roger 213-367-4813n
 Live electronic drummer seeks hi-tech electronic futuristic group. 213-390-1265n
 Drummer/vocalist/writer seeks orig rock group with keys. 10 piece kit, trans, rock image, day job. Solid, versatile, stage exp. Infi. Journey, Toto, Saga, Asia. Stan 213-880-4523
 Conga player and toys and vocals seeks working band. 213-893-9431n

14 HORNS WANTED

Sax who doubles on keyboards wanted. Greg 213-438-1230n
 Need multi-talented female saxophonist for developing band. Call after 6 pm 213-824-2762n

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 Ibanez multi-effects rack ZE 400. Ibanez analog delay AD 202 both in Anvil case \$625 Tony 213-828-8645 or 450-4795n
 Creative investor needed to assist in backing and production album for new recording artist with new sound. Plenty of opportunities \$20,000 minimum. Pico 213-966-6404
 I need an adventuresome musical partner to create a radical, spontaneous, volcanic, shamanic incantation music to pour down the population like nail storms of prophecy. Pasadena area. Guitar and keyboard. Edgar 213-447-2809n
 Guitarist looking to form heavy metal band. Call after 7 pm. Oliver 213-208-6539n
 Violinist doubles on guitar, looking for country rock or jazz band. Dave 213-669-1258
 Dregs inspired musicians sought by guitar player to play Dregs tunes 213-763-9368n
 Universal band w/ultra modern concepts and sounds are looking for serious, versatile, and professional musicians in developing an international package. Synthesizers, Prophet 5, xylophones, ld guitar, bass, drums, and vocalists. Ultra 213-735-6846n
 Keyboardist/saxophonist needed for orig band with studio vinyl and record deal. Greg 213-438-1230n

Bass player and drummer together 5 years seek band up on current new wave, rock and top 40. Also Write. Both sing lead. Have been playing 18 yrs. Jay 213-982-4239n
 Straight from Texas Dennis Ross and the Axberg Brothers, the best in Texas country and R&R looking for serious agent, manager producer 213-845-5454n
 Pro bass/drum rhythm section avail to pm management and label situations only. 213-508-7448 or 553-4581n
 Kid Colino seeks promoter and/or manager. Songs recently aired on KLOS. Have demos. Call eves. 213-967-5580n
 Guitarist/vocalist/songwriter into modern commercial English hard pop needs bass, drums and guitar for SIR party/showcase, possible permanent unit. Have producer, 24 track masters in production and studio access, etc etc. Nick Adams 213-463-6459n
 Rehearsal room wanted. Will share w/another band. Call after 11:30 am Ron 213-343-9521n
 French/English lyricist needs peace in clean, non-smoking weekend retreat to create the best. Will share some rent. Vonny 213-459-4951n
 Original new music dance band which is currently getting airplay seeks pm management and/or together booking agent. LAPD and FBI, give us a break. Call bet 9-5. Mark 714-737-0267n

Manager/producer wanted by hit oriented songwriting duo for career development. Terry or Elton 213-452-1691n
 Music management team in search for talented musicians in estab groups in new wave and new ag rock. Mick Adams 213-271-1266n
 Agent/personal manager needed by power pop band for booking and record deal. John 714-539-5156n
 Female bassist/vocalist/writer looking for pm management. Inff by Joplin, Seger, Petty. Promo on req. Debbie 213-506-6459n
 Major independent record label specializing in jazz fusion product and/or artists seeking competent management agency for exclusive representation of its artist roster. Contact the office of promotion and publicity bet 10-4 213-737-4223n

Female vocalist guitarist and pianist. 213-462-1997n
 Guitarist and drummer seeking bassist and guitarist interested in reggae. 213-650-0174 or 828-3023n
 All musicians who will work with writer on spec, please call Hassan 213-234-6630n
 Pro heavy metal singer/guitarist w/hit songs looking for financial backer to push my band to the top. \$\$. Danny 213-876-7485n
 Carnival Of Souls is looking for management or booking agent or anyone who can help them in their career 213-886-3012n
 Geary Hanley, please call Lynn Green, Max Crook's friend regarding a demo. Would love to hear from you. 213-465-3869n
 Pop and roll singer/songwriter from Toronto is looking for creative, competent bass, keys, drums and guitar who love a good melody and beat and want to go to the top. This is it. Andy 213-705-6162 213-208-2111 x569n
 Need bass player and drummer for band to headline Palomino Club in April. Must rehearse once a week, must play pop and country music. Lv Msg. 213-659-3877n

