

Music CONCERT PROMOTION

THE ALTERNATIVE MUSIC SCENE

Rissmiller Out: Local And Outside Promoters Move In

BY JEFF SILBERMAN

The demise of Jim Rissmiller's once-powerful concert promotion firm came swiftly and quietly. The transition from Wolf & Rissmiller to West Coast Concerts was completed with all the fanfare of a two-line obituary.

Underneath the stillness of that announcement lies potential repercussions that could affect area promoters and the acts they handle. The news also casts a spotlight on what has become a consciously-underpublicized extension of the music business—the highly-competitive arena of concert promotion, where the stakes are high and the rewards are lucrative.

Depending on one's point of view, Rissmiller's departure can mean one of two things. Small, independent promoters view it as an open season, an opportunity to get a foot in the door and capture some Rissmiller-promoted talent. It is also an opening for major promoters from other areas of the country to step into new territory: Cecil Corbett's Beach Club Promotions, based in the Southeast, has invested a con-

siderable amount into West Coast's acquisition of Wolf & Rissmiller.

For others in the business, that move signals what could be the impending demise of the private local promoter, giving way to conglomerate concert firms bankrolling regional promoters.

The next few months should be a tumultuous time for the local concert scene, but judging from the public statements made by the area's two largest promoters, Avalon Attractions and West Coast Beach Club, one would presume that nothing of importance had happened. A W.C.C. spokesperson would not comment

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photo by L.G.I.

Laurie Anderson, one of the new electronic music pioneers using technology and unorthodox techniques to create her unique sound.

Dancing To The Beat Of A Very Different Drummer

Electronic Musicians: Push-Button Pop

BY RANDAL A. CASE

"The first painters tried as they could to paint photographs," says Roger Linn, owner of Linn Electronics "I mean, if someone wanted a likeness of

themselves, they hired a painter. Then when photography was invented, the painter had to find something else, so he created abstract art."

Linn's proffered bit of history

is to make a point—that technology dictates art. As Linn expounds, "There's always an artist who comes along to make use of the new technology," whether it be photography or, more recently, his company's LinnDrum.

A digital, programmable drum machine, the LinnDrum is a curious addition to the technological age—it's a 22 pound machine one could almost consider a hi-tech rhythm box. Unlike Mattel's Synsonics Drum, which generates sound from electronic noise, the Linn (as well as Oberheim's DMX) replaces such synthetic sound with actual recordings—what you get when you press a button are actual drum sounds recorded off of a drum set and then burned onto integrated circuit chips. Two-thirds of the Linn's 49 rhythm patterns are

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V.P. Jay Boberg Discusses Life After The Go-Go's

IRS Records: New Music Pioneers Dig In

BY JEFF SILBERMAN

It has been almost two years since Miles Copeland, manager of the Police, and A&M college rep Jay Boberg, convinced A&M head Jerry Moss to distribute their own label. The new company, IRS Records, would adhere to a philosophy of working within their means and thinking small. Instead of large advances and recording costs, budgets would be modest and tailored so the artists

could break even by selling far less than 100,000 albums.

Many in the industry were skeptical of such an approach; they were brought up on the proposition that "you've got to spend money to make it." Those critics were silenced when the Go-Go's debut album went multi-platinum, and the band became *Billboard's* top album artists for 1982

Now it seems the cynics are

back. The second Go-Go album *only* sold a million copies, and critics pointed out that no other act on the IRS roster has made much of an impression nationally. Once again, IRS has to prove itself.

Label vice president Jay Boberg acknowledges that "unspoken pressure," and he discusses how the label's A&M alliance has fared since its inception.

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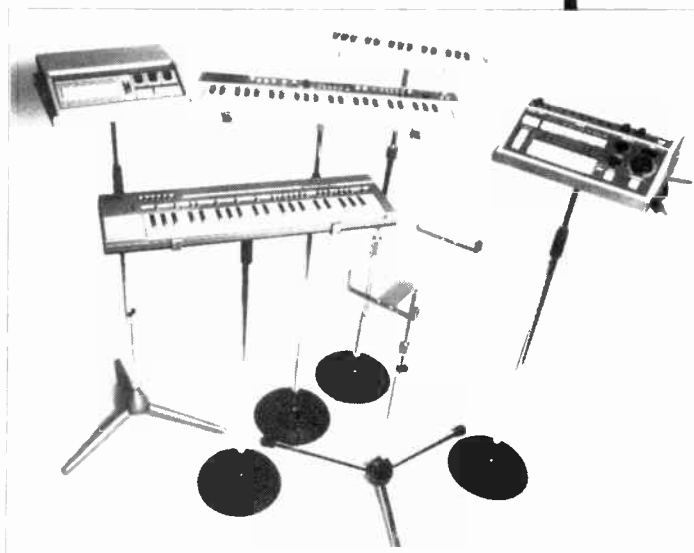
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Commentary

FIRST FEW WEEKS OF 1983: BOOMTOWN OR BUST CITY?

It certainly has been an auspicious way to enter the new year. Consider this: two major labels move their L.A. offices to New York; what was once the most powerful promoter in the L.A. area sells his financially-troubled empire to a former employee and a promoter from the Carolinas, with local independents anxious to sneak into the market; over a half-dozen local bookers are working new venues; and the 1983 Grammy nominations were announced, living down to everybody's expectations. It's not what you'd call a slow news week...

But what are we to make of this? The recent Elektra announcement is certain to encourage the vultures circling around the music industry. Once again, the most popular game of the month is "who will jump ship next?" This sort of cynicism does nothing to alleviate the industry's woes; it only exaggerates a tough situation. Granted, the near future does not look especially rosy, but as the new generation grows up and the new technology is finally put to its best use, one can get by until the next boom comes along. Several labels have shown that you can prosper even in lean times.

Still, one wonders how much further the labels can cut back. The Epic staffs have their hands full with their own talent. Can they adequately handle the infusion of Chrysalis' talent roster? Some of the lesser acts will no doubt find the goings much

tougher. The same applies to the P.R. staff that will take on the Elektra roster. A lot of the label's talent—including X, Josie Cotten, Motley Crue, and even Jackson Browne—are based in L.A.; their relationship with the label might suffer when the staff is 3,000 miles away.

This affects the local scene a lot more than the rising number of unemployed publicists. Local bands must realize that it takes a label-wide effort to break a new band, from A&R to marketing to a pumped-up publicity staff. If those departments are overworked, it will be more difficult to break into the limelight. Think about that when you consider the attention you would get at a local, independent label. The enthusiasm of a staff *totally* behind your release and the expertise of

'Local bands must realize that it takes a label-wide effort to break new bands from marketing to A&R to a pumped-up publicity staff. If the departments are overworked, it will be difficult to break a band into the limelight.'

those who know how to survive in perpetually lean times can make a big difference.

You certainly haven't heard the end of the turmoil in the local concert scene. West Coast/Beach Club have already put on shows, like Wall of Voodoo at the Beverly Theatre, but it seems independent promoters will get their shot at the L.A. market too. This bodes well for local acts—more competition from more promoters mean better deals and bigger shows. Though the influence of the small independent promoters may not last long once major promoters put the squeeze on, it should be fun for the audiences while it lasts.

One annoying aspect of the promotion story is the fact that union hands can earn more money than the headlining band, and because of union costs, more shows can't be put on. Those in the musicians' union who were picketing the Beverly Theatre last year should think twice: when one union makes it prohibitive for another union to get more employment, something is definitely out of whack.

Regardless of the problems in the higher echelons of the industry, the local scene is anything but stagnant. The addition of Moody's and the Palace is a welcome sight; no one can argue against having more places to play. The package bills featured at many local clubs have increased weekday business, but also alienated many bands who do not fit the ska/rockabilly/hardcore classifications. So where are the local pessimists who predicted the demise of the scene when first the Starwood, and then the Whisky, closed their doors? We don't care, thank you.

As for the Grammy Awards, well, the nominations are a great tonic for the early-year blues. It's good to get riled up about something, but we'll save the best for later.

Feedback

Troubadour Replies

Dear *Music Connection*,

The letter from Bob House in your last issue (Vol. VII, No. 1) regarding a recent show at the Troubadour merits an objective response to certain allegations.

He contends there were hundreds more people than the legal limit. The Troubadour has never received a citation from the Fire Marshall in 25 years of continuous operation. If he felt the bathroom facilities were inadequate or if his discount tickets were refused, he should have reported this to the management. If he had a legitimate complaint, he would have received a refund or a raincheck.

Regarding the treatment of Hellion that night, he should know that W.A.S.P. is an outstanding band with a large local following. They packed the house, and deserved the lion's share of the musical evening. Although Mr. House didn't feel Hellion was given enough time or treated fairly, the band was quite satisfied.

He and a guest can have a free pass each to the future engagement of Hellion at the Troubadour.

Michael Glick
Troubadour Booking Agent

Hiatt Found

Dear *Music Connection*,

In response to Paul and Janet's question about John Hiatt in *Feedback* (Vol. VII, No. 1), he is recording his next album for Geffen Records in San Francisco, with Scott Mathews and Ron Nagle producing. You can see John at the Universal Amphitheatre with Ry Cooder at the Eric Clapton show.

When he's not working, John is watching the L.A. Kings or eating spicy food on Hollywood Boulevard.

Don Bourgoise
Bug Music Group

Glover

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Local Notes

WOMEN IN MUSIC'S next seminar will be held January 27 at 1433 N. Cole in Hollywood. The topic is "Anatomy of a Hit Song," and will feature Ron Miller and Charlene discussing their craft. A belated thank you from MC is due to the organization for coping with the decorations and massive guest list at our Christmas party last month. **NONA HENDRYX** has enlisted Patti LaBelle, Gina Shock, Tina Weymouth, Valerie Simpson, Nancy Wilson, Laurie Anderson, and Carol Pope of Rough Trade for one cut on her next RCA album. **DON BONEBRAKE** of **X** rocks out on vibes at the **Lingerie with Phast Phreddie and These Precisions**. Love that stick velocity.

RONNIE HAMMOND, lead singer for the Atlanta Rhythm Section, has left the group to "present some new musical ideas."

KEITH RICHARDS has converted to Christianity, or so claims his future father-in-law, Alf Hansen. Richards plans to marry Hansen's daughter Patti later this year. Mick should know better than to leave the Bob Dylan pills lying around.

GOLD STAR Recording Studios in Hollywood have been deluged with calls regarding a letter from a Mr. Ken Simpson, who offers free studio time in conjunction with material sent to "Gold Star Records." The studio is in no way associated with Mr. Simpson, and would appreciate any information regarding his operation.

SIR JOHN GIELGUD will appear with Bow Wow Wow in a new movie, "Scandalous." The regal actor wore a Mohawk and leather for his role. In further Bow Wow Wow news, the band has split with mentor/manager Malcolm McLaren.

T-BONE BURNETT is producing the next Leo Kottke album.

WEDDING BELLS rang out last month for Miami Steve Van Zandt, who got hitched New Year's Eve. Bruce Springsteen served as best man, and none other than Little Richard was the minister. Also walking down the aisle last month was our own Doug Fieger in Las Vegas.

DAVID BOWIE has been offered the role of Abraham Lincoln in a 12-hour opera to debut in L.A. at the 1984 Olympics. Talking Head David Byrne is working on the score for the \$3 million spectacle, which is entitled "The Civil War: A Tree Is Best Measured When It Is Down." Bowie will also be featured as a shark in the upcoming Monty Python movie "Yellowbeard."

MOTOWN DUETS will fill the airwaves in 1983. Boz Scaggs and Angela Bonfill have recorded "Ain't Nothing Like the Real Thing," for her new Arista release. Fee Waybill and Martha Davis have cut "Monkey Time" for the next Tubes' LP, and Romeo Void's Deborah Iyall and Red Rockers' John Griffith recorded "Ball of Confusion" for release as a 12-inch single.

THE STRAY CATS are being sued for \$5 million for copyright infringements. George Motola of Fortune Music owns the rights to "Jeanie, Jeanie, Jeanie," and claims the Cats have injected "obscene and indecent words" into the tune.

STEVE SAINT will debut his mini-musical, "Breakfast in Beirut," at Wong's West on February 4.

AEROSMITH recently turned down an offer from Schlitz for sponsorship of their 1983 tour. Ah, principles...

ERNE WATTS and Nick Lane will kick off a series of five jazz concerts to benefit Stepping Stone Youth Crisis Shelter February 19 at Lincoln Junior High in Santa Monica. For season tickets and info, call 452-1615.



STIV BATORS, former **Dead Boy** exhumed as a **Lord of the New Church**, does his thing in Paris. The wheelchair and casts are due to a fall Bators took earlier in the tour. Stiv should be back snarling when his band plays Perkins Palace February 26.

OHMIGOD! Frank and Moon Unit Zappa have been nominated for a Grammy for Best Vocal Performance by a Duo or Group.

ALAN O'DAY will be teaching a songwriting class at Pierce College in February. The school is located at 6201 Winnetka in Woodland Hills. **MUHAMMED ALI** recently met with the English Beat to discuss purchasing their tour bus.

THE ROLLING STONES new movie, "Let's Spend the Night Together," will be released February 3. The film is a documentary of their already-profitable 1981 tour.

JUDY RUDIN, local vocalist and harmonica virtuoso, has signed with La Neige Productions. Barry Shankman, president of the company, will produce Rudin's first EP.

FUSICIAN have added vocalist Carlton Newton and drummer Donald Newton to their line-up. Yes, they are brothers.

PAUL BARRERE, formerly with Little Feat, has signed a solo deal with the newly formed Omni Records, a subsidiary of the Mirage label, which is in turn distributed by Atlantic. His debut will be entitled "On My Own Two Feet."



photo by Elaine Galke

SRS is offering six workshops for songwriters beginning in February. Courses in voice, lyric writing, theory, business, psychology of creativity, and advanced songwriting are available. For more info, call SRS at (213) 463-7178.

ULTRAVOX will release their George Martin-produced LP "Quartet" in February, one of the first records under Chrysalis' new distribution deal with CBS.

THE MOTELS had three guitars stolen after their New Year's concert at the Beverly Theatre. The band returns to the studio with Val Garay next month to begin recording the follow-up to "All Four One," their 1982 hit LP. **BOB SEGER** has added ex-Grand Funk drummer Don Brewer to his Silver Bullet Band, which also stars Railroad refugee Craig Frost on keys. Does this mean Bob will cover "We're An American Band"?

PEACE ARMY Productions is looking for musicians to play a series of benefit concerts for Lebanon. Interested acts can call (213) 894-2602.

RAY MANZAREK is recording an album for A&M with avant-gardist Phillip Glass.

HOLLY NEAR will tour in April with Ronnie Gilbert of the Weavers. A live album will be recorded in San Francisco.

THE WHO and David Bowie have been approached to headline a resurrected Isle of Wright festival this summer.

X ATTORNEY Jay Jenkins will be featured along with John Doe and Exene on volume II of "Voices of the Angels," another compilation of spoken-word poetry by L.A. locals. The record will be released soon on Freeway Records.

THE SKANKSTERS have a new lineup. Pictured from left are Mona Lia Ventress, new guitarist David Jaurequi, new drummer Kyle C. Kyle, and Arlo Zoos. L.A.'s fave mods plan to tour California colleges in February.

PAUL COOPER has been named West Coast General Manager for Atlantic Records. In addition to A&R duties, Cooper will also handle Atlantic's Los Angeles office operations.

RICKIE LEE JONES will have a self-produced live album in the stores next month.

THE RAMONES next album will feature Petula Clark on backup vocals.

MNEMONIC DEVICES has scheduled a series of free concerts at southland high schools and colleges, sponsored by Camel Records.

91-X in San Diego has hired consultant Rick Carroll to implement the KROQ format at the station. Music director Jim Richards will accept vinyl or 15ips reel-to-reel submissions from bands for possible airplay. You can send your package to 4891 Pacific Highway, San Diego 92110.

PIA ZADORA may make an appearance with the Stingers later this month at Wong's West and the Cathay de Grande. See, we believe anything.

MANHATTAN TRANSFER will not be backing Pope John Paul II on his next album, as reported earlier this month.

CHRIS FRADKIN, co-writer of the Plimsouls' "A Million Miles Away," has formed a new band with his writing partner, Joey Alkes. The band will perform at Wong's West the first three Mondays in February.

PUNK LIVES! The recent TSOL concert at SIR Studios ended with the usual ultra-violence and arrests when the police pulled the plug early. The sensationalized media reports were crazier than the show, with reports of razor blade slashings and other atrocities.

MITCH RYDER is recording a new album with none other than John Cougar producing.

Elektra/Asylum: A New Leader & A New Home

JOE SMITH has resigned from his position as chairman of Elektra/Asylum Records to work with Warner Communication Inc.'s sports division. Concurrent with this announcement was the news that Elektra will soon be moving their headquarters to New York, leaving over 150 local employees in the position of either relocating to the East Coast or being laid off.

Elektra Records built a sizeable stable of stars beginning with the Doors in 1967. David Geffen's Asylum label was incorporated into the Elektra structure in the early 1970s, giving the company such stars as the Eagles, Jackson Browne, Linda Ronstadt, and Warren Zevon, in addition to Elektra artists Queen and Richard Simmons, plus the chart-topping solo projects from ex-Eagles Don Henley and Glenn Frey.

As with the announcement of Chrysalis moving their L.A. offices, Elektra had laid off employees earlier in 1982. The decision as to who moves to New York and who becomes jobless here will be made during the course of the next few weeks, as details of the transition are worked out.

GUITAR TRADER and Drum World will be showcasing local talent in their San Diego store. Call Tom Hagen at (619) 565-8814 for details.

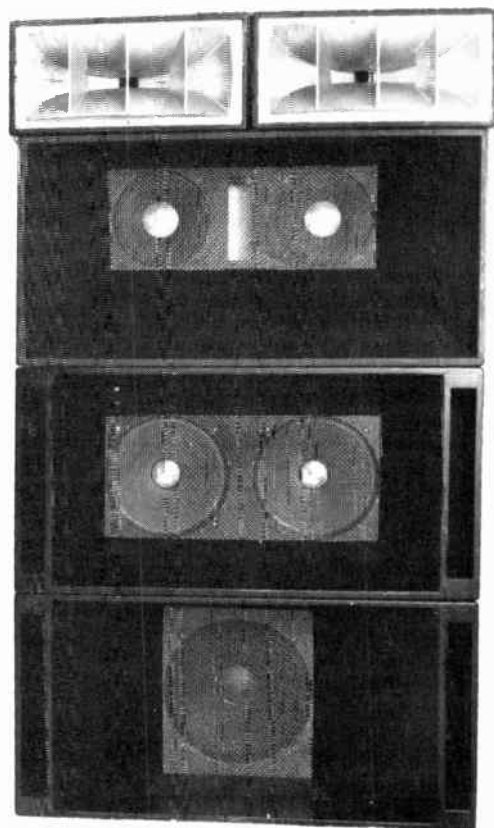
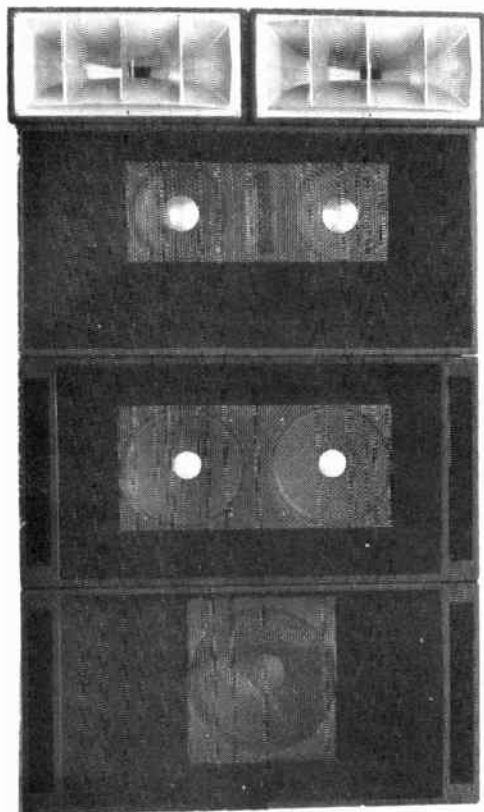
THE VENTURES have an EP due on Tridex Records, featuring "Stars on Guitars" and an update of "2000 Pound Bee."

45 GRAVE have been signed by Enigma Records, and are currently recording with Bangles' producer Craig Leon. An EP is due this month, and an album will be released in March. Also coming soon from Enigma are records by Doll Congress, Q, and the Fibonacci.

photo by Robert Fussfield



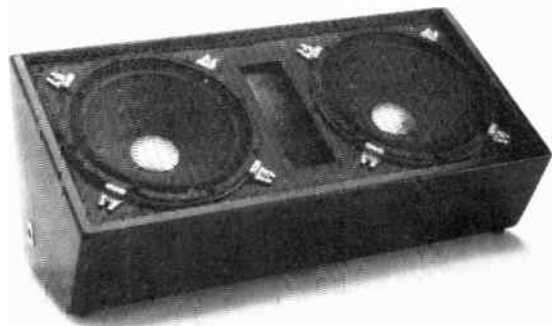
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RISSMILLER

Continued from cover

on the situation; instead, the following statement was released:

"Jim Rissmiller has decided to relinquish his day-to-day involvement in the concert business to devote more time to other activities. The company (W&R) has reformed as West Coast Concerts, with Ken Scher assuming ongoing responsibility of the business. West Coast Concerts will operate in conjunction with Beach Club Promotions, which is based in the Southeast."

