

Music CONNECTION

THE ALTERNATIVE MUSIC TRADE PUBLICATION

John Hiatt

*Toasting The
New Year
With Two Careers*

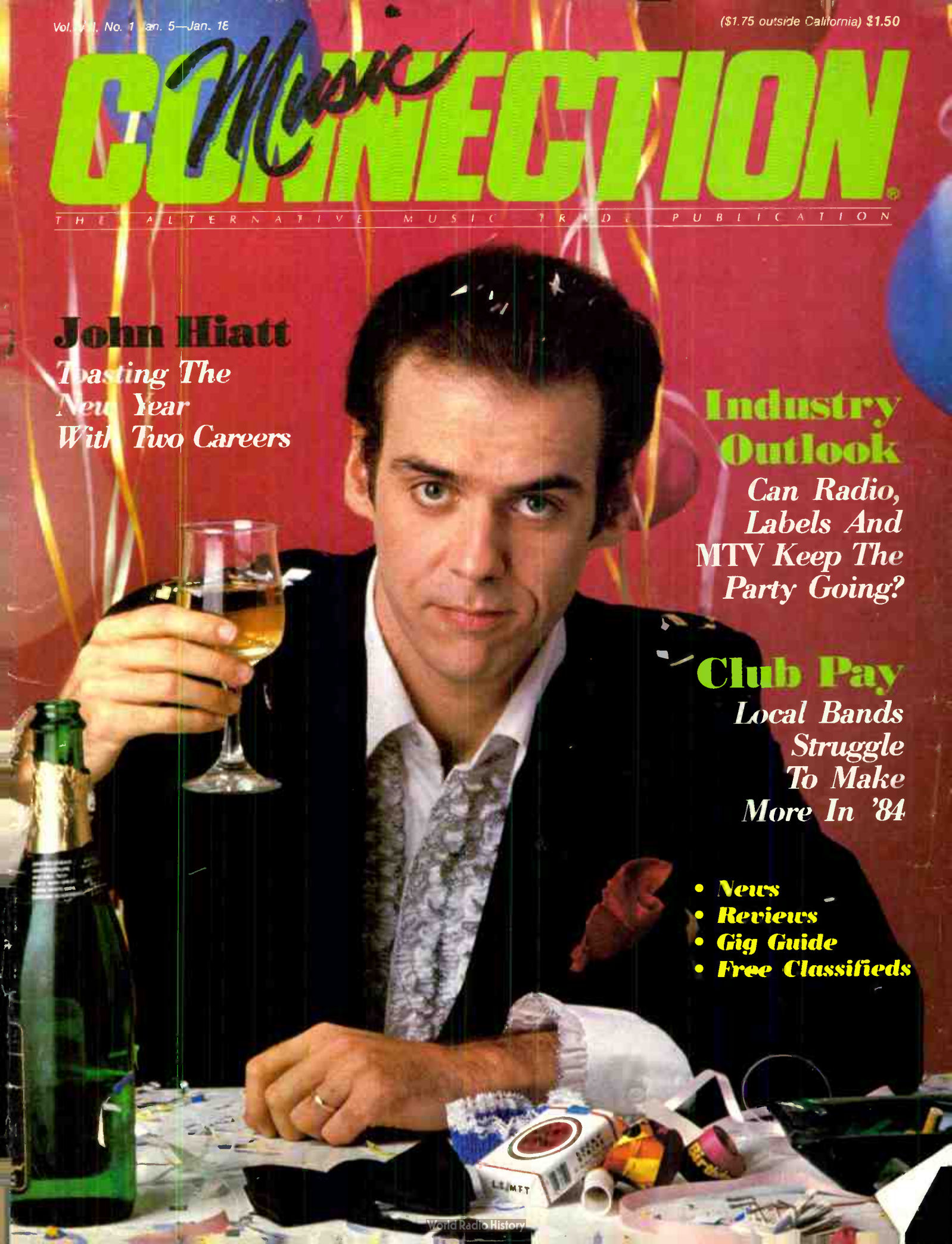
Industry Outlook

*Can Radio,
Labels And
MTV Keep The
Party Going?*

Club Pay

*Local Bands
Struggle
To Make
More In '84*

- **News**
- **Reviews**
- **Gig Guide**
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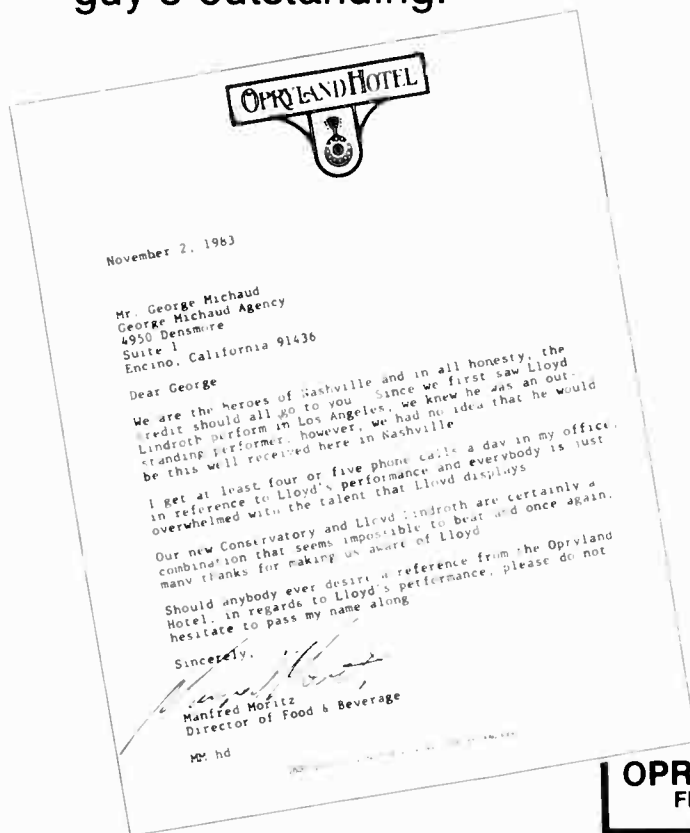
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COMMENTARY

Looking Beyond New Year's Resolutions

It certainly is a pleasant change-of-pace to be able to look into the new year with a confident sense of optimism, especially when you're dealing with the music business. Record sales and label profits are up, and almost as important, the music business has captured the public's interest again.

It's been quite a long time since a music-related subject captured the cover of a national news magazine like *Time*; this year both David Bowie and the video music boom has graced its cover. The actual content of the features may not be the ultimate in investigative journalism, but the real point is that for mainstream America, music seems to be important again. And the more people think about music, the better the chances of them checking out the latest sounds.

With that in mind, it's not wishful thinking to expect even better things for 1984. The challenge for the music industry, as a whole, is to meet, and hopefully, exceed those expectations. This is not exactly a new challenge. In 1979, basking in the record-breaking profits of the disco boom, the industry rested on its laurels by recreating the sounds of the established superstars and ignoring fresh and innovative music, and lapsed into extravagant, self-congratulatory marketing and promotional habits. The momentum soon eroded, and the business stagnated.

So here we are, four years later, in almost an identical position. The multi-platinum superstars have changed (from Fleetwood Mac and the Eagles to Michael Jackson and the Police), as have the "hot" new trend (disco to video music) and the big movie soundtrack (*Saturday Night Fever* to *Flashdance*). So it will be interesting to see how the industry acts or reacts to its present situation, whether it will take advantage of the favorable climate and in-

fuse the receptive promotional vehicles (video outlets and more responsive radio programming) with new, challenging sounds, or will it once again revert to the more conservative "carbon copy" sounds and visions of the current superstars, and make the same expensive marketing and promotional mistakes in video that it made in the studio four years ago.

Music Connection will keep on top of the situation, identifying their moves and reporting on their consequences. We don't assume that our coverage will significantly affect the direction of the industry, good or bad, but we believe that informed readers will be able to better cope with the circumstances, however they turn out. These are some of the topics you'll be reading about in the coming months:

Video Saturation. Last September, Gregg Geller of RCA downplayed the importance of a video hook when evaluating unsigned talent when he stated, "We haven't gotten to the point of screen tests—yet." But if video continues to grow in its influence at such a phenomenal pace, screen tests may not be such a bad idea. Bands that translate a strong, inviting visual presence with their music onto videotape could possess an asset as important as its stage presence. Therefore, the clout of video directors and producers could easily equal that of a record producer.

This is all based on the assumption that both the artists and the labels can moderate the increasing video costs and find some semblance of a compromise on the royalty and rights issues. Both of those topics will be covered extensively.

Radio. Radio might very well find itself in a strange position. If video continues to grow in importance, radio may not be the top dog when it comes to exposing talent and selling records. Will the consultants and programmers take the challenge and go after the sounds that video misses, or will they be forced to follow video's lead and push the superstars of the other medium? And what of the growing gap in demographics, between the advertising department's desired 25-40 age group, and the

record companies' desire of a younger, more active listenership?

Of special interest in the radio front is the whole Arbitron and Birch ratings system. Millions of advertising dollars, and in turn, the programming policies of the nation's radio stations are dependent on the data compiled by two ratings services. Arbitron's decision to issue monthly ratings, in spite of considerable industry protest, could have a tumultuous effect on what you hear on the radio. We'll be keeping a close eye on not only the ratings, but on how they're tabulated, their true relevance, and how they affect the playlists of America, which can affect the type of unsigned talent the record companies sign.

The Local Scene. Of course, *Music Connection* will continue to keep our ears to the street, to keep you abreast of the new clubs, the new talent, and the relationship between the two. Record conglomerate profits may continue to soar and the video industry may become as important as corporate radio, but those repercussions hardly trickle down to the local club circuit. As we noted in this issue's "Club Pay" feature, prospects for a windfall of big-money guarantees are practically nil. Yet bands can improve their lot by better promoting themselves, and knowing what club bookers and the local audience want. By checking the pulse of the area clubs, we hope to keep you informed on development of the popular sounds of the future.

Finally, this is the year of the Olympics, and over a half-million visitors will be in town. The amusement parks are expecting record-breaking business, and it's not inconceivable that many tourists will have some extra time on their hands, and they'll probably check out our "notorious" music scene.

But that's not all. Anyone who's been involved in the music business, on both the corporate and local levels over the past few years, knows that something new and different always crops up unexpectedly. You've got to keep on your toes to make it in this business, and *Music Connection* will be with you all the way.

In This Issue

Outlook '84: Widespread Optimism Despite Potential Label-Radio-MTV Battles

Basking in the rejuvenation of 1983, industry reps express confidence in 1984. But John Bitzer discovers several areas where disagreement between the various parties could abort a continuation of the good times. **Page 14**

Club Pay: Getting Better, But Only By A Little

The industry-wide good cheer doesn't necessarily translate into better pay on the local club circuit. Bruce Duff interviews several local scenesters to find out if most local acts can make more than peanuts in '84. **Page 16**



John Hiatt Learns To Enjoy His Lot In Life

The critically acclaimed artist has garnered more public acceptance from other artists covering his tunes. John Hiatt tells Jeff Silberman how he retains a realistic outlook on his place in the music world. **Page 12**

Exclusive cover photograph of John Hiatt by Glenn I. Gross and Kristen A. Dahline of JAI Productions

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Feedback

Punk Standards

Dear *Music Connection*,

If Jeff Silberman knew anything about "punk standards," he'd know better than to say there are any at all. What's more, his erroneous statement about the songs being in the same three chords (Singles File, Vol. VII, No. 24) in the same key only proved that he hardly listened to the Peace Corpse single. Sure, the songs are simple, but maybe so is Silberman.

In response to his facetious comment about "talking deep," the song "Jocko Macho" concerns kids who want to be "punks" (the media's term, understand?) for all the wrong reasons. It's about macho posturing guys who go to "punk" shows just to get into fights—they're the unfortunate mutation of what started as a group of people who wanted an alternative in music, in their lifestyles, and for the future. When the disadvantages outweigh the advantages, as in critics basing the importance of a song by its chord changes and condemning it because it doesn't adhere to standards, there might as well not be "punk," or any music for that matter. But then again, maybe that's one of the reasons why there is "punk" after all.

Peace Corpse
Pomona, CA

Metal Theory 101

Dear *Music Connection*,

I would like to expand on Tim E. Mason's letter (Vol. VII, No. 25) and his views on "Heavy Metal Clones."

Tim is apparently friends with someone in either Armored Saint or Hellion, as his attempt to make the statement that they are original is not exactly correct. My comparisons would be Armored Saint to Iron Maiden and Hellion to Van Halen.

When it really comes down to it, the bands that Tim mentioned really aren't that bad—they all have their own look, but the basics of their music stems from their musical predecessors. Face it: who really isn't influenced by bands or musicians from their younger days?

It seems like originality should stem from personal expression of feelings through music, and too many L.A. bands seem too wrapped up in their costumes and their headbanging to really evaluate if their music is really their own feelings. Feeling the music internally is what makes legends, not just hyped up, egoed out music machines.

Stacy Barnes
Van Nuys, CA

Female Recognition

Dear *Music Connection*,

You often draw attention to female musicians such as X's Exene, Joan Jett, and local groups like Hellion, Bitch, and Leather Angel. But what about the women behind the scenes such as Sylvia Almerito of KNAC, Liz Schermerhorn of Erika Records, Gina Zamparelli of Zamparelli Productions and P.J. Biorok of Ready to Rock, and so many others?

These women are all very intelligent business-minded women who are making it in a predominantly male industry. When are these women and the many others who have made important contributions to the music industry going to get the long overdue recognition for their work?

Michelle Huacuja
Rosemead, CA

Supporting College Radio

Dear *Music Connection*,

Thanks for giving the *College Media Journal* Convention some needed print. Our College Artist Development Dept. has long lauded *CMJ's* efforts to document and legitimize college radio in the eyes of the record industry. The New Music Awards were voted on by college radio stations and progressive media and marketing subscribers all over America. Limited space must have caused you to omit the award presented to Record Label Of The Year: Warner Bros. and their affiliates. Thanks again for the good press.

Larry Butler
National College Artist Development Manager
Warner Bros. Records
Burbank, CA

Ed. Note: During the interview, convention co-ordinator Robert Huber inadvertently omitted the category when he listed the winners.

Bad Attitude

Dear *Music Connection*,

Be serious! I used to have faith in your album reviewers until I read Jeff Silberman's review of Leather Angel's EP.

Contrary to his unpopular opinion, mine is the popular one—it's an excellent EP with great songs and musicianship! I do agree with him on his point about the production, but that's all. And Terry O'Leary is one hell of a vocalist, unlike what Mr. Silberman thinks.

It seems to me he wrote that review with a negative attitude, because it really shows in his writing. It's too bad and very unprofessional.

Bill Saliby
Monterey Park, CA

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PUBLISHERS
J. Michael Dolan
E. Eric Bettelli

EXECUTIVE EDITOR
J. Michael Dolan

GENERAL MANAGER
E. Eric Bettelli

BUSINESS MANAGER
CB Brent

SENIOR EDITOR
Jeff Silberman

PRODUCTION EDITOR
Aldo Aulicino

ASSOCIATE EDITOR
Larry Hogue

ART DIRECTOR
Jane Ann Kemp

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Steve Sattler

ADVERTISING / PROMOTION MANAGER
John Shadley

ADVERTISING / PROMOTION EXECUTIVE
Gina Tavoularis

SUBSCRIPTION MANAGER
Kriss Wagner

ASSISTANT TO THE PUBLISHERS
Diane Neill

EDITORIAL INTERN
Mari L'Esperance

ART INTERN
Janet Klein

CONTRIBUTORS
Iain Blair (video), John Braheny, Ben Brooks, Martin Brown, Randall A. Case, Bruce Duff, Ron Gales (clubs), Mike Heller, Jeff Janning (studios), Bruce Kaplan, David Keller, Sally Klein, Mark Leviton, Cindy Payne, Linda Reisman, Paul Van Name

PHOTOGRAPHERS
Sherry Ravn Barnett, Lesley Campbell, Ed Colver, Glenn Gross, Debbie Leavitt, Janet Van Ham, Nancy Vollrath

CORRESPONDENTS
ORANGE COUNTY / Laine Medina
WASHINGTON D.C. / Brian McGuire
SAN FRANCISCO / Bonnie MacKinnon
CHICAGO / Cary Baker
NEW YORK / Andy Schwartz
FIELD AMBASSADOR
Guy Babylon

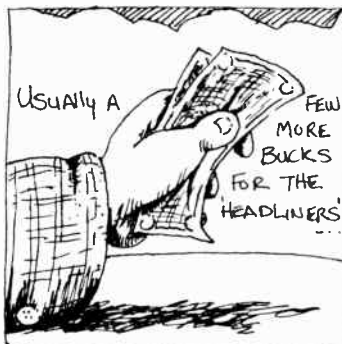
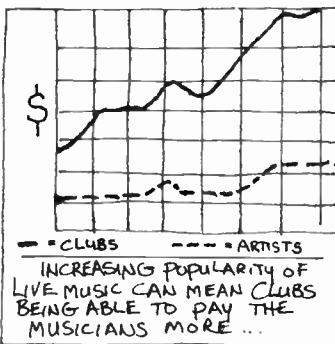
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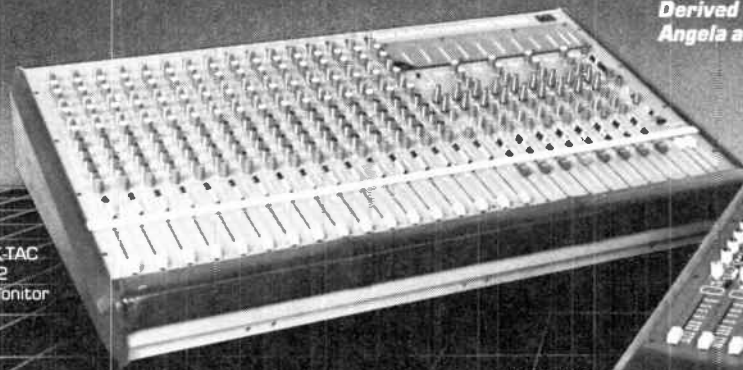
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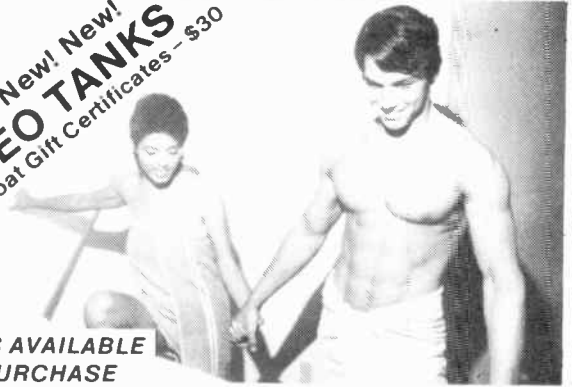
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LOS ANGELES

News

SONGWRITING

Continuous Financial Losses Cloud Future Of American Song Festival

by Sally Klein

The future of the American Song Festival, one of the largest songwriting competitions in the world which recently celebrated its 10-year anniversary, is in jeopardy. Two sources confirmed that there will not be a 1984 festival due to the unprofitability of past competitions.