Female songwriter/lyricist into pop/Top 40/rock seeks female songwriters to collaborate with. Send samples of work to: PO Box 14562, Long Beach, CA 90803
 Professional composer seeks pro playwright to collaborate on musical. Call after 10 am. 213-933-4479n

16 SONGWRITERS

Established songwriter has Top 40 country songs avail for recording. Bob Corso 213-840-0797n
 Established songwriter seeks female singer/songwriter for collaboration on country/pop music. Bob Corso 213-840-0797n
 Collaborator needed with my lyrics and your music, we'll hit the charts. Serious only Sara 805-498-1835n

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

Pro Players

**NEXT PRO PLAYERS DEADLINE
THURSDAY, MAR.24, 12:00 NOON
PRO PLAYER COUPON LOCATED
ON PAGE 45**

SESSION PLAYERS

EDDIE SKELTON

Phone: (213) 258-0790

Instruments: Electric, acoustic, classical guitar.

Technical Skill: Creative writing and arranging.

Styles: Rock, Pop, Jazz, Country.

Available for: Recording, casuals, touring.

Vocal Range: Three (3) octave.

Qualifications: 16 years experience, clubs and recording.

Read Music: Yes

JIMMY WALDO

Phone: (213) 331-4424

Instruments: Rhodes Chroma, Mello-tron, Mini Moog, guitar.

Technical Skill: Keyboards, vocals.

Styles: Melodic Rock/Pop/Metal/etc.

Available for: Studio, showcase, demos, tours.

Vocal range: Harmony, good pitch.

Qualifications: Keyboards with New England, extensive studio experience.

Read Music: Yes

GARY SKRIEN

Phone: (213) 876-6492

Instrument: Electric bass

Styles: Country, Country-Rock, R&B, Heavy Metal

Read Music: Yes

Qualifications: Music degree, 12 years extensive touring, intelligent and versatile, pro player with pro attitude.

Available For: Sessions, demos, showcases.

DWIGHT FURROW

Phone: (213) 999-2366/763-0641

Instruments: Drums & percussion.

Styles: All.

Read Music: Yes.

Qualifications: Extensive studio experience.

Available for: Sessions, gigs, and showcases.

LEONARD WILSON

Phone: (213) 789-1682

Instruments: Acoustic Piano.

Style: All.

Read Music: Yes.

Qualifications: Worked with Jobete Music and other demo projects, BA in Piano from CSUN, excellent chart reader, also fast learner without charts, can play any and all styles.

NANCY FOREVER

Phone: (213) 374-5218

Instruments: Multi-keyboards, vocalist, lead and rhythm guitars

Vocal Range: 3½ octaves

Styles: All except jazz

Read Music: Yes.

Qualifications: 15 years experience, one girl band. Tape on request.

Available for: Demos, recording, commercial projects.

ROZ TROTTER

Phone: (213) 934-3392 or 985-0010

Instruments: All flutes and piccolo.

Style: All.

Read Music: Yes.

Qualifications: 14 years professional experience. Master's in Flute performance, previous college instructor, reliable, Local 47. Played sessions, shows, casuals, orchestras.

Available for: All professional situations, session work, casuals, teaching.

LOUIS PUGLIESE

Phone: (213) 763-0641/660-3217

Instruments: Bass & synth bass.

Styles: All.

Read Music: Yes.

Qualifications: Extensive studio experience.

Available for: Paid sessions & showcases.

JOHN GILSTON

Phone: (213) 395-5046

Instruments: Drums, Simmons' electronic drums, Syndrums

Styles: All

Read Music: Yes

Qualifications: Concert tours, U.S., Europe, U.K., seven albums & other extensive studio credits. Specializing in electronic drums & drum synths, rhythm section arrangements & production assistance available.

Available For: Sessions, demos, live work.

ALEXIS STORM

Phone: (213) 907-8059

Instrument: Vocals, OB-Xa 8-voice polyphonic synthesizer, DMX digital drums, DSX digital sequencer.

Other instruments available on request.

Vocal Range: Tenor

Styles: All—pop, ballads, new wave

Read Music: Yes

Qualifications: Expert at creating specific synthesized sounds and vocal arrangements. Adept at programming most computerized musical instruments. References on request.

Available For: Sessions, demo work, film and multi-image.

JOHN VITALE

Phone: (213) 652-4756

Instruments: Guitar; electric, acoustic, classical and guitar synthesizer. Lead vocals (baritone) and bass.

Styles: Rock, Pop, Jazz, Classical and Country.

Read Music: Yes.