A source did say that the new firm expects to represent Rissmiller's entire roster. "If you'd ask them, they'd tell you that," Steve Rennie said, "but in my book, they're available."

Rennie is an independent promoter who's been trying to crack the L.A. market for the better part of two years. "I now know that the whole business is built on the relationship between band and promoter. If you play your first gig for Avalon, you'll play for them when you come back—*unless something happens*. Let me tell you, screw-ups come from the smallest things, like not having enough beer in the band's dressing room, even though their friends and roadies drank it. People go to pieces over that kind of

stuff. So all these relationships with promoters are pretty fragile to begin with.

"I'd like to get some of the bigger acts. With Rissmiller out of the picture, the chance to make that happen is right now."

"There are those who take advantage of Rissmiller not being in the market," Rick Bloom of ICM said. ICM is one of the country's largest booking agencies; many of their acts worked with Rissmiller. "Now that his money and contacts are no longer involved, how does that relate to the market? You could consider West Coast to be a newcomer or just a new part of Rissmiller."

The major booking agencies are split in regards to working with independent promoters. William Morris and Premiere Talent, who handle superstars like Bruce Springsteen, work solely with major promoters. Others, like Frontier Booking and ICM, are receptive to other offers.

"We always accept anything from competing promoters," Bloom declared, "especially with our new acts. For the first six months of a developing act, we'll give everyone an equal shot. In an open market, they can get a better deal or on a bigger show. They should have a chance to play the field until they establish themselves or they determine

who is the most meaningful promoter for them."

If it is open season in L.A., ex-Rissmiller acts might opt for West Coast's chief competitor, Avalon Attractions. Avalon may be interested, but they're certain-

few concerts end up in the red; to combat that, promoters have to keep busy, working as many shows as possible. This puts the squeeze on the small independent promoter.

"It's tough to maintain

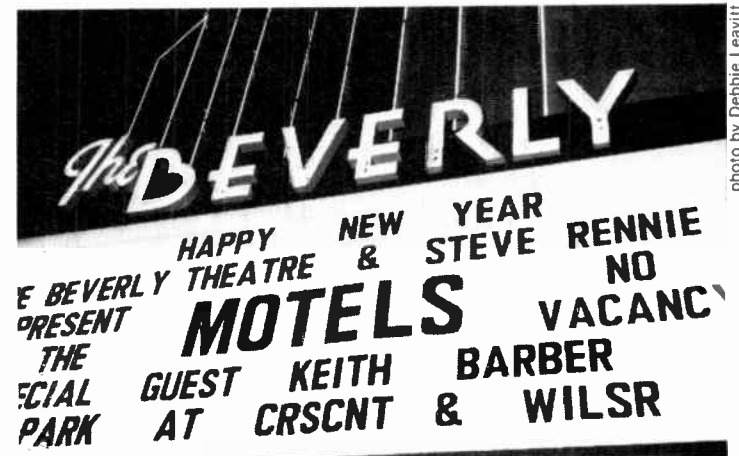


photo by Debbie Leavitt

New faces and places: the Beverly Theatre marquee on New Year's Eve

ly not revealing their intentions yet. A spokesperson for Avalon was unavailable for the two weeks it took to research this story.

This kind of business dealings only aggravate a highly competitive battleground in a very risky business. A big draw can make a promoter a tidy profit, but the investment—and risk—to put on a big show is great. Quite a

enough shows," Rennie stated. "You really have to do some volume to pay your overhead and keep going. It's a very competitive, cutthroat market, but you can get around it. Nobody can cover everybody." He has spent the last two years booking acts like Oingo Boingo, the Motels, the Blasters, and the

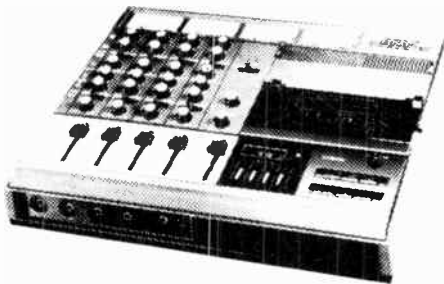
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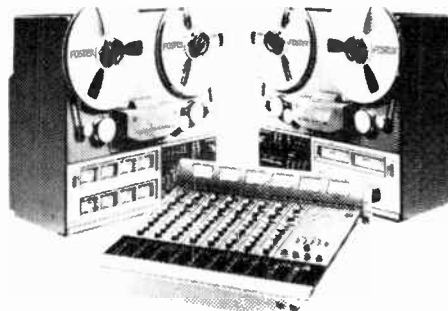
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ELECTRONIC MUSICIANS

Continued from cover
 preset; the remaining 14 are blank for you to create your own rhythms.

"Drums lend themselves to being replaced by computers very easily because they're so repetitive," explains Roger Linn.

The Linn, arguably, is the most popular device of its kind for studio work. Currently, it can be heard keeping beat on Don Henley's single "Dirty Laundry," America's "We Can Do Magic," and albums by Laurie Anderson, Queen, Peter Gabriel, and Roxy Music. There is little argument drum machine use is increasing.

There is argument, however, as to what degree this popularity will stretch and the effect all this may have on drummers.

Says Roger Linn: "It will put musicians out of work in certain circumstances, but it still has to be programmed. We find that when a keyboard or guitar player

plays it, it sounds like a keyboard or guitar player playing drums—a lot don't use the tom tom fills, the cymbal crashes, the high hat nuances. In other words, the LinnDrum doesn't replace a drummer so much as it replaces a drum set."

Linn sees the ability to inspire as one of the machine's paramount features. "Having a drummer like this on call 24 hours a day, a keyboard or guitar player feels compelled to write something," he says.

But not all players share this bright enthusiasm—computer drums produce rhythms some criticize as inhumanly precise.

"It's really the Pup 'N' Taco of the percussion world," relays Marc St. Regis, a local musician who's begun using the Linn to help him compose. "It's exciting—it gives you the freedom to write faster because you don't have to set up drums. But you pay for it. It's just like fast food—it sounds great going down but it doesn't feel so great afterwards."

"I enjoy writing on it," adds brother Greg St. Regis, "but you can't program soul into the thing. I'd say that writing on one changes your writing style, too. It sounds metric, calculated. Also, the high hats sound sterile to me. That's a very hard sound to duplicate."

Everyone contacted for this article agreed on the following: all

it takes to log in a simple computer drum pattern is a basic sense of rhythm although a program set up to sound like an expert drummer would be far more demanding.

"I'd program it more orchestrally than a drummer," says keyboardist Guy Babylon, whose professional activities include session work and gigging with Mike Pinera's band. "I'd think of it as if someone separate was playing each piece—like one guy was playing the snare, another guy was inside the bass drum playing it, and so on. I think that's fine. A lot of people say that no one can program a drum machine except for a drummer. It's more correct to say only a drummer can program a drum machine to sound like a drummer."

The major machines available are the LinnDrum (cost: \$2,995.00), Oberheim's similar DMX (approximate cost: \$3,000), and Roland's portable Drumatix TR-606 (\$395.00) and Rhythm Composer TR-808 (\$1,095.00).

While the LinnDrum may be the most famous, Roland's brisk business—they sell more units per month—is said to be due to price considerations and a unique sound they've been able to create using analog circuitry.

Roland's technical administrator, Jim Mothersbaugh, was the original drummer with Devo, before he became "engulfed in the electronics end of the industry."



Stevie Wonder demonstrates the LinnDrum to famed composer Sam Kahn, who probably has never plugged in a percussionist until now.

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He tells MC, "when I was in high school, I started playing with my brothers, and hated carrying those big drums around. I started looking to see if there was any electronic percussion on the market and there wasn't any, so I built my own stuff. If you've ever

seen any of the old original videos of Devo, you saw really bizarre, all electronic percussion."

Though he still works closely with the band on technical matters, Mothersbaugh's absence from Devo as a player has enabled him to devote more time to a

primary love: gizmos and gadgetry. "The price of digital is dropping fast, but a lot of in-roads are being made in the area of analog. It would take a very sophisticated digital machine to compete with some of the products Roland has coming out," he says, referring to equipment which will be unveiled this weekend at the NAMM Show.

Christy Robertson, salesperson at Roland, says, "(these machines) are sterile, and they're too precise. But they're fun. You can make that work for you...look at all the new wave music they play on KROQ in Pasadena. Those bands use a TR-808 all the time."

Interestingly, many rhythm machines used on albums appear uncredited (Mothersbaugh confesses, "that's still sort of a taboo situation"). According to drummer Buck Budgetts, "99% of all rhythm machines are listed just as drums on an album. That's because the artists are a little embarrassed of what they're doing."

Budgetts, who has worked with Mandrill, Bloodstone, and Albert Collins, thinks that "no matter who programs these things, the machines can't breathe. It may keep a pulse, but there's no human element there—all it knows is click-click-click, bam-bam, boom. It's

pathetic and I hate it. I have utter disdain for rhythm machines."

A more pleased viewpoint is held by Scotty Harris, Smokey Robinson's drummer for the past seven years. "I think they're great in certain limited situations. If you're playing something very simple, certain kinds of accents and things they can pull off, they can be very effective in the studio. A lot of the quality of the finished product has to do with your engineer and how good his ears are."

There are limitations—"they haven't got the technology together enough to play licks off a high-hat," reports Harris, "but it would behoove every drummer to at least know how to operate one. From a producer's standpoint they save a lot of time. You have to remember a producer's primary concern is to expedite a session and this cuts down on his overhead."

"I really do like them," continues Harris. "I would expect a lot of people would disagree with me if they feel threatened by the machine. There is the possibility it will put some people out of work, but I don't really think the unit itself is ever going to replace a drummer because it can't give you feel. The only thing it can do

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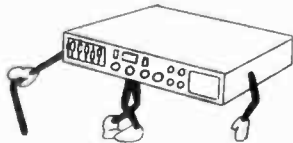
photo by Debbie Leavitt

The boys in Devo ask that musical question, "are we not computers?"

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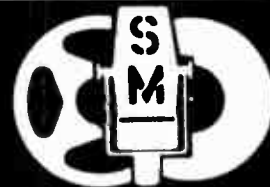
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BOBERG

Continued from cover

MUSIC CONNECTION: How has your relationship with A&M changed over the past two years?

JAY BOBERG: The original concept of the IRS/A&M relationship, back in 1979, was that IRS would be like a farm team. We'd go out and find acts, lay the base, and as they'd reach a certain sales plateau, the act would move to A&M. IRS would still participate in the profits via a royalty override. Three acts—Oingo Boingo, John Cale, and the Payolas—have been switched. However, by the end of 1980, the concept of the deal was restructured and changed. We realized that IRS Records was no longer a farm team: we were a full-fledged label with our own identity, image and market expertise. Our staff is still small (12 people), but we have our own radio promo people, sales people, publicity and accounting reps. From now on, no band will be switched from IRS to A&M.

MC: Outside of the Go-Go's, has the rest of your roster been successful?

BOBERG: Just about all of our artists have been successful—at least they broke even. The core philosophy of IRS is the ability to have success on varying levels. Success doesn't necessarily mean selling millions of records. If an act is new with a regional base, like REM from Georgia, we put out an EP that gets a certain amount of airplay and sells 25,000 copies. That is a very definite success because both the band and IRS will make money. Since day one, every time I pitch a band, and they say that CBS is offering twice as much, I tell them that I'm in the business of paying royalty checks and not the business of recouping advances. That's a real big difference. When a record company spends a lot of advance money, they may very well give it a very good first shot, but often a band takes 3 to 4 albums to develop an audience and grow. When a band takes a



IRS Records VP Jay Boberg

large advance, the accountants at the majors will say, "why do a third LP when we're already in the hole?"

When REM does their first album they'll already have a base audience, radio will be somewhat familiar with them, as will certain retail accounts. We'll then be in the position to take them to the 75-100,000 record plateau. We'll spend only enough money to do it right and, if we attain that sales level, the album will be a success. I'll write another royalty check, and we'll be in a good position for 200,000 sales the next time out. I'd much rather base the economic scale on the act's popularity so that everything rises at the same time.

MC: How many acts do you have on the roster?

BOBERG: We are actively working 12 acts, although several others, like Magazine's Howard Devoto, the Humans, and the Suburban Lawns have been dormant or in limbo. Basically, we can handle no more than a dozen at a time.

MC: How much bigger can IRS get and still be a "small" label?

BOBERG: We can't cut off our ability to grow, but IRS represents a specific, personal campaign and involvement with the artist. You don't just get signed and get plugged into the CBS

photo by Robert Matheu

marketing formula, and out goes a certain amount of posters, buttons, and ad dollars. All aspects of each release are specific to the band—a certain emphasis may be on its video or its tour. As soon as we get to the point where we have so many acts that we're no longer able to create specific campaigns, then we'll be biting off our nose to spite our face.

MC: Renaissance and the English Beat are the first acts you've signed with a track record from other labels. Is this a new trend in your signing policy?

BOBERG: No, those are the exceptions to the rule. Our emphasis is still on new bands that have a strong regional base, work hard, and have the right mentality.

MC: Define "the right mentality."

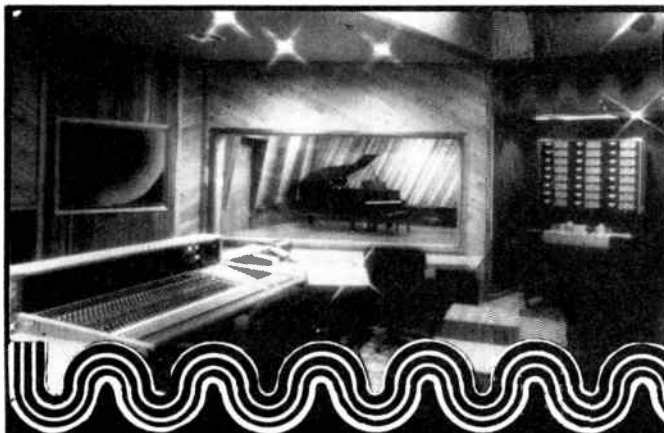
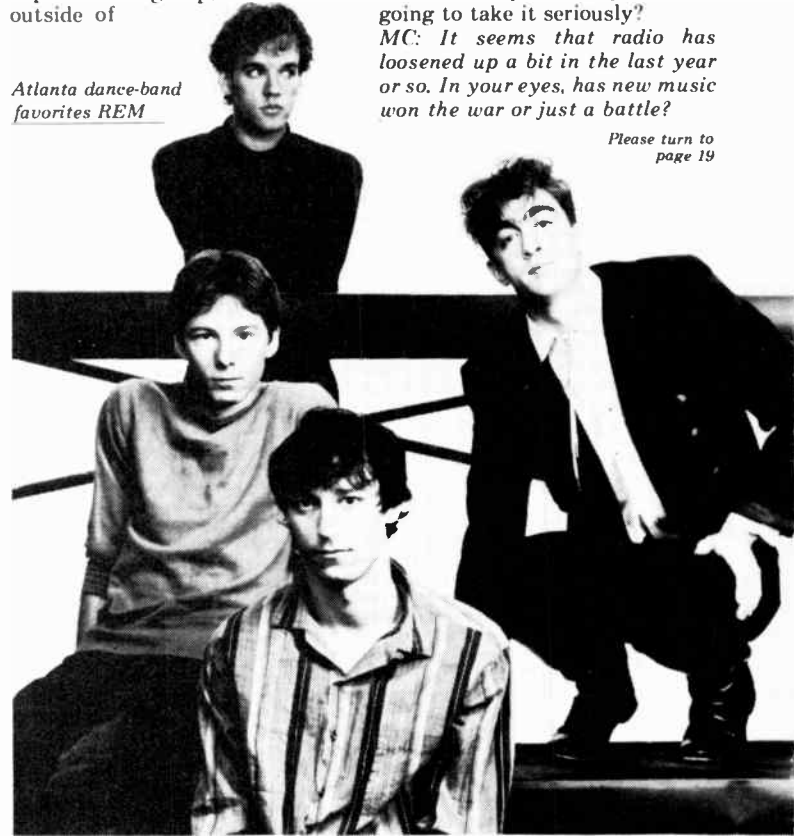
BOBERG: The most critical aspect of the group, outside of

good songs, is attitude. In this day and age, so many things are against you in terms of breaking through—airplay, touring costs etc. There are bands I call "art monsters," or "artistes" who say, "I can't do that interview, I need my sleep," or "don't distribute any pictures of us, we want to be a cult phenomenon." Those attitudes make it difficult to maximize their potential. I'm not talking about recreating the last Journey single; rather it's "this is what we've got, and we're willing to do anything to break that record. If that means getting up at six to do an on-air radio interview in the next town, fine." We're essentially going into business together with the bands. We try to stay away from adversary relationship; the band versus the record company doesn't make sense. So why do it if you're not going to take it seriously?

MC: It seems that radio has loosened up a bit in the last year or so. In your eyes, has new music won the war or just a battle?

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RISSMILLER

(Continued from page 9)

Plasmatics in places like Santa Barbara, Riverside, San Diego, and UC Irvine. His first L.A. breakthrough came on New Year's Eve, putting the Motels into the Beverly Theatre.

Success hasn't come easily for Rennie. "It's tough to find a good building to use," he said. "You've got to deal with politics of all kinds. The City of Beverly Hills does not like people standing on their sidewalks, let alone the people who slept overnight for Motels tickets."

Other venues like the Hollywood Palladium and the Santa Monica Civic Auditorium are available, but the overhead is too high, thanks to the union. "Stage hands make about \$350 a day," Rennie claimed. "When I did the Plasmatics in San Diego, the band got \$3,500, while the stage hands got \$3,600. That's why the Beverly Theatre is in business—they're non-union. If they did pay union-scale stage bills, it would cease to be an economical venue. I hate to sound like a non-union guy, but the bottom line is money, and the more it costs for the hall, the less you can pay the band."

Other sites are afraid to even deal with small promoters. "For

the Anaheim Convention Center, I had to fill out an application just to talk to them, and then they wouldn't return my phone calls. I planned to book the Motels there December 19, but it fell through when the Beverly opened up. When they finally realized that I did have the Motels, the head of the whole operation calls me—the same guy who wouldn't pick up the phone. But it's the same with any building in L.A.; getting the right group is the real key."

Exemplifying the competitive nature of the business is the fact that major promoters like Avalon are not above working a successful show in outlying areas, once the primary breeding ground for independents. "I did some successful UC Irvine shows with Sparks and the Blasters," Rennie recalled, "then, strangely enough, Rissmiller and Avalon did some. Then I did Raincross Square in Riverside last September. Now Avalon just put ABC out there. The Avalons have a serious track record I don't have, but that can also be a liability if they are working bands that aren't happening."

The majors are not above co-promoting a show with an independent. Rennie has already talked with both Avalon and West Coast concerning future projects. "You wind up picking

your spots," he said. "The appealing thing about co-promotions is that you share the risk. The financial rewards for being right about a group is not nearly as great as the penalties for being wrong. Avalon may never invite me in on a big show, but they might for a smaller one, the 2-3,000 seater. Those aren't the kinds of dates Avalon makes a lot of money from, and it might be easier to co-promote such a show."

Yet those are basically one-shot deals; the linking of West Coast Concerts and Beach Club carries far more significance. Until recently, every metropolitan area or region had its own local independent promoters. In some areas, major promotion firms eventually took a stronghold on their respective areas. They may have dabbled with one-shot shows in other areas, but they concentrated on their own turf.

Barry Fey of Feyline Presentations is one such heavyweight based in the Denver area. Feyline has grown to include Arizona, Nevada, and New Mexico. Fey was caught unaware of the Rissmiller transition, and he denied rumors that he was interested in jumping into the lucrative L.A. market. "I've done things in L.A., but there's no great demand for Feyline to be there," he said. "L.A. is a major

market, but you can't work there without living there, and you couldn't get me to move to L.A. with two bullwhips."

The West Coast deal however gives a major Southeast promoter, Cecil Corbett, a foothold in the L.A. market, a move that certainly didn't surprise ICM's Bloom. "It's been happening for some time now," he stated. "Corbett has relationships with many promoters, including Jack Boyle in Florida and Alex Cooley in Atlanta. People are just putting money into a party in another area, and that doesn't come close to an anti-trust interpretation. Try unscrambling the maze of promoters back east; it's even stranger there."


Jim Rissmiller may be out of the local concert scene, but it's obvious that this story doesn't end with the creation of West Coast/Beach Club. The deal is just the tip of the iceberg; more questions have been raised than answered. Will smaller independents carve a niche in the very tight L.A. market? Will Avalon go after Rissmiller's roster? Will outside heavyweights buy into the scene?