According to Joe Williamsby, manager of American Song Festival, they have been informed that there definitely won't be a competition in 1984. "I don't know if there will be a festival after that or not," Williamsby added.

Confirming Williamsby's statements was Kevin Norwood, an ASF employee. "The parent company (the Sterling Recreation Organization) is putting everything on hold, and there won't be a competition for 1984. They won't be able to revamp things in time for an '84 competition. The ads for next year would have to be out now. The decision was actually made last September."

However, Tad Danz, president of the ASF, hedged on completely ruling out a 1984 competition. "Right now, the odds are that the American Song Festival probably won't run in '84. If it does run, it will be run in a different form than it has in the last eight years."

A possible salvation for the competition, however remote, would come in the form of a new investor. "We are in negotiations with someone who might take it over," he said. "We will know more in mid-January."

Danz refused to comment on the reasons behind the likelihood of the festival's cancellation, but Norwood attributed its woes to the competition's consistent unprofitability. "It hasn't been profitable in the 10 years it's been run. Even during its good years, it just broke even."

Norwood attributed that to the high cost of publicizing and promoting the event. "They have to invest a lot into it, so they have an enormous overhead with little or no profit," he explained.

Heidi Hirsch, a former ASF employee, confirmed Norwood's assertions. "I was told they were just not making any money year after year, and they finally just decided that this was it. Last year, the Recording Artist Search had a major advertising campaign that was a tremendous disappointment."

Both Hirsch and Norwood point to exorbitant advertising costs that failed to produce more submissions as the major contributor to the ASF's financial predicament. Another employee no longer with the festival added, "This year, the entries were down considerably."

"They kept running the festival, hoping for success similar to what Eurovi-

sion achieved with ABBA," Norwood noted. (Eurovision is an international song competition run by invitation only. ABBA won the competition one year with their first international hit single, "Waterloo.") "The American Song Festival was hoping for that kind of success in this country. If one major performer or group had broken out of the ASF, it would have been the perfect PR. We came close to it several times, but the emphasis was always on songwriters, and not on performers."

Numerous winning songs were even-
Please turn to page 9



Kenny Rogers, shown here with Dolly Parton saw his record sales increase after a Home Box Office concert special was broadcast on the cable channel.

CABLE TV

Survey Finds Cable Exposure Helps Concert Ticket And Album Sales

by Jeff Silberman

Surveys commissioned by Home Box Office discovered that contrary to what some industry figures believed, exposure of HBO and Cinemax music programming enhanced the artists' commercial success in concerts and, more importantly, album sales.

While some label representatives generally agreed with the study's conclusions, they did express concern over the specific methodology.

The surveys, commissioned by HBO, were conducted over the phone by Marketing Evaluations, Inc. during September and October, 1983. Each of the studies included nationally representative samples of either the 12.5 million HBO viewers and the 2.5 million Cinemax subscribers.

According to HBO's Deborah Rossen, the surveys were commissioned to combat the prevalent notion of some artists and managers that exposure in the form of cable concerts would affect ticket sales of an artist's upcoming tour. However, the research shows just the opposite effect. The survey found out that 63 percent of the subscribers who regularly watch HBO concerts, which in the past featured the likes of Kenny Rogers, Billy Joel, Neil Young, and the Little River Band, would be encouraged to buy their records. Furthermore, 65 percent in the 12-34 age group said that they'd probably attend the performer's concerts in the future.

The people surveyed listed the record-buying influences in order of importance as 1) attending a live concert, 2) watching the performer in concert on HBO, 3) watching the performer's video on MTV, and 4) listening to the

performer on a local radio station.

The report claimed that the "young adult" HBO viewers are more than twice as likely to attend future concerts and purchase fewer albums of an HBO-featured artist than non-viewers.

Results of surveys conducted on the effectiveness of Cinemax's *Album Flash*, which debuted on Sept. 13 as the service's first original program, were similarly positive. Reportedly, nearly one-third of all viewers of the

Linda Ronstadt, Pat Benatar, and John Cougar Mellencamp *Album Flash* programs bought records after seeing the featured artist. It averaged out to approximately 120,000 albums sold for each performer.

Spokespersons for Columbia and EMI Records, both of whom have artists participating in HBO concert programming, were naturally encouraged

Please turn to page 9

PRODUCER FILES SUIT AGAINST PBS' ON STAGE L.A.

by Annette Blythe

An independent television producer has initiated legal action against Community Television of Southern California, or the local Public Broadcasting station, for infringing on the name and the format of their production, *On Stage L.A.*

According to managing director James Jordan, Square Wheel Productions of Van Nuys conceived and broadcast a musical variety show called *On Stage L.A.* in February, 1979. The program ran for two seasons and featured videotapes of the Doors, Bobby Hart, and the premiere of Mike Nesmith's "Rio."

When KCET publicly announced that they were contemplating a musical variety show called *On Stage L.A.*, (Vol. VII, No. 20), Jordan alleged that the series' producers were alerted of the fact that there already was an

On Stage L.A. "They saw fit to just ignore us," Jordan declared, noting that the show also had a similar concept and set design. "Their show was similar enough to ride on our coattails," he stated.

Although a definite figure of punitive damages has not been established, Jordan estimated that the figure would be based on the production costs of the series, or in the neighborhood of \$700,000 to \$900,000. "If they came to me at the start, I would've licensed it to them for \$10,000 to \$20,000 and screen credit," he said. "Now that it's after the fact, the costs increase considerably. That's the amount of money that would be lost if they put the show into syndication."

Jordan is prepared to negotiate an out-of-court settlement, but considered the prospect unlikely. "Considering their position, that they're reluctant to even talk, it seems the suit will have to run its course in the courts," he said. "But I would settle out of court in a minute. They'd just have to credit the show and put in the proper screen credits."

A spokesperson for KCET was unavailable for comment.

News

RADIO

KROQ P.D. Bannister To Push More Local Music

by Jeff Silberman

Disc jockey Raymond Bannister has replaced Freddie Snakeskin as the new program director for KROQ-FM. Bannister plans to keep the station in its basic programming format with a stronger emphasis on local music.

In a recent interview, Bannister considered his new position as his first real opportunity to directly influence the operations of a radio station. "The job you do as a program director depends on how much you pay attention to it," he said. "I lived and breathed radio for 13 years; now it's my turn to do the things I've wanted to do for years. I've been influenced by people like Jesse Bullet and I've picked up a lot of things from consulting agencies as well. I've learned from others and from trial-and-error. I can now apply that and my own ideas to KROQ."

Of immediate concern is re-establishing KROQ's original reputation as the radio station most closely in touch with "the street. I'm most concerned about directing the jocks' attention to the street, meeting people, finding out what's happening in the clubs, and spotlighting the new, popular local bands," he stated. "In the past, we've drifted more towards import music, highlighting bands from England and Australia. Although we still play a lot of local music, it's not as predominant

as before. That, in part, is due to the fact that there hasn't been a lot of good local music from bands that fit our sound."

To correct that, Bannister plans on developing a separate format for local music. Beginning sometime in January, he hopes to have a nightly local music segment as well as a special weekend show. "We'd like to send out scouts to the local clubs to personally approach bands and ask them for tapes," he said.

Also playing a larger role in KROQ's drive for more local music programming is Rodney Bingenheimer. "Rodney has always been instrumental in exposing local music, and we'll definitely consult him on possible programming," he stated.

As far as the regular programming and format goes, Bannister predicted only slight alterations in KROQ's sound. He asserted that the "KROQ" will not follow the lead of competitors KMET and KLOS to jump on the heavy metal bandwagon. "I'm not opposed to heavy metal per se," he stated. "The music KROQ plays has to be progressive, and I think that heavy metal is basically regressive."

When KROQ's ratings started to drop last year, consultant Rick Carroll attributed the decline to too many commercials, too much jock chatter, and not enough music. Bannister noted that changes are just underway. "It's starting to happen," he said. "My job is to see that it continues. Our jocks should talk about things that interest our audience, not just things that interest them. We're going to play more music, not just talk about it."

"We will continue to be a new music station," he declared. "But we also have to take chances on new music and not wait for things to happen. When KROQ's ratings initially started to rise, the other stations began to take some chances on the music and the bands we broke. Part of the problem is that when they picked up on music by the Clash and U2, they started to sound a little bit like us. We didn't sound so new and exciting anymore. So we'll still play the hits, but we have to play the new stuff, too."

Bannister sees the KROQ playlist loosening a bit. "We're going to expand the heavy rotation slightly, but we're going to pay attention to the burn-out factor," he stated. "We have to make sure that if a song starts to get annoying, we get off it and let other stations burn it out."

Lastly, he noted that he will continue to be part of the "Raymondo and Blade" show; he and Richard Blade are the station's morning drive-time team. "I'll still do the show," he said. "The new job will just make my work day that much longer."



Rodney Bingenheimer (shown with Dave Ahlin of the Blasters) will help new KROQ program director Raymond Bannister in his effort to emphasize more local music in the station's programming

photo by Debbie Leavitt

DISTRIBUTION

Sugar Hill Records Pact With MCA Distribution

by Jeff Silberman

1983 ended on a final sou' note for independent distribution, as Sugar Hill Records announced a pressing and distribution deal with MCA Records. Sugar Hill follows Chrysalis, Arista, and Rocshire as labels that left independent distribution in 1983.

The New York-based label, operated by Joe and Sylvia Robinson, is one of the leaders in the funk/rap dance market, representing artists like Grandmaster Flash, the West Street Mob, and the Funky Four. Its move to major label distribution did not take the independents by surprise, however, as speculation about such a deal had been running high since August.

In other distribution news, the Georgia-based DB Records has signed a pressing and distribution pact with Landslide Records, also based in Georgia. DB and its associated labels, Press and the Miami-based Pressure Records, will add over 30 titles to Landslide's catalogue, including records by Pylon, Love Tractor, Chris Stamey, Method Actors, and Swimming Pool Q's, and Oh-OK. The first releases under the new agreement will be albums by Kevin Dunn and Firement & the Elements, both on Press Records.

According to Landslide president Michael Rothschild, the pact would benefit both labels by insuring that Landslide's network of independent distributors would be supplied with a consistent product flow, thereby increasing the labels' promotional and marketing clout. "By having continuous releases, we'll have more power in the marketplace, get more attention from our distributors, and con-

sequently, get paid better," he said. "When we make retailers more aware of our products, we can develop a more extensive marketing campaign for their stores."

The increased clout also transfers to MTV and other video outlets, which Rothschild claimed is a tough sell. "We have to keep on top of them," he said, citing the longer-than-usual time it took them to get Love Tractor video of "Spin Your Partner" added to MTV's rotation. "It's more difficult for any dependent to break its videos; it can be done as long as you keep aware of the situation. We try to cover as many video outlets as we can."

Rothschild decried the talent on the labels rosters as "eclectic. We'd like to release progressive music with a new rock flavor. We're basically interested in representing what we feel to be the best bands of this area (the Southeast). As long as we feel strongly that a group is really dedicated, then we'll support it. We don't expect to venture off the path we've developed over the past few years."

He did note that they'd be interested in nationally distributing records by bands whose base is outside the Southeast. "If a Kansas group had a record out and had a buzz going, then we'd be interested to take it on through a national standpoint," he said. "But we're not set up to regional distribution warehouse like a Tower or an M.S."

Landslide is not yet part of the newly formed Independent Label Coalition. "We're aware of it, but we haven't gotten involved yet," he said. "We're still somewhat curious about what it can do."

NEW RHINO LP LOOKS FOR POP GIRL GROUPS

The Los Angeles-based Rhino Records is currently looking for pop-oriented girl groups from across the country to be included on a "modern" girl group compilation album, which is scheduled to be released sometime in the summer.

According to spokesperson Gary Stewart, the bands must play music in the vein of the Bangles, Wednesday, and the Go-Go's, and not hard rock or heavy metal. Rhino is looking for 12 to 14 acts to contribute one song each to the album. The label prefers tapes with a "finished product" sound, but Stewart noted, "if we heard something really good, Harold (Bronson, Rhino president) and I would spend the time to take the band into a studio to cut a better version."

As of presstime, all 12 to 14 spots on the album were open. Stewart asserted that Rhino is looking beyond the Southern California area for groups, and they encourage submissions from all parts of the country. Interested parties can send tapes to Stewart at Rhino Records, 1201 Olympic Blvd., Santa Monica, CA 90404.

News

RADIO

Arbitron To Unveil New Monthly Ratings Book Despite Industry Uproar

by Jeff Silberman

Arbitron's recent decision to release monthly ratings reports, to be called Arbitrends, has incited considerable controversy in the radio community.

The Radio Advisory Council came out unanimously against the proposal, citing their belief that monthly ratings can cause "severe market confusion." A spokesperson for the RAC told *Radio & Records* that the council is adamantly opposed to any form of monthly diary, and he requested that Arbitron cancel its plans to release Arbitrends.

In the same news story, the Arbitron Ratings president expressed amazement at the decision, wondering aloud why the competing Birch ratings service was allowed to publish monthly reports, while Arbitron was criticized for getting into the same business. He then declared that the Council's condemnation would not stop the ratings service from publishing its own monthly reports as scheduled.

A quick sampling of reaction of the local radio community found a basic wait-and-see attitude, with arguments made both for and against Arbitron's move. Al Peterson, vice president of Jeff Pollack Communications, a consulting service that works locally with KLOS, estimated that a monthly Arbitron would cause some broadcasters to make what he termed as "irrational moves" to respond to a sudden change in its ratings. At the same time, he stressed that their client stations won't succumb to such knee-jerk reactions. "It's hard to say whether or not a monthly diary will change the overall outcome," he said. "Since they'll be using basically the same methods they use in their three-month survey, it should still average out. In any ratings service, you have to look at an overall average over a three or four month period. Even Arbitrons prefer to look at the trends. But from a programming standpoint, I see no major changes on our part."

"Certainly, a monthly ratings book will affect us in some way," Raymond Bannister, new program director for KROQ, stated. "But the results of just one monthly book is not that conclusive. Also, we're always being rated anyway, so it would make little difference in our programming. Where it would help is that you would see the results of what changes you do make sooner. You wouldn't have to wait three months to see if it worked or not. Right now, the next Arbitron

winter book will be out around January 5, but anything that I instigate now won't be accurately measured for three more months."

At KMET, Mike Harrison also brought up the point that the process of change would accelerate if a radio station evaluates its performance on a single report. But he withheld an opinion. "Since there's no precedent for a monthly Arbitron book, we'll just have to wait-and-see."

All were quite cognizant of the ultimate bottom line when it came to ratings services, as expressed by Al Peterson. "Ratings are like death and taxes," he stated. "You have to live with them whenever they come out."

INDUSTRY

Grammy Nominees To Be Announced Jan. 10

Voting of the first-round Grammy ballots were completed on December 21, in preparation for the 1984 Awards show, to be held at the Shrine Auditorium in Los Angeles on February 28.



photo by Sherry Rayn Barnett
Winner Marvin Gaye at last year's Grammy Awards ceremony.

The accounting firm of Deloitte Haskins & Sells will tabulate the ballots and are scheduled to announce the final nominees on January 10. This year, there will be nominees for a record 67 categories, of which approximately twelve are to be broadcast during the ceremonies. John Denver will make his fifth appearance as host of

HBO SURVEY

Continued from page 7

by the survey's results. However, they did express some reservations about the methodology involved, and of the HBO and Cinemax demographic.

Their biggest reservation concerned the survey's methodology and sampling techniques. "This kind of research is subjective," Debby Newman of Columbia Records stated. "It's hard to pinpoint the true impact of a video because the audience doesn't live in a vacuum. The artist may be on an HBO special, but the viewer may also have heard the record on the radio, or read about that artist in the press. So, it's hard to accurately measure just one form of exposure. MTV has conducted extensive research, and their findings are more valid, because you're talking about the effectiveness of rotation and multiple viewings."

Jamie Cohen, A&R for EMI Records, asserted that the average HBO viewer is not the average record buyer, in that the cable viewer is usually older and has more disposable income. The HBO survey described the average subscriber as "young, college-educated, and affluent, with disposable income and a high entertainment consumption. That's not the actual

demographic of the average record-buying consumer," he said. "It's really not the specific demographic we're aiming for."

He did acknowledge that the label looks at all research on video programming "very closely," and that the label will continue to work with HBO in the future, such as an upcoming David Bowie concert.

Newman also expressed confidence in HBO's findings. "I'm not going to devalue their information," she stated. "We're looking for any exposure we can get. We haven't done an *Album Flash* yet, but we have upcoming Kenny Loggins and Men At Work concerts scheduled for HBO. So they have an impact like everything else. But you really can't quantify the results, and you still have to be careful when screening particular videos or concerts, so you don't burn them out."

RADIO REPORT

The following is a listing of Southern California bands which are currently receiving featured airplay on local AOR/new music radio stations. (a) means the act has recently been added to its rotation. * means the act records for an independent label.

KMET-FM 94.7

Regular Rotation:
Mötley Crüe
Quiet Riot
Motels
Los Lobos
Alcatraz*

"Local Licks:" Cliff Taylor Nightwind Kevin Rodgers Division Street Pandemonium

KLOS-FM 95.5

Regular Rotation:
Mötley Crüe
Alcatraz*

"Local Music Show:"

KNAC-FM 105.5

Regular Rotation:
X
Three O'Clock*
James Harman*
Oingo Boingo
Motels
Sights
John Hiatt
T-Bone Burnett
Burning Sensations
Los Lobos
Barnes & Barnes
Beat*
New Marines*

KROQ-FM 106.7

Regular Rotation:
Motels
X
SSQ
Los Lobos
Space Shot Orchestra*
Beat*
Barnes & Barnes
New Marines*
Baxter Robertson (a)

"Rodney On The Roq:"

the Awards show, to be broadcast on CBS beginning at 8 p.m. (EST).