Qualifications: 14 years live and studio experience. Played L.A. and Chicago companies of hit musical "I'm Getting My Act Together."

Toured U.S. with Chicago Free Street Theatre. Played and musically directed "Citising." Free Street's album. Concert, Club, Theatre and studio work. Sessions, albums and demos. Degree in classical guitar. Also, arrangements and compositions.

Available for: Sessions, recording and touring.

TERENCE ELLIOTT

Phone: (213) 306-3912

Instruments: Acoustic & electric guitar

Styles: All—pop, jazz, R&B, funk, country and new wave

Read Music: Yes

Qualifications: Extensive studio experience, including jingles and soundtracks. I have the ability to arrange on-the-spot guitar hooks with a good commercial feel. Rhythm section available.

Available For: All professional and working situations

GUY BABYLON

Phone: (213) 664-7284

Instruments: Synclavier II, Mini Moog, Arp Odyssey, Roland VKI, Rhodes, Vox Jaguar.

Styles: Rock, Pop, Fusion, Electronic.

Read Music: Yes.

Qualifications: B.A. Music Composition, album credits, film and dance scores, conscientious, creative and tasteful.

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

NEIL KUNEN

Phone: (213) 257-5622

Instruments: Electric & acoustic guitars, Roland guitar synthesizer.

Styles: Most.

Read Music: No.

Qualifications: Berklee, 19 years playing, recording & performing in many styles.

Vocal Range: 2½ octaves.

Available for: Sessions, gigs, and casuals.

KEITH JOHN

Phone: (703) 827-0180 (D.C. area)

Instruments: Drums.

Styles: Rock, Pop, R&B.

Read Music: Yes.

Qualifications: Played with Starland Vocal Band, Kiss, Rita Jenrette, Billy Hancock, Evan Johns & the H-Bombs. Extensive recording, touring (US & Europe), and jingles.

Available for: Touring band and recording only.

TRINITY RHYTHM SECTION

Phone: (213) 343-9651

Read Music: Yes.

Qualifications: Complete rhythm section including bass guitar, drums, keyboards, lead and back-up vocals, all musical styles for all situations.

Available for: Professional recording, live work.

ROB ALLEN

Phone: (805) 687-8326

Instruments: Guitars.

Styles: Rock, Textures, Blues, Jazz.

Read Music: No.

Qualifications: 2 years as Seymour Duncan Pickups Staff Guitarist & tester. Much recording & road experience. Good feel, very creative, great equipment. Tape available.

Available for: Recording.

VOCALISTS

JIM MANDELL

Phone: (213) 667-1234

Vocal Range: Baritone to tenor

Styles: Pop, rock, MOR, R&B

Sight Read: Easily

Qualifications: 15 years live and studio experience, with major credits as a solo recording artist, group, and jingle vocalist. Big, American, contemporary sound, from sensitive melodic stylings to hard-edged drive. Dependable and imaginative, skilled in arranging and production, and committed to the success of each project. Tape on request.

Available For: Sessions

BLAIR SILVER

Phone: (213) 545-4369

Vocal Range: 3½ octaves, baritone-tenor.

Styles: Pop, Rock, R&B, A/C-clear, powerful, sensitive and distinctive.

Sight Read: Yes.

Qualifications: 15 years as session vocalist with dozens of credits on demo and master recordings, video, film and concerts.

Available for: Commercials, demos, video, stage.

REGGIE HACKETT

Phone: (213) 758-9539 (8am-10pm, leave message)

Vocal Range: Baritone to 1st tenor.

Styles: R&B, Pop, Rock, Fusion.

Sight Read: Yes.

Qualifications: Toured or recorded with BarKays, SOS Band, Stanley Clarke, Chick Corea, Ronnie Laws, John Novello, Michael Henderson, the Jacksons, and others.

Available for: Recording sessions, gigs, any paid work.

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 quartets (love singing a cappella!), roots in pop, jazz, disco and R&B; lyricist, strong ear, versatile, lots of ideas, enjoy collaboration (songwriting, arrangements, lyrics, dialogue, it. al.), own transportation, member: AF-TRA, AGVA and NARAS.

Available for: Hire!

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ED FREEMAN

Phone: (213) 650-1666

Technical Skill: Arranging and producing.

Qualifications: Arranger/producer for Don McLean, Carly Simon, Gregg Allman, Lalo Schifrin, Randy Crawford, Roy Buchanan, Tim Hardin, Juice Newton. Grammy and Oscar nominations. Rhythm section, string, horn and full orchestral arrangements.

Available for: Recording sessions.

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