If the past is any indication, don't expect detailed explanations from the parties involved. Their actions have always spoken louder than words. □

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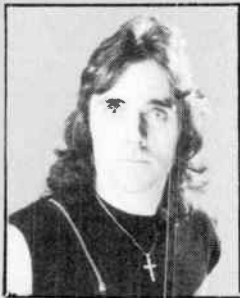


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OLD FAVORITES & NEW CONTENDERS BATTLE FOR 1983 GUITAR MARKET

by Bruce Duff

Economic hard times have hit everyone in one way or another, and spending is down across the board. However, this doesn't prevent the guitar bug from biting young musicians, or even the pros and semi-pros. With less money at their disposal, musicians are being more careful about what they buy, but at the same time, they are less hesitant to buy a foreign-made guitar or a new brand-name axe as long as the instrument doesn't suffer in comparison to the old standards.

Music stores have to be careful about what they stock in order to meet the needs of musicians. In spite of slow buying,

stores continue to display a reasonable variety of instruments at all price levels for the player to choose from. There still are people buying expensive guitars and amps, only not as many as before.

Stocking a popular line of guitars means getting an exclusive franchise from the guitar manufacturer. Obtaining these franchises depends on many variables, some outside the control of the retailer. According to Harry Clay, owner of Visions Music in Hollywood, it's important to have a good reputation within the musical instrument buying-selling community. "Just because you have cash doesn't mean you'll get a franchise. You need recom-

mendations, too." Clay says that good credit, good recommendations and a great reputation are the main contributing factors needed to land a franchise.

Clay and Jim Crimmins of the Guitar Center's Hollywood guitar department both agree that the store's location is important. The Guitar Center has a well-known Sunset Boulevard storefront, while Visions is located on Selma across from the main Hollywood post office. "Every musician in Hollywood sees our store sooner or later," says Clay.

Once the franchise is set up, the store must purchase a minimum number of instruments immediately so that the line is reasonably represented in the store. Most stores questioned didn't feel that this was a problem. Says Clay: "you almost always get half a dozen units when you order from anyone." Al Carness, co-owner of Valley Arts in Studio City, concurred with this, saying that most franchises begin with six to 12 guitars as the first minimum order, and from then on, "you can order what you feel you can sell. The manufacturers are usually pretty lenient as far as how many I take."

As far as which guitars are selling right now, all the stores we questioned reported that the mid-line foreign guitars are doing well. "The Kramer Pacer is big right now because Eddie Van Halen has begun endorsing it, making it a hot item," says Crimmins. "The Pacer series starts as low as \$349 and many young guitarists figure if it's good enough for Eddie..."

Carness reports his store, which caters to studio musicians and pros, still sells a lot of Fenders and Gibsons, mainly the Stratocasters and ES-355s respectively. Also selling well at Valley Arts are the Ibanez Blazers, which are modeled after the Fender Strats, yet sell for less than half the cost of a Strat, according to Carness.

At Nadine's Music in Hollywood, Jerry Klein says that the Aria guitars are becoming more accepted. They range in price from \$300 to \$900, and Klein notes that the company's lifetime warranty helps entice players into purchasing them. Klein added that in terms of sales, "guitars in general are slow. We sell a lot more electronic gadgets, computerized stuff, drum machines, programmable equipment and porta-studio gear."

The big two American guitar manufacturers, Fender and Gibson, have had to take action to compete with the Japanese guitar builders. Realizing that their most sought-after models are the old, vintage rarities, both Fender and Gibson have reissued a number of their classic guitars

built according to the original specs with original designs. Fender has also recently established a new line of amps which they hope will compete with Mesa-Boogie and Marshall. According to Bob McDonald, sales manager at Performance Guitar in Hollywood (which also happens to be Hollywood's Fender warranty center), "Fender is becoming more progressive again; their new line of amps is great!" Designed by Paul Revera, the amps feature an interanal channel-switching system, which allows the player to set two channels with two different tones. With a foot switch, the player can switch back and forth from the channels or combine them. The new Concert amp, which comes with a variety of speaker set-ups in addition to channel-switching runs between \$400 and \$450. The Super Champ is the most inexpensive of the series, priced under \$200. The old standby, the Twin Reverb, will not be changed, in order to accommodate those players who have come to rely on its unique sound over the years.

The 1957 Fender Stratocaster reissue has become popular at both Vision and Valley Arts. Carness said "I have the Strat reissues on back order. They're basically hand-made, as opposed to assembly line, so they're hard to get." Carness added that, "manufacturers have gotten back to doing things the old ways. The reissued guitars by Gibson and Fender are exact replicas, and they're excellent." In spite of the quality, some of the reissues are selling slowly due high price tags. At the Guitar Center, Jim Crimmins ordered six Korina Wood Gibson Flying V's. "I thought it would be a winner, but we've only sold one so far", says Crimmins. "The expensive guitars, as good as they are, are just not selling right now."

There are, of course those players who won't settle for reissues, but want the original vintage guitars. Crimmins says that "the vintage guitar market has died down". He cites the dot-necked Gibson 335's which went for \$2,500 a year ago, are only selling for about \$1,450 today. 1957-59 sunburst Les Pauls are still getting top dollar ("If you can find 'em," says Crimmins), top dollar being in the neighborhood of \$7,000 to \$10,000.

Jerry Klein at Nadine's says, "A lot of guitarists will come in looking for a used guitar for monetary reasons, but end up buying a new Aria or Ibanez for actually less money (than a used guitar), plus a warranty."

Norman Harris, owner of Norman's Rare Guitars in

Please turn to page 20

Used-car dealers have their blue books, stock brokers have the Dow Jones, and connoisseurs of horse racing have their tip sheets. Now, music instrument retailers have the *Professional Sound Reference Guide*, which attempts to bring some standards into the turbulent arena of used-equipment pricing.

The 325-page volume lists by manufacturer almost every device used to produce modern music from A/DA effects to Zildjian cymbals. Four prices are given for each entry: the manufacturer's suggested retail, the fair market resale, and the "average" and "mint" values paid to a seller. In theory, this information (derived from thousands of dealer surveys) allows the retailer, pawn

INSTRUMENT BLUE BOOK

broker, insurance adjuster, and attorney to accurately price any instrument they may come across.

In practice, the *Professional Sound Reference Guide* may make life a little easier, but some common sense must be exercised when applying this information to the realities of the market. The year of any given model is not taken into consideration, nor are any treasured characteristics of a particular instrument. Therefore, a 1958 Les Paul Custom with a sunburst finish in mint condition would be worth \$361 to a seller, according to the guide.

This book is exhaustive in its range; it includes model numbers, power ratings, and specific details for most equipment, as well as a list of all foreign and domestic manufacturers. In a pinch, the volume works well as a ballpark bible for the retailer who can't know everything. The *Professional Sound Reference Guide* costs \$75 from Orion Publishing, 1012 Pacific Street, San Luis Obispo, CA 93401. They also publish price guides for video, home audio, and photographic equipment—bound in blue.

TOURING SOUND COMPANIES TAKE TO THE AIR WITH SMALLER P.A.'S

by Ezra Sidran
An old friend of mine from the Midwest used to call it "Dinosaur Rock": the inability of ponderous touring shows to cost effectively travel from point "A" to point "B" on a map. Now the towering ziggurats of P.A. cabinets that once seemed essential for every name show have given way to smaller three and four way enclosures that resemble your own home stereo with a thyroid condition.

It's a simple matter of economics. Larger cabinets mean more semis; and semis drink diesel and the tour's profits. One national act has cut its show from three semis to one by utilizing the smaller "flying" P.A.'s.

The new trend is to "fly" speaker cabinets from rigging above and in front of the stage. This calls for uniformly shaped and designed enclosures that may be hung in clusters. Locking identical cabinets together creates "acoustic coupling" a phenomenon long known and exploited by manufacturers like Bose. Two coupled cabinets will increase their bass response by 3db.

Ron Means, JBL's vice president of pro marketing, points out that producing these smaller two and three-way cabinets became possible with higher efficiency speakers and cheaper cost-per-watt power amplifiers.

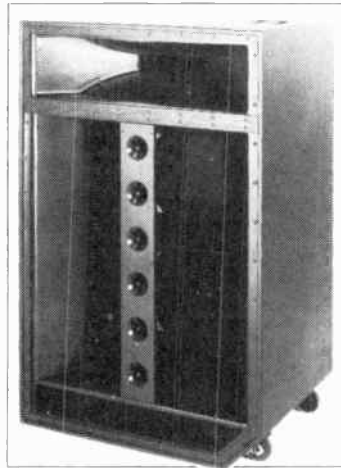
JBL, long the producer of large, bulky cabinets like the 4550 and 4560, has nonetheless pro-

fited from these industry changes. JBL components are often specified by the makers of these smaller systems. Northwest Sound, which has recently formed a loose working partnership with Maryland Sound, uses two 15" JBL 2220-B bass units and JBL 2240 drivers in their Model 590 three-way box. These units were

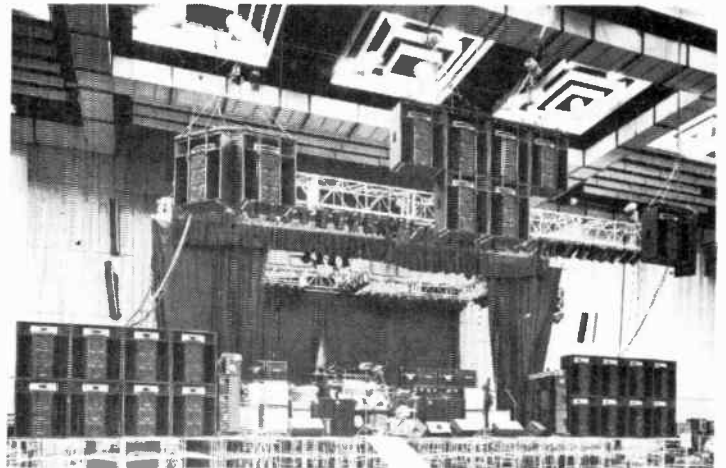
seen, and heard, at the massive Peace Sunday rally at the Pasadena Rose Bowl.

It is important to note, though, that MSI/Northwest Sound's 590s were used in conjunction with cabinets containing six 15" TAD speakers for increased bass. Other touring sound

Please turn to p. 21



Northwest Sound's 590 three-way cabinet is made of fiberglass.

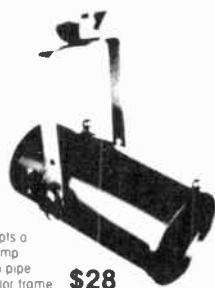


Hill Audio's modular M3 system shown flying from the rigging and stacked at stage level at the Brighton Arena, Sussex, England

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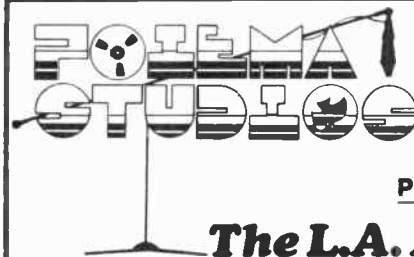
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MC Guide to Warranties

COMPANY	ADDRESS	LENGTH OF WARRANTY	EXTENT OF WARRANTY	AUTH. NOM FCTRY. RPR.	TURNAROUND TIME
AKG ACCOUSTICS (203) 348-2121	AKG Accoustics 77 Selleck St., Stamford Conn. 06902	1 Year	Limited Warranty, does not cover damage resulting from accident/misuse/abuse/lack of care/alterations, etc.	Yes	Company policy is to service an instrument in 48 hours; average: 3 days
BEYER-DYNAMIC (516) 935-8000	Beyer-Dynamic 5-05 Burns Ave. Hicksville, N.Y. 11801	1 Year	Beyer-Dynamic does not warrant cases of cosmetic coverings; repairs guaranteed for 90 days	No	From dealer: 24 hours from arrival at factory to time product leaves
BGW	BGW 13130 S. Yukon Hawthorne, Ca. 90250	3 Year Warranty/1 Year on 'Pro-Line'	Limited Warranty/Freight paid by BGW one way	N/A	Done while you wait, or 4 days upon receipt of package if shipped
BOSE (617) 879-7330	Bose Corporation 100 Mountain Rd. Framingham, Mass. 01701	5 Years on 802 spkr. line; 2 Years on XM-6 Extramixer	Not responsible for incidental damage 802's returned and repaired at Bose's	Yes	N/A
E-V (616) 695-6831	Electro-Voice 600 Cecil St. Buchanan. Michigan 49107 [E-V only]	2 Years on spkrs., pro-sound prod. 2 years on mics, 1 year on Tapco products	Limited Warranties	Yes	4 1/2 days from receipt of product
FENDER (714) 879-8080	Fender 500 S. Raymond Fullerton, Ca. 92631	1 Year	Limited Warranty, covers defects in material & workmanship, unauthorized repairs not covered	Yes	Approximately 1 month
GAUSS (213) 875-1900	Gauss 9130 Glenoaks Blvd. Sun Valley, Ca. 91352	5 Year Full Warranty	Full Warranty, Gauss pays freight both ways	Yes	Approximately 1 1/2 weeks
GIBSON (800) 251-1598	5-6 weeks for major Kalamazoo Michigan	Does not cover misuse, accidental	Yes damage, negligence, etc.	Gibson	repairs (necks, new tops, etc.)
GUILD (201) 351-3002	Service Dept., Guild Guitars, 60 Industrial Dr. Westery, R.I. 02891	Limited Lifetime Guitar Warranty Must send in registration card within 10 days of purchase	Limited Warranty: Warranty void if serial numbers altered or unauthorized work has been done.	No	Turnaround time is based on each individual case
JBL (213) 893-8411	JBL 6800 Balboa Northridge, Ca.	5 Year Warranty on all transducers 2 Year Warranty on cabinets	Speakers: covered for both materials & manufacturing defects; cabinets manufacturing defects, only	Yes	N/A

The MC Warranty Chart represents a small sampling of instrument manufacturers. Please check with the company regarding specific details of any warranty or guarantee listed here. If you encounter any difficulties with anyone you contact through Music Connection, let us know in writing. No phone calls, please.

COMPANY	ADDRESS	LENGTH OF WARRANTY	EXTENT OF WARRANTY	AUTH. NOM FCTRY. RPR.	TURNAROUND TIME
GROOVE TUBES (213) 367-3206	Call for closest dealer	Pre-amp tubes/6 mos. Power output tubes/3 mos.	Complete Warranty, we replace the whole set if they go bad	Yes	10 working days from receipt at factory
MUSIC MAN (714) 956-9229	Music Man, 1261 State College Prkwy, Anaheim, Ca. 92806	1 Year Warranty	Limited Warranty, doesn't cover accidental damage, original owner only	Yes	48 Hrs/24 Hrs. with appointment
MXR (716) 254-2910	MXR, 740 Driving Park Ave., Rochester, N.Y. 14613	1 Year	Full Warranty	No	5-8 working days
NORLIN (MOOG) (716) 681-7200	Norlin (Moog) Buffalo, N.Y.	1 Year from date of purchase	Warrantied to be free from defects in material and workmanship	Yes	N/A
RANDALL (714) 556-1030	Randall Instruments, Inc. 1132 Duryea Irvine, Ca. 92714	1 Year from date of purchase	Full Warranty	Yes	1 day
RICKEN-BACKER (714) 545-5574	Rickenbacker 3895 S. Main St. Santa Ana, Ca. 92707	1 Year	Limited Warranty	No	"We put repairs ahead of production."
ROLAND (213) 685-5141	Roland 2401 Saybrook L.A., Ca. 90040	1 Year on parts/90 days on labor	N/A	Yes	Average: 2 1/2 weeks
SEQUENTIAL CIRCUITS (408) 946-5240	Sequential Circuits 3051 N. 1st St. San Jose, Ca. 95134	1 Year on Pro 5, 10, & new product 6 mos. on Pro 1, remote poly, etc.	Limited Warranty, does not cover unauthorized repairs	Yes	Usually 5 working days Walk-ins are faster
SHURE (312) 866-2200	Shure Bros., Inc. 222 Hartrey Ave. Evanston, Ill. 60204	1 Year on mics	Warranty covers parts and labor	Yes	Approximately 5 days
YAMAHA (714) 522-9011	Yamaha (800) 854-7411	1 Year on combo products	Guaranteed against defects in material and labor	Yes	7 days
UNICORD (800) 645-3188	N/A	1 Year from date of purchase	N/A	Yes	Biggest amount of time involved with repairs is shipping
Q.S.C. (800) 854-4079	QSC Audio, 1926 Placentia Costa Mesa, Ca. 92627	1 Year Warranty on series 2; 3 years on series 3	Limited Warranty; parts & labor	No/series 3/Yes series 2	3 working days

SATISFACTION IS STILL GUARANTEED WITH NEW INSTRUMENTS

Warranties

by Sally Klein

One of the many inducements to buy a new musical instrument is the manufacturer's warranty: a guarantee that the equipment will function properly for a period of time. Most warranties guarantee that defects in material and workmanship will be repaired if they occur during the first year of original ownership, with a specific clause excluding damage due to improper use or unauthorized repairs. These "contracts" with a manufacturer can be a blessing, as long as you understand all the fine print, since there's nothing more frustrating than a new toy that won't work.

Time limitations run from 90 days to the life of the equipment. A new trend in warranties especially with some piano-organ manufacturers, is to guarantee parts for one year and labor for 90 days. Paul LaVoe of ABC Music calls this warranty "unrealistic," while Al Carness of Valley Arts Guitar adds, "the manufacturer will sometimes extend the warranty beyond 90 days if we go to bat for the customer. An "implied warranty" is occasionally involved if the customer finds a flaw inherent in the workmanship after the official warranty expires. Aspen Pittman of Groove Tubes feels that "exceptions are the rule with warranties. If the customer puts up any fuss, it's in the manufacturer's best interest to acquiesce."

When asked how a music store becomes an authorized repair station, Carness replies, "it's easy if you already sell the instrument. You tell the manufacturer you have repair facilities, and if you're qualified, they authorize your store." LaVoe adds, "the manufacturer sends a questionnaire or a service representative to observe your equipment and personnel. Once a store qualifies, the company provides it with warranty reimbursement forms, past, and repair manuals."

Non-authorized repair stores are usually hesitant to determine any damage done to an instrument under warranty, preferring instead to direct the problem to the manufacturer's service center. Ray Vega of Killeen Music states, "it's their instrument, and they should know how to handle it better."

So you bought a new guitar and all the frets fell off the first time you played it. It's back to the store where you purchased the instrument, which should be a factory-authorized repair dealership. If not, check with the manufacturer for one in your area as unauthorized repairs will void the warranty. The authorized repair station will generally evaluate the problem and decide whether the defect is covered by the warranty. If a customer disagrees, a company representative can be brought in to inspect the damage and make the decision.

Once the repairs are made, the store must send a reimbursement form to the manufacturer, usually within a certain time period. Some manufacturers have limits as to how much they will reimburse the dealer for authorized repairs, while others take up to six months to send a check back to the store.

Turnaround time also affects the musician, who must ply his

"Exceptions are the rule with warranties. If the customer puts up any fuss, it's in the manufacturer's best interest to acquiesce."

trade without the damaged instrument being repaired. If the repairs are effected by a local dealer, the turnaround time can be as short as 24 hours, but usually no longer than 10 days. However, if the unit must be shipped back to the manufacturer, two to four weeks is the minimum time period.



Getting parts can also affect the length of turnaround time for a dealer, who doesn't want your broken amplifier gathering dust

in his back room. La Voe says, "when we tell them (the manufacturers) we need a certain part, we don't mean next year—we need it as soon as possible." If the wrong part is sent, more delays for both the instrument owner and the repair station inevitably arise. If the situation becomes intolerable, the store will sometimes discontinue that manufacturer's line in their store.

One such incident occurred with ARP Synthesizers, when deteriorating service caused ABC Music to stop carrying their line. When ARP went bankrupt in 1981, many owners were left without a factory to authorize or make repairs under still-valid warranties. Under the circumstances, some retailers will cover the repairs, others will partially compensate the owner (for example, covering parts but not labor), and a few feel it's solely the responsibility of the manufacturer—even if that manufacturer is out of business.

When buying a new instrument, make sure you have all the necessary forms and warranty enclosures before you leave the store. Give the equipment a thorough test under normal circumstances, and note any irregularities. Fill out the warranty card and return it to the manufacturer immediately, making sure you include all applicable information. Save your receipt and any packaging material (in case you have to ship the equipment back to the factory). Don't do anything which may void the warranty, such as rewiring the volume controls or adding special parts like pickups, unless you check with either the retailer or the factory first.

By following the manufacturer's guidelines, warranty repairs can be a painless method to get all the bugs out of a new instrument you may be playing for the rest of your career. If the problem isn't covered under the warranty, you should have nobody to blame but yourself. |


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EMULATOR AVAILABLE

MINI-KEYBOARDS: BIG PROFITS FROM THINKING SMALL

By David "Cat" Cohen

Remember when synthesizers meant the ARP 2600, a monophonic monster with miles of patch cords?