The announcement of this year's nominees will illustrate the effectiveness of the "National Outreach Program," instituted by NARAS' newly elected president Mike Melvoin last August. The goal of that program was to increase the participation of younger, more contemporary recording artists and groups. It was hoped that their input would, in a sense, "modernize" the Grammy Awards, and better represent the sizable rock contingent that have generally been ignored by the older, more conservative membership. At the same time, it would temper increasing media criticism that the Awards don't accurately reflect the true creative innovators in contemporary music.

SONG FEST

Continued from page 7

ually cut by a variety of artists and singers as a result of the contest, and some were released as singles in country, R&B and easy listening markets. Unfortunately, none of them achieved the level of huge crossover recognition that ABBA garnered. A major reason for that was due to the fact that the singles were written by songwriters who lacked the ability to adequately personally perform them.

"It's an excellent competition, very fair, and they stand behind their work and support the people after they won," Hirsch concluded. "Whatever happens, all prizes will be awarded."

Local Notes

ALUMNI NEWS: The Textones, who've been burning through the local club circuit for several years now, finally landed a deal with Gold Mountain records, a subsidiary of A&M. Yet the influence of the band goes a lot further. Former guitarist Kathy Valentine is in England, working on the new Go-Go's album for IRS (distributed by A&M). Former bassist David Provost is in San Francisco, working on the new Dream Syndicate disc for—you guessed it—A&M. To top it off, the new Bob Dylan video features Textones guitarist (who's still in the band, at last report) Carla Olson doing a fine lead air guitar solo. The surrogate drummer for the vid is none other than Charlie Quintana of the Plugz.

TEDDY PENDERGRASS just signed a longterm recording contract with Elektra. His upcoming album, to be released on Valentine's Day (that romantic kinda guy) will be produced by Luther Vandross, fresh off his work with Aretha Franklin and Dionne Warwick.

AIRTO CONDITIONED: The new Darius and the Magnets album, to be called *Intercourse*, (fill in your

own snide remark to that one!) will feature the percussion wizardry of Airtio, winner of the "Best Percussionist" award in *Downbeat* magazine for 11 straight years.

ANN BOLEY'S '67 MUSTANG a cherry red convertible with the unmistakable licence plates "SO HLWD" was stolen over the Christmas holidays by some miscreants who didn't realize they were going to incur the wrath of Hell-ion. Ann has posted a substantial reward for any information leading to the return of the car. Anyone with any information should call (213) 465-0746.

A WHO'S WHO of country session vets are playing on George Highfill's self-produced album, including James Burton, Byron Berline, Al Perkins, Richard Souther, Brad Felton, Al Bruno, and J.D. Maness. Eric DiBerardo is engineering the effort at EDB Audio in Valencia.

A FEIN MESS WE'RE INTO: Art Fein, our rockabilly reporter, discovered that the Blasters' Bill Bateman filled in for departed drummer Gus at the recent Paladins show at the Lingerie. Speaking of switcheroos, former Ray Campi guitarist Mat Lee has joined the Di's, while bassist Paul Ebelle and guitarist Richard Knight have joined the Rockin' Rebels, whose debut LP, *Raise Some Hell*, is out on their own Dice label. Their single, "Let's Bop," was videoized and aired on MTV's *The Basement Tapes* on December 14.

BUT IS IT ART? Sure is, as Mr. Fein gives us even more fun stuff, like The Whirlybirds moving to Austin, Texas, but not before recording three songs: "Stud Pony," "Good Year For The Roses," and our favorite "Wayne Newton's A Dyke" at the Kitchen Synch.



Jules Shear, top Detroit DJ Duane Bradley, and Don Was get religious, as they pray that Shear's dance single "When Love Surges," comes out in the mix. EMI hopes to release the single this January.

MY KIND OF TOWN: Comedian Fred Travalena has turned singer/songwriter and released the single "L.A.'s My Spot," a big band salute to our fair city arranged by the late Don Costa. Travalena hopes to encourage Mayor Tom Bradley into endorsing it as the "Official L.A. Song" in time for the Olympics.

BLESS THIS FLICK: Joanne Grauer, an ordained minister in the Church of Religious Science, finished the score for the Solar film, *The Stalking*, which will hit your local theatre in the spring.

SCREAMING HELL! (Boy, if that doesn't grab your eye, *nothing* will!) The Screamin' Sirens finished "The Runnin' Kind" and Tammy Wynette's "Your Good Girl's Gonna Go Bad" at Control Center Studios; the songs will be on the next installment of *Hell Comes To Your House* on Enigma. Also featured on the disc will be Tex & her lovable Horseheads, the Joneses, Lotus Lane & the Lame Flames, and Blood On The Saddle.

"CAT" PREPPIE FEVER: Cheryl Lynn's new album, *Preppie*, features the song "This Time," written by *Songwriter Connection* columnist David "Cat" Cohen and Thurlene Johnson.

THE RAVE-UPS' new EP, *Class Tramp*, is co-produced by Mark Eisenstein, (not Einstein, as stated in Vol. VII, No. 25). Any correlation with said

genius is purely theoretical.

It's "Compare & Contrast" time at the ol' corral: The next time some whizbang music theorist (certainly a contradiction in terms) tells you how much music has changed over the past decade, show



him these two pictures. The lad with the uncommonly huge and ornate zit on his forehead is David Bowie, who's starring in the *Ziggy Stardust* film, now playing at selected theatres.

On the left is Andi Sexgang, lead screamer for the Sex Gang Children, reportedly England's hottest new "thang," positive punk. The Bowie film is of his 1972 alleged swan song concert. SexGang performed but a month ago. As far as music goes, Bowie's *Spiders From Mars* could pass for a good metal band today. That's progress, with a little "p."



photo by Lesley Campbell

photo courtesy MCA Music Publishing

photo by 20th Century-Fox

HARD ROAD: The Sacramento band City Kidd had five guitars stolen from a truck parked near the Brentwood Motor Lodge on December 9. Anyone with information about their whereabouts should contact Theresa at Image Consultants (213) 464-8341.

NO KIDDING: "The Affectionate Beat," off Kidd Solo's new EP, has been picked up for daily rotation by KEZY. Solo is back in the studio working on a follow-up.

THE MUSIC WORLD WAS SHOCKED by the tragic death of Beach Boy Dennis Wilson, one of the original creators of "old wave" music, in an accidental drowning in Marina Del Rey. Dennis will be greatly missed.

FOR THE BIRDS: Former MC critic Deborah Hanan, known to some of you as Raven, has formed the group Lost Pilots with former Flight 401 members Larry Hancock, Chris Ends, and Brad Willis.

SETTING THE RECORD STRAIGHT: Those of you who read our feature on "Concert Booking" (Vol. VII, No. 22), might have been misled as to the nature of the Rosebud Agency in San Francisco. Although its roster is relatively small compared with other major agencies, it too works closely with major labels and books all of its acts on nationwide and even worldwide tours. Under the direction of Mike Kappus, Rosebud put together George Thorogood's "50/50" tour, where he played 50 states in 50 consecutive nights and opened 25 dates for the Rolling Stones in the U.S. and Europe, and T-Bone Burnett's opening slot for the Who's final tour. In contrast to larger agencies, Rosebud's small artist roster allows it to have a more intimate and creative relationship with its talent.



Lani Hall is in an agreeable mood, despite singing the title track to the movie, *Never Say Never Again*, starring Sean Connery. The two were feted at the European premiere of the flick by Prince Rainier.

CONTRARY to what was stated in the "Best Instrument Buys" story in our Christmas issue, the 244 Portastudio is a product of Tascam, not Fostex. Our apologies to all concerned.

FOUR DOWN...The Go-Go's have completed four tracks in London with producer Martin Rushent: "I'm The Only One," "Head Over Heels," "You Thought," and "I'm With You." They're already working on their second batch of tunes, but have yet to decide on an LP title.

SINGER SEARCH: Two other IRS acts are in the process of finding lead singers. Wall of Voodoo's Chas Gray (who reportedly bowls in his spare time) and Marc Moreland are scouting for a singer and a keyboardist to replace Stan Ridgway and Bill Noland. Unsatisfied with what they're heard around town, they've widened their search to New York and London, where they'll be joined in their quest by producer Richard Mazda. The English Beat, on the other hand, has received around 300 tapes after publicly requesting them. The majority of responses were the singers doing covers from their *Special Beat Service* album. Although the quality of tapes has improved over the past couple of weeks, a spokesman stated that "we're close but not yet home." Most of the submissions, incidentally, came from California.

HOW 'BOUT JULIET VOID? Pete Woods, guitarist for the Bay area band Romeo Void, recently married Yuko Osawa in Honolulu. In between the romance, Woods and the rest of the band have been hard at work on their third album tentatively titled *Instincts*. On the album, due out in February, will be cuts like "A Girl In Trouble Is A Temporary Thing," (sez who?) "Red," and "Going To Neon."

Martin Sheen discusses the wonders of irony and foreshadowing with Single Bullet Theory's Dennis Madigan and Michael Garrett. It seems that Sheen saw a billboard for the band while he was shooting scenes for the made-for-TV flick about Kennedy.

GET POLITICAL! In our jaundiced view, America's most relevant political tunesmith, Red River Dave, has come up with another stunner. After tersely singing the plight of James Watt, astronaut Sally Ride, George Brett's pine-tarred bat, and a host of other scorching topics, he's come up with his most controversial ballad yet. We interrupt this Local Note so we can join his latest composition in progress, somewhere near the chorus: "Perkle, diddle, diddle dum/ Tweet, tweet, tweet/ Natural navel and little cloth feet/ Darinest dolls the world ever saw/ Cabbie Patch Kids, rah rah rah!"

THE MUSIC CONNECTION exclusive Live Action Chart traditionally does not appear in the first issue of the year. It will resume in the next issue, January '89.

DAMON RECORDS' jazz fusion group Ambiance was recently accorded eligibility in five categories for the voting of Grammy nominees.

THE ORIGINAL RHINESTONE Cowboy, Larry Weiss, who wrote that hit for Glen Campbell, will have the song transferred into both a movie and a play. The movie *Rhinestone* will star Sly Stallone and Dolly Parton, while a deal to make a musical drama for Broadway is about to be finalized. Next issue flick deal: for Rhinestone Cowboy impersonators.

BACKWARDS MENTALITY: The Living Dayrites' new single, "Colleen," has a backward reverse B-side for those looking for devil-inspired backward masking freaks. (We know you're out there *somewhere*). Explains group manager Mike Jacobs, "this was done for some of the more backward areas of the country." Like Whittier?

THE FIRST SYMBOLIC GESTURE of the New Year came a few hours early, when Oingo Boingo performed "Wake Up (It's 1984)" on *American Bandstand*, aired on New Year's eve day. That's what we call putting symbolism to good use: after all, what's a meta...phor?

WHAT IS THIS has enlisted the talents of producer Dave Jerden (Talking Heads, Burning Sensations) to work on their debut EP for S.A.R.

ALCATRAZZ completed pre-tour rehearsals at Diamond Sound Studios in Canoga Park. Now they only gotta find out where they're going to play...

IGGY IS GOD: The one and only Iggy Pop, forefather of punk, speed metal, and other rock mutations, as well as hot songwriter (he co-wrote Bowie's hit, "China Girl") originally for his *Idiot* album years back), is label shopping with the help of new manager Danny Sugerman. Not only that, but Elektra Records will be releasing a *Best Of...Stooges* album, and RCA will rerelease a compilation of the *Idiot* and *Lust For Life* albums, both of which were produced by David Bowie, who reportedly wants to produce the Ig's next album.

WELCOME BACK: The *New York Rocker*, one of the most influential East Coast music rags over the past few years before it went under, will be revived in a new format, and will hit the stands no later than February. With a new staff and a broader perspective (from basically the New York area to nationwide coverage), *The N.Y. Rocker* hopes to regain its stature in the music world.



JOHN HIATT

Learns To Enjoy His Lot in Life

by Jeff Silberman

It's never very easy to live up to someone else's perceptions. John Hiatt's problem, on the other hand, has been learning to live down to other's expectations, and accepting it. "I was talking to Iggy Pop a couple of weeks ago," he said. "We were talking about labels and being perceived by record companies, and the general lack of respect we get. Sometimes it's hard to convince people that what we're doing is valid. Iggy said that after his label heard his new album, they told him it was great and they could sell 25,000 of them, as if that's all he deserves to sell. Hell, no! We want the same success as DeBarge."

Admittedly, John Hiatt's recorded work has yet to set the industry on fire. Yet what respect he has yet to garner as a solo artist contrasts with the respect and the success he's earned as a songwriter. Over two dozen artists and projects have used Hiatt's material, and though he's been critically acclaimed in the rock community, his songs have been most successful in the country field. He wrote Rosanne Cash's top 10 single "It Hasn't Happened Yet," as well as her version of "I Look For Love." Conway Twitty's covered "Heavy Tears," which topped the country singles chart.

Rock artists that have used Hiatt's songwriting talents include Dave Edmunds, the Searchers, Ry Cooder, Rick Nelson, Three Dog Night and Maria Muldaur. His music has also been in the soundtracks of the movies *Cruisin'*, *American Gigolo*, and *The Border*.

Hiatt's schizophrenic success seems only fitting considering his track record. His four albums, two on MCA and his most recent two on Geffen, have elicited considerable critical acclaim, but little public consumption. Befitting the dual response is the fact that his latest album, *Riding With the King*, features two different producers. Side one was completed by Ron Nagle and Scott Matthews (who earlier had their own album on Capitol as the Durocs). The material on the other side was performed by Nick Lowe's band, with Lowe acting as producer.

photo by Beth Herzhaft



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Eventide Harmonizer 910
Lexicon Prime Time
Eventide DDL 1745 M
Roland DDL w/Chorus
Roland Chorus Echo
3-UREI 1176 LN Limiters
2-DBX 160X Limiters-Stereo
UREI LA-4A

6-Kepex
Roland Phase Shifter
Roland Stereo Flanger
Roland Dimension-D
10-API 550A EQ's
Orban Parametric EQ's
Neumann, AKG, Sennheiser, Beyer,
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Although that wasn't the original battle-plan, Hiatt was very pleased with the finished product. Initially, he cut an entire album with Nagle and Matthews, half of it preceding a tour in Ry Cooder's band, and the other half during the tour's breaks. "The second batch of material wasn't all that strong," he stated. "I didn't think it held up to the first side. I turned the record in to the label with reservations, and I told them so when I handed it in. As it turned out, they weren't so enamored with it, either."

Fortunately, Geffen had the patience to wait until Hiatt came up with better material. "I'm not a mastermind of a career, as my career is a testament to," he acknowledged. "I just do what I can do. So when I got off the Cooder tour, I had a burst of songwriting that I have a few times a year. I wrote about ten songs in a month in my basement, singing into a simple tape recorder. I demoed the songs in one day with a drum machine, took them to Geffen, and told them that these songs were better. We were in no hurry to put the record out, because quite frankly, we didn't have a top 10 record to follow up. I was pretty determined not to put something out that didn't have a single on it, as much as I hate to think in those terms. I'd seen too many of my records go down the dumper that way. At that point, I thought it might be a good idea to try someone else, although I was pleased with half of what I did with Ron and Scott. Rather than rummage through a list of tennis partners Geffen would come up with as producers, I thought I'd give Nick a call to see if he was available. He was, so we cut seven tracks, of which we used six."

Nick Lowe's production talents have been

highly respected, especially from his work with Elvis Costello. But it wasn't Lowe's resume that attracted Hiatt's interest. "I used to go by a producer's history, but it just doesn't work that way," he said. "So much of making a record is atmospheric, a product of a combination of people and the way that particular group of musicians play. If you want a certain bass sound for your record, you get that bass player, not the producer. I tend to go more for how we hit it off as personalities, and how his ideas sound to me."

Although Lowe's ideas didn't change the material structurally, they did alter the finished sound. "I'm of the 'bend me, shape me' school," Hiatt declared. "I'm all for the collaborative aspect of making an album. I don't have an overall game plan. I do have certain leanings, but I'm very open to other people's ideas as long as they're good ones."

One such example is the evolution of the title cut, "Riding With The King," which had a Rolling Stones' sound on the demo. "We started to cut it like the demo, but I got fed up with it in the studio and thought it was bullshit," he exclaimed. "I now know why the label liked it that way, because it was Rolling Stones, Jr. It's like when Foreigner doesn't have a record out, Loverboy takes up the slack. It's a trade-off sound for radio. I didn't like it that way, so we started dinking with it. The Al Green sound of the album cut came out of nowhere; it just happened."

Yet even Hiatt conceded that he, like Geffen, wanted to cut a definite "hit single," even though he described that goal as "ridiculous. A good song is a good song, and the labels will tell you that they don't know what that

Please turn to page 18



photo by Beth Herzhatt

"I'm of the 'bend me, shape me' school. I'm all for collaboration. I have certain leanings, but I'm very open to other ideas."

BREAK THE BARRIER...

THE RAVE-UPS

CATCH THEIR UPCOMING DEBUT MINI LP

"CLASS TRAMP"

Produced by Mark Eisenstein, Chris Bregman & the Rave-Ups

on *Fun Stuff* Records

Bringing you music at the speed of fun.™

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OUTLOOK '84:

Widespread Optimism Over Expanding Promotional Vehicles In Spite Of Potential Battles Between Labels, Radio, And MTV

By John Bitzer

Unless you've spent the past few months in a cave somewhere in Burma, you should already know that 1983 was an exciting, successful year that put the industry back on its feet. Sales figures are up and more new artists are breaking, so a rosy outlook for 1984 wouldn't be too surprising. But spokespersons from various segments of the industry disagreed on how to ensure a profitable future. The conflicting interests threaten to abort a long-lasting upswing for the record industry.

Among the optimistic are the major radio consultants, who contributed to the turnaround by suggesting that their client stations open up their playlists. Lee Abrams of Burkhardt/Abrams, consultants of KMET and KFOG in San Francisco, cited two reasons for a bullish attitude. "More new bands broke through to superstar status in 1983, such as the Fixx, Duran Duran, and U2," he stated. "Also, older superstar acts like Yes and Genesis revitalized their careers. Put both together, and I think 1984 looks positive."

Colleague Jeff Pollack, who services KLOS, agrees: "There's a lot of good new music around, which makes it more interesting to program stations. At times, AOR used to be a rock museum; 1983 was the first year Led Zeppelin wasn't heard on KLOS every hour. So it's a fertile time right now, and 1984 should be just as healthy if it continues."

However, he also depicted the current trends as "somewhat confusing. The modern music trend seems to be waning, so the stations that have an extraneous dependence on it may suffer. Heavy metal is popular again, although it never really left us. Yet a lot of AOR stations are switching to CHR formats. Pop is hot right now. Trends go quickly nowadays; this is all part of an endless cycle."

Nevertheless, the Top 40 trend has stimulated record sales. According to Mike Joseph, consultant behind the "Hot Hits" format currently making waves across the country, "hit radio has had a tremendous effect on the comeback of the music business." Like Pollack, he

too cites CHR's cyclical nature. "There have been variations on this theme since 1956," he said. "Only the name is different now because the era is different. We have new technology, new music, new artists, and a new environment." He reasoned that CHR's resurgence is a response to the "rock museum" sound of AOR's "laid-back, non-personality stations who are into recurrenents."

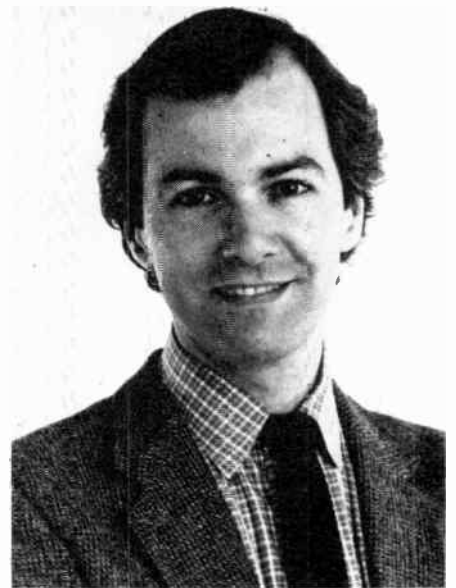
Kal Rudman, publisher of the radio tipsheet *Friday Morning Quarterback*, elaborates: "CHR has mass appeal, and the success of the singles it spawns promotes album sales. This is where the record company benefits, while radio stations sell more advertising. The revival of Top 40 was the reason for the great year."

'The business will continue to grow, but not at a phenomenal pace.'

—Walter Lee, Capitol

Abrams, however, cautions that the CHR trend shouldn't be blown out of proportion. "There's been way too much emphasis put on the return of Top 40. AOR radio got way off course in the mid to late '70s, and it almost sounded like Adult Contemporary for a while, but now we're back to the hits and things are going in a more youth-oriented direction. Top 40 will do well, but it won't be at the expense of AOR. Pure new music formats will be in trouble, though."

Disputing that notion is Rick Carroll, creator of the "Rock Of The '80s" format heard locally on KROQ. "1983 saw programmers and consultants look at our success, then add



RCA's Paul Atkinson: "There can never be enough exposure for music."

as much as 30-50 percent of new music into their formats. It didn't work. From day one, I've always said that programmers who add new music next to old Marshall Tucker songs were fools. Then they added too much of it. So now they're saying that there is a 'Rock Of The '80s' backlash, and it drives me nuts. The backlash came when AOR tampered with it. When KMET started mixing in new music, they experienced a ratings disaster. I hope they realized not to add so much of it anymore."

He also feels that new music can mix with CHR quite well. "It's definitely more compatible," he stated. "I have a station in Sydney, Australia that's doing great with a 50/50 mix. The 'Rock Of The '80s' format, both in its pure state and in a CHR hybrid where a new music song is played at least every two hours, has put the record companies back in business. It's those records (by artists like the Police, Men At Work, and the Fixx) that have sold, and this will continue in 1984."

A prime reason for the trend away from AOR and to CHR lies in AOR's shrinking audience demographics. There are less teens today than in the late '60s and '70s, as the baby boom has grown out of the 18-24 age bracket and into the 25-40 bracket. The latter is not only the most lucrative in terms of ad dollars, but it's the largest. Thus, practically every programmer has his or her own ideas on how to capture them in 1984.

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Abrams believes that an audience weaned on AOR should still be loyal to it. Therefore, he's experimenting with a more "mature" AOR format at KFOG which caters to this demo. "The 18 to 24 year-olds who grew up with AOR in the '70s are now older," he says. "They want the same thing but in a more sophisticated package, without so much heavy metal. You'll see more of these stations popping up in 1984."

Another idea comes in the form of consultant John Sebastian's EOR, or "Eclectic Oriented Rock" format. "It's comprised of the most well-produced, highest quality music of all time, without prejudice to women, blacks, A/C or album rock. We mix it all in," he claims. "I saw the problems with AOR—the increased fractionization and the shrinking 18-24 demo. That affects the Arbitrons, so the bottom line is affected as well. The 25-40 demo is the biggest share, not to mention the most educated, sophisticated and influential

audience. EOR addresses their needs, so I think 1984 will be the year of EOR."

The problem with that goal, according to Epic Records' Larry Douglas, is that "the over-25 upper demo is a passive audience. The active record-buying audience is under 24." Therefore, radio's desire to garner advertisers hurts its programming lifeblood, the record industry. "Radio almost killed the business when it went for the upper demos in the late '70s," Douglas adds. This is why the labels are so attracted to CHR, since it attracts a wide, young, and active audience. It sells records regardless of musical style, evidenced by the success of acts as diverse as Kenny Rogers, Quiet Riot, and Prince. This "opening up" of radio has naturally made label execs like Douglas "extremely positive" about 1984.

Mike Joseph believes that CHR will not succumb to the cyclical trend syndrome. "CHR's success will accelerate over the next 20 years," he claims. "It's 1956 all over again; there's a new generation coming, a new population explosion. The average marriage age is older, so they'll have their children sooner, accelerating the baby boom process. A strong concentration of the youth population has always controlled the styles, trends, and the media. This, in turn, affects the upper demos."

One of the big reasons for the recent recession was the aging of America," Capitol's Walter Lee states. "A new generation is growing more affluent. Teens don't have the numbers they did in the '60s, but they still represent a good percentage of the population. So the record business will continue to grow, but not at a phenomenal pace."

One medium cashing in on the new youth



Men At Work's Colin Hay points out a major reason for their American success.

culture is MTV. Both the record and radio industries are quite aware of its sales clout, although Lee thinks that will lessen in the future. "MTV will continue to be a factor," he said, "but their impact won't be as explosive because they now have more videos to choose from. They're becoming more like radio in that they're playing only the hit acts. They also have syndicated competition, but they recognize that, and they'll continue to be a major influence on the media and the music business."

Carroll, who consults MTV, is naturally bullish on the medium. "When kids see modern music programming on it, they may seek it out when listening to the radio, and they'll come to KROQ instead of KMET."

Norm Pattiz, president of the national radio syndicator Westwood One, also works with MTV even though the two are usually competitors. "We have a love-hate relationship," he

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Duran Duran incited radio's ire by premiering "Union Of The Snake" on MTV.

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BY BRUCE DUFF

CLUB PAY

Headliners To Make More in '84 But Openers Will Still Play For Peanuts

The club circuit has a life of its own. The record industry may be soaring or on the skids, local bands might be breaking nationally by the dozen, but the clubs where future talent develops, survive on an economic tightrope.

A band's perspective is hardly brighter. Most groups still can't make rent money from their live shows, and most opening acts play for, at best, peanuts. Discussions with several figures involved in the local scene discovered that while the pay for headliners is getting better, it's still "catch-as-catch-can" for most everyone else. Yet there are a few things a band can do to improve its lot in life.

At the bottom of the totem pole are the new bands. According to Lingerie booker Brendan Mullen, new bands usually contact him personally for gigs. They may have what Mullen calls a "grassroots manager," a friend of the band usually inexperienced with the business side of music. "They are usually the first to get screwed when the band signs a big recording deal," Mullen lamented. "The first person who initially believed in the band goes out the door and is replaced by some big-time manager."

The first challenge for a new band is to develop a following where it can consistently draw a considerable number of people. Until they do, however, they'll usually be booked as an opener, and that translates into low pay. P.J. Birosik, who manages Levi and Art Of Persuasion as well as running Ready To Rock/Vox Talent, explained, "newer bands rarely get guarantees; the clubowners know they need the exposure."

In a sense, it's the old law of supply and demand. "Three years ago, there were a lot more clubs, so bands could be choosier about where they'd play," Eldon Spooner of New Image Booking said. "Now with fewer clubs, the bands need the clubs more than the clubs need the bands, so guarantees are almost unheard of for openers."

About the only cases where an

opener would get a decent guarantee are at the larger venues. An opening slot at the Country Club or the Palace can be worth from \$300 to \$400. At the smaller clubs, opening acts get a percentage of the door or, at best, a \$100 to

\$200 guarantee.

Even if the opening act is getting paid a guarantee, it's usually just enough to cover expenses. Lucy Forbes, who with Ron Nagby runs Heavy Metal Productions and books the heavy metal nights at the Country Club, can see the problem from both sides of the fence. "I'm for the bands," she said. "I'd like to see them make more money, but you have to keep the clubowners happy, too. The bands don't make any money after they pay their roadies and all that. They have to do it because they love it."

As bleak as the situation is in Los Angeles, it isn't that much better anywhere else. Barbara Reilley, whose talent agency has booked national tours for the likes of X, Fear, and the Untouchables, and local shows for Tex & the Horseheads and Bruce Joyner and the Plantation, considers the pay at places like the 2,000-seat Arlington Theatre in Santa Barbara to be representative of the rest of the country. There, an opener usually gets \$250 a show, while a support band (the second-billed group in a three-act show) gets about \$500. "It's even worse in England," she stated. "A lot of times the opening act plays for free because they need the exposure. There are so many good bands that are willing to play for free, the promoters would be foolish to pay them."

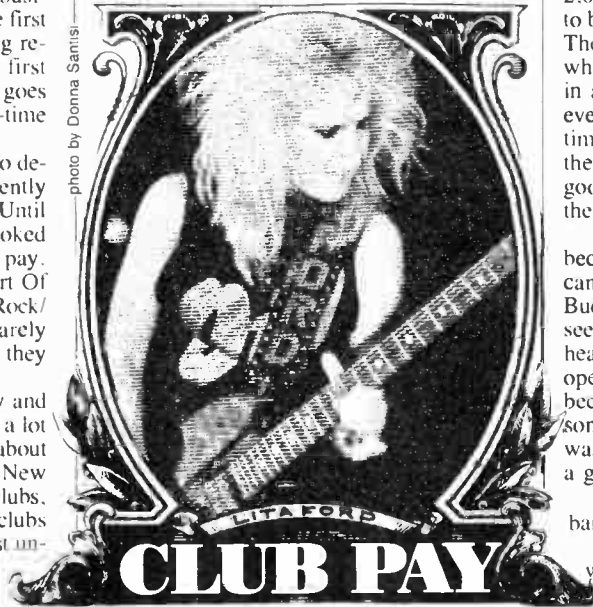
The sub-category of a "support act" has become a halfway mark for bands before they can legitimately be considered a headliner. Buddy Maver, the new Country Club booker, sees a growing use for acts that can help a headliner sell out a bigger venue. "Once an opener can sell past a certain figure, it becomes a support act," he said. "Dave Mason just did a support spot for Al Stewart and was paid well for it because he contributed a great deal to ticket sales."

Possibly the best break for an opening band would be to get on a big-name show.

"If you're reasonably sure the headliner will sell out a show," Maver noted, "you can get creative with opening acts be-

'The more a band has going for it in terms of draw, radio, video and press exposure, and booking clout, the better.'

photo by Donna Samis



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cause you don't have to rely on them to sell seats. You can just put together a great show."

One way to increase your chances for better pay would be to hook up with an established booking agency. But there's a Catch-22 here, because agencies aren't usually interested in acts that aren't proven draws. "There is a tendency that once a band begins to build up a substantial draw, the booking agents go after them," Mullen said. "Then they switch from playing for a percentage of the door to playing for a guarantee versus the percentage, whichever is greater."

'A moderate ticket price is actually better for the bands, because the overall draw will be stronger.'

Lucy Forbes used Ratt as an example of the clout of a heavyweight booking agency. Ratt's allegiance to ICM can bring the band \$2,000 to \$2,500. She also noted that a band can improve its guarantee just through persistence and consistency. When she first started booking heavy metal nights at the Country Club last April, she used to get Steeler for about \$250. They have since worked their way up to \$750, and reportedly get even more at other venues.

However, Eldon Spooner sees a potential backlash. "There seems to be a movement to-

photo by Stu Simone



in \$1,000. She added that national touring acts making \$1,000 four years ago would be earning between \$2,000 and \$2,500 this year. Ballard, who currently books the Music Machine, attributed the increase to "inflation. Hotel costs for touring bands have gone up. Transportation costs have increased significantly."

To compensate, the clubs have, naturally, increased ticket prices. "Ticket prices have gone up, in some cases, more than 100 percent," she stated. In 1979, the average cover charge was between \$2 and \$4, whereas now it's anywhere from \$6 to \$12. She did not

'A local act asking for \$2,500 is outrageous, yet bands getting a buzz are doing just that.'

wards cutting back (on guarantees) because bands are pricing themselves out of the clubs' range," he said. "A local band asking for \$2,500 is a little outrageous, yet bands that are getting a buzz are doing just that."

While most of those questioned agreed that things haven't changed too much for an opening act over the past three years, many felt that the wage a headliner could make has indeed increased. Jan Ballard has been booking area clubs since 1979. She noted that a headliner could make about \$500 back then, while a band with a similar draw today could pull

that ticket prices stabilized in 1983. "A lower, moderate ticket price is actually better for the bands, because the overall draw will be stronger," she said. In her eyes, a "moderate" price is around \$7 for a weekend show and \$4 during the week. She's also inclined towards band incentives like half-price and freebie guest lists.

For a local band to headline at the Music Machine, Ballard looks for a consistent draw of at least 100 paying customers. Many bands have difficulty reaching that amount regular-

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HIATT

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is," he exclaimed. "When I put an album out, radio tends to play three or four different songs; it's a 'united we stand, divided we fall' situation. I wanted one track that the label would feel that *this* is the song. Let's face it, it's come down to just one song these days. I'm sorry to say that most albums have one or two good songs, and that's it—that's all you need. I don't make records that way. I make records for music fans, but the problem is getting it past the middlemen, like radio and so on. And to be honest, there still isn't one track that the label said, *that's* it."

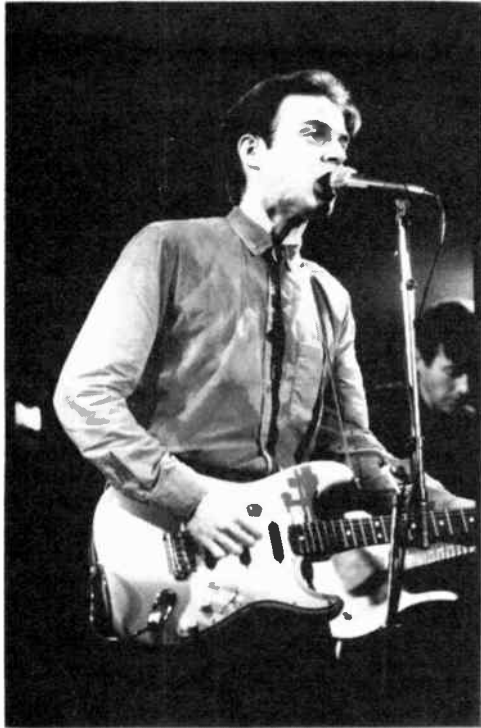


photo by Ed Colver

"Once it's written, I don't feel it's my song anymore, though I'll still take my royalty, thank you. But hell, Julio Iglesias can cut my songs."

One area where a middleman hasn't gotten in the way is his songwriting. Even though most of his success comes from getting his songs covered, he never consciously writes with other singers or artists in mind. "I've never been able to do that," he stated. "Usually, I use other people for inspiration, but I don't specifically write for others. When I'm writing a song, I might hear someone else singing it. After I wrote 'Love That Harms,' I heard Del Shannon singing it. He has that high, lonesome voice that would be good for the tune. When I brought it to Bug (his publisher/administrator), I did tell them to send it to Del."

However, it doesn't mean that Hiatt is picky as to who can cover his songs. "I don't want that control," he said. "Once a song is written, I consider it public domain. Whoever wants to cut it can certainly have a go at it. Once it's written, I don't feel it's my song anymore, although I'll still take my royalty, thank you. Hearing other people's impression of your song is a weird form of flattery. It's interesting to see what it means to them and how they sing it. But hell, Julio Iglesias can cut my songs. I'd like to have my songs cut by Barry White; I always thought he was terrific."

Hiatt's songs come in bursts of inspiration, which could be set off "by a million different things. Just hearing somebody else do something great," he said. "For example, I wrote two songs the other night after going to a record store. I bought the new Graham Parker album, and after I heard the first cut, 'Just Like A Man,' it set me off to write two songs, but they're not like anything on that record."

Most of his material concerns never-ending battles of love lost and love gained. He acknowledged the fear of running out of new things to say. "I'm always scared of that; the curse of writing is the fear of running out of new ways to put it," he said. "In fact, I just went through that. I spent the whole summer in London playing shows with Nick Lowe and Paul Carrack, and I didn't write one song while I was there. I usually don't write when I'm on the road, but when I come home and go down in my basement, it's like opening floodgates. It didn't happen this time, not even a trickle. I started getting real weird."

It wasn't the only time Hiatt was infected with "Writer's Block," and as he said before, there can be a million cures. Remarkably, one stimulus is a "failure album, of which I've had five," he declared sardonically. "I always try to write just when my new record's out. It can be that simple; my device for survival. I get out of writer's block by writing a couple

of new songs. New material is something to hang onto, because the post-album release blues is terrible. You're worried about whether radio will like it, you debate whether the album's shit or great, and whether anybody really gives a shit whatever you do. Of course, if my record was zinging up the charts right out of the box, I wouldn't have to worry about that. Since I'm considered so decidedly left field, that's my lot."