Ten years later, the mutant offspring of these unwieldy instruments is starting to make waves in music store merchandising, and its potential impact on the pop scene is enormous. With the arrival of the Silicon Valley into the musical instruments sales picture has come a revolution in easy-to-play/easy-to-afford portable electronic keyboards that have a strong appeal to the Pac-Man set, as well as budget-minded musicians who can't afford a Prophet-5.

Prior to last year, if you wanted to play and write music, you had to study a traditional acoustic instrument such as the guitar or piano. Now, as in almost every field, microelectronics is making it simple and inexpensive. Combining the features of an electric organ with the new synthesizer technology, the new keyboards have gotten a great response from both retailers and consumers.

The frontrunners in the field are Casio and Yamaha; between them, they have over a dozen models with more on the way. Suzuki, Panasonic, Wurlitzer, and Gem are also entering the small-synth sweepstakes with instruments ranging from \$50 to \$500. All of these manufacturers offer a variety of features one doesn't usually associate with musical instruments. Have you ever seen a guitar with a built-in calculator, digital alarm clock, and the capacity to print out what you play?

At the bottom end of the scale is the Yamaha H5200, which lists for only \$50. Casio has comparable instruments in their VL-Tone series. These keyboards are simple, battery-powered toys with several standard voicings like piano, organ, and harpsicord. They make an ideal first keyboard for a child, or an adult who wants to play simple melodies. With a price tag in the range of a small phase shifter, Goodman Music proprietor Joe Goodman says, "our potential market for musical instrument buyers jumps from 5% to 95% of the population."

These keyboards are too simple for anyone but a beginner, as their keys are too few and too tiny

to fit an adult's fingers. However, in the \$150-\$300 price range, Casio and Yamaha offer instruments with more sophistication than one would expect. In models like Casio's MT30 and MT65, full-sized keys, multi-octave keyboards, and a greater variety of voicings make these instruments more appealing to the professional musician.

The big attractions with these models are the built-in rhythm, bass, chord, and arpeggio patterns that provide accompaniment to simple melody lines. The split keyboards allow the player to program a wide variety of patterns in old-fashioned and quasi-contemporary pop styles. The Yamahas tend to be simple and more game-oriented, while the Casios are more challenging and mathematical for the child (or adult) who gets turned on by programming a one-man band. In fact, these mid-range keyboards are competing with the acoustic guitar as the instrument of choice for street musicians, who can now bring a full band to their favorite corner in a backpack.

As we get close to the top-of-the-line instruments such as the Casio MT70, more memory and sequencer functions, as well as digital circuitry for improved sound quality, bring these keyboards out of the toy realm. Casio's 202 and 1000P can function as professional, polyphonic synthesizers, although they aren't in the same league with the versatility and quality of the Prophet and Jupiter synths. When professionally amplified, these high-end Casios have amazing sound and power at a fraction of the cost of the big boys. The top prices are \$700-\$800, compared with the thousands one would invest in a state-of-the-art synth.

Local music stores claim this new breed of keys are outselling the sophisticated synths, meaning kids today are cutting their musical teeth on these instruments. In the same way the next generation has learned to "play" computers via video games, they can also learn to play pop music without years of lessons and practicing. What once appeared to be a fad might just be the spark needed to unleash a new kind of music, just as the electric guitar played midwife at the birth of rock and roll. As the recent success of techno-pop bands shows, the small-scale synthesizer is here to stay.

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IRS hopefuls
the English Beat

BOBERG

continued from page 12

BOBERG: The war is by no means over; certain markets are worse than ever. Overall, though, it is evolving. Two years ago, we had to convince people that any new music could break. Now it's been proven that we can break into the mainstream, so the one major mental block is out of the way. Now it's a matter of taking it region by region. More stations are committed to the new music format, and more major stations are affected by it. The war is far from over, but there are more bright spots to look at.

MC: There are some who consider

the Go-Go's Vacation a relative failure since it sold considerably less than their debut. Do you agree?

BOBERG: There have been two levels of response to Vacation, from the industry and from the public. The public accepted Vacation overwhelmingly. The fact that it didn't sell two million copies, and only one million, is not a reflection of the public rejecting the album. The industry has a real negative feeling about the Go-Go's, because radio didn't want to play them, and we sort of forced the issue. They are looking for the typical second album backlash syndrome as a reason not to play the Go-Go's. Yet this tour was extremely successful, and overall the album was a success. The girls are acutely aware of the challenge facing them for the third LP. They realize they are in a growing pattern, and are moving along artistically. I look for the third album to sell more than Vacation. This won't be another Knack situation.

MC: Does the label feel vindicated by the Go-Go's success?

BOBERG: Any time you try to start something that's radically different, putting forth new philosophies and ways of doing things that directly contradict the status quo, you're going to run into a lot of vocal opposition. People, by nature, resist change.

The abuse, flack, and sarcasm we took were at times frustrating, but overall, it's not so much a matter of vindication as it is seeing what we were doing work, so that all the abuse we took was worth it.

MC: Is there anything left to prove?

BOBERG: We can still make a profit on smaller acts, but we undoubtedly need to break one or two more acts in the 250-500,000 range, just to prove the Go-Go's weren't a fluke. Then there will be no doubt that IRS can consistently deliver mass appeal acts. This is important to the career of the label; we've got a very strong image that will continue to evolve. As long as we retain that integrity and our somewhat off-the-wall marketing techniques, that will add a certain value to the label.

MC: Is there some sort of time limit to break another act?

BOBERG: It's not like they'll shut the doors if we don't sell a half-million English Beat albums by March. There is a certain amount of unspoken pressure, but it will happen. (Editor's note: Coincidentally, the English Beat has become the second biggest IRS seller, turning almost 150,000 records by the new year, which is twice the sales of their previous Sire releases.) Several bands have the potential; it's just a matter of being patient. □

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GUITARS

Continued from page 14

Reseda, disagrees somewhat on the subject of vintage guitars. "We're doing very well despite the recession," he says. "A rare guitar is not something for everyone. A player who respects the quality and care that went into a Stratocaster from the 1950s won't settle for less than the real thing." Harris thinks that the Fender and Gibson reissues are "a step in the right direction" and singled out the Gibson Les Paul reissue (list price: \$2,100) as a "very nice" reproduction of the original model. The best-sellers among the hundreds of vintage guitars at Harris' store are the Fenders and Gibsons particularly the latter's jazz guitars like the L-5 and Johnny Smith models.

The third option not often discussed is the custom-made guitar. Performance Guitar not only sells Fenders and other brands but also their own "Performance" line, as well as guitars designed to a player's specifications. McDonald says that custom guitar orders come from pros, semi-pros, and a few from teenage guitarists. McDonald says, "Performance guitars outsell our main line, Fender. Since we're a custom builder, there's only one place they can come to get our guitar." McDonald also notes that some musicians will do some of the guitar building and crafting themselves and leave a portion of the work, such as wiring or finishing, to Performance.

We questioned a few local guitarists to see what their preferences are. Joshua Perahia prefers newer guitars. In fact, the only vintage guitar he owns is an old Mosrite, mostly because it was his first axe. Perahia has a 1978 and a 1975 Les Paul, which, like the rest of his guitars, were purchased new from a store, so he is the original owner. Perahia also has a Stratocaster with three Super Distortion Pickups by

DiMarzio. "All my guitars have DiMarzio pickups," says Perahia, who also rewires all his guitars. For more extensive work, he takes his guitars to Gene Leis in Manhattan Beach, who has reworked Joshua's Flying V and Gibson Explorer.

Jerry Guterrez of the Three O'Clock buys, "used, not vintage guitars. The kind of guitars I like are old and expensive. Guterrez plays a 1970 Fender Telecaster and a 1969 Gibson SG. He also has a 1975 Rickenbacker 12-string. Commenting on vintage guitars, he says, "I think guitars were made better then. Unfortunately, right now I just can't afford one."

Jean-Luc Ponty guitarist Jamie Glaser has been playing an Ibanez Artist for five years. "It's not modified except for a Bigsby tailpiece," says Glaser. He also uses a 1965 stock Strat in the studio. For acoustic work, Glaser alternates between a Gibson 12-string, an Ovation cutaway, and an old Epiphone. Says Glaser of his Ibanez, "I'm really happy with it. I was using a Gibson 335 all through the time I was at the Berklee School of Music in Boston. It got stolen when I was on tour with Ponty, so I tried the Ibanez and have stuck with it." Since that time, Glaser has come to endorse Ibanez guitars, and he assures that "I only endorse things I actually use."

The overall consensus is that while the guitar market isn't booming, it is surviving quite nicely, with many musicians content (for the time being anyway) to purchase guitars in the mid-line, \$500 range. Most seem to feel that when the economy recovers a little, people will begin to buy those expensive guitars again, assuming they haven't become enamored with their newer instruments. What was once considered a sin could very well become a habit with the next generation of guitarists: playing a guitar that isn't older than they are.

NAMM 1983: GUITARS & STARS

by Jeff Janning

The National Association of Musical Merchandisers' winter show will take place at the Anaheim Convention Center (Katella Avenue between Harbor and West Streets) this weekend on the 21st, 22nd, and 23rd. The booths will feature just about every manufacturer of guitars, banjos, keyboards, drums, microphones, amplifiers, and band instruments. Every conceivable accessory for these instruments will also be on display, as well as the latest developments in technology and design for 1983.

The NAMM Convention is aimed at the music retailer rather than the consumer. The people who work in the music stores get to tinker with all the new equipment, while the store owners are persuaded by the manufacturers displaying the goods to "take in the latest line."

There are always top artists who show up for the event to check out the newest gear, which can be bought at the show for a discount, as the manufacturer would rather sell what is being shown than ship it back to the factory. There are usually demonstrations and jams by up-and-coming artists as well as established pros. David Lindley and El Rayo X, along with the Fents, will perform at the convention Saturday night.

New products are the order of the day at NAMM Conventions, with everyone hoping their latest entry will steal the show. Fender will be showing their latest line of amplifiers—not the tube models with overdrive that are currently back-ordered by many stores, but a still-newer line that is totally



solid state and priced under \$500. Rogers Drums will showcase their three new lines of R-Series drums, which are priced under \$1,000. Drum Workshops, Inc., will be showing their new Double Bass Drum Pedal, and on Saturday, John Hernandez of Oingo Boingo will demonstrate the product.

Gibson will be featuring a line of lower-priced musical instruments called the Epiphone USA Series, which includes the Spirit and Special solidbody, double-cutaway guitars. Yamaha will be showing its new MP-1 Portable Keyboard/Mini-Printer, which provides written notation of anything played on the keyboard.

Effects are still the big thing in the 1980s, with every manufacturer looking for inroads into the marketplace. MXR will present their new effects rack called the Omni, with a series of effects operated from a master foot-switch. ADA has their version of the unit, as does Aria, while Roland will unveil its new CE-3 Boss Stereo Chorus, OC-2 Octaver (with three-octave tracking), and a vibrato unit. They will also present the SCC-700 Sound Control Center, a unit capable of programming up to seven effects.

There will be more new goodies than space permits us to mention, so you'll have to take it all in for yourself. See you this weekend.]

P.A.'S

Continued from page 15

reinforcement companies systems have been designed solely around modular cabinets, however.

Hill Audio Unlimited, an English based firm with American offices in Anaheim, California, has been touring with AC/DC for some time using only their M3 flying system.

David Ash, U.S. operations manager for M.J. Hill, pointed out that the main fault of these smaller modular systems lie in the urge to design "for the size of the truck and the integrity of the sound quality suffers. We (at M.J. Hill) have based the design on sound quality, so the integrity of the sound quality remains."

The M3 full range, four-way, 1000 watt flying cabinet weighs in at a hefty 350 pounds, 125 heavier than the MS1/Northwest's three-way 590. Hill Audio also offers a special series of three-way amplifiers to be used with their M3 cabinets. Their TX1000 has one channel producing 600 watts (into 4 ohms) and two outputting 300 watts (into 8 ohms). The M3 enclosures have a built in passive crossover at 7kHz. The M3 specifications call for specially built Tannoy bass and mid-range drivers with JBL

2441s for the highs and Tannoy HF units for above 7kHz.

Ash maintains that, "an entire 50kW flying system complete with 15kW of foldback (monitors) and all the rigging gear can be unloaded and rigged in three hours, and de-rigged and loaded in two hours, loaded that is into one 45 foot trailer."

Other sound reinforcement companies that have followed the modular/flying cabinet trend include the legendary Claire Brothers of Pennsylvania and db Sound from Chicago. [For more information on db's system with Kiss see *Music Connection* Volume VI, Number 23] Again, size seems to be the main concern.

For smaller, non-touring or casual groups, JBL has increased their "Cabaret Series" line. The new additions will be the 4628 (three-way) and the 4691 (2-way). Means, of JBL, pointed out, "that the days of the Voice of the Theatre cabinets, with their light cone woofers, are over."

The benefits of flying sound reinforcement systems have long been argued in industry forums. The size, weight and irregularly shaped cabinets, however, precluded staging large shows in this manner. With the increase of smaller modular cabinets, however, the trend to flying P.A.'s is certainly looking up. |

ELECTRONIC

Continued from page 11

for you is give you sound, intensity and consistency."

Oingo Boingo's drummer, Johnny "Vatos" Hernandez, says: "I'm for growth and technology—if it's beating two trash cans together next to a synthesizer, I'm all for it if it works. People go, 'all right, we don't have to pay a drummer now.' They get all excited and put out whatever it costs to buy a computer drum. Then it doesn't sound right. They don't realize you need a specific knowledge of what you're working with. If there are more bass notes, for instance, you have to get rid of some bass drum beats."

Hernandez believes such units have their place within the industry. "But computer drums aren't going to be putting drummers out of work...well, maybe the bad drummers."

Chase Craig, board member of the Musicians' Union Local 47, informs *MC* that any union session computer drum programmers are entitled to minimum fees as if they'd physically played drums. Craig also relays it isn't hard to join the union if your only talent is as a computer drum programmer.

"There are relatively few peo-

ple refused entrance," he answers. "Maybe a dozen, two dozen a year. If a guy came in with a programmable drum and programmed the thing there'd be no question about it. Anybody that wants to play a computerized instrument is certainly welcome to join the union here." This attitude is a bit less restrictive than the situation in Australia, where any device which replaces a human musician cannot be used in a live performance. This ruling applies to digital synthesizers and programmable bass computers, as well as the drum machines.

While the LinnDrum and its contemporaries will certainly be heard, especially in the dance-rock and techno-pop fields, it's doubtful that these devices will ever replace the drummer in every music genre. The inherent rigidity of the patterns they produce makes improvisation difficult at best, and I doubt Zubin Mehta will find much use for a clap-track. However, TV and film scores, advertising jingles, and even Muzak will eventually swing to the beat of a machine, making it even harder for many musicians to eke out a living playing their chosen instruments. And you thought only auto workers worried about being replaced by robots.

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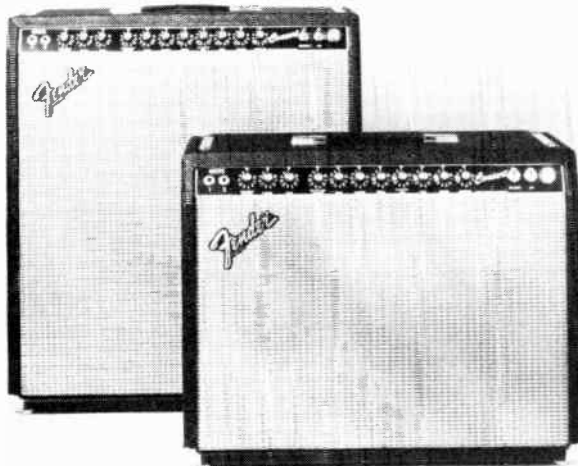
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Product Profile

In our continuing efforts to keep you informed, *MC* turns the spotlight over to five new products now available at your local music or audio store. It's not enough to simply plug a guitar into an amplifier; musicians must keep aware of technical advancements that affect their craft, or risk ending up in a heap of old fuzz boxes. Last year's innovations are this year's cliches, so you keep practicing your computer programming, and we'll keep profiling new products throughout 1983. Welcome to the digital world.



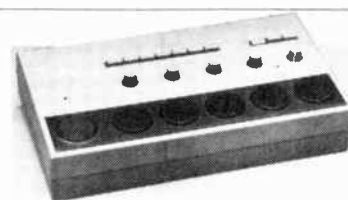
FENDER AMPS

Fender has introduced a revamped line of their concert series amplifiers which combine the traditional Fender tube sound with the latest technological advancements. New features like channel-switching, an external effects patching loop, presence and midrange controls, and three speaker combinations have been added to the 60-watt amplifier, giving a player the benefit of old qualities and new circuitry. The Deluxe Reverb II is a 20 watt model with all the features of the concert series except the effect loop.



REVERB UNIT

Fostex Corporation of America has unveiled their Model 3180 2-channel rack-mounted reverberation unit, which features a unique 3-spring design for random response and a built-in delay for a natural sound. List price of the effect is \$400.



DRUM MACHINE

The Yamaha Producer Series MR 10 Drum Machine is a fully-programmable rhythm box that offers both 12 basic presets and 5 finger pads for creating new patterns. The snare, high tom, and low tom pads feature pitch control, and the bass drum and cymbal pads have individual level controls. A foot pedal for the bass drum will also be available.



TAPE DECK

TASCAM (TEAC's production products division) has introduced the series 50 1/2 inch 8-track recorder/reproducer. The new deck was designed for use in video and film editing, and is fully compatible with all SMPTE equipment. Microprocessor controlled full servo system transports allow accurate cueing while remote control capability, plug-in heads and accessible components for repair and calibration make the TASCAM Series 50 a versatile professional deck. Also available in a 2-track, 1/4 inch model.

LOUDSPEAKERS

Professional Audio Systems has introduced a new line of coaxial loudspeakers which feature a Time Offset Correction Network to eliminate phase wash and time smear caused by multiple effects. Another bonus is a Passive Crossover Network, which can be used in conjunction with various 1" compression drivers. The loudspeakers are available in 12" (pictured) and 15" sizes in both cabinets and as raw components. A "Monster Monitor" for stage work is also available.



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Songmine

by John Braheny

PREDICTIONS FOR '83

As the sagging economy has more of an effect on the industry, people are naturally getting more concerned about what the future will bring. Consequently I've been getting a lot of requests for predictions. I've also been hearing and reading other predictions by industry folks at meetings and in the trades. They range from depressing to hopeful. Here a few of my own.

Major labels continue to consolidate and acquire smaller companies with successful track records. More small labels are being created despite continuing cash flow problems due to slow payment from independent distributors. These small labels, rather than diversifying their products are gearing more toward specialized markets and hiring staffs who are experts in those fields. At this time, there are plenty of experts out of work in the industry.

Part of the reason the new small labels have developed is the majors tightening up on their signings. Due to the cash outlay they need for production and promotion of an untested act, which ranges from a quarter million to a half million dollars. That kind of commitment tends to make A&R people very cautious. One of the things that helps to make that decision easier, particularly for the people who hold the purse strings, is proven success. If an individual with a self produced LP or a small company with low overhead and smart marketing can show that there's a market for the act, there is a much better chance for that act to get picked up for major distribution. It's basically the 'farm team' approach and I think we'll see more of it. It doesn't necessarily mean that a major can do a better marketing job; however, the major is dealing with a larger distribution system and with more gambling money. It means, in most cases, that the act will have to take a much greater part in marketing itself than it was willing to do in the past.

In response to the increase in independent labels and self produced projects, new distribution channels are opening up. It's not very cost-effective for the big independent record distributors to put much time into selling seven or eight thousand albums when they can look for sales of several hundred thousand on a major act. Into that void comes a company like Hummingbird Enterprises in Denver. Larry Kotik's company is an indicator of a new trend in distribution. Actually it gets back to basics by emphasizing personal contact and research information sharing on a regional level by the distributor, the act, the record retailer, the clubs, and radio. He computerizes demographics and buying and listening habit data to assist the above entities in increasing visibility and sales in that region. In the past year they sold over 8,000 albums for the Denver artist Rob Mullin locally. Kotik is now taking on product from new small labels, branching into Idaho and New Mexico and looking for entrepreneurs in other regions around the country to use his system and establish a national network of regional grass roots distributors.

As for the music, the most popular genres are the various styles of rock, R&B, and pop. There's a new wave (so to speak) of British bands predominantly in a techno/pop style using lots of synthesizer sounds. The success of groups like A Flock of Seagulls, Human League, Soft Cell, and Haircut 100 are indicators of the future for several reasons. They're simple and inexpensive to record. Top 40 radio is opening up to new music and the 'urban contemporary' radio format will play them because of their heavy reliance on black-oriented dance rhythm tracks. We'll also be hearing more R&B/Rock fusion by black acts. Rick James and Prince have created new directions for rock-oriented black artists and the 'urban contemporary' radio format (which caters to a mixed black and white audience) will grow at the expense of AOR to provide the venue for the new blends which have been systematically excluded by AOR radio.