For someone allegedly so un-mainstream, Hiatt received a lot of attention before he signed with Geffen. A Madame Wong's West show a few years ago drew every label in town. "Did I know I was on the auction block? Sure. I knew," he said. "But it wasn't like, 'sold to the highest bidder!' It was more like, 'please, somebody sign me!' I was just looking for somebody who believed in me as much as I did. It's a crapshoot anyway you look at it, and it's a crapshoot for the labels as well. In their defense, it costs money to put these things out. It's a roll of the dice, and it's a low percentage business now more than ever. At least I've got my writing in back of me, but they're still taking a chance."

Riding With The King has received more radio attention than his previous efforts, which is a good sign. Yet Hiatt has refused to achieve success at any cost. Hence, his touring schedule to support the album is, like everything else, schizophrenic. The band that supported him on his recent West Coast swing will likely be replaced at the beginning of 1984 with Nick Lowe's Noise To Go outfit. On top of that, he'll be playing selected solo acoustic shows. "I don't mind being without a set touring band at all," he claimed. "Although my desire to have as many people as possible hear my music—that big 'pie in the sky' shot—has not dwindled but has gotten stronger, I'm not operating under the same kind of paranoia of clawing my way to the top. I better realize what I can and cannot do, and I feel much better about that. I can go out and do solo shows. Thomas Dolby cannot go out and play 'Blinded Me With Science' by himself. I'm sorry, but it's not that good of a song. My songs can work with just an acoustic guitar, and I like it that way."

The bottom line is that John Hiatt has lost his fear of failure and/or success. "Precisely; that's a great way to put it," Hiatt stated. "I'm not scared of flopping or zooming directly, do not pass go, and collecting my \$200. For a long time, I felt like a nonentity, 'always the bride's maid but never the bride.' But I am an entity on however small a level. I just had to sort that out." □



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OUTLOOK

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explains. "We see them as a competitor, but we're not frightened of them, and I can see why radio programmers are. Our association is strictly on a project-by-project basis, such as the recent satellite broadcast of the Asia concert in Japan. But we don't feel we have to build a relationship with them."

However, since most radio programmers find themselves competing with MTV, they are naturally more critical of it. Sebastian feels that MTV is over-hyped: "It has received a lot of exposure in the media, but it isn't as much of a factor as *Time* Magazine and others have led people to believe. MTV cuts into radio, but its appeal is only to the 12-24 year-old. Overall, I think it has cut into TV more than radio, because TV is so boring." Pollack adds that "MTV has had its impact, and there's room for more success, but I find that the visual burnout of songs comes much quicker than the audio burnout. Once you've seen the same scene a couple of times, it gets old. But you can listen to the song many more times without getting sick of it."

Rudman believes that MTV has "motivated 20% of 1983's record sales, but that's a generous figure. It's still not received in major markets." Like Sebastian, Rudman's opinion is that MTV should not be such a big deal: "the combination of the visual arts and music is age-old. There were Hollywood movies based around a song. Everybody acts like they're discovering something. I say, 'what else is new?' It's just a continuation of the 'micro-bopper phenomenon' that American Band-

'There's room for more video channels. The only concern is financial backing.'

—Rick Carroll

stand started in the '50s—kids just get more into it when it's in the home longer."

Joseph, meanwhile, does concede that MTV has been "extremely strong," and that it has "helped tremendously in terms of radio airplay and sales of rock records," but that it still needs to expand. "To be a continuing stimulus, MTV must become a mass-appeal station. It seems to have stayed within a narrow range, ignoring other formats. The power of the Hot Hits radio format is that it plays crossovers to appeal to a much wider audience." Since MTV has always labeled itself as an AOR station, perhaps the future trend will be towards the emergence of new video channels with separate formats. "This is needed," Joseph continues, "but it takes guts because it's expensive to start one. The music industry would benefit from it, though." Carroll agrees: "There is definitely room for more video channels—the only concern would be the financial backing involved."

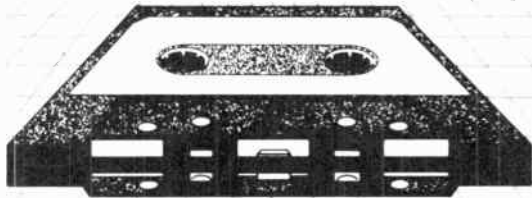
Record companies are becoming increasingly aware of this problem as well. RCA's Paul Atkinson hopes to see videos finance them-

selves in the future. "Videos are quite expensive, and financing them is a challenge," he says. "I'd like to see them pay for themselves, perhaps by making them available to the public as products people can buy." Atkinson also sees a future in "long video"—half-hour or one-hour programs such as Michael Jackson's "Thriller." "There can never be enough exposure for music," he concludes.

A&M's Bob Reitman elaborates: "There is a continuing problem in finding new ways to bring quality music to the public because they create more financial problems. But that just means we'll have to find more efficient ways of financing them. In any case, I welcome the new technologies because they can only make people more aware of good music. Ultimately, the important thing is not how the music is delivered, but how good it is. Music enriches life, so it's a shame more people aren't aware of it."

For the consumer, the quality of the music is the bottom line. The music industry has learned that it has to pay more attention to this aspect of the business in order to protect its own bottom line of profitability. 1983 may have been a successful year solely because, as Lee Abrams says, "artists reached higher standards than in years past." If the success is to continue in 1984, this is *the* only essential. Few people will buy poor quality music, regardless of the expanding economy, the growing demographics, or the format through which music is delivered. But every year has its share of high-quality music, and 1983 had even more. With good prospects that this trend will continue into the future, combined with expanded demographics and new music outlets, there is reason to be optimistic about 1984. □

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ly because they oversaturate the circuit by playing too often.

Establishing a figure for a headliner's guarantee depends a lot on street buzz and other facets of the band's career. "Good press and records drives up a band's guarantee," Biro-sik said. "A feature press story can increase the guarantee about \$100; just the fact that a record is out can raise a band's price up to \$200. A video can make it go up just as well."

Timing is very important in the price of a guarantee. "All booking is done 30 to 60 days in advance," Biro-sik added. "If I know that their record is going to be released in that time, I can charge a higher price."

Still, the overriding factor in a guarantee is drawing power. Reilley pointed out impressive fee increases for X. In 1980, working on a percentage at the Whiskey when the ticket price was \$6.50, they took in \$500. Two years later, with ticket prices three dollars higher, the band garnered \$3,500 for a night's work. "When the drawing power of a band goes up, so does its guarantee and percentage of the door," she said.

"The bottom line is: How many tickets can a band sell," Buddy Maver confirmed. Maver spent the past seven years as vice president of the ten Agora Ballrooms in the Midwest, booking an average of 1,000 to 1,500 shows a year. Surprisingly, he claimed that the fee for a headliner has not gone up in the past three years. Ticket prices have increased, however, because "production costs have increased."

photo by Lesley Campbell



Not surprisingly, many clubowners are very resistant to escalating guarantees. "Clubowners like to maintain the status quo," Biro-sik said. "They'll say, 'we were the first to book the band, so we want to maintain the original guarantee.' I'll reply, 'Well, since you did us that favor, we'll play for \$150 off our current guarantee for one time only, and after that, you'll pay the current price.' That way, everyone is happy."

For the club booker, a variety of variables determines the guarantee. Brendan Mullen listed factors like whether the group was part

of a package show, from out-of-state or a foreign country, what kind of buzz they were getting, and whether he dealt directly with the band and its manager, or with a talent agency. Also, the cost of the headliner determines what he can afford to pay support or opening acts. "A British band on the road has a lot more expenses to meet, so they end up with the lion's share of the money, while the opening band walks away with a pittance," he said.

"Word-of-mouth is still the most powerful means of drawing a big crowd," he continued. "But 'Rock Of The '80s' (exposure) isn't the only thing. Good print media coverage can create a draw as well." He cited the recent Glenn Branca show at the Lingerie that did well from press coverage without radio airplay. A reasonably low ticket price also helped. "We kept the ticket cost down by keeping the band's costs down. I got a good deal by renting the group's amplifiers and drums from S.I.R., so the band could travel with just their guitars. Since I dealt with Glenn directly, there were no agency fees."

There are no hard-and-fast rules when it comes to guarantees for headliners or openers. The average club pay is still on a "pittance" level for most groups, and prospects for major improvement are far from encouraging.

But the situation isn't hopeless. The task, albeit a tough one, is to make your act seem special. If the clubowner or booker knows you can pack the place, then you can practically call your shots. "The clubowners will continue to pay what it costs to get the top talent," Biro-sik concluded. The more a band has going for it in terms of draw, radio, video or press exposure, and booking agencies, the better. □

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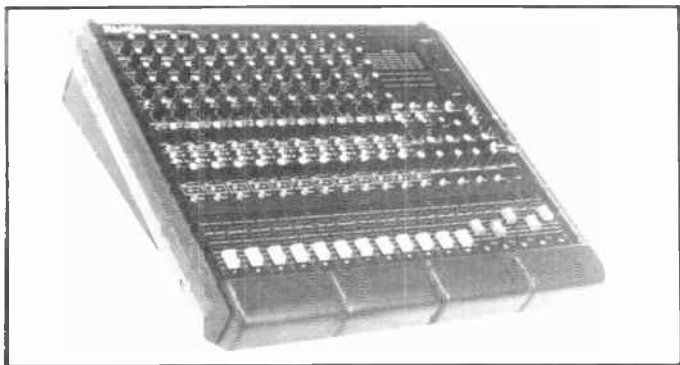


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Audio/Video Update

AUDIO

by Jeff Janning



Rank and File are tracking their new LP with producer Jeff Eyrich at Ocean Way

Clover Recording, Hollywood, CA: Jeff Dufine is currently self-producing two sides, "Mr. Video" and "London Bridge." Greg Anderson is engineering and co-producing. "These tracks will be used in conjunction with videos being shot by Dan O'Dow and Audio Video Craft," Dufine told MC.

Sound Image Studios, North Hollywood, CA: Dean Correa is producing music he wrote to be used as the soundtrack to the new Jane Fonda *Workout* videotape. Engineer Ellis Sorkin is working on overdubs with artist Vince Charles. Lamont Dozier is tracking three album projects for his own Megaphone Record label. The artists are the group Caviar, solo artist Bianca, and Lamont's own album. John Hennig is at the boards for the projects. Cassell Webb is in producing herself. Craig Leon is playing keyboards and co-producing with Bruce Wildstein at the boards.

Pasha Studios, Los Angeles, CA: Metal mixer extraordinaire John Graves is producing an album for Pomona-based rockers No Sugar. Mike Davis is at the boards. "We will be label shopping this four-piece power trio upon completion of the album," Graves said.

Bell Sound Studios, Hollywood, CA: This 24-track facility recently added two Studer A-810 two-track machines with center time code track, in a move to enhance the studio's capability.

Golden Goose Recording, Costa Mesa, CA: Essence, a four-piece fusion band, is self-producing a single. Dennis Rose is at the boards with John Goetz seconding.

KSR Studios, Hollywood, CA: The songwriting and production team of Al Kasha and Joel Hirschhorn is in tracking material for a new Mel Brooks feature film. Kea Story is engineering.

Bread and Honey Records artist Johnny Hall and Karen Kelly are both recording solo albums with producer Mark Craig. Chris Banninger is engineering and Tim Robertstad is assisting. Arthur "Woody" Woods is laying album tracks of Jara Records artist Lenard Lidell. "Woody" is also producing a group called Folks from Brentdville, featuring Sandra Simmons, for

Brentdville Records. Michael Perricone is engineering the tracks with second Tim Robertstad.

Prime Track Recording, North Hollywood, CA: Studio owner Danny Tarsa tells MC: "Betty Boop and the Beat are tracking three self-produced songs which I mixed. We also had Annie Fraley, runner-up for *Playboy* Playmate of the Year, in with her group, Model Strange. They cut three basic tracks. Herman Rarebell, drummer of the Scorpions, produced and I engineered. They are label shopping in Germany and here in L.A. Susan Lynch was in for Arista Music Publishing, tracking four songs which she



Gary Myrick is recording at Redwing Studios with George Tutco producing

wrote. Larry Whitman produced them and Glen Anlepp was at the boards.

Redwing Studios, Tarzana, CA: "The Emptions are overdubbing four tracks with producer Billy Osborne for Lee Young Sr.'s Straight Life Productions. Seals & Crofts are starting a new album with James Newton Howard producing and Kirk Butler engineering. Bob Este is producing for Christian DeWalden Music. He just finished up a single for Annie Bertucci with Paul Lani engineering, and is starting tracks on Mara Cubeddu. Jay Gruska is tracking four sides for artist Alan Gorrie, bassist for the Average White Band, with engineer Larry Hines. Gary Myrick is working on a project for Epic Records, with George Tutco producing and engineering. Tonio K is working on three sides for label shopping with producer Bob Rost and engineers Billy Taylor and Kirk Butler.

Yamaha International Recording, Glendale, CA: Producer Dennis McKay is working with the Difference on their second EP.

New River Studios, Fort Lauderdale, Fla: Emilio Estefan is producing an album for the Miami Sound Machine on CBS Records. Eric Schilling is at the boards.

Ocean Way Recording, Hollywood, CA: Jeff Eyrich is producing Rank and File's new album on Slash Records. Mark Ettel is at the boards. Joni Mitchell is working with engineer Larry Hirsh, mixing live tracks for a cable television video. Neil Diamond is producing tracks for his next album with engineer Allen Sides.

The Plant Studios, Sausalito, CA: Ron Nevison is producing and engineering an album for Morocco Records artists Peter and Ina Wolf. David Kahne is in studio C completing overdubs for Romeo Void's new 415 Records album. Kahne is producing and engineering. Artist Pete Escovido is mixing his new album with co-producers Scott Roberts and Stacy Baird. Border Patrol, featuring ex-Doobie Brothers guitarist Tom Johnston, are working on their debut album with producer Paul Brucecek and engineer Rick Sanchez.

Skip Saylor Recording, Hollywood, CA: Local punkers Red Scare are laying down tracks for their new album on Upstart Records. Jorge Newberry is producing and Jon Gass is at the boards.

VIDEO

by Iain Blair

Pacific Video has been very busy working on the post-production of several music video projects for Picture Music International. Cynthia Biedermann produced a 30-second spot for RCA Selectavision which features Duran Duran. Pacific also edited "Monkey Time," a new video clip from the Tubes, which was directed by Jim Yukich and produced by Biedermann. Yukich and Biedermann again teamed up for the video of "Invisible Hands" by Kim Carnes. Picture Music's Peter Blachley acted as producer on a Sony Video 45 Commercial which features Rod Stewart and Elton John. Additionally, Michael Collins recently



Wally Palmer of the Romantics, whose clip "Talking In Your Sleep" was shot by Mathew (Poltergeist) Leonetti.

finished directing a video for the Combo Audio band entitled "Romanticide" which was produced by Tamara Wells.

Queensryche, the heavy metal band out of Seattle who are currently very successful in Europe, recently completed a video of their movie "Spacehunter in 3-D." Directed by Kort Falkenberg III, the song was filmed on 16mm and then sent to **Telemation Productions** in Seattle for editing and special effects. The footage was transferred from film to 1" videotape and editor Michael Thompson then used Telemation's Squeezeon and ADO to add space-age video effects such as the laser blasts. The clip was produced by Reel Magic of Los Angeles for EMI Records, and is currently airing nationally on MTV as well as other video outlets.

The International Production Center (IPC) of New York entered the music video field recently, providing full studio and edit facilities for Casanova Productions to shoot a music video promo for Cashalot Records. Targeted for use on MTV and other promotional outlets, the clip features the German group Ja Ja Ja introducing their European hit single "I Am An Animal" to American audiences. Shooting film-style on 1" videotape, IPC provided a full studio crew using an Ikegami 312 with a stint dolly. CMX editing was done later by IPC's Frank Markward. The shoot was directed by renowned stills photographer Patricia Casanova.

New York has also been the scene for several recent video shoots featuring debut performances by such artists as Irene Cara and Michael Gregory. Editor-turned-director Doug Dowdle was hired to shoot the video for Irene Cara's latest single, "Why Me," and spent three days filming the star and various extras in locations all over the city, including Battery Park, 5th Avenue, Broadway and the Century Cafe, a brand new video bar in Manhattan. Shot on 35mm Panavision using cameraman Tony Mitchell and a New York crew, the **Parallax Production** clip was directed and edited by Dowdle and produced by Jeff Abelson and Beth Brody. Dowdle edited the piece at the Post Group in L.A. and the finished clip will soon premiere on MTV.

Dowdle and Cara are also currently in London shooting a video promo for "Dreams," her single from the upcoming Universal picture *D.C. Cab*, starring Gary Busey and Mr. T.

Island Records recording artist Michael Gregory also shot his debut music video on location in New York, using the chic art-deco L'Express restaurant as the backdrop. Commercial director and cameraman Ivan Javor of Mirage Creative Service Productions shot the clip on film, starting at 3 a.m. to avoid crowds. The film was transferred to tape at NEP Productions in Manhattan on their Rank Cintel film-to-tape transfer machine. Some of the special effects were achieved through the use of ADO and the Grass Valley 300 switcher with editor Bill Morse at the controls. The resulting clip is due to air soon.

Picture Music International, the world's largest producer of music video, has expanded its North American operations through the addition of the production and sales team from Cinerock, the New York-based film and video production company. The move, under which Cinerock will now operate as Picture Music International, follows the recent announcement by Capitol Industries-EMI Inc. of the formation of Picture Music International as its newly-defined music video division, and underlines the new division's intention to develop strongly in the area of television commercial production.

John Diaz, formerly president of Cinerock, becomes director of East Coast Operations, reporting to president Mark Levinson. Reporting to Diaz will

be Michael Pillot, director of East Coast Sales, and Lynn-Allain Dalton, staff producer.