The exposure of new music by innovative marketing of cassettes and college radio airplay will continue to be important. Country music, is becoming more diversified. It's tougher to get airplay and to break new acts. There are not enough video outlets for country music and not enough country acts who are visually exciting enough to make it work for them but country/pop crossover will find an even larger audience.

Continuing to be in demand in all genres will be songs with meaningful, well crafted lyrics, memorable melodies, and infectious rhythms.

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Studio Splices

by Jeff Janning

LIGHTHOUSE RECORDERS: North Hollywood, Ca. The Plimsouls are laying down basic tracks for their upcoming album on Geffen Records. Jeff Eyrich is producing the ten sides, with Jim Hill engineering and Bobby Macias seconding. The same production and engineering team is also tracking Warner Brothers artists David & Andy Williams, who are cutting three sides. CBS artist Art Wilson is in with producer David Crawford and engineer Barney Perkins working on an LP. Producer Al McKay is working with engineer Humberto Gatica on Motown artist Finis Henderson's new album.

OCEAN WAY RECORDING: Los Angeles, Ca. America is tracking a Budweiser commercial with Allen Sides engineering and Jerry Dolezar producing for Radio Kings Productions. Ry Cooder is tracking with Jim Keltner, John Hiatt and Herb Peterson, among others, for the soundtrack of Burt Reynolds' new movie *Stand On It*.

FANTASY STUDIOS: Berkely, Ca. Fantasy artist Tom Coster and engineer Phil Kaffel are co-producing Tom's new tracks. Journey put the finishing touches on their new Columbia album with Kevin Elson and Mike Stone producing and Wally Buck and Stone engineering.

BULLET RECORDING: Nashville, Tenn. Proucer Ray Baker is mixing Merle Haggard's new CBS album with engineer Rich McCollister and assistant Danny Mundhenk.

CHICAGO RECORDING COMPANY: Chicago, Ill. U.S.S.A. is in self-producing an EP project with engineer Paul Klingberg. Former Cheap Trickster Pete Comita is part of the group.



THE BAR-KAYS received their third Ampex Golden Reel Award for their album "Night Cruisin'" which was mastered at Ardent Recording in Memphis.

GROUPS IV RECORDING, INC.: Hollywood, Ca. PCM Records artist Kenny Rankin is tracking his latest album project there with engineer Hank Cicalo and assistant Steve Burger. Roy Rogers and Sons Of The Pioneers are pictured as they listen to playback of tracks they layed down for a segment of the television series *The Fall Guy*.

BABY-O RECORDERS: Hollywood, Ca. Rafael Villafane and Rick Perrotta are the co-owners and creators of L.A.'s latest addition to the recording studio community. Baby-O, which bears the same name as Rafael's world-famous nightclub in Acapulco, Mexico. Currently, there is one studio completed and running full-time with clients like Lakeside. There is a second room currently under construction with help from designer Chris Huston. There are also plans to develop a nightclub in the building that will double as a scoring room capable of holding about 80 musicians

Above, the Bar-Kays test piano stress as they accept their Ampex Golden Reel Awards. Below, Dennis Sands, Roy Rogers, and Angel Balester sing with the Sons of the Pioneers.

and as a video room. This extension of the studio will have its own microphone panels, so bands can record live with an audience or do a live video shoot with direct audio to a 24-track board. All equipment can be interfaced

between the two studios and the club downstairs, giving Baby-O a great deal of flexibility.

The studio features Trident boards, live and dead isolation booths, and 56-input, dual mix-down capacity in the second room. Baby-O is a return to the splendor of old Hollywood, right down to its location in the Berwin Entertainment Complex on Sunset.

PENNY LANE STUDIOS: New York, N.Y. Recent additions to the state-of-the-art facility include the installation of the Audio Kinetics Q-Lock 310 with additional software for the audio portion of video post production and an Evinute SP2016 Digital Signal Processor.

SOUND LABS: Los Angeles, Ca. San Francisco transplants Teleport are in recording their first album. The album is being produced by John Stronach.

HYDE STREET STUDIOS: San Francisco, Ca. Detective Wojohowicz of TV's *Barny Miller* (aka Max Gale) is in working on a demo with Merle Saunders and engineer Don Kruse.



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Video Update

by Jeff Janning



YAMAHA and Windward Productions co-sponsored the reunion of Spirit and spinoff group Jo Jo Gunne for both an album and a video release. The event was a branch of one Thomas L. Chavey, President of Windward Productions. Tom spoke to *MC* concerning the monumental task of sailing a ship of such gigantic proportions. "The whole thing grew out of a promotional concert that JVC put on in conjunction with a stereo chain in the midwest. REO was the main act and Jay Ferguson opened for them Jay and I hit off, and at a later date, after I had relocated to the west coast, I did a promotional tape with JBL called 'White Noise.' The promotional tape was produced under the banner of Nautilus Entertainment.

Then Ferguson (an original member of Spirit) and I started tossing about the idea of a Spirit reunion concert. One thing led to another as we had been looking for a sponsor and when Yamaha came into the picture, it became an audio/video event. Spirit's band image was always one of



Above, Spirit members reunite for a video project at A&M's Hollywood studios. Pictured from left are Jan Locke, Jay Ferguson, Ed Cassidy, Mark Andes, and Randy California.

technical prowess, so the tie in with Yamaha was a natural, as that is their image as well. Yamaha brought in over \$100,000 worth of equipment for the three day shoot. Some of it, like the special guitar and bass pre-amps, will premier at the January NAMM Show. Yamaha also modified much of the equipment for the band, including the GS-1 synthesizer which they expanded to 122 programs from the original 16.

The audio portion was produced and engineered by David De Vore and seconded by Marc Richardson, who is Randy California's engineer. Alan Sides

and Mark Ettel covered the live sound. TFA ElectraSound supplied the sound and lights. Ric Trader of Schulman Video produced and directed the five camera shoot. Ric told *MC*: "we had one camera on a dolly, one on a crane and three were hand-held. We recorded the video on six tape machines." The peak moment in the event came when Spirit/Jo Jo Gunne were joined on stage for an



Daniel Sofer

DANIEL SOFER will be performing his visual music, including selections from his video album *Dreams*, which is currently receiving play on a number of cable stations. He performs on the Oberheim synthesizer system which he helped to design as a member of the engineering staff at Oberheim Electronics. His work includes directing "Lazerock" and "Laserium Starship." He will be performing at the Lhasa Club in Hollywood on January 27th and At My Place in Santa Monica on January 12th.

PRIME TRACK: North Hollywood, Ca. Herman Rarebell and Don Dokkin of the Scorpions are in remixing a master they recorded in Paris. Danny Tarsha engineered the session. Moon Martin re-mixed his new single *Victim of Romance* for French release with Fat Track's engineer, Chris Brosius and Moon's manager, Ron Henry, tells *MC*: "The single took off and already has sold 20,000 copies."

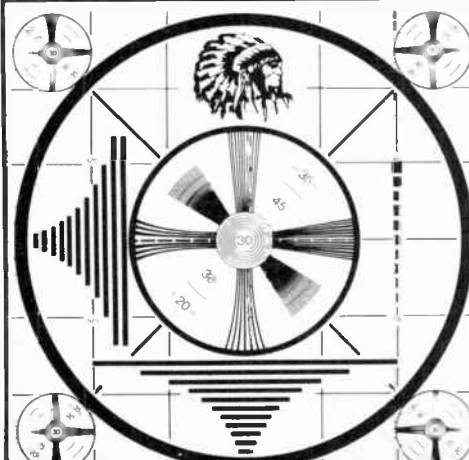
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On The Air

by Rick Orienza

ROCK TV IS BACK

Taping begins in Los Angeles next month for *In the Midnight Hour*, a new 90-minute program slated for a March 26 debut on NBC. Dick Gold, of Mathis and Gold Associates, has sold the 26-week series to stations in over 40 markets, including KNBC in Los Angeles, where the show will air every Sunday morning at one A.M.

Each show will feature live bands performing, rather than promotional video clips supplied by record labels.

"There's been so much video (on other programs) that the spontaneity and the rough edge, the liveness of what rock and roll is all about has basically been lost on television," says the show's executive producer, Bob Emmer. "Consequently, there is a void and a need to bring back some live music to television."

Emmer, along with Shep Gordon, produced the industry's first full-length video album, Blondie's *Eat To The Beat*, while series producer Neal Marshall can boast 1981's groundbreaking Rolling Stones cable production as his most notable achievement. The challenge of surviving where others have perished remains for Emmer, who strongly believes his show will succeed on network TV.

"Unlike some of our predecessors, we're not going to be just assembly-line television. I don't think the people appreciate that. The difference is that we are featuring three to four groups per show. An act will do three or four numbers in succession, as opposed to doing one number and cut-

ting to another group. Also, there is no comedy. It's just music."

Though mainstream/AOR artists will make up a large share of the program's musical diet, Emmer feels that it is also important to provide a forum for new and deserving, though less publicized, talent.

"Something you have to do is establish yourself as a show that understands what is happening in music. Then, you can go and put a band on the show that just signed to a label and may not have the recognition out there. But because you're the show that you are, and your viewers respect your taste in music, they'll stay tuned and watch the group, because if it's on this show it must have some merit. *Saturday Night Live* and *Friday's* were successful to a degree, and we're just doing it on a much-larger scale."

ANOTHER LOCAL production, *MV3*, has gone into national syndication. The one-hour series began locally January 10 on KHJ-TV (Channel 9) and will air weekdays from 4 to 5 P.M.

MV3 is hosted by David Maples, Karen Scott and KROQ jock Richard Blade and will highlight (surprise!) KROQ-style music. The format will include videos (X, Thompson Twins, Tom Petty, Culture Club, etc.), artist interviews, rock and roll news, and a regular segment called "Club Scene Report" which will spotlight a local band from a club gig around town.

Live bands will also be featured every Wednesday and Friday, with such names as Oingo Boingo, the English Beat, Wall Of Voodoo, the BusBoys, the Plugz and Translator scheduled to appear during the first three weeks.

The series is committed through April on outlets in 12 major markets, and though producers Mike Ramsey and John Farley realize the problems that

lie ahead, they exude optimism over what could be and what they hope to represent.

"We're part of that small group of people," says Farley, "who still feel that new music and breaking new acts is what makes the [music] industry healthy."

DISAPPOINTMENT is the word being used to describe last month's Who pay-TV broadcast, both critically and commercially. While many rock observers-panned the technical merits of the presentation and the workmanlike manner of the band's performance, the much-hyped cablecast didn't fare much better among cable operators.

SelecTV, which owned the rights to the transmission, had projected that 30% of their cable viewers nationwide would spend the extra money for the concert, while the local system had hoped for a 20% turnout. The actual numbers were less than staggering: 12% nationally and 13% in Los Angeles. ON-TV had attracted 25% of their customers for the Rolling Stones pay-telecast, but could only convince 11% of their audience to sign-up for the Who. All told, a not-too-special farewell for a very special band.

THE ARIBTRON FALL advances are out and KROQ has replaced the Rose Bowl-Bruins as the new toast of Pasadena. The reason? A 3.9 rating, besting both KLOS and KMET for the first time in their history. KMET came in with a 3.7, up slightly from the last period, while KLOS dropped a full rating point, also settling at 3.7.

KIIS also has good reason to celebrate (and raise their ad rates) with an imposing 4.4 rating, up from summer's 3.3 showing. They now sit atop the A/C heap, with KIQQ (4.1 to 3.1), KHTZ (3.0 to 2.9), KRTH (3.2 to 2.6) and KMGG (1.6-1.3) all losing a piece of their respective audiences.

TV Listings

THURSDAY, JAN. 20

■ **4:00 P.M., CH 9:** *MV3*: Music and interviews with KROQ style musical artists.

■ **6:00 P.M., CH 28:** *Over Easy*: The Preservation Hall Jazz Band performs, and original member Willie Humphrey explains the band's role in preserving authentic New Orleans Music.

■ **9:00 P.M., CH 11:** *Merv Griffin* Merv welcomes guitarist Lee Ritenour.

SATURDAY, JAN. 22

■ **5:00 P.M., CH 13:** *Solid Gold*: Adam Ant, Prince, Men At Work, Phil Collins, Poco, Juice Newton & Barry Manilow

TUESDAY, JAN. 25

■ **11:00 P.M., CH 5:** *Saturday Night Live*: Musical guest Elvis Costello

SATURDAY, JAN. 29

■ **12:00 A.M., CH 5:** *Laugh Trax* Phil Collins performs

■ **1:00 A.M. CH 4:** *An Evening at the Improv*: Comedy with music by Richard Thompson

USA NETWORK

FRIDAY, JAN. 21

■ **11:00 P.M., Night Flight Interview**: Exclusive interview with Devo, who perform "Peek-A-Boo"

SATURDAY, JAN. 22

■ **11:00 P.M., Take-Off**: Tonight featuring Randy Newman and the Rolling Stones

FRIDAY, JAN. 28

■ **11:00 P.M., Night Flight Interview**: Interview with Rober Guber and Joe Lynn Turner of Rainbow. Band performs "Stone Cold."

SATURDAY, JAN. 29

■ **11:00 P.M., Night Flight Interview**: Interview with Ozzy Osbourne.

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REVIEWS

Concert Reviews, MCR Review, Record, Live Action Chart

THOMPSON TWINS, DEVO

Roxy, Universal Amphitheatre

There are two trains of thought when it comes to providing a colorful and exciting stage show—the all-out pyrotechnic approach or the subtle, direct style. Two recent concerts exemplified the difference; yet both worked on their own levels.

The Thompson Twins used simple staging to achieve maximum results. The Twins (actually three obviously unrelated singers) put on a provocative display of various dance grooves and dreamy Bowiesque ballads, highlighted by their two dance hits, "Lies and "In the Name Of Love." A clever use of silhouettes and colored lights behind scrims kept the show visually involving. In one song about the dreariness of factory life, the silhouette of singer Alannah Curry mechanically hammered a valve, which set off a klaxon of steam.

There were a couple of drawbacks—a lack of consistently strong material (painfully obvious when they performed *both* hits twice) and a superficial aura of trendiness, created by their fashionable attire and unkempt hair. Still, thanks to the effective staging and lights, they were far more interesting than your average dance band.

On the bombastic side was Devo's Universal Amphitheatre concert. The first half of their show was a thoroughly-enjoyable synthesis of state-of-the-art video and live performance. Primarily using synthesized instruments, the band played in front of a perfectly-synched video of colorful graphics and live action figures, which brought the material from *Oh, No! It's Devo* to glorious, kalidescopic life. Not surprisingly, the new songs, heard without the visuals, are colorless, drab affairs.

Fortunately, the second half of their show—Devo as rock band—concentrated on older material, which benefitted from some powerful, cutting guitar work. Despite moments of forced spontaneity via audience participation and some annoying lighting, it remained an entertaining 90 minutes of mindless diversion.

—Jeff Silberman

JANIE FRICKE

At The Palomino

Here is a pretty country voice you've heard in countless TV and radio jingles extolling the virtues of Coke, United Airlines and Safeway. But lately Janie Fricke has been proving that she's more than just another pretty voice. She has come a long way, exemplified by a musical biography which includes her country-gospel



photo by Debbie Leavitt

Thompson Twin Tom Bailey

roots, her phases as jingle and backup singer, and her career as a solo artist with several country hits.

Backed by the Heart City Band and facing the hot lights of TV cameras, Fricke spiritedly ran through some of her new rock-oriented material as well as her signature tunes, "Down to My Last Broken Heart" and "Do Me With You Love." She overstepped her bounds, however, in attempting several soul songs that were clearly not her forte. Fricke's clear, pure voice, with its distinguishing little feminine trill, is best suited to simple, melodic songs. Her newer material, obviously designed to capture the pop audience, doesn't showcase her voice nearly as well. And it's Fricke's voice, not her material or her image, which has been her strongest asset to date. Lyrically the new songs are very forgettable, even though a few tunes are catchy enough.

Janie Fricke is still unsure of her image, but that lovely voice will be around for a long, long time.

—Laura Golden

JAMES BROWN

Rissmiller's

Even in 1983, no one compares with James Brown's sweaty, sexy soul music. Everything was super-tight, from his silver satin pants and hip-length jacket to the non-stop funk arrangements performed by his 12-piece band, the JB's.

The older audience was somewhat subdued as a less-energetic Brown grazed over "Sex Machine," "Georgia," and "Man's World." A costume change enlightened a botched version of "Pap's Got a Brand New Bag," and a little fancy footwork from Brown was finally exhibited on "Superbad." Just as the Godfather of Soul got cooking on "Please, Please, Please" and "Too Funky In Here," out came the trademark cape.

Maybe it's because Brown has been doing this routine since time began, but the "knee-drop-get-the-cape" bit was as contriv-

ed as can be. There was far too much emphasis on this and the audience prodding which always accompanies the schtick, making one wonder whether Brown will be remembered for his contributions to music or his most memorable gimmick.

Second-billed was Jimmy Wood and the Immortals, a four-piece, blue-eyed soul outfit. Wood was a consistently energetic front man, intermittently doubling guitar licks on harmonica. When guitarist George Marinelli shined, shades of Duane Eddy came to mind. Drummer Bill Ruff and bassist Tommy Marotta provided the perfect back beat on set highlights like the ska rendition of the Goffin/King hit "Chains" and "Soul Is Back." A Band Called Sam opened with a rousing set of nostalgic R&B.

—Cindy Rae Payne

WYNTON MARSALIS

At Concerts By The Sea

Trumpeter Wynton Marsalis played his longest Los Angeles engagement of four nights since first turning heads two summers ago at the Playboy Jazz Festival. Featured on this occasion with older brother Branford on tenor and soprano saxophones were two relative newcomers, bassist Phil Bowler and drummer Jeff Watts, and pianist Kenny Kirkland.

Of the seven pieces performed, two tunes resembled Miles Davis' modal quintet sound. "Paraphenalia," penned by Wayne Shorter, clearly displayed the deep influence which the composer has cast over the quintet. Wynton's solo was brief and controlled, while Branford followed with a lengthy story-to-tell solo: a bit rough at the start, yet he adjusted his tone as his playing became introspective. Drummer Watts, a bit impatient to get inside, played at a distractingly loud volume. Here one was reminded of the delicate interplay of the late John Coltrane and the powerful drumming of Elvin Jones—unfortunately for the wrong reasons.

When serious mainstream music is attempted in a rapid, two set-a-nightclub environment the second round usually ushers in a more relaxed and swinging sound. Branford clearly appeared more comfortable on soprano, giving the group a fresh and lithe sound on Ron Carter's personal statement, "R.J." Bassist Phil Bowler was the featured soloist, displaying an even and steady sound.

The star of the show was clearly Wynton, paying respect to all his luminaries from Freddie Hubbard to Miles Davis. With all of Marsalis' technique and influences, he still lacks the maturity and dues that go along with mere chops.

—Don Lucoff

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Clubs

Randy Chance, Atomic Bomb, The Central

The Players: Randy Chance, lead/rhythm guitar, lead vocals; Jeanne Line, bass, vocals; Paul Miserantino, lead/rhythm guitar, vocals; Michael Rosen, drums, vocals. **Material:** The band's material, all written by Randy Chance, showcases a conglomeration of many types of rock and pop. A possible comparison might be "The Byrds meet bebop/rockabilly". Many of the songs deal with contemporary social issues. Some of them were real gems, such as "Maybe There's Hope," the tongue-in-cheek "What is Sex?" and a unique bop arrangement of the Stones' "Street Fighting Man." "Because of the War" and "Don't Stand too Close (I'm Famous)" weren't strong compositions and caused a slight alienation of the audience. The definite favorite for the evening was light bebop tune "Just Foolin' Around With You."

Musicianship: The band boasts some fine talent. Rosen's drumming was the key element in their live sound. Line added some consistent bass lines, urging the back-beat into the beat. The most refreshing aspect of the



Randy Chance: "The Byrds meet be-bop/rockabilly"

band were the guitarists. Miserantino and Chance played off each other a lot. The hard sound of Miserantino's Stratocaster, along with Chance's Gretch hollow-body, really gave the band its sound. Although the leads were very clean, both guitarists played it a little too safe for their capabilities. There were a few times when it looked like Miserantino was going to jump into Van Halen mode, but instead he chose the more predictable route.

Performance: The perfor-

mance was strong but far too predictable. Even though the band was really tight, they seemed too rehearsed and lacked the spontaneity that their music needed. But the beat overpowered a good part of the crowd.

Summary: Will Randy Chance take a chance? Although some of the songwriting is weak, the band is strong. There is a lot of high energy here, but a solid band like this really should extend themselves instead of playing it so safe.

—Dani Junor

Planet 10 at Bullwinkle's, Santa Monica

The Players: Wade Stallings, vocals, guitar; Robinson Collins, vocals, guitar; Tim Matta, bass; Stefan Camp, percussion; Johnny Corrie, drums.

Material: Stateside reggae, gliding between heavy roots and a sprightly, fast-paced style practiced by groups like Steel Pulse. Though there were several bows to Jah, the

lyrics leaned more toward inspiration rather than divinity. Even a doomsday vision song, "The Gate," was delivered cheerfully, although the piece was disturbing in its non-Rasta advocacy of surrender.

Musicianship: Grade it a solid B. Matta often took the leads on his meaty bass, sailing on Corrie's inventive drumming. Percussionist Camp added strength to the overall sound, especially on timbales. Although average on guitars, Stallings' and Collins' vocals meshed like a reggae CS&N combo. The band could use a standout musician to add the

gripping quality they lack.

Performance: A truly happy and good-natured bunch. Stallings could never stop dancing, and if the stage was larger, there would have been a great deal more movement. The audience sensed the band was having a great time and followed suit.

Summary: Planet 10's strength lies in sugary vocals and an unrestrained joyous attitude. They are not an intense reggae band and don't aim to be. Their forte is uptempo dance music and in this genre they are a true success.

—Ron Gales

Jerry Sikorski & American Patrol, Club 88

The Players: Jerry Sikorski, vocals, lead guitar; Spyder

Mittleman, saxophone; Kenny Jacobs, bass; Eddie Batos, electric piano; Eon Clair, percussion.

Material: The American Patrol fuse together an eclectic combination of blues, rockabilly, jazz, and big-band influences. Sikorski's ES-355

guitar and vibrant voice handle most of the lead work, trading lines like B.B. King with his "Lucille," while a punchy sax contributes a brassy wall of funk. Swarthy piano parts and country/blues bass lines reflect the spectrum of American music influences

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from past decades.

Musicianship: Very good. Sikorski's voice is smooth, rich, and expressive. His backup band are his closest allies, always filling in tastefully without going overboard. The most dominant member of the band is Hittleman, who makes one horn sound like an entire sax section. His pitch is always on the money as he punches up the melody with broad strokes in typical '50s fashion. The subtle rhythm section

features the tight, Krupa-esque style of drummer Clair and bassist Jacobs.

Performance: Sikorski and Hittleman are the principal front men. The other players provide quality sounds, but not much personality, which robbed the first half of the show of some of its potential. The shuffle beat and sax solo on "I Got It" was the first tune to really fire up the audience.

Summary: By juxtaposing a number of different styles, the

American Patrol have picked up the scent of a unique sound which prevents them from becoming just another rockabilly revival band. They borrow from the past as a rule, but open a few doors which may have been closed too long. Stronger lyrics with a contemporary slant would make their music more marketable, but in the meantime, they are accelerating the evolution of the local rockabilly phenomenon.

—Paul Van Name

Minutemen at the Anti-Club

The Players: D. Boon, vocals, guitar; Mike Watt, bass, vocals; George Hurley, drums. **The Material:** Extremely intense rock with tastes of fractured jazz. The precise arrangements and performance separates their sound from the usual punk thrash. True to their name, the songs are short (45-90 seconds), compact, yet are full of melodic twists and tempo changes. The lyrical message in

"Search" and "Working Men Are Pissed" are bold and direct, and when performed in machine-gun fashion, create an aura of dynamic tension.

Musicianship: These aren't musical illiterates, sloppily wading through three-chord modulations. The finely structured arrangements and swift tempo changes leave little room for sloppiness; their ensemble playing is tight yet aggressive enough to sound like spontaneous combustion. Boon's guitar and Watt's bass playing are precise yet always on the edge of chaos, sparked by the thunderous beat of Hurley, who pounds the skins as hard as anyone.

Performance: When your repertoire consists of 100 second hyper-intense outbursts of sound, there's no time or need for fancy or extravagant stage shows. The Minutemen deservedly work up a lot of sweat, and that energy leaves an undeniable impression on the listener, not unlike looking into a blast furnace.

Summary: This is not your basic mainstream rock act. The Minutemen play a brutal, uncompromising brand of rock without sacrificing detail. Like shots of whiskey, the taste may not be sweet and it may not linger, but it hits you hard and fast.

—Jeff Silberman

Target at My Place

The Players: Nathan Thom, lead vocals, keyboards, guitar; Roylyn Jon, guitar, backup vocals; Peter Strobl, bass, backup vocals; Greg Smith, keyboards; James Vessiny, drums.

Material: Hook-oriented, progressive pop rock, Target's tunes have possibilities. Some of their best songs included "Love Gets," "Some Day, Some Thursday," "Teaser," and "Love Is Slippin' Away." The material relied on a strong, overstated hook, which is fine for singles and airplay, but can become tiresome in performance. The music seemed the stronger element in most of the songs, with their first four or five tunes showing a penchant for sudden, offbeat endings.

Musicianship: Thom has a good, interpretative, sincere vocal style. At his best, he demonstrated a strong, expressive sound, but at the



Target: "progressive pop/rock with offbeat endings"

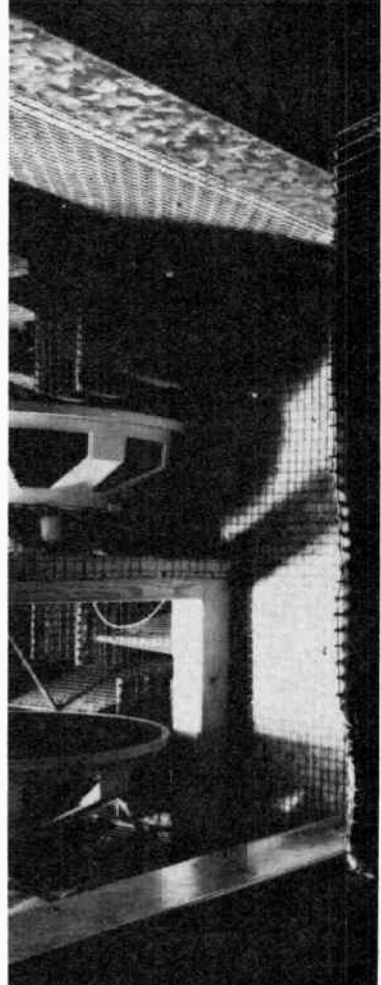
points between peak moments, his voice went so low, a lot of his sound a clarity was lost, or he tightened up and came across strained. Jon, who took all the solos, has got a lot of heart, but not enough chops to communicate the intensity of what he appears to feel. His leads were pleasant, but uninventive. The vocal harmonies sounded tentative and unsure, with their strength, blend, and intonation wavering at different points in the set.

Performance: There was some good energy passing between Jon and Thom, but Strobl neutralized some of that with his passive presence. Target seemed unfocused and a little bit uncertain. They do not project an easy rapport with the audience or even with themselves.

Summary: Target need better arrangements, more variation in material, and more stage time to relax and strengthen their musical base.

—Sally Klein

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Fury at the Troubadour, Hollywood

The Players: Perry McCarty, lead vocals; Joe Floyd, guitar; Liam Jason, drums; Rick Denniss, bass, vocals; Tommy Asakawa, guitar.

Material: Heavy metal rock in the Sabbath/Krokus school of metallurgy, ranging from the blistering full-throttle attack of "Lover Stealer" to the smoldering dramatic delivery of "She's All I Need," which proved to be the zenith of the set. Most of the songs were fast and furious, but Fury knows enough to leave room in the arrangements for quiet and slow breaks, and they make use of the two guitars with some nice harmony dual leads.

Musicianship: Drummer Jason generated enough force to keep the gears in overdrive, but the rest of the band didn't seem to add much more to the energy level. Denniss (whose backing vocals were unfortunately inaudible) and the two guitarists played their parts with ease, but it would be nice to see them strive for more challenging and imaginative lines. Perry demonstrated a wide vocal range and



Fury: "fast and furious, with room for quiet breaks"

a healthy dose of lung power, but he tended to sing either high or low, with little middle ground.

Performance: Although the four instrumentalists are reliable and energetic, they don't have the charisma or flair to keep vocalist McCarty from virtually stealing the show. With a powerful voice similar to Ronnie James Dio and looks reminiscent of Jim Morrison, McCarty's presence is riveting. However, while Dio and Morrison are certainly good models to follow, McCarty has yet to develop his own distinctive style.

Summary: Fury has come a long way in a short time, as

their tight playing and dynamic arrangements can attest. Perry McCarty has the potential to be one of the great rock vocalists—all he has to do is locate his own musical personality. Like McCarty, Fury as a band should work on refining a sound of their own, especially in the lyric department, and reach a point where their influences are not so apparent. Yet Fury is already one of the better metal bands in town, and if they maintain their current pace, they could fight their way fast and furiously to the top of the heavy metal heap.

—Stu Simone

Blow-Up at Madame Wong's West

The Players: Jody Taylor Worth, lead vocals; Pat DiPuccio, guitar, backup vocals; Christian Super, keyboards, backup vocals; Steve Polto, drums; Kenny Padilla, saxophone; Greg Oakland, bass, backup vocals.

Material: Street-wise with a monotonal vocal harshness, Blow-Up's sound courts comparison to Lou Reed. At times, their songs came off as *Street Hassle* outtakes. Of

particular effectiveness were their covers of Reed's "Rock and Roll" and the 1961 Mary Wells tune, "You Beat Me to the Punch."

Musicianship: This band isn't the tightest of musical units. Their ideal is to burn calories and have a good time, and this goal was largely realized. Padilla's sax work seemed peculiarly out of place through some of the set—sluggish and weak when played over the others' hard-driving efforts. The rest of the instrumentation, laden with a garage band simplicity, fit together nicely.

Performance: Lead vocalist Worth has a supple, near-

spastic way of moving about the stage. Not exactly matching Jagger on the charisma scale, he nonetheless begs audience interest due to his uninhibited stage manner. Also deserving honorable mention in the area of performance are the ever energetic DiPuccio on guitar and the cool Christian Super on keys. **Summary:** Blow-Up doesn't explode on stage—more accurately, they perform at a constant, high-degree simmer. They embody much of the R&R spirit, but don't rush out to buy tickets for their next show, unless you like your music in the raw.

—Randal A. Case

The Urge at the Golden Bear

The Players: Ed 'Cass' Cassidy, drums; Larry 'Fuzzy'

Knight, bass, vocals; Roy 'R.C.' Cunningham, guitar, vocals.

The Material: Progressive rock and roll at its very finest. Most of the set is self-penned, although there was a good cover of "Driver My Car" and the almost obligatory Sprit

songs, "I Got A Line" and "Mr. Skin." The pacing was well conceived, a facet of performance so often ignored by new bands of this genre. The slower "Hours Forever" was particularly effective.

Musicianship: Ed Cassidy has also played drums for the S.F.

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Philharmonic, Taj Mahal and Ry Cooder. His use of his set was thoughtful and thoroughly complementary to the band. The drum solo on "All The Same" would serve as a useful lesson to many aspiring proponents who are generally too flashy. Knight also knows his instrument and how to use it to the best effect; his lines were powerful on "Ride Away" and had a jazz-like feel on "All The Same." He took lead vocals on a couple of

tracks, and his mellow voice contrasted well to the gutsy singing of Cunningham. Cunningham sings lead on most songs and his voice is well suited to the music; he sounded a little like Hendrix on "The Crusher". His playing was excellent throughout, perhaps most impressive on "Voices" and "Hours Forever," which demonstrated a diversity of style.

Performance: These guys know how to relax on stage

and yet create a feeling of energy for the audience. There was no posing or pretension; their easy style making them very audience-accessible.

Summary: This was an extremely enjoyable evening and everyone in attendance seemed to agree, a fact made more impressive by the fact that most of them were probably there to see the headlining band. I hope we see a lot more of the Urge.

—Martin Brown

Lanny Morgan at Carmelo's, Sherman Oaks

The Players: Lanny Morgan, alto and soprano saxes; Lou Levy, piano; Don Rader, flugelhorn; Monty Budwig, acoustic bass; Nick Ceroli, drums.

Material: Blues, pop standards, and hard bop. During the course of two hour-long sets, Morgan led his quintet through Charlie Parker's "Au

Privave," "There Will Never Be Another You," Don Rader's "Been There, Done That," and his own "Friends Again."

Musicianship: For this gig, the alto man surrounded himself with jazz veterans. The entire quintet was tight, but particular kudos go to the dexterous Levy on piano and to Budwig, whose clear bass lines were a joy.

Performance: A member of Supersax, Morgan excels at Bird standards and came roaring out of the shoot on the

opener "Au Privave." Rader's full-sounding flugelhorn aptly complimented the alto player and Morgan got to the sparse weekday crowd with another Bird tune, "Koko" and on a lyrical version of Fats Waller's "Jitterbug Waltz."

Summary: Morgan provides a comfortable evening of bop-flavored sounds. While those who thrive on more "outside" music may grow restless with this, bop is America's classical music and Morgan serves it up in healthy, loving dollops.

—David Keller

Mick Manz & the Cocktails, Wong's West

The Players: Mick Manz, lead vocals; Jim Fizz, guitar, background vocals; "Moose" McMains, bass, background vocals; Jurgen Schwarze, saxophone, clarinet and flute; Eliot Douglas, keyboards; Joey Di Forte, drums.

Material: Dance-oriented contemporary pop/rock, ranging from ska ("Shadows In The Glass") to '60s pop ("Don't Forget Juliet"—a stand-out), via R&B ("Boy For Hire"). Tight, melodic and powerful, they offer a good blend of commercial styles with an abundance of catchy hooks and very efficient harmonies.

Musicianship: Singer Mick Manz has a very pleasing vocal style reminiscent of Felix Cavaliere of the Young Rascals. The Cocktails are all very competent musicians and played a driving power sound. The sax and clarinet playing of Schwarze stood out and contributed a great deal to the band's distinctively catchy sound. His playing ranged between an ultra-cool jazzy

clarinet solo to rousing Clarence Clemons-style rock sax. Di Forte's drumming was crisp, strong and uncomplicated in a Charlie Watts vein. The bouncy effervescent organ work of classically-trained Douglas helped a lot towards the band's consistently listenable sound, while uncluttered, clean guitar and a bassist who duetted well with Manz on harmonies completed the overall professionalism.

Performance: Manz moves extremely well and fronts the

band with style and charisma; he established a good rapport with the audience with his infectious stage presence. The musicians were all obviously enjoying themselves and radiated a "good time" feeling throughout the set.

Summary: The band delivered a very well-rehearsed, powerful set which offered some unexpected musical surprises. They have commercial potential; however, a bit more attention to establishing a stronger visual image for the Cocktails would help.—Richard Crowley



Mick Manz & the Cocktails: "ska to '60s pop via R&B"

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On Record



Ten Cents A Dance *The Flirts*

"O" Records
Produced by Bobby Orlando

The Flirts, like a bad T.V. sit-com or an Andy Kaufman wrestling match, represent a pastime without a point. Since the group doesn't have instrumental depth, listenable vocals or literate lyrics, *Ten Cents a Dance* isn't good for much more than an occasional giggle.

Four-chord rock collides with every juvenile cliché this side of Killer Pussy, and camp female vocals give the mess that oh-so trendy touch. Not one solo can be found, which may be a blessing for listeners with a low tolerance of pain. The production is nice, but at this point...who cares? Great cover, though.

—Bonnie Mackinnon

The Days of Wine and Roses

The Dream Syndicate

Ruby Records
Produced by Chris D.

The Dream Syndicate has never had to struggle for a personal sound, even though

their music is often like a wild river, flowing with ripples of Velvet Underground, Creedence, and Dylan. They've managed to be simultaneously menacing and humorous, caustic and flip-pant, and the feedback of guitarist Karl Precoda is balanced by the precision of drummer Dennis Duck and effective bass of Kendra Smith.

Their nine-song LP is a remarkably positioned disc, utilizing the improvisational, raga-like elements of their stage show, yet reeling in the chaos at the same time. Producer Chris D. has done everyone a favor by focusing on their strengths rather than their live excesses.

Main songwriter and singer Steve Wynn projects the on-the-edge feel of middle-period Dylan or the Fall's Mark Smith, but writes songs with definite structure and plenty of room for instrumental interplay. "Halloween" and the title tune are both extended tunes that work every second, recalling Quicksilver with a punk edge. "Tell Me When It's Over" and "When You Smile" are slow but compelling performances, and "Definitely Clean" is the Dream Syndicate's "Maggie's Farm" in the way it careens to its end.

The quartet plays with lots of muscle and shows plenty of dynamic control—the material shows a unified tone, although the individual structures do vary. All in all, an impressive second record; not as rough as their first EP, but it avoids those "pretty" touches which would unnecessarily cleanse their harsh-but-hopeful music. A very nice balancing act indeed.

—Mark Leviton



Hey Little Girl

Jimmy and the Mustangs

Vanity Records
Produced by Tom Gamache and Richard Kaplan

Jimmy Silvers' strong vocals on the opening "Bring My Cadillac Back" set the standard for this debut album. His voice is perfectly suited for old rock and roll, blues, and rockabilly.

Most of the songs here are not original, but the stand-out song, "Pretty Baby," was penned by Silvers and Jerry Sikorski, who provides some dazzling guitar work. Additional texture is added by sax player Charles Green, most effectively on "Lovin' Machine" and "Red Hot Rockin' Blues."

"I Want You to Be My Baby" is classic '50s rock with some great backing vocals and "You Don't Want Me" is straight blues featuring Louis Lista on mouth harp. There are a couple of weak tracks, "Shame, Shame, Shame" and "Let's Dance" in particular.

Jimmy and the Mustangs borrowed Gene Taylor for piano duty on *Hey Little Girl*, appropriate since the Blasters are their only vinyl competi-

tion at the moment. With a little promotional push, the group could score heavily with this generally impressive debut effort. —Martin Brown

Brainstorm

Ixt Adux

Madame X Records
Produced and published by Wamm Productions, Erik Miller Executive producer

What a surprise this album turned out to be! Their progressive rock style draws on everything from early Genesis and Gentle Giant to modern day Fripp/Crimson to fusion to electronic music and plain old hard rock. The music moves from idea to idea seamlessly, guided along by the band's precise playing and arrangements. This is not complex music for complex music's sake; every change and break makes solid musical sense. Not only does the music shift around, but every time it does, it shifts your mood too.

The band is predominantly guitar-oriented, but the guitars never get boring, thanks to a skillful use of tone and dynamics, and use of both electric and acoustic axes. The vocals are not as well trained, but the band knows this so everything is sung within the limitations. The production is pretty good, giving everything a lot of presence rather than burying it all under echo.

This is one of the very few review albums that I actually play just for my own enjoyment. Perhaps potential fans have been kept away by the name, which is a bit off-putting, but I will definitely be looking for these guys live.

—Bruce Duff



Doc Woolf
says,
"I am the
Mad Dog!"

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EP File

BILLY SHEETS' UNDERCOVER—Weekend in Dubrownik (Big Clock): Undercover's ethnic, old world sounds are a nice change of pace from the usual slick, commercial-to-a-fault rock. Accordians and percussion are deftly used to create exotic atmosphere in "Skanking in the Trailer Park." In canine terms, Billy Sheets may not be of pedigree stock, but this mutt still has some appealing traits.

EGOSLAVIA (9½ x 16): This Washington D.C. quartet plays a strange, quasi-funk/big-beat rock; a cross between Gang of Four and a dab of the B-52's. All the tunes rely on a heavy, deep drum beat, and when the rhythm is snappy ("Lost Song") or clashes well with Gregg Strzempka's brittle guitar work ("City Up!"), there is a nagging charm and cohesiveness. At times, however, the beat in songs like "Twist Face" is too ponderous, and there is no catchy melody to save it. A decent hook here or there won't compromise their sound, nor will more clarity and presence in the vocals.

NOVEMBER GROUP (Modern Method): Well-crafted techno-pop/synth-funk, November Group is a cut above the growing deluge of facelss synth-pop acts thanks to a crystalline production by Ann Prim and Kearney Kirby. They use a sharp guitar sound as a counterpoint to the synthetic melodies in "Pictures of the Homeland" and "The Popular Front." Even when they stray toward redundant rhythm-machine melodies, November Group is still no worse than a decent dance band.

RED WEDDING—Up and Down the Aisle (Bemisbrain): An offbeat disc of slightly arty postpunk dance rock. There are traces of Bryan Ferry in singer Michael Ely's sometimes-droll, sometimes-melodramatic crooning, while the music runs in eccentric grooves of guitar riffs and synthesizer washes. There are some really nice ideas here, dynamic hooks and changes (especially on "Sleeping on the Airplane"), but the sound doesn't always play up their strengths, pointing towards a vagueness in direction. Red Wedding needs to solidify their concept of what to say and how to say it. If they do, they could develop into one of L.A.'s most interesting new groups.