CBS/Fox Video and Magic Lantern Productions recently completed a video clip of "Talking In Your Sleep," the new single by the Detroit-based rock group the Romantics. The clip, which debuted on MTV in October, was produced entirely in the Detroit area, from a concept by producer-director Bob Dyke, president of Magic Lantern, and the Romantics. CBS/Fox Video of Farmington Hills, Michigan, provided studio and post-production facilities for the project. The 4-minute piece was shot by veteran DP Mathew Leonetti, whose credits include *Poltergeist* and *Breaking Away*. The film was transferred to 1" tape on CBS Fox's Rank Cintel and post-production was completed by senior editor Paul DeMars. "Talking In Your Sleep" is from the Romantics new LP, *In Heat*, on CBS Nemperor Records.

Pendulum Productions recently completed production on the Kansas video, "Everybody's My Friend," the second single from their *Drastic Measures* LP. Directed by Dominic Orlando of Pendulum, the video tells the story of a musician who longs to be a wrestler. Pro wrestlers Apache Pistol Pete, Buddha Khan, Death Angel and Harry Hell gave cameo appearances, and Kansas' lead singer John Elefante played the lead role. A mock wrestling ring was built on the set, and 60 small lights set in coffee cans and hung from the ceiling were used to give a sense of depth.



Members of Kansas on the set of the video for "Everybody's My Friend"

photo by Michael Lichenstein

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Reviews

CONCERTS

Arthur Blythe

At McCabe's,
Santa Monica

In between gigs at Kool Fests in San Diego and San Francisco, alto sax maverick Arthur Blythe swung into town for a pleasantly diverse musical evening. Reunited with his old band-leader, pianist Horace Tapscott, Blythe utilized a local rhythm section that featured Roberto Miranda on upright bass and drummer Jerry King.

Blythe kicked off the second set of the evening with his original, "Miss Nancy." Performed in a mellifluous, restrained manner, this song went on for some 25 minutes, and Blythe brought it to a close with a marvelous



photo by Charles Stewart

Arthur Blythe: "one of the most rewarding concerts of 1983"

vibrato that had the crowd pounding its hands. Changing the mood, the group went into "Odessa," a slow, Eastern-flavored composition where King's steady tom tom work and Miranda's subtle bass shadings set the mood for an introspective piece.

Of the remaining songs played during the hour-and-a-half set, Errol Garner's "Misty" was a knock-out. Here is a song that has been done a million times and one where seemingly every wrinkle has been explored. But Blythe, whose only rivals in terms of sonority and intensity are the likes of Paquito d'Rivera, managed to wring nuances from this hackneyed vehicle and had the crowd in his pocket. To be sure, Blythe is not everyone's cup of tea, but at his best he is witty, original, and quite inspiring, particularly so when trading lines with Tapscott. Tapscott's "Sketches of Drunken Mary," a bluesy, staggered-tempo number which I had previously heard only as a solo piano piece, had Blythe charging and wailing. Finally, a Monk composition segued into Miles Davis' "The Theme," and for a moment, as the more restrained bop-flavored chord punctuations of this traditional finale wafted through the room, you could imagine yourself back in time at the old Five Spot.

This event was one of the most rewarding concerts of 1983. Though he didn't bring along his usual working band, it was more exciting to see the interplay between Blythe and this local rhythm section, which acquitted itself well. In a performance that had all the trappings of the loft jazz scene, Blythe performed a variety of modern and traditional material that had folks nodding their heads on the way out the door.

—David Keller

Isaac Stern

At the Hollywood Bowl

This was without a doubt one of the most emotionally and artistically satisfying concerts of all of 1983. Making yet another triumphant return to the Bowl, Isaac Stern was in top form as he took the stage after a rousing opening rendition of Mendelssohn's "Overture from the Hebrides." Immediately establishing a warm rapport with the enthusiastic capacity crowd, Stern surprised everyone by announcing several program changes, and suddenly introducing another superstar of the international concert scene, Pinchas Zukerman.

One of the most renowned and versatile musicians working today—he is a superb violinist and violist as well as being a highly respected conductor—Zukerman appeared to a well-deserved hero's welcome, and proceeded to join Stern in a beautifully paced and interpreted performance of Mozart's "Sinfonia Concertante in E Flat for Violin, Viola, and Orchestra." Zukerman's viola playing, rich and majestic, provided a perfect foil to Stern's soaring tones as the two players conversed and echoed each other in playful battle.

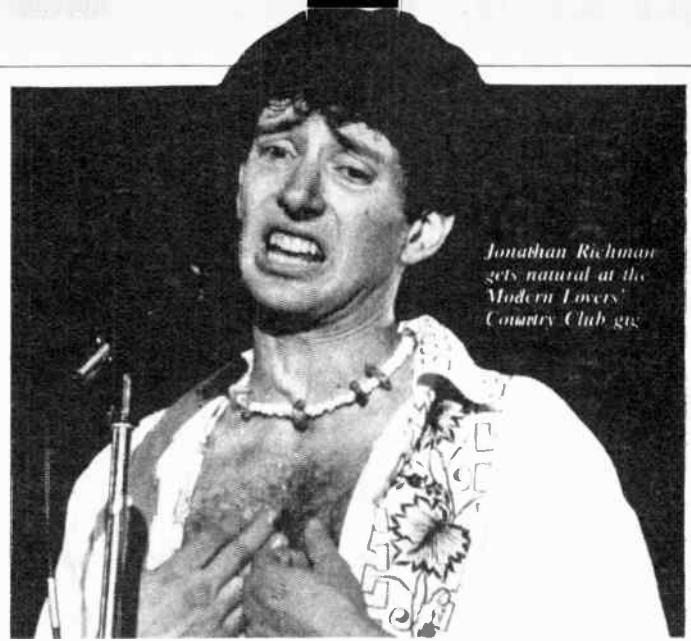
Stern reappeared for an authoritative and masterly rendition of the Bruch "Concerto No. 1 in G minor," a self-proclaimed romantic virtuoso piece that is perfect for Stern's emotional and expressive playing. The bravura finale in particular, with its spotlight firmly on the solo violin, was a perfect marriage between performer and composer. The program continued with three pieces by Kreisler—himself a celebrated violin prodigy—which again provided ample proof of Stern's virtuoso musicianship. The concert closed with another duet between Zukerman and Stern, leaving most people wishing that such surprise rearrangements in the schedule were not quite so rare.

—Iain Blair

Jonathan Richman and the Modern Lovers

At the Country Club,
Reseda

"Does anyone think this is a parody act?" Richman asked after opening his show with "Summer Feeling." "If anyone thinks it is, I'd just as soon they go home." And, judging by the thunderous applause that followed every song and the demand for a triple en-



Jonathan Richman gets natural at the Modern Lovers' Country Club gig

photo by Lesley Campbell

core, few people in the audience did think his songs about childhood and innocence were parodies. Richman may have a rather small following, but it is a devoted one.

A lot of Richman's material focuses on the joys of childhood ("Not Yet Three") or love ("My Love Is a Flower Beginning To Bloom," "I Wanna Be Back In Your Life"). In the "modern age," the Modern Lovers songs about pre-adolescence, the oppressiveness of parents toward three-year-olds (we're talking *youth* movement here), and "summer feelings" would all seem a tad naive if it weren't for their delivery. Richman *demand*s that we believe in his vision, and if we don't, we can get the hell out.

Musically, this naivete takes the form of bouncy melodies and bright, major-key harmonies, all laid over a subtle but propelling beat that makes this the acoustic answer to today's dance music. And with the emphasis on the lyrics, Richman is not afraid to insert spoken lines in between the melodies, adding a quizzical air to many of his songs. Special mention should go to Ellen Marshall, whose light, quavery voice was a perfect backup for Richman on "Not Yet Three."

Amidst all the stars who trot out a new persona for every concert tour, Richman is certainly one of the best performers in terms of naturalness and relating with the audience. He is comfortable enough to strip off his shirt after the first song, and (except for his rather worried expression) seems totally relaxed and spontaneous. He even interrupted himself during his *capella* encore to discourse about people who are "tearing down the desert," and he came out after the show to talk with his fans.

Though they're not a stadium-scale band, either in popularity or in sound, the Modern Lovers put on one of the most unique and refreshing shows of 1983. Richman's appeal for a return to the sensibilities of childhood (and nature) is sharply at odds with current fashion, especially when compared to the pining of many of the "new music" sophisticos. But perhaps these Lovers are so modern that they are ahead of their time. Maybe this is the 'rock of the '90s."

—Larry Hogue

Eddy Grant

At the Beverly Theatre

The huge success of "Electric Avenue" brought Eddy Grant instant fame in America this year, so it's easy to forget that this artist has been working and recording quite happily elsewhere since the '60s. For underneath the dreadlocks and his reggae-based rude boy image lurks a canny and savvy showman who has polished and refined his act and music over the years. So when the smiling Grant bounded onstage and plunged straight into an aggressive version of "War Party" with its lyrics of hate and racial violence, he immediately presented a complex and compelling persona. Here was the message, but where was the self-absorbed grimace of a Black Uhuru? Instead, Grant flashed his toothy grin and seemed to be enjoying himself enormously. In fact, enjoyment was the key to this concert, as Grant and his reggae cohorts pumped out groove after infectious groove.

But reggae beats were only the starting points for many songs, and with such a backlog of material to pull from, it was quickly apparent just how eclectic Grant is. Feels as diverse as blues, calypso, salsa, and straight-ahead pop and rock all flowed together as Grant ranged from "Baby Come Back" to "Hello Africa" and his follow-up single, "I Don't Wanna Dance." It was also obvious that Grant is a tunesmith par excellence, and that many of his best songs, such as "Living on the Frontline" and "Walking On Sunshine," are lessons on how to write catchy melodies that combine a rhythmic urgency with a pop sensibility.

The only complaint that might be leveled at this winsome and accomplished performer is that the show was almost too slick. By the time Grant reached "Electric Avenue," it almost felt like the end of one of those "25 cities in 5 days" type of tours, and the hit single itself was virtually thrown away in an absurdly fast version. But that's a small gripe compared with the generous entertainment Grant so happily provided all evening.

—Iain Blair

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Reviews

CLUBS

M.S. Que

At the Plant,
Studio City

□ **The Players:** David Kaufman, guitar, lead vocals; JB, bass, vocals; Gary Ryan, drums; Steven McGill, percussion; Frieda Woody, vocals; Judith Ann Warren, vocals.

□ **Material:** M.S. Que renders wonderfully funky dance music with idiosyncratic style. A subtle vocal line floats over the dynamic ebb and flow of buoyant rhythms and fine guitar changes, making "Stranger in the Dark" an excellent dance tune. "Love in the Wild Beast's Cage" and "Wonderland" compel one to dance. "In the Face of Mercy" has a gripping melody and lyric, and a bass line that carves an indelible groove. M.S. Que closed their set with a reprise of "Somebody's Son," its surging vocals and exotic percussion engendering a festive, carnival atmosphere.

□ **Musicianship:** Kaufman sings with an edgy intensity reminiscent of David Byrne, although his vocal approach is looser and more melodic. The backing vocalists echo his intensity, creating a rich vocal blend. A recent addition to the band, Woody's powerful voice brings new life to the vocal arrangements that often dominate the melodic aspect of M.S. Que's music. Kaufman is a fine guitarist and creates fluid lines



M.S. Que: "wonderfully funky dance music with an idiosyncratic style"

and lush rhythmic textures that greatly enrich the band's sound. JB's funky bass grooves, Ryan's propulsive drumbeats and McGill's percussive create irresistibly danceable rhythms that shimmer and shake. While McGill's percussion is often used to good effect, he at times generates an excessive aural density and his conga playing on "Plain as the Weather" sounds too conventionally funky.

□ **Performance:** A kinetic performer, Kaufman bounded onto the dance floor

and whipped into a high-kicking frenzy during the percussive intro to the opening tune, "Somebody's Son." Woody and Warren also grooved well while they sang, and wild percussive forays kept things jumping.

□ **Summary:** M.S. Que is an evolving band with a core of fine players that has not yet settled on a static lineup. Their best songs exhibit a special vitality that is lacking on other tunes that don't seem uniquely M.S. Que.

—Pabini Gabriel

Joe Henderson

At Hop Singh's,
Marina Del Rey

□ **The Players:** Joe Henderson, tenor sax; Phil Wright, piano; Tony Dumas, bass; Ralph Penland, drums.

□ **Material:** Hard-bop standards and relaxed ballads interpreted in a cool mainstream fashion. Henderson laid out for the opener as the smooth under-aggressive trio jammed on the first few bars of "Invitation." Fifteen minutes later, Henderson introduced the theme and journeyed into a tireless solo rich in vibrato and enhanced by a slow groove. Other material rang with familiar melody lines. Dizzy Gillespie's loose-riffed "Bebop" smoked up-tem-

po, while Bird's "Relaxin' at Camarillo" was given royal treatment similar in context to Henderson's 1980 Grande Prix du Disc recording on Contemporary Records.

□ **Musicianship:** The quartet played consistently despite a sporadic working relationship. Wright's piano playing maintained interest throughout by utilizing both hands equally, spacing chords neatly, and utilizing a percussive touch. Henderson juxtaposed "Mind Over Matter" with a delicately polished "Shade of Jade" delivery. His phrasing was filled with simultaneously enchanting and disquieting emotion. Tony Dumas has relinquished the blitz-bass for a more traditional sound; his double-time technique on "No Me Esqueca" propelled the music into infinity and challenged his mates every step

of the way. Ralph Penland opts for straight, no-nonsense drumming, using his cymbals only for an occasional accent. Few drummers are seldom given as much room to stretch (three solos) but Penland was a curiosity each time around.

□ **Performance:** Two sets that seemed more lengthy than they actually were, primarily due to Henderson's frequent over-extended solo excursions. Henderson seemed to have a distaste for public speaking, as no material was discussed or given credit.

□ **Summary:** A small but supportive audience witnessed a living jazz legend quietly pass through town on a rainy Friday evening. He will probably not be heard in these parts for a long time to come

—Don Lucoff

The Bob Florence Orchestra

At Carmelo's,
Sherman Oaks

□ **The Players:** Bob Florence, keyboards; Nick Ceroli, drums; Joel diBartolo, bass; Steve Huffsteter, Warren Luening, George Graham, Charlie Davis, Nelson Hatt; trumpets: Herbie Harper, Chauncey Welsh, Charlie Loper, Don Waldrop, Bob Cooper, Dick Mitchell, Lanny Morgan, Kim Richmond, Bob Efford, John Lowe; woodwinds and flutes.

□ **Material:** All originals by the leader, and all jazz. Florence has a penchant for off-the-wall titles, such as "Abrasions and Contusions in C minor" and "Industrial Strength Samba." The latter featured, as the leader described it, "lots of clarinets," especially bass clarinet. There were a number of pieces, from Florence's two Discovery albums, including their "hit," "Carmelo's by the Freeway," which received a standing ovation.

□ **Musicianship:** These are all the *creme-de-la-creme*, not only of jazz players, but also of busy studio musicians. Although it's hard to single anyone out among these 18 pros, tenor saxophonist Mitchell, Huffsteter on

fluegelhorn, and Ceroli (described as the "world's best big band drummer") all took outstanding solos.

□ **Performance:** All the musicians are pros and the band is tight and organized. One of the most striking features of a Bob Florence Orchestra performance, though, is the intricacy of the writing. There are a myriad of textures and layers, and even during a solo, there will be the subtlety of accompaniments from the wind sections.

□ **Summary:** No doubt about it, this is one of the best big jazz bands around today, possibly a 1980s version of Count Basie, Woody Herman and Stan Kenton all rolled into one.

—Frankie Nemko

Reviews

CLUBS

Visiting Kids

At Club Lingerie, Hollywood

□**The Players:** Nancy Ferguson, vocals; Autumn Kimball, vocals; Sonia Springfield, vocals; Raphaelle O'Neill, vocals; Oscar Mitt, vocals, piano; Joey Sharp, guitar; Hans Reumschuessel, vocals, Casio; Tom Corey, bass; Joe Baerardi, drums.

□**Material:** Brisk and catchy, tongue-in-cheek new wave pop. Three of the principal vocalists in this outfit are ages 7, 8, and 11, making possible song lyrics such as "He was fourteen/A little older than thirteen/He was in the eighth grade/And he made me cra-zee." This is one of the few groups in town who can credibly play tunes with titles like "Who Stole My Barbie Doll Away From Me?"

□**Musicianship:** No complaints here. This band's players, culled from acts like the Fibonacci, Yard Sale and What Is This, are a talented enough bunch. Solos were abbreviated, exact



Visiting Kids: "the concept is somewhat more amusing than the execution"

and crisp. Oscar Mitt, the chief songwriter as well as vocalist and piano player, showed much skill in all roles.

□**Performance:** When the front line of tykes were audible (the mix on the vocals wasn't the best), they seemed to mainly shriek/sing. Ferguson managed similar vocals (her Valley Girl ranting on "Drop Me Off At The Galleria" was almost painful) and proved to be the most mobile member of the group. Ferguson was like an actress playing a part she'd written for herself: confident, controlled and, just beneath the surface, enjoying herself immensely.

□**Summary:** The Visiting Kids are fun, but the concept is somewhat more amusing than the execution. The audience is constantly reminded that the hook of the show is the kids, and not the tunes or the musicianship. This heavy reliance on the one-joke aspect was an appetizer which was never quite filling. The set was ultra-short, but if the act were extended it would have the audience fidgeting in their seats. For now, the Visiting Kids have the charm and entertainment value of a four-minute skit on *Saturday Night Live*.

—Randal A. Case

Kery Doll

The Troubador, West Hollywood

□**The Players:** K. Doll, vocals; R. Ward, guitar; K. Michaels, bass; T. Black, drums.

□**Material:** A lot of hard rock. Not just that, but mostly that. The material seems to be geared to attract the heavy metal minions, which is very shrewd considering the way the musical winds are blowing. But the songs are a definite cut above what one hears from most of L.A.'s Def Leppard clones: there is content in the lyrics and variety in the melody lines. There was nary a lame-o in the set, but three stood out: "Tricks of the Trade," featuring the best lyric: "Little White Lies," a slow-tempoed number that was the most melodic; and "A Child Should Lead Them," a hard rock anthem about a youth-led society.

□**Musicianship:** Ward is a very competent guitarist, particularly adept at rapid-fire leads. Michaels adds an en-



Kery Doll: "a definite cut above most of L.A.'s Def Leppard clones"

joyable air of cool attachment to the group and is the musical cornerstone of the band. Black plays his very big drums with precision, tact and infectious energy. But Kery is the main focus and is an accomplished performer. Without losing any of the rawness

necessary to the music, his vocals are clear and distinct and he has a good mid-range voice that bespeaks training of some kind.

□**Performance:** The band openly acknowledges the influences of Alice Cooper, Kiss and the New York Dolls. The three musicians are relaxed, intense and fun to watch. But Kery is the man up front, and he has lots of presence. There were a few problems, however. His between-song patter went on a little long, and during "Lies" he made the mistake of sitting down, making it hard for the audience to see him. The magical-appearance-from-the-casket opening routine didn't work well with the stage dimensions, and has been done many times before. If the band feel they need to open with this bit, they should give a little more thought to the staging.

□**Summary:** Kery Doll gives a dynamite show. Undoubtedly, their stagecraft will get better, because everything else about them is high-quality. It's a hell of an act.

—Kong

The Roomates

At the Gardens, Northridge

□**The Players:** Jerry Donahue, guitar, vocals; Lynda Lawley, vocals, keyboards; Rusty Buchanan, bass, vocals.

□**Material:** A vehicle for every genre. The repertoire is of the "Hit Parade" variety, and no style or year gets special treatment in the cavalcade of faves Oldies like "Johnny Angel" and "Travelin' Man," the Dixiecup's "Goin' to the Chapel," Broadway show medleys, a few current hits and a healthy dose of country, including "Folsom Prison Blues" and "Stand By Your Man," are

all performed with an overall emphasis on listenable, low-key "dining and dancing" music.

□**Musicianship:** A country flavor presides throughout, giving the group its own style, but not so much as to take a medley from *Camelot* out of context. Donahue gets the medal for guitar playing beyond the call of duty, as he covers the rhythm and some nice leads, in addition to contributing his share of back-up vocals. Lawley and Buchanan's both have excellent singing voices; Buchanan plays a competent bass, while Lawley intermittently covers keyboard lines. A drum machine keeps everyone on their toes and a live drummer couldn't do better.

□**Performance:** The Roomates specialize in medleys covering several different musical eras, making for non-stop music during their 45-minute sets. A rousing rendition of ABBA's "Chiccee-tah" highlighted the trio's deft skill of singing lush three-part harmonies while covering intricate musical arrangements in a polished, professional manner.

□**Summary:** The Roomates' revue keeps three people very busy onstage, and they manage to deliver like six. All very talented, good-natured, fun people who do what they do very well; providing a wide variety of entertainment, neither outrageous nor mundane, in a smooth and casual presentation.

—Cindy Payne

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Reviews

RECORDS

Live

Annie Rose and the Thrillers
Produced by Matthew Sutton
and Christine Bagley
Stress Records

Annie Rose and the Thrillers, an R&B cover band from Seattle, have been playing that city's club circuit for so long that they should be awarded a medal for persistence, if nothing else. In their live shows the Thrillers try to recreate the old Stax/Volt Revues, and *Live* offers a pretty fair interpretation of that inspiration.

Stringing together a non-stop roll of old soul and R&B songs (hits and otherwise), including Sam Cooke's "Shake," Mitch Ryder and the Detroit Wheels' "Sock It To Me Baby," and Joe Tex's "Show Me," this album



showcases the sharp—but not quite as stunning as they'd hoped—vocal talents of Rose and her four female backup singers. Primarily because of this off-the-mark vocalizing, *Live* tends to contradict its title. But at all turns, the album is ragged around the edges. The horn section (especially the solos) drift off and fall apart at times, failing the velvet-throated Stax charts that brought so much soul to R&B, and vice-versa. For soul to work, the musicianship must be tighter than a pair of Jordache jeans. Throughout this album, the Thrillers hold back slightly—not enough to spoil the mood, but enough to give it that malignant element of doubt.

For her part, Rose sings a clean, but not commanding vocal that borrows much from Joni Mitchell. Her harmo-

nies are obviously heavily influenced by old LaBelle harmonies, which in turn found their inspiration in the same Stax/Volt R&B that all this started with. But while it is nice to hear these classic songs played one more time, *Live* is merely fun, not necessary.

—Keith Gorman

Dream 6

Dream 6

Produced by Dream 6
and Earle Mankey
Happy Hermit Records

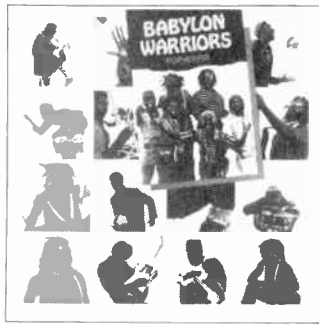
About once or twice a year, a record from an unknown band just blows me away, and this is one of them. Dream 6 is an L.A.-based trio fronted by bassist/vocalist Johnette Napolitano, who has one of the most expressive singing styles I've heard in some time. She whispers, sighs, screams, hollers and just plain sings in a way that makes the lyrics seem that much more personal, and her phrasing is excellent. Guitarist Jim Mankey (an original member of Sparks, along with co-producer and brother Earl) adds just as much to the material, which he writes with Johnette. He has a fluid rhythm guitar style, and, like other great group players before him, is basically an ensemble musician and not a lead soloist. The songs draw from numerous influences, so well blended that it's hard to pick them apart. They combine strong '60s influences with modern sounds, particularly those of the more psychedelic British bands.

"Showdown" is the best cut here, with its galloping rhythm and dynamic crescendos. In fact, the overall use of dynamics is one of the best things about the record, and this aspect really drives home the emotional depth of the songs. Harmonies add to this, especially on "Human Condition." Another great song is "Rain," a slow, gloomy way to open a record that in the end builds to a rousing chorus. Special mention must go to drummer Michael Murphy, who plays just the right amount of heavy tom beats and out-of-control fills, giving the band its rock edge.

This record is hard to classify in the categories of new music, new wave or psychedelia, since it mixes all these elements so deftly. Perhaps it should just be called great rock and roll.

—Bruce Duff

EP FILE



BABYLON WARRIORS—Forward (American Music) Finally, a decent sounding reggae album from the local scene. *Forward* is a good illustration of why the Babylon Warriors are one of the best local Rasta outfits in town. The musicianship's top notch (especially in the rhythm section of drummer Vincent Greenaway and bassist Jah Lem), the performance is aggressive, and Harrington Trapp's strong vocals deliver their message with clarity. Karl Pitterson's production is usually on the mark, though he emphasizes the synthesizers and down plays the rhythm guitars on "Music Man" and "Old Board Carpenter." The best cut, "Feeling Alright," reverses the priority, so the song's groove stands out. The material on *Forward* is not of prime Jamaican quality, but for a domestic release, it only falls short of Blue Riddim in stature.

SECRET HATE—Vegetables Dancing (New Alliance) This six song disc sets Secret Hate above average punk fare, because the music isn't just fast, one dimensional, raw powerchords and screaming. There's a variety of influences here, from the reggae tinged "Ballad Of Johnny Butt" to the calypso flavored "Latin Chongo" (although to be honest, the former doesn't cut it while the latter tune does). Their attempts to force dynamics into their arrangements with a lot of quick tempo changes isn't totally successful, either. When the energy shifts from medium tempoed verses into overdrive choruses, as in "Edge Marines," the dynamics are much better. Two more pluses: Reggie Rechter's stinging guitar work and Mike Davis' still developing but distinctive vocal style. *Vegetables Dancing* showcases a band with good ideas who are on their way to delving on their potential.

GENTLEMEN AFTER DARK: This Phoenix band picked up some notable support in the form of producers Alice Cooper and Dick Wagner. But big names hardly guarantee big success. Here they sound like a moody postpunk British band, as synthesizer and phased guitar lines coat the melodies like chocolate sauce on a sundae, but the results are not as tasty. There are some interesting textures, such as a crisp lead guitar overlapping an acoustic rhythm guitar in "No Flowers," but Brian Smith's flowery prose and cool, affected vocals dilute the melodies' potential impact. It all sounds rather lifeless, no thanks to Cooper and Wagner's production. Obviously, Wagner forgot about the guitar roar of Lou Reed's *Rock And Roll Animal*,

because up tempo tunes like "Open The Door" are mired in an overpolished, cool sound.

THE CLUB (Roaring Rabbit). Everything about this band, from the cover art to what's in the grooves, is slick with a capital "S." Whether you like this or not depends on your taste. Those who enjoy the slick, somewhat faceless, pop/rock mined by Toto will appreciate the stellar musicianship, the well constructed (albeit predictable) arrangements, and a crystalline production that makes the music sound like it's been preserved in Saran Wrap. There's not a rough edge within earshot. The best cut is the slow, bluesy "Leavin' Today" which accentuates a hooky rhythm. The straightforward rockers "Face Me" and "Sneak Attack" rightfully stick the guitar riffs out front, but there's no bite in the chops, which renders it harmless. Like Toto, the Club come off as session vets who threw a few tunes together to kill a few extra hours of studio time. They do all right for themselves, but they could be far more involving if they sounded like they worked up a sweat to make the EP.

—Jeff Silberman

SINGLES FILE

X-Ray Connection substitute electronic gadgetry and tinny drum machines for effective dance grooves on "Replay" (Dance Sing). The song consists of the word "replay" echoed from channel to channel and a voice saying "enemy missiles," there's a point here somewhere, but three words don't get it across. Tape effects and a synth that would sound great in a funeral dirge make up the instrumental portion of the cut. It's all laid over a beat that is hardly danceable, and after all, what point is there to dance music if you can't dance to it? Fab 5 Freddy fare much better with their 12" dance/rap single "Change The Beat" (Celluloid). The drums provide a solid beat and greater depth, while the French rapping keeps the ear interested. Occasional use of a Vocoder mars the tune, however, and a tighter, funkier bass would have given added danceability. Cross-fire Choir score several points for originality with "Disappointment"/"What's It To Ya" (Rounder Records). Their blend of various rhythmic influences and instrumental textures make them hard to classify (a good thing in itself these days), but soul, funk, rock and a touch of reggae are detectable. Better production and a more fluid guitar sound would have helped on the first cut, but these worries are dispelled on the flip side when a grooving bass and scratching guitar take over. I know country vocals are supposed to be nasal and all, but this is ridiculous. Leo J. Eiffert has given new meaning to the term "country twang" on "Blue Eyes Dance Excitement" (Plain Country). Guitars merely create atmosphere, and the synthesizers don't really help to fill the gap that would have been better covered by the traditional ballsy low-end Telecaster. The vocals improve on "Brain washed," as does the rhythm accompaniment, providing more of an *omph*. **Scheherazade Martin** comes up with some good dance music (nee disco) with "Nightfool" (Silver Sounds) Production is slick, synthesizers are used to good effect (better than a lot of "synth" bands), it all seems a lot more intelligent than standard disco material, and there is even a fairly hot guitar solo. But "Mr. Heartbreaker" fails on all the counts where the first side succeeds, and a misplaced trombone only adds insult to injury.

—Larry Hogue

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Club Data

by Ron Gales

Club Bookers Look Into '84

Orwell's deadline has finally arrived, but that didn't stop MC from awakening some L.A. club owners and bookers from their post-holiday stupor to ask them what visions they have for their clubs in the year of Big Brother.

Troubadour, West Hollywood: Jennifer Berry will continue the heavy metal tradition at the renowned Troub, with headbangers holding their reign on weekends. A new tradition begins with heavy metal Monday Massacres and Tuesday Tortures, while Wednesday and Thursday will find pop-rock and new wave acts headlining. The Troub is also thinking about the coming Olympics. "There will be a lot of people here," Perry believes, "and the Troubadour is going to expose the world to heavy metal." Bands to be on the lookout for, says the booker of the club that nursed the nation's current top band, Quiet Riot: are Sin, Bitch, and Witch.

Hop Singh's, Marina Del Rey: Owner and L.A. jazz mainstay Rudy Onderwyzer thinks '84 will be "a bet-

ter year for clubs. The whole economic upswing will make it easier for people to get out of the house, because clubs are becoming very expensive. The club scene is obviously and absolutely tied to the local economy." Of the coming Summer games, Onderwyzer is less optimistic. "It's the biggest merchandising gimmick ever. I'm waiting to hear about the official Olympic laxative. It'll have a minimal effect on clubs. They (the tourists) will be spent by other activities. There will be those who come into town who'll be predisposed to certain types of music and they'll find the spots which cater to their taste."

Cowboy, Anaheim: Del Smart does not foresee a great economic upswing, since the Cowboy is doing robust business as it is. "Business was good this past year," Smart says, and prospects look good for the coming months as he reports strong advance sales into February. "We plan to do a lot more (big-name) concerts," he adds. Another of Smart's interests, the wild and woolly Crackers club, is doing so well that plans are being discussed to open a Crackers II (but these are "tentative plans," Smart reminds cautiously).

Lighthouse, Hermosa Beach: Once known as a landmark of West Coast jazz clubs, the Lighthouse is "leaning more toward rock and R&B," according to Helena Marette. Jazz acts are occasionally booked, but "we're getting away from that." As to the Summer Games she claims that "the Lighthouse is the unofficial bar of the Olympics." Due to the legendary status it holds in the jazz world, the club is well known in other countries, and Marette expects that aspect to give the club an advantage. Bands to look for in '84: the Automatics and Second Life.

321, Santa Monica: The major changes '84 has in store for this club will be structural. Construction on the third floor will double the size of that space, while the central staircase is being removed to increase visibility, as live shows will soon be held in the basement instead of on the second floor. The 321's sound and video system will also undergo renovations and improvements. As to booking, Howard Paar says, "We're still banging our heads against the wall. Since we don't rely on bands to draw our audience, we don't always need to get the biggest names. So when you try to pick



The Alarm's hairdriers broke, so they used the next best thing: Hurricane Thor.

photo by Lesley Campbell

and choose, it's harder to deal with a booking agency." The slip of KROQ's rating in the last Arbitron numbers "certainly hasn't affected our turnout," Paar maintains. In fact, he guesses that KROQ's ratings will rise by the time the new Arbitrons are released.

Donte's, North Hollywood: Renovations are also happening here, with a new sound system and air conditioning in the works. In '84, "We'll be reaching out for bigger names," promises Carey Leverette. "We'll also be getting into more fusion acts. Fusion is doing better for me. It depends on the act, too. Some be-boppers do well, others not as well." Some names coming up include Rob McConnell's Big Brass Band (Canada's number one jazz act) on January 8-11. Also in January, Donte's will begin presenting big bands on Sundays.

Rawhide, El Monte: Despite rumors to the contrary, "The Rawhide is going to stay country," reports Richard Delaney. A new feature will be the policy of booking bands for two-week appearances, as opposed to the former practice of booking them for three days. "This way," Delaney reasons, "it'll give the bands some security. They can work themselves in-

to a circuit, a good way to get a following." As for the Olympics, "There will be no radical changes. A lot of people aren't worrying about that yet. Clubs think month to month, not year to year."

Music Machine, West L.A.: "My plans for '84?" Jan Ballard asks. "That's a secret." Well, thanks a lot. Not so secret are her bookings of blues giants Albert King (January 14) and Bo Diddley (January 28). Ballard went on to volunteer her opinion of the Olympics: "They'll have a marginal effect...the tourists will go out, but to Disneyland, the Hollywood Wax Museum, Castle Park Miniature Golf, but any club that thinks its attendance will double because of the Olympics is kidding itself. I'm not expecting a line down the block. There will be a lot of different activities (for the visitors), a lot of tug-of-wars."

Hot Lix, Torrance: Early last year, this rocker venue was burdened by demands placed by the Torrance council. The rumor mill has it that certain blue-clad elements of the municipal-government want to shut Hot Lix down for good. The club is asking its patrons to write to the Torrance City Council and appeal to their sense of reason, and judgement, and rock and roll.



Lords Of The New Church singer Stiv Bators looks bemused at the Palace.

photo by Lesley Campbell

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PHENOMENON AT FIESTA HOUSE

2353 E. Olympic, Los Angeles.
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Type of Music: New Rock Music, orig.
Club Capacity: 350.
Stage Capacity: 8.
PA: Yes.
Lighting System: No.
Piano: No.
Audition: Send cassette to: 1129 E. 5th St., L.A., CA 90013.
Pay: 45% of door.

MAGGIO'S

1644 No. Cahuenga Blvd., Hollywood
Contact: Lisa Sligh/Raven (213) 462-8747 or 469-9619.
Type of Music: Rock, new music, R&B, funk. Originals OK.
Club Capacity: 125.
Stage Capacity: 5.
PA: Partial.
Lighting System: Yes.
Piano: Yes.
Audition: Send cassette and promo package to above address.
Pay: % of door.

THE DUKE'S SHOWCASE

16903 Algonquin, Huntington Beach.
Contact: Brenda, (714) 545-8117.
Type of Music: All styles except heavy metal and punk. Comedy. Originals OK.
Club Capacity: 266.
Stage Capacity: 8.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Call Brenda.
Pay: Negotiable.

MARTI'S STEAK & LOBSTER HOUSE

3753 Van Buren, Riverside.
Contact: Jamie, (213) 389-8533.
Type of Music: Jazz, pop, rock, blues. No new wave or punk. Originals OK.
Club Capacity: 200.
Stage Capacity: 6.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Call above number, do not call restaurant.
Pay: Negotiable.

THE SILVER SADDLE

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

DONTE'S

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

SNOOPY'S LONGSHOT

4658 Melrose Ave., L.A.
Contact: Ralph, (213) 667-9762 or 666-1770.
Type of Music: All except punk, originals OK.
Club Capacity: 300.
Stage Capacity: 8.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Tape or live, contact Ralph.
Pay: Negotiable.

FM STATION

11700 Victory Blvd., No. Hollywood.
Contact: Billy, (213) 769-2221.
Type of Music: New wave, modern dance, reggae rock. Originals OK.
Club Capacity: 500.
Stage Capacity: 15.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Send tape, promo pack.
Pay: Negotiable.

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

RANDY PASCAL'S SHOT OF GOLD

16683 Roscoe Blvd., Sepulveda, Ca.
Contact: Gary Crawford Associates, (213) 999-1770.
Type of Music: Modern rock. Limited originals.
Club Capacity: 250.
Stage Capacity: 12.
PA: No.
Lighting System: No.
Piano: No.
Audition: Send promo pack including tape & resume to: Gary Crawford Assoc., P.O. Box 767, Encino, CA 91316.
Pay: Negotiable.