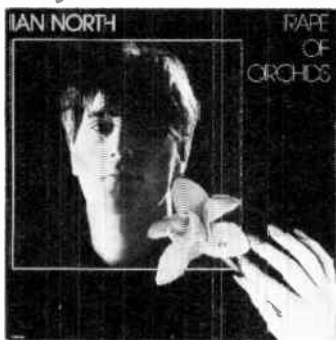
VANDALS—Peace Through Vandalism (Epitaph): What some people will do for a laugh. The Vandals slag Disneyland, Pat Brown, and the urban cowboy fad, and they unabashedly cop other people's music to do it. You'll hear spaghetti western riffs in "Urban Struggle," "Pat Brown" is lifted from "Train Kept A Rollin'," and there's a fairly amusing trash of Presley's "Heartbreak Hotel." More often than not, the Vandal's humor comes off forced, or not at all. Two pleasant exceptions: "Urban Struggle," where Thom Wilson's powerhouse production illuminates a crunchy hard rock melody, and "Anarchy Burger (Hold the Government)," which speaks for itself. Those

two cuts nearly redeem the entire disc. **FAILSAFE**—A Fistful of Failsafe (Paris): A case of style over substance here. The production is nicely polished—vocals and music meld together almost perfectly. Their "Hey Joe" cover is arresting with a dash of ska in the middle. However, the rest of the songs lack energy, especially in the guitar and drums. While the melodies may be pleasant, nothing really grabs your ear and demands your attention. Considering the amount of effort put into the production and packaging, you would expect a lot more from Failsafe.

Singles File

...Allen Lee Blackwell wins this issue's Willie Nelson soundalike award on "How Many Heartaches" (Q.L. Records). However, the ballad drags a bit with a weepy pedal steel and over-reverbed vocals...David Leonard's "Reasons for Changing" (Whirlwind) is a mid-tempoed rocker a la Tommy Tutone, featuring some chunky guitar work. But that cut is overshadowed by "Rebecca," a snappy, uptempo rocker that works much better...ex-punker Rik L. Rik sounds like Morrison-cum-Bowie-cum-Idol on "Dominique" (Rita), with able backing by a thick wall of power chord guitarwork. "Soul Power" rocks even better, especially when you consider the entire production robs the disc of its potential power...Trans-World Rock has put out a bright, unassuming little rock ditty called "Can't You See" (Rickshaw). It's a fine brand of power-pop, but they lose that charm on the ballad, "All I Have"...Kim Dorell's "Micro Man" is techno-pop that pokes fun at automation, both the subject and the song is nothing new or special...but that looks good compared with Jimmy Smack, who takes synthesizer and rhythm machine effects and transposes beat poetry in a Captain Hook growl on it. Spare me...Johnny Lyon tries to rock out on "Can't Forget This Dream," which has the right hooks, but is slowed by elementary drumming. The B-side, "Bark Like a Dog," is also a mixed effort. Great raw singing, but timid sound and performance...The Last, truly elder statesmen of the local scene, have a great sound on "Up in the Air" (Warfrat)—Joe Nolle's passionate singing wrapped in cheesy organ and brittle guitar. "Wrong Turn" is the most melodic and potentially dynamic of the three songs here, but they could really use a good producer to bring out the best in their sound...Rudy and the Valentinos' "Swamp Stomp" is a pretty lively cop of "Not Fade Away," although it does run on a bit too long (Let It Rock)...Frankie Hill is the ace sax player for Chicago's top local act Heavy Manners. This solo disc shows his chops off well, but "Hold On" (Disturbing) isn't much more than an average tune. "We Walk Along" works better; its brisk funk beat keeps things moving along.

—Jeff Silberman



Rape of Orchids Ian North

NEO Records
Produced by Ian North

Somewhere between Kraftwerk and Devo lurks Ian North, another one-man synthesizer band a la Jean Michel Jarre. However, North is more lyricist than composer, and his subject matter leans towards the morose.

North controls the entire product, from writing, singing, and engineering to playing all musical tracks with a Prophet-5 keyboard and a Roland drum machine. Instrumentally, there is a minimal feel, yet the songs emerge texturally rich, due in part to North's consistent tempos and eerie vocals.

This is "last-call-we-can-play-anything-we-want-now" dance music, enhanced by North's dedication to telling lyrics. Some of this emerges in "White Gardens," a song about life in an asylum with lines about the "nervous world/jagged and hurting outside."

All four cuts on this EP taste rather gloomy, but the beat never fails and the lyrics do more than fill the space between bridges. These plusses

make *Rape of Orchids* something more than another Human League clone. Whether North can attain the success of his fellow synth-stylists is another computer program altogether.

—Eddie J. Williams

Snowmen The Snowmen

Ice Records
Produced by The Snowmen and Ted Tegvari; Published by Snowmen publishing

Their "abominable snowman" image and the spacey cover art prepares one for mysterious progressive metal or perhaps a delirium of doom-laden synthesizer drones. Instead, the Snowmen deal in flurries of upbeat pop/rock in the Sammy Hagar/April Wine mold: semi-witty, semi-corny lyrics about love, lust, and rock and roll, layers of backing vocals singing repetitive choruses, power chords, and screaming leads.

The seven-song LP gets off to a strong start with "Crazy," which brims with a rollicking spirit of fun, and "Out of Luck...Out of Love," the record's slowest and heaviest number. Both tunes have plenty of good harmonies and guitar parts, but nothing on the rest of the LP manages to match these two songs. Nevertheless, even the weakest tunes (except the seemingly endless "Rock 'n' Roll Communication") are redeemed by strong vocal work—bassist Billy Miller's lead vocal and guitarist Dale LeRoc's backing harmony works especially well. To top off the Snowmen's rather absurd image, their debut disc is pressed on white vinyl.

—Stu Simone

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Club Data

LOCAL BOOKERS IN SWAPPING FRENZY

by Jeff Silberman

In many ways, the local club scene is a mirror image of the stock market. Despite many signs of a weak, fragile economy, "trading" (that is, club-hopping by local bookers) is at a frenzied pace. The activity promises to inject some revitalized competition between the L.A. clubs.

The last night of Rissmiller's ended on a sour note. The Dregs show was prematurely halted by the Fire Department; the club was oversold. Even so, it is not the end of the venue. It is due to reopen as the Country Club by the time you read this. Gary Purnell and two other Northern California investors have purchased the Reseda club.

John Harrington, ex-booker at Rissmiller's, has relocated to the Palace in Hollywood. Even though the new Country Club has offered him the same post, Harrington wanted a "change of place. I like the challenge of working the Palace," he said. "I can get things done quick, because I have total leeway to do whatever it takes to make the room work."

Berlin and Toots and the Maytals have already been booked at the Palace. Harrington is looking forward to the increased competition for top local draws against both the new Country Club and the Roxy in Hollywood. "When I was at Rissmiller's, part of my job was taking acts out of



Left, saxsters Steve Berlin and Benjamin Bossi riff away with Romeo Void (above) at the Roxy. The duo also performed with openers Translator.

photos by Elaine Gaika

L.A., to compete with the Roxy for the likes of Bow Wow Wow. We wound up with practically everyone. My goal is now to make the Palace the premier club in Los Angeles."

Howard Paar has left the O.N. Klub for bigger surroundings—Moody's in Santa Monica. The club holds 700 people, and he plans for four-five nights of live music a week. Wednesdays will be video night, using their in-house video system, while Tuesdays will be mod/ska shows.

The O.N. Klub will now be booked by a triumvirate of people, including the ubiquitous John Sutton-Smith, Rich Schmidlin, and Cara Z. Matic. The venue

will continue to feature the cream of the local reggae crop, as well as "new blood" like the JuJu Hounds, the Longryders, Red Devils, Los Lobos, and Geza X's new unit.

In Pasadena, the Ice House has instituted some physical and booking changes. Duane Thorin has returned to booking music in the main room.

The Central has a new booker—John Vesco has taken over the reins, but he has no plans for any major changes in booking policy. At Bullwinkles, Lauren Blanchard has returned from Boston to again take over the booking chores. More theme nights are planned, including a

"Rockabilly Mania" blast for the club's first anniversary party February 4th and 5th.

Meanwhile, Janet Thompson has settled into her role as booker for the busy Madame Wong's chain. Twice-a-week promo nights wil KXLU disc jockeys have already begun. Michelle Myer, former Wong's booker, has joined another Starwood veteran, Gary Fontenot, at the Music Machine. No major changes from the Jan Ballard booking style is expected.

Speaking of Ms. Ballard, she will continue to book Folk City West and Cathay de Grande, and is currently entertaining offers from other venues. You haven't seen the last of her.

And if that's not enough, the Rumbleseat Garage in Long Beach is once again available for concert bookings by independent promoters. Close to 500 people came to see Berlin and the V Band, despite an over-21 restriction that certainly cut into the potential audience for the show.

Live Action Chart

DEC. 27—JAN. 9

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

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

HONORABLE MENTION: Billy Sheets' Undercover, Changes, Overkill, Baywood, Red Devils, Alleycats, Trm Goodman, Billy Vera, Toasters, Rick Vito.

HONORABLE MENTION: Embra Samba, Ted Nash, Jeff Jorgenson, Sunshine Orchestra, Ray Pizzi with P. Senatore Trio, Feather, Matt Catingub Big Band, Ron Eschette, Doug MacLeod, Karizma with Larry Carlton.

HONORABLE MENTION: Hot Lips & Fingertips, Jim Seal, Dallas & Catfish Hodge, Brad Hartwyck, Diana Blair, Claudia Nygaard, Jim O'Neill, Pat Cloud, Shadow Mountain, Backwoods.

Showcase

by Mark Leviton

Bill Watrous

Bill Watrous plays trombone with angelic tone and the ease of a master, but there's nothing soft about those notes, which demand attention. Watrous is blistering, avant-garde and humorous with his big band Refuge West, and tends to be more introspective when on stage with a small group at Donte's or on his many Famous Door combo albums (one of which is titled *Coronary Trombosis*). He is a determined but lithe player with an affection for standards and the most far-out fusions of reggae, rock, and jazz, a kind of hip Glenn Miller when he wants to be, a virtual Jeremiah when confronted with the compound idiocies of the "jazz business." He's a fighter, sentimentalist, session man, innovator and perennial bad-boy all in one, bringing all his conviction and logic to the often impossible position of playing music for a living.

"I got into music because of my dad, who was a trombone player and would play in all the vaudeville shows and territorial bands. He got me involved when I was about five years old—we didn't have a piano around until much later, and by then it was academic to me. It didn't matter—I played trombone. I started playing professionally when I was twelve in a burlesque house, the old Mystic Hotel in Mystic, Connecticut. My dad set it up for me, actually. He didn't want me playing with the high school kids, he wanted me playing with people I could learn something from. Damned if he wasn't right. You learn very little from you peers



Bill Watrous

unless they're really something special. That's what a lot of today's young kids don't seem to understand—they think jazz is nothing but Weather Report and Chick Corea. They have to go back to the roots, see what they refer to. So as a consequence there are lots of ignorant people running around who think they're involved in jazz and aren't close to it. Fusion in general—and I'm speaking generally, 'cause people like Herbie Hancock and Chick Corea have paid their dues—well, you can't fault a person for the music he chooses to play. You fault him if there's nothing in what he's playing, but even then it might be better to keep your mouth shut. I find it difficult to do that though.

"People have lost track of live performance in music, because of the emphasis on recording. And the audience gets a better deal listening to records, technically. With live performances, sometimes the sound's not right or the location isn't good. But when you come to hear Refuge West, you hear tons of stuff you could never hear on record. Good musicians can feed you the right stuff, and you can do incredible things spontaneously.

"I try not to think at all in terms of limitation on my instrument. I think of the music. But I often wish I was a pipe organ, and could produce that amount of sound. Great players like Phil Woods, Freddie Hubbard and Charlie Parker have such an influence. They are not limited by anything. Even when Hubbard was playing fusion, the simplest piece of nothing that Bob James dreamed up...a guy like Hubbard can polish a turd. I've seen Phil Woods bring beauty to the most bland piece of garbage. That's what session work can let you do, occasionally, rescue a bad chart with your eight bars."

Watrous arrived in Los Angeles from New York in 1976. (A compilation of tracks from his two Manhattan Wildlife Refuge albums has just been issued at a bargain price by Columbia, giving us new access to out-of-print performances.) He had studied harmony with Herbie Nichols, hung out with fellow trombonist Roswell Rudd, and tried out his ideas with small and large groups. "I've been trying to combine the intimate, introspective small group with the absolute explosion of the big band for a long time," he says, "but in New York, I saw the handwriting on the wall and figured if I wanted to work, I had to get out here."

Watrous' latest project is a combined digital recording/videotape of the Refuge West band which, after a year, has still not found a home. "It's a very hot record," Watrous says, "and I wanted to see the video on PBS, or ON-TV, but...I'm tired of being a collector's item. I want to play to full houses. We've been doing this for years now, and it's almost impossible to keep a big band together. There are always those people who will search out my records, but on small labels you really go nowhere. And it's

not because jazz is limited—it's because there are idiots at all record labels who go around saying it's limited. They're helping to cause it. The U.S. companies are being shown a thing or two about marketing jazz by the Japanese. There, jazz is treated with the respect it deserves.

Recently Watrous lost his Refuge West drummer to Frank Zappa, an illustration of how easily big rock bucks can overwhelm the ability of jazz to compete in the marketplace for players. "The United States attitude toward jazz is weird. I wouldn't be surprised that racism has something to do with it, in all directions. Nobody wants to stick their neck out. I've been off a major label for six years, and realize I don't play inaccessible jazz and don't want to. That's the kiss of death. I went through that phase, with the ring-modulators, phase-shifters, with a group called Eclipse in 1970. Everybody hated us. We took the idea deeper than Don Ellis ever did. We were all space-cases, having a grand time, but only ten percent of what we did came off. An audience deserves a high level of efficiency than that."

Watrous today plays as forcefully as he talks, whether handling the curves of "They Say Falling in Love is Wonderful" or the churning beat of "Birdland." He makes extremely difficult passages sound easy, has the stamina for long solos full of cross-references, quotations and rhythmic variations, and executes like a player who has no block between his head and heart. Watrous is busy with session work most of the year, confining his live appearances to once or twice a month in Los Angeles, but if you are interested in catching a true master, make sure next time you make it wherever he plays. He won't be obscure to you again.

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STYLES _____

AVAILABLE FOR _____

VOCAL RANGE _____

QUALIFICATIONS _____

READ MUSIC: YES NO (check one)

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LOS ANGELES

HLASA CLUB

1110 N. Hudson Ave.
Contact: Jean-Pierre or Peter
(213) 761-7284
Type of Music: Reggae, funk,
R&R, originals OK.
Club Capacity: 300
Stage Capacity: 10
PA: Yes
Lighting System: No
Piano: Yes
Audition: Tape
Pay: Negotiable

ROLLS ROYCE CLUB

2409 W. Slavson Avd., LA
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 apt.
Pay: Negotiable

CELEBRITY CENTER

5930 Franklin Ave., 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

THE CONCERT FACTORY

1714 Placentia
Costa Mesa, Ca.
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

CAFE ORLEANS

7140 Reseda Blvd.
Contact: Beth
(213) 764-1458
Type of Music: R&B, jazz,
originals OK
Club Capacity: 100
Stage Capacity: 20
PA: Yes
Lighting System: Yes
Piano: No
Audition: Send press pack to
Beth
Pay: Percentage of door

FILTHY McNASTY'S

Victory & Lankershim
North Hollywood
Contact: Paul
(213) 760-7939
Type of Music: Rock 'n' roll,
originals OK
Club Capacity: 500
Stage Capacity: 8
PA: Yes
Lighting System: Yes
Piano: No
Audition: Call first
Pay: Negotiable

TRANCAS

30765 Pacific Coast Highway
Malibu, Ca.
Contact: Al Warbucks
(213) 457-5516
Type of Music: Open, originals
OK
Club Capacity: 400
Stage Capacity: 20
PA: Yes, with operator
Lighting System: Yes,
we/operator
Audition: Send tpe, bio, pix to
above address
Pay: Negotiable

BRASS RAIL

233 S. Brand Blvd.
Glendale, Ca.
Contact: Louie
(213) 242-2227
Type of Music: Top 40, rock
Club Capacity: 150
Stage Capacity: 5-6
PA: No
Lighting System Yes
Piano: No
Audition: Live
Pay: Negotiable

H.J.'S

6411 Lankershim Blvd.
North Hollywood
Contact: J.B. or Jeff
(213) 506-0382
Type of Music: Rock, reggae,
new wave, R&B, originals
Club Capacity: 200
Stage Capacity: 9
PA: Yes
Lighting System: Yes
Piano: No
Audition: Resume
Pay: Percentage of door

SIMPLY BLUES

6298 Sunset Blvd., 19th flr.
Hollywood,
Contact: Lloyd Baskin
(213) 466-3534
Type of Music: Variety, originals
OK
Club Capacity: 100
Stage Capacity: 3
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Call for more info.
Pay: Negotiable
Showcase: Sunday, 4-7 PM

ROSEY'S RESTAURANT

3200 Rosemead Blvd.
El Monte, Ca. 91731
Contact: Bill 2-5 P.M.
(213) 572-9380
Type of Music: Country/rock &
oldies, originals OK.
Club Capacity: 200
Stage Capacity: 6
PA: Yes
Lighting System: Yes
Piano: No
Audition: Send tape, vio, pix to
above address
Pay: Negotiable, comedy only
on M & T, call for more info.

THE STOP

12246 Moorpark St.
Studio City, Ca.
Contact: Herb
(213) 761-8686
Type of Music: Jazz
Club Capacity: 90
Stage Capacity: 6
PA: No
Lighting System: Minimal
Piano: No
Audition: Call for live audition
Pay: Negotiable

THE STAGE

10540 Magnolia Blvd.
North Hollywood, Ca. 91601
Contact: Marsha or George
(213) 985-9937
Type of Music: Rock
Club Capacity: 150
Stage Capacity: 4-6
PA: No
Lighting System: Yes
Piano: No
Audition: Send pix, tape to
above address
Pay: Negotiable

THE CANDY STORE

8117 Sunset Blvd.
Hollywood
Contact: Maggie or Rieke
Type of Music: R&B, funk fu-
sion, jazz, top 40 preferred
Club Capacity: 100
Stage Capacity: 8
PA: Yes
Lighting System: Yes, minimal
Piano: No
Audition: Tapes reviewed by ap-
pointment
Pay: Showcase, possible future
pay

RUMBLESEAT

4700 E. Pacific Coast Hwy.
Long Beach, Ca.
Contact: Richard Powers,
Johnny Maya (213) 438-1131
Type of Music: Top 40, rock,
new wave, reggae, R&B
Club Capacity: 400-500
Stage Capacity: 25' by 22' with
curtain
PA: Yes
Lighting System: Yes
Piano: No
Audition: Tape, vinyl, audition,
schedule of past & future gigs
Pay: Negotiable

RETREAT CHAMPAGNE LOUNGE

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

THE LONGHORN

21211 Sherman Way
Canoga Park, Ca.
Contact: Bud Ragan
(213) 708-2557
Type of Music: Country
Club Capacity: 200
Stage Capacity: 7
PA: Yes
Lighting System: Yes
Piano: No
Audition: Call for info
Pay: Negotiable

CHEERS!

10700 Vanowen
North Hollywood
Contact: Cheri
(213) 761-6747
Type of Music: Any new music,
originals OK
Club Capacity: 125
Stage Capacity: 6
PA: Yes
Lighting System: Yes
Piano: No
Audition: Call or send promo
pack & tape to 5130 Cahuenga,
North Hollywood 91601
Pay: Percentage of door

SKIP E. LOWE'S TALENT SHOWCASE/HOLLYWOOD ROOSEVELT HOTEL

Hollywood Blvd., Hollywood
Contact: Skip E. Lowe
(213) 656-6461
Type of Music: Rock bands,
singers, comedians, originals
OK
Club Capacity: 150
Stage Capacity: 8
PA: Yes
Lighting System: Yes
Piano: No
Audition: Call for details
Pay: Possible if show is solid

Gig Guide

MONTE CARLO II

5222 Sunset Blvd.
Hollywood
Contact: Alan Pitch
(213) 396-1516
Club Capacity: 200
Stage Capacity: 8
PA: No
Lighting System: Yes
Piano: No
Audition: Tapes, resume and live audition if requested
Pay: Up to 85 percent of door

STARLITE ROLLER RINK

7727 Lankershim Blvd.
North Hollywood
Contact: Don or Lori
Type of Music: R&R, new wave, originals OK
Club Capacity: 1,000
Stage Capacity: 5-6
PA: Yes
Lighting System: Yes
Piano: No
Audition: Call for audition info
Pay: Negotiable

CLUB 88

11784 W. Pico,
L.A., Ca. 90064
Contact: Wayne
(213) 479-1735
Type of Music: Variety rock, only originals.
Club Capacity: 250
Stage Capacity: 20
PA: Yes
Lighting System: Yes
Piano: No
Audition: by tape
Pay: Percentage of door

SOUTH BAY ORANGE COUNTY SAN DIEGO

WILD TURKEY

5080 Bonita Rd.
Bonita, Ca. 92002
Contact: Doreen Daily
(213) 267-2550
Type of Music: Rock/Top 40, originals OK.
Club Capacity: 300
Stage Capacity: 6
Audition: Tape, promo, bio, pix
Pay: Negotiable

WOODSTOCK NIGHT CLUB

951 S. Knott Ave
Anaheim, Ca.
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

HALCYON

4528 W. Pt. Loma,
San Diego, Ca.
Contact: Randy French
(714) 225-9559
Type of Music: R&R, Top 40, some new wave, some original OK
Club Capacity: 350
Stage Capacity: 8
PA: No
Lighting System: Yes
Piano: No
Audition: Tape, photo, bio
Pay: Negotiable

LEHR'S GREENHOUSE

2828 Camino del Rio South
San Diego, Ca.
Contact: John Zirkel
(714) 299-2828
Type of Music: R&R, some original
Club Capacity: 700
Stage Capacity: 8
PA: No
Lighting System: Yes
Piano: No
Audition: Tape, pix, bio
Pay: Negotiable

THE PANHANDLER

34130 Pacific Coast Highway
Dana Point, Ca.
Contact: Star Production
(714) 549-7028
Type of Music: Name acts, showcase, Top 40, originals
Club Capacity: 450
Stage Capacity: 10
PA: Yes, with operator
Lighting System: Yes
Piano: No
Audition: Tape, bio and list of any forthcoming dates
Pay: Negotiable

MY RICH UNCLES

6205 El Cajon Blvd.
San Diego, Ca.
Contact: Martin Montoya
(714) 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

BACCHANAL

8022 Clairmont Mesa Blvd.
San Diego, Ca.
Contact: John Marien
(714) 560-8353
Type of Music: All new music, top national acts, original OK
Club Capacity: 500
Stage Capacity: 10
PA: Yes
Lighting System: Yes
Piano: No
Audition: Tape, bio
Pay: Negotiable, percentage

PACINO'S

25222 Charlinda
Mission Viego, Ca.
Contact: Mike Caran
(714) 855-2025
Type of Music: Rock, originals OK.
Club Capacity: 185
Stage Capacity: 4-5
PA: Available
Lighting System: Available
Piano: No
Audition: Send tape, bio, pix, to above address
Pay: Negotiable

Song Market

WANTED: COUNTRY CROSS-OVER hit for male singer. Will be recorded 2-83. Contact Banner Records, PO Box 1449, Clovis, Ca. 93613

HEAVY METAL RECORD company seeks bands for compilation LP with possible EP to follow. Sent tape & info to: Metal Blade Records, 22458 Ventura Blvd., Suite E, Woodland Hills, Ca. 91364

PLIEADES RECORDS production & management group is now accepting cassettes of new talent seeking representation. For more information, please call 213-993-8672 or 213-896-9584.

ORIGINAL AEROBIC-style dance demos wanted for funded audio/visual project. No Muzask. Energetic, danceable tracks that stepout. Mailings only. Must be accompanied by SASE. To send tapes or request additional info: Venturetainments, Suite 835, 8033 Sunset Blvd., L.A., Ca. 90046.

ATTN: SONGWRITERS Sun Valley Music Career Institute needs your songs for our students to arrange and record at no cost to you. For details please write Sun Valley Music Career Institute. PO Box 3125, Ketchum, Idaho 83340. **LYRICS AND SONGS** wanted for LP project (pop-rock) send material to: Rocktimes Music (ASCAP) 4747 Fountain Ave, No. 113, LA, Ca., 90029. SASE for return.

SONGWRITERS: Production Company with contacts in Japan, Europe & the U.S. looking for commercial pop material. Send cassette with lyric sheet to Brainstrom Music, Inc. 8861 Sunset Blvd., LA, Ca. 90069.

Miscellany

STARVING MUSICANS WANTED: Solos, duos, some trios. Gigs avail., low pay, steady work. For info call George 213-426-7950

PAN, The Performing Artists Network of North America is now offering free membership listings, which include 1) the act's name, address and phone number; 2) name of principal contact; 3) type of act; 4) performance area/region; 5) instrumentation; 6) career highlights; 7) career goals. Interested performers can receive further information by mailing a SASE to PAN, dept. A, P.O. Box 162, Skippack, PA 19474.

WANTED: ATTRACTIVE FEMALE VOCALIST for recording & video production. Age under 24, Send materials with picture to Nu Vide Inc. 8855 Sunset Blvd, LA, Ca. 90069.

OUTGOING PERSON(S) WANTED to promote two independent singles on percentage basis 213-760-3376.

BOOKING AGENTS: No experience necessary, neat, pleasant & willing to meet new people. Commission. Larry: 213298-1377.

PART TIME gal Friday for record promotion phone work. Secretary, etc. Paid position. Call afternoons only. 213-463-9417

FEMALE DANCERS/SINGERS wanted for syndicated TV & Road show. Good pay, trans., housing & wardrobe provided. Send pix, resume, & tapes to PO Box 9627 Victory Annex, N. Hollywood, Ca. 91606.

MONTGOMERY DELAINE RECORDS is looking for pro artists for recording. Only serious minded people need apply. 213-382-9840 or 213-599-1846.

DANCERS WANTED for Gospel workshop. Pay negotiable. Richard 2132-735-4209

STUDIO ENGINEER WANTED for Van Nuys Recording Studio. For info call 213-786-1683

TV SHOW: "25 Years of Pure Gold" is searching for singers, lead and background for the sound of the Marvelettes & the Delphonics. Black girls 21-35 years old, 5'4"-5'7" serious minded pros only. Ready to work. For more info call, R.C. 213-563-2373

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, drops us a line informing us of the details so that we can investigate the situation. No phone calls. please.

Pro Players

NEXT PRO PLAYERS DEADLINE:
THURSDAY, JAN. 27, 4 P.M.

SESSION PLAYERS

HERB MICKMAN

Phone: (213)462-4502 or (213) 985-7464

Instruments: Piano, electric piano
Styles: Jazz, rock, pop, etc.
Read Music: Yes, I know over 1,000 songs
Qualifications: Concert tours, recordings, night club engagements with Sarah Vaughan, Jose Feliciano, Carmen McRae, Joe Williams.
Available For: work with union players and professional level singers.

CHRIS PAGE

Phone: (213) 466-6154
Instruments: All guitars and voice
Styles: Jazz, rock, R&B, everything (:ape avail.)
Read Music: Yes
Qualifications: 15 years playing exp., 2 yrs. "Spinners" lead guitar, B.A. classical guitar, extensive jingle recording
Available for: sessions, live gigs, original bands

KEVIN R. HATTON

Phone: Eves. & Weekdays:
(213) 204-2567, weekdays:
(213) 649-2450x339
Instruments: Drum kit, some hand percussion
Styles: Funk, R&B, Rock
Qualifications: Dick Grove School of Music & privately studied w/ Bobby Economu (Blood, Sweat & Tears). Have a good feel for playing odd meters & very solid. Extensive recording & live performance experience. Great sounding drum kit!
Read Music: Yes, (drum charts)
Available For: Paid recording sessions, live showcases. Very dependable and reasonable rates.

ROY A. BERLINER

Phone: (213) 396-7942
Instruments: Electric and classical guitar and electric bass.
Styles: Jazz, rock, pop, classical
Read Music: Yes
Qualifications: Studied at Berklee, B.A. in jazz and contemporary media, extensive club work, much studio experience.
Available For: Sessions, demos, gigs.

STEVE RAPP

Phone: (213) 766-0745
Instruments: Fretted & fretless bass guitar
Styles: All
Qualifications: Over 10 years recording studio situations
Read Music: Yes
Available For: All professional working situations.

ALEXIS STORM

Phone: (213) 907-8059
Instrument: Vocals, DBX-A
Styles: All-pop, new-wave, ballads
Read Music: Yes
Qualifications: Expert at creating specific synthesized sounds and vocal arrangements.
Available For: Sessions, demo work, sound track & multi-image

BEPPE CANTARELLI

Phone: (213) 977-0537
Instrument: Guitar
Styles: Jazz fusion, funky, rock
Read Music: Yes
Qualifications: 10 years playing sessions in Italy (Milan, Rome), Quincy Jones tour '82

JAMES HART

Phone: (213) 988-9279
Instruments: Piano, Rhodes
Styles: Pop, rock, MOR, jazz, classical
Qualifications: Am 33, pro musician 16 yrs., conservatory trained, album, film, TV, live credits
Read Music: Yes
Available For: Sessions, demos, gigs, arranging

JOHN E. DOUGLAS

Phone: (213) 763-8199
Instruments: Jupiter 8, Yamaha elec. grand, Rhodes
Styles: Rock, jazz, new wave, R&B, pop, authentic Latin American country.
Read Music: Yes
Qualifications: 5 yrs. exp. session pianist/arranger demos, jingles, TV soundtracks in Boston. Pianist/arranger/conductor multi-horn tour bands and Latin bands. Expert vocal accompnist (sight read & transpose). Jazz and rock bands.
Available For: Sessions, paid rehearsals, showcases and demos

STEVE ROWE

Phone: (213) 996-6360
Instrument: Drums
Styles: Pop, rock & hard rock
Read Music: Yes
Qualifications: 13 yrs. drums, 9 yrs. guitar, demos, clubs, paid showcases, rock opera, tasteful rock drummer.
Available For: Professional recording & touring band

GLENN LETSCH

Phone: (415) 254-5657
Instrument: Bass
Styles: Rock, all styles
Read Music: Yes
Qualifications: Bass player for Ronnie Montrose's Gamma, played on Gamma albums, heavy touring of U.S. and Europe.
Available For: Group situations, recording, touring, sessions.

GUY BABYLON

Phone: (213) 664-7284
Instruments: Synclavier II, Minimoog, Arp Odyssey, Roland VK I, Rhodes, Vox Jaguar
Styles: Rock, pop, fusion, electronic
Read Music: Yes
Qualifications: B.A. Music Composition; Album credits, film & dance scores, conscientious, creative & tasteful
Available For: Sessions, demos, film and modern dance scores

MITCH TALEVI

Phone: (213) 660-1841
Instruments: All guitars
Styles: Rock, pop, R&B, jazz, fusion
Read Music: Yes
Qualifications: Much experience recording, writing, arranging & record producing, all styles, also live work

JOHN GILSTON

Phone: (213) 395-5046
Instruments: Drums, Simmons electronic drums, syn drums
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

NEIL KUNEN

Phone: (213) 257-5622
Instruments: Electric and acoustic guitar, Roland guitar synthesizer
Styles: Most
Available For: Sessions, gigs, casuals
Read Music: Yes
Vocal Range: 2½ octaves
Qualifications: Berklee, 19 yrs. playing, recording & performing in many styles.

VOCALISTS

TODD CAMERON

Phone: (213) 390-0427
Vocal Range: 3½ octaves- Baritone/tenor
Styles: Rock/pop From John Waite and Mike Reno to Paul Davis and Cliff Richard
Read Music: Yes
Qualifications: 15 years experience singing lead and harmony in North and Southeast U.S. Live and studio experience.
Available For: Recording sessions, records, commercials

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 as a solo recording artist, group and jingle vocalist. Big, contemporary American sound. No trips team player, skilled in arranging and production, and committed to the success of each project. Tape on request.
Available For: Sessions

LARRY (RHINO) REINHARDT

Phone: (213) 469-4170
Instruments: Guitar, bass
Styles: All
Qualifications: Iron Butterfly, Capt. Beyond, Bobby Womack

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 quartetsman (love singing a capella!), roots in pop, jazz, disco and R&B, lyricist; strong ear, versatile, lots of ideas enjoy collaboration (songwriting, arrangements, lyrics, dialogue, et al) own trans. member: AFTRA
Available For: Hire!

MITCH TALEVI

Phone: (213) 660-1841
Vocal Range: Tenor
Styles: All
Sight Read: Yes
Qualifications: Much exp. lead and back-up recording and live.

TECHNICAL

JIM COZAD

Phone: (213) 461-5461
Technical Skill: Lighting designer/operator
Qualifications: Have designed/lighted large concerts for Hank Williams Jr., B.B. King, DVC, Shooting Star, Asleep At The Wheel, etc. Own lighting system, spotlight, etc.
Available For: Live shows, videos, lighting designs, etc.

ED FREEMAN

Phone: (213) 650-1666
Technical Skill: Arranging and producing
Qualifications: Arranger/producer for Don McLean, Carly Simon, Gregg Allman, Lala Schiffrin, Randy Crawford, Roy Buchanan, Tim Hardin, Juice Newton. Grammy and Oscar nominations. Rhythm sections, string, horn and full orchestral arrangements.
Available For: Recording sessions

MARVIN GRABER

Phone: (213) 473-4461
Technical Skill: Sound Engineer
Qualifications: Four years exp. with live sound mixing and studio sessions. Have worked in environments from 50 seat clubs to 50,000 seat stadiums in the U.S. and England. Have mixed live shows for Doc Severinson & Xebron, Commander Cody, Muddy Waters, Shooting Star, Ultravox, Missouri, The Clocks, Johnny Paycheck, Son Seal's Blues Band and the Fabulous Thunderbirds. Very interested in new music.
Available For: Live shows and studio

ERIK GERARD

Phone: (213) 467-6313
Comedy/Magic
Style: Strange and Unnatural Acts
Technical Skill: has created several unique effects and performed them for highly critical audiences at the Magic Castle with great success.
Qualifications: 7 years performing for live audiences up to 3,000. 2 of those years in LA: Magic Castle, Magic Island, AMFAC Hotel, etc. Previously in: Caribbean, NY, Florida, Colorado, Michiga, Ohio
Available For: Warm-up of live audiences, video effects, and consultations. In town and out!

The "Pro Players" Coupon is located on page 35.



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The Jock Line-Up:

6AM-9AM Raymondo & Evans
9-NOON Raechel Donahue
NOON-3PM Jed The Fish
3PM-6PM Freddy Snakeskin
6PM-10PM Dusty Street
10PM-2AM Sam Freeze
2AM-6AM April

WEEKENDS:
Rodney Bingenheimer
Ian Whitcomb
Richard Blade
John Logic

Anthony Ausgang

CONNECTION SECTION

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

Bass player wanted hard hitting to-the-point, for raw new wave band. 213-787-5473j

Bass player wanted for T40 new wave/R&R copy band. Vocals desirable. Equip. a must. 213-306-7771j

All orig. European style heavy metal band seeks bass player. Image req. Tour & LP. Mark or Bill. 213-761-3482j

Wanted: All female recording band seeks aggressive female bass player for live gigs and showcases. Renita. 213-854-0604j

Bass player wanted for wrking & rcrding. T40/orig rock band w/ label interest. Rand. 805-527-3168j

Need bass player for T40 & orig. band. Huntington Beach. Kurt. 714-848-1892j

Pro player needed for showcasing, video, etc. Jim. 213-764-6618 or 451-0076j

Versatile, creative bass player doubles. reads, violin or other instrument for wrking/rcrdng. art band; influ: Beelheart, H. Cow, Weill, Italian film scores. Prefer female. No hard rockers. 213-939-6229 or 213-935-9220j

Band w/ record deal seeks bass player. must sing commercial FM rock. Tom Trax. 213-341-7704j

Bass player. Id. vocal, composer wanted. Should be properly equipped, have trans., be styles in progressive art rock. Russ. 213-456-1589 or Jerry. 213-763-5525j

Bass player wanted by English influ. new wave band. Great mat. Good players only. Tom. 213-501-3342j

Sweet Revenge now interviewing pro bassist, vocals & writing a plus, ala Duran Duran and Pretenders. Production, mngmnt and backing. Angela. 213-454-8569j

Seek thunder bass w/ style & presence for orig, beyond-funk band. Hasan. 213-234-6630j

Bass player wanted for orig rock band doing music about big oil, war & depression. Must be exc w/ real political convictions. Andy. 213-392-8027j

Rock & roll bass player wanted for serious band. rcrding & tour. Don. 213-957-7122j

Bassist wanted for new band doing orig. in Who, Beatles, Jam trad. Rafe. 213-661-5852j

The Metamex rock group is negotiating w/ major labels. We are seeking a bassist w/ good singing range for harmony. Rick. 213-894-5590j

Bassist wanted for T40 band, have agent & gigs. Should sing back up. Tom. 213-464-3285j

11 KEYBOARDISTS AVAILABLE

Keyboardist has polyphonic synth. Omni, Moog, Rhodes, vocals, left handed bass, seeks wrking or soon-to-be-wrking band. 213-780-6126j

Keyboardist/songwriter w/ Rhodes, Krumar, Farfisa, seeks wrking band, prefers, San Fernando or Hollywood area. Into rock & roll/new wave, etc. Will travel. Some connects, fast learner. Serious. Mario. 213-781-1385j

Pianist/accompanist/arranger avail. for sessions, demos, club work. All styles. Jim Hart. 213-988-9279j

Multi-keyboardist avail. for demo or rcrding work, also double on guitar. David. 213-842-5949j

Pianist available. Jim Rm. 8. 714-623-6433j

Keyboardist seeks wrking T40 band. Has B-3, Rhodes, mini-moog, poly & PA. Rels. avail. Gary. 213-842-0455j

11 KEYBOARDISTS WANTED

Looking for an imaginative, dynamic keyboardist. Sought or needed to complete an all original power/pop band. Must sight read & have back up vocal ability. Serious only please. Kenny Michelson. 213-393-3133j

Keyboardist/synthesist wanted for one or two demos. some pay. 213-438-4882j

Keyboardist w/ poly synth wanted for modern power pop night club circuit/original act. Must have modern look, good gear/chops. Group has mngmt, solid future. 213-343-2414 or 344-3130j

Wanted: for melodic hard rock group w/ extensive dates looking for tasteful creative player w/ good image and attitude, vocals a plus, must be pro & good equip. Bob. 714-991-6544j

Wanted: keyboardist fully avail. for rcrding

& live new music project. Kevin Wachs. 213-704-0222j

Keyboard/synthesizer player w/ vocals wanted for orig. pop/rock band w/1/2 offers from 3 major labels. Immediat rehearsal & rcrding. Dedicated pros only. Tony after 10AM. 213-653-0237j

Wanted: keyboard/synthesizer player/vocalist wanted for pop/rock band w/ major label track record. Very serious, dedicated pros only. Anthony. 213-653-0237j

Top flight keyboardist needed for commercial techno-rock/T40 band. Jazz chops & reading helpful. Jeff. 213-876-2399j

Musical accompanist wanted for newly formed rep group, producing Tales of the Unexpected for mid-Feb. opening. The Toy Theatre, Granada Hills, Ca. For more info call the Up & Coming Players. 213-786-7599 or 213-897-5955j

Keyboard player wanted for orig. lyrics focused rock band. 213-466-6012j

Wanted: versatile keyboard player rock, funk, reggae, R&B. Rcrding & touring. Paid rehearsals 8AM-5PM. 213-677-3316j

Keyboardist needed w/ voice for lounge room act into pop, ballads & dance music. 213-751-5245j

English guitarist forming commercial hard rock band, together w/ hit material & backing, seeks multi-keyboardist w/ good image & gear. Pros only. 213-999-5083j

Keyboardist wanted for demo sessions. Dianne. 213-463-8051j

Need keyboard player for T40 & orig. band in Huntington Beach. Kurt. 714-848-1892j

Pro player needed for showcasing video, etc. Jim. 213-764-6618 or 451-0076j

Popular local trio now auditioning a keyboardist w/ vocal ability and good looks for rcrding, & performing. Melodic rock & reggae. Send tape & photo to Patrick Rains, attn: Shelly. 9034 Sunset Blvd., Suite 250, LA 90069.

Wanted: keyboardist w/ left hand bass. Bob. 213-389-4929j

Multi-keyboard player. Id. vocals, composer wanted. Should be properly equipped, have trans.,m be styled in progressive art rock. Russ. 213-456-1589 or Jerry 763-5525j

Keyboard/accompanist wanted for new southern Calif. band, vocal harmony group. Will get percent of performance. No \$ artists, please, only music artists. Russell. 213-598-5073j

Synth/keyboard player wanted by orig. new music band. Influ: The Furs, Roxy Music, Missing Persons. Danny. 213-661-7057 or Colin. 213-656-4530j

10 piece working band w/ mngmnt. seeks right keyboard player in R&B & Motown style. 213-466-5655j

Arranger for film project. No \$, full credit. Hasan. 213-234-6630j

Immediate need for orig. mat. & T40 multi-keyboardist. Gerald Ward. 213-738-5915j

Keyboard & synthesizer player wanted for orig. rock band, doing music about big oil, war and depression. Must be excellent w/ real political convictions. 213-392-8027j

The Metamex rock group is seeking multi-keyboardist w/ elec. grand and polyphonic synth. Must be able to sing harmony. We are currently negotiating w/ major record label. Rick. 213-894-5590j

Working on a project. Good opp. for right keyboard player. Mark. 213-508-7827 or Greg. 213-508-8767j

Keyboardist wanted for immediate work in LA & casino circuit. Must have exc. chops and exc. equip. Vocals pref. Tom. 213-392-7034j

Looking for keyboard synthesizer player for orig. new/wave pop band, for arranging & some vocals. Scott. 213-373-5048j

Keyboardist needed to complete orig rock band for upcoming gigs & rcrdings. Should have polyphonic synth, vocals very helpful, music similar to The Pretenders & Stones. Pat. 213-833-7758j

Wanted: recording artist seeks keyboardist/arranger. Sharon Scott. 213-851-0292j

PROPHET 5

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Pomona/O.C. area

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