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4720 W. Washington Blvd., L.A. CA 90016.
Contact: Charles Gentry (213) 936-1107 10 am-5 pm.
Type of Music: T40, rock, new music. Originals OK.
Club Capacity: 300.
Stage Capacity: 15.
PA: yes, w/operator.
Lighting System: Yes,w/operator.
Piano: yes.
Audition: Send cassette w/pix (optional) or call for appointment.
Pay: Negotiable.

ORPHANAGE

6411 Lankershim Blvd., No. Hollywood
Contact: Bruce or J.B. (213) 506-0382.
Type of Music: All types except punk, originals OK.
Club Capacity: 150.
Stage Capacity: 7.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Promo package and tape (call).
Pay: Negotiable.

HEAVEN ON EARTH CLUB RESTAURANT

1447 2nd St.,
Santa Monica, CA 90401.
Contact: Q, 6-9 M-F, (213)395-2122.
Type of Music: Easy listening, jazz, folk, musical comedy. Originals OK.
Club Capacity: 150.
Stage Capacity: 4-5.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Call for more information.
Pay: Negotiable. Showcases on Monday (with cash prize of \$100) and Thursday nights.

THE STAGE WEST

17044 Chatsworth,
Granada Hills, CA.
Contact: Beau, 6-8 pm. (213) 360-3310.
Type of Music: Rock, originals OK.
Club Capacity: 350.
Stage Capacity: 10.
PA: Yes, w/operator.
Lighting System: Yes, w/operator.
Piano: No.
Audition: Send complete promo pack or VHS to above address w/SASE.
Pay: Negotiable.

BRASS RAIL

233 So. Brand Blvd., Glendale, CA.
Contact: Lou, (213) 242-2227.
Type of Music: Rock and roll, Top 40. Some originals.
Club Capacity: 175.
Stage Capacity: 8.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Call Lou.
Pay: Negotiable.

CLUB 88

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

LIGHTHOUSE CAFÉ

30 Pier Avenue,
Hermosa Beach, CA 90254
Contact: Ken Dunn, or Helena Marette (213) 372-6911.
Type of Music: Jazz, R&B, blues, reggae, rock and roll.
Club Capacity: 150.
Stage Capacity: 6.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Send tape or call for live audition.
Pay: Negotiable.

KERCKHOFF COFFEE HOUSE

UCLA Campus, 308 Westwood Plaza, A-level, Ackerman Union, L.A., CA, 90024.
Contact: Kristin Rains, (213) 206-0838.
Type of Music: Soft rock, folk, jazz & country. Originals OK.
Club Capacity: 100.
Stage Capacity: 4.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Live audition, or send demo tape.
Pay: Negotiable.

CATHAY DE GRANDE

1600 N. Argyle, Hollywood.
Contact: Michael (213) 461-4076.
Type of Music: Rock and roll, R&B and original.
Club Capacity: 200
Stage Capacity: 8.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Send tapes.
Pay: Negotiable.

CHEYENNE SUPPER CLUB

101 S. First Ave.,
Arcadia
Contact: Shelly Costanza (213) 447-3571
Type of Music: T40, rock, new music. Originals OK.
Club Capacity: 170.
Stage Capacity: 6.
PA: No.
Lighting System: Yes.
Piano: Yes.
Audition: Call for details.
Pay: Negotiable

THE VEX

2580 Soto St., E. Los Angeles, 90032.
Contact: Joe or Mike. (213) 222-5600.
Type of Music: Any original new music.
Club Capacity: 200 and up.
Stage Capacity: 7.
PA: Yes, w/operator.
Lighting System: Yes,w/operator.
Piano: No.
Audition: Send tape & promo pak.
Pay: Negotiable.

TROUBADOUR

9081 Santa Monica Blvd., Los Angeles, 90069.
Contact: Susan Perry, 2-6 pm, T-F. (213) 276-1158.
Type of Music: All types.
Club Capacity: 300.
Stage Capacity: 8.
PA: Yes. Must bring own mic, stands, & cords, (Low Impedance.)
Lighting System: Yes.
Piano: Yes.
Audition: Tape/Bio/Picture.
Pay: Percentage of door & 50% of discount ticket.

HOLLYWOOD ROOSEVELT HOTEL

Hollywood Blvd., Hollywood, CA.
Contact: (213) 656-6461.
Type of Music: Rock bands, singers, comedians, originals OK.
Club Capacity: 150.
Stage Capacity: 8.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Call for details.
Pay: 50% of door.

ALL THE WAY LIVE (FORMERLY BULLWINKLE'S)

814 Broadway, Santa Monica.
Contact: Patric, 3-5 pm M-F, (213) 451-3241.
Type of Music: All types, including new music. Originals OK.
Club Capacity: 200.
Stage Capacity: 10.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: By tapes; call Patrick.
Pay: % and negotiable.

DANCING WATERS CLUB

1331 So. Pacific Ave., San Pedro.
Contact: Silver Lining Entertainment, Bob Kravitz (213) 506-6600.
Type of Music: Open, originals OK.
Club Capacity: 1200.
Stage Capacity: 8-10.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Phone above.
Pay: Negotiable.

RUMBLESEAT

4700 Pacific Hwy, Long Beach
Contact: April York
 (213) 483-7498.
Type of Music: Top 40, new wave.
Club Capacity: 400-500.
Stage Capacity: 30.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Tape, vinyl, audition, schedule of past and future gigs.
Pay: Negotiable.

SAWTOOTH TUESDAYS

17271 Ventura Blvd., Encino.
Contact: Alan Carl Eugster, 12-4 pm (213) 996-7224
Type of Music: Electronic music only, preferably dance. Originals OK.
Club Capacity: 200.
Stage Capacity: 7.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Call for details.
Pay: Negotiable.

CARMELO'S

4700 Van Nuys Blvd., Sherman Oaks
Contact: Ruth Hoover (213) 784-3268
Type of Music: Jazz.
Club Capacity: 150.
Stage Capacity: 6.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Send promo with SASE.
Pay: Union scale.

THE STAGE

10540 Magnolia Blvd.
 N. Hollywood, CA 91601.
Contact: George or Marsha, 8-10 pm.
 (213) 985-9937.
Type of Music: Rock, T40, and Dixie jazz. Originals OK.
Club Capacity: 150.
Stage Capacity: 4-6.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Send pics, tape or VHS to above address w/SASE.
Pay: Negotiable.

ICE HOUSE

24 N. Mento Ave., Pasadena, CA 91106.
Contact: Steve Hibbard (213) 681-1930.
Type of Music: Original rock only.
Club Capacity: 210.
Stage Capacity: 10.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Tape, live showcase.
Pay: % of door.

FOOTSIE'S

34 N. Mentor, Pasadena, CA 91106.
Contact: Steve Hibbard, (213) 681-1930.
Type of Music: Top 40 covers.
Club Capacity: 200.
Stage Capacity: 7.
PA: Yes.
Lighting System: Yes.
Piano: Yes.
Audition: Promo pack incl. tape.
Pay: Negotiable.

THE POMONA VALLEY AUDITORIUM

235 W. 3rd St., Pomona, CA 91766.
Contact: Janet Smith, (714) 620-4384.
Type of Music: Various, all styles. Originals OK.
Club Capacity: 1177.
Stage Capacity: 10-15.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Call above number or send press kit.
Pay: Negotiable.

SAN DIEGO**SPIRIT CLUB**

1130 Buenos, San Diego.
Contact: Madalene Herrera
 (714) 276-3993.
Type of Music: Rock, powerpop, pop, national acts, originals OK.
Club Capacity: 350.
Stage Capacity: 10.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Tape and bio
Pay: Percentage/negotiable.

ORANGE COUNTY**RADIO CITY**

945 S. Knott, Anaheim.
Contact: Jerry Roach or Nancy, M-F, 1-5
 (714) 826-7001, 826-7000.
Type of Music: Straight ahead rock, new wave, rockabilly, ska, heavy metal, originals.
Club Capacity: 315.
Stage Capacity: 8-10.
PA: Yes.
Lighting System: Yes, w/operator.
Piano: No.
Audition: Tape or live.
Pay: Negotiable.

THE WOUNDED KNEE

815 S. Brookhurst,
 Anaheim, CA 92804.
Contact: John Ewell,
 (714) 635-8040.
Type of Music: Upbeat country & oldies. Originals OK.
Club Capacity: 225.
Stage Capacity: 6.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Call for audition.
Pay: Negotiable.

THE FRENCH QUARTER

919 So. Knott St., Anaheim, CA.
Contact: George or William Nichols, (714) 821-3412.
Type of Music: Country (for now) Originals OK.
Club Capacity: 180.
Stage Capacity: 6.
PA: No.
Lighting System: Limited.
Piano: No.
Audition: Contact above number.
Pay: Negotiable.

MUGSY MALONE'S

1731 So. Harbor Blvd., Anaheim, CA.
Contact: Dave, (714) 947-1095.
Type of Music: rock and roll, new, all types but heavy metal or punk. Originals OK.
Club Capacity: 350.
Stage Capacity: 15.
PA: Yes, w/operator.
Lighting System: Yes.
Piano: No.
Audition: Send press kit with tape, pix and bio to Sterling Productions Unltd., P.O. Box 1273, Chino, CA 91710.
Pay: Negotiable.

MISCELLANY

PERCUSSIONIST sks roadie. (213) 467-1528.

WANTED: male or female electric boogie dancer-singer, ages 19-24, for European tour. Catherine, (213) 893-2221, or 893-8587.

INDEPENDENT Production Company seeks artists with T40 type original music for master work. Send demos of originals to: Remarkable Productions, Dept MC-6, P.O. Box 2528, L.A., CA 90051. Send SASE for returns.

UNITED MEDIA Management is looking for professional rock and roll acts or artists for concerts and management situations. Send demo, pix, lyrics, and bio to: United Media Management Assoc., 6354 Van Nuys Blvd., Suite 118, Van Nuys, CA 91401. All replies answered. (213) 901-1628.

WANTED: secretary receptionist, must type, shorthand, and be very organized. Established entertainment company. Only reliable person with positive attitude need apply. (213) 851-7987.

WANTED: accountant w/full knowledge of tax laws. Own office and phone with an established entertainment company. Only reliable people with positive attitude need apply. (213) 851-7987.

ARTIST MANAGER is reviewing rock/pop groups for management consideration. Original, self-contained, and unique acts only. Submit tape, picture, bio and club schedule to: Management Company, 2003 Midvale Ave., L.A., CA 90025.

BACK DOOR Management, a division of Pleiades Records is now accepting tapes of new groups. All styles. Send to: A&R Dept., 9514-9 Reseda Blvd., No. 429, Northridge, CA 91324.

MANAGEMENT COMPANY seeks artists and songwriters with strong original material. Interested in all types of mainstream contemporary music. Please submit cassette tape, bio, photo, upcoming gigs, etc. to: Full Tilt, c/o 12021 Wilshire Blvd., No. 113, West L.A., CA 90025.

BLACK rhythm and blues female singer wanted for L.A. record deal. Send photo, resume and cassette to: David Leonard Productions, Box 1127, 1765 No. Highland Ave., Hollywood, CA 90078.

AUDITIONS for Real Street TV show, starring the Chambers Brothers Band. Bands and singers needed with \$100,000 prize package. All acts paid scale (plus) if used. (714) 624-6405.

SINGERS, DANCERS, musicians and other performers wanted for Orange County's finest talent showcase/competition. David (714) 776-4912

SINGERS AND bands needed for overseas tour. Clarence (213) 469-5803.
PRO SOUND man wanted for excellent rock and roll group, Orange County-based. Experienced only. Laura (714) 642-1403.

NEEDED: rehearsal pianist, 1½ hrs, \$12/hr., No. Hlywd.(213) 762-9962h
MUSIC WANTED: pop and T40 original songs needed immediately for working band. Alan (213) 451-1983.

SPACESHIP EARTH corporation is looking for professional guitarists and bassists for gigs and session work. Must read. Craig (213) 385-7226.

PRO KEYBOARDIST/ARRANGER sks R&B, pop, country and rock lead singers for demo work on spec. Possible record deal. Aarion (213) 465-1684.

WANTED: attractive female singer with desire and potential to become a R&R STAR. Powerful, emotional and expressive voices only. Material, record label, and promotion available. Send tape, pix, and resume to MRM Enterprises, 21115 Devonshire St., Suite 250, Chatsworth, CA 91311. No returns possible.

MIKE CHAPMAN & HOLLY KNIGHT are looking for a male lead singer who plays bass, with serious ambitions and no contractual agreements to anybody. Send a minimum of four recent photos, a bid, and tapes that fully represent vocal ability and musicianship. To: M. Knight, Suite 1008, 2554 Lincoln Blvd. Marina Del Ray, Ca. 90291.

SONG MARKET

FEMALE VOCALIST looking for excellent commercial material. MOR, ballads, and Benatar-style pop rock. Lyrics important. Judy (213) 780-8223.

INDEPENDENT producer seeking material for upcoming projects. R&B, pop and rock. Send cassettes (4 songs max.) with lead sheet to: A. Roman, P.O. Box 65134, L.A., CA 90065. (SASE for returns).
PRODUCTION CO. needs R&B, pop and country material for possible recording. (213) 469-5801.

JAZZ-POP singer seeks original tunes for showcase at Vine St. Bar & Grill. Ballads and jazz-pop songs. Diane (213) 827-9795.

SONGWRITERS: soulful R&B singer sks original material for recording and showcasing. Southern style gospel influenced rock songs and ballads in style of Leon Russell, Delaney and Bonnie, Little Feat, Randy Newman. Quinn, (213) 856-9395

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

TO PLACE FREE AD

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

First, call (213) 462-3749, 24 hours a day, 7 days a week, preferably well before the deadline. Give the category number including wanted or available. Make your ad as brief as possible. All buy and sell ads must have a price. At the end, give your name and phone number (with area code).

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

NEXT CLASSIFIED DEADLINE THURS., JAN. 12, 12:00 NOON

2 PA'S AND AMPS

- Sun Coliseum, 300w bass head, new model, w/7 band EQ, compressor, 3 stage limiter, X-over and more. Never used. \$350. 213-848-1114h
- Two Fender dual showman cabs, each w/2 JBL D-130s, \$450/pr; Lab L2 bass amp w/Sun cab, w/EV 15" bass spkr, \$300. Gibson Falcon amp, c. 1964, reverb and trem., mint cond, \$225 obo. 213-761-3735h
- Vox Super Beatie amp head, needs some work, grt appearance, \$85. Crown DC 150 preamp, \$125. Michael 213-391-7957h
- Marshall 50w head, modified by Jacob Industries, new tubes, unreal sound, \$450. One Marshall cab, 4 12" Celestion spkrs, grt cond, \$390. 213-876-1077h
- Shure Vocal master, gd cond, \$550. 213-960-8093h
- BGW 250C stereo power amp, rack mountable, like new, \$450. 16 chnl Kelsey board, 16 plus 3 stereo, LEDs, Anvil road case, like new, \$975. 213-708-3789h
- Mouse amp, rechargeable internal battery or AC powered, 8" spkr, tone, vol, and boost switch, plays anywhere. \$90. 213-848-1114h
- Legend Lead 3 mos. old, xlt cond, \$450. Ray 213-768-4585h
- Two JBL 4560 A cabs, w/225-H 15" bass spkrs, 2345 horns, 2410 drivers, 2405 slot tweeters, 1 yr old, sound xlt, \$1900. 213-329-3223h
- Small spkr cab w/one 15" Emmanence spkr (4 ohm) \$150. 213-462-4502h
- Mesa Boogie 60w amp w/JBL 12" spkr, xlt cond., \$535. 213-874-8528h
- Mesa Boogie 1600w top, EQ, all extras, xlt cond., w/Mesa Boogie 12" Celestion spkr botom, \$1050. 213-653-7034h
- Tangent 1202 AX mixing board, 12 chnl w/reverb, \$1100. 2 Marantz 3300 preamps, \$350 ea. Two Phase Linear 400 power amps, \$350 ea. 2 pair Altec Lansing A7 loudspkrs, \$700/pr. Ampeg B-15 bass amp, \$400. 213-623-3805h

- Crown D150 A, perf cond, hardly ever used, \$300 obo. Aaron 213-344-0552h
- Acoustic 450 power amp, \$195. 213-937-0261h
- Mesa Boogie 60-100w, reverb, EQ, 12" JBL, \$550. 213-766-0876h
- Yamaha EM-200 8 chnl stereo powered mixer, xlt cond, very versatile, \$1200. Two Yamaha S-4115H spkrs, pro sound, \$800. Both for \$1800 obo. 213-322-0212h
- 2 Sunn 3-M spkrs, \$300 obo. Aft. 8 pm. 213-465-8882h
- Yamaha model G-5 mini amp, A-1 cond, \$100. Pair of Sunn 3-M spkr cabs, grt for small PA or keyboards, \$275 firm. Aft. 8 pm 213-465-8882h
- Acoustic bass amp stack, 320 head, 300 w rms, and 406 cab w/two 15" spkrs, EQ, chnl fswitch and covers incl. Brand new cond, \$700 firm. 213-793-3937h
- Marshall style English Mat Amp cab w/our 12" Celestion G12M spkrs, \$250 firm, 213-658-7037h
- Tangent 2402 AX 24 chnl stereo mixer. Like new, list \$3750, sell: \$2395. JBL 2440 w/2350 horns, 2 sets, in cabs, gd cond, \$325 ea. Jim, afternoon 213-344-4209h
- ESS 500w stereo power amp w/schematics, gd cond, \$295. 213-883-4865h

4 MUSIC ACCESSORIES

- Brand new DBX 161 comp/limiter, xlt cond, \$300. No. Hollywood. Anna Marie 213-762-9962h
- Anvil fit case for Mini Moog or Arp Odyssey, xlt cond, \$75. Symetrix, comp/limiter CL 100, xlt cond, \$150. Burt 213-789-8038h
- Anvil 4-slot guitar case, \$250. 213-833-7758h
- Charvel maple guitar neck, brand new, never used, \$80. 213-876-1077h
- Tom Scholz power soak, mint cond, \$60. 213-384-1329h
- Roland RE 501 chorus echo, never used, \$430. Suzanne 213-708-3789h
- Neumann U-87 condenser mics, both w/new capsules, xlt cond, \$775 ea, obo. 213-544-0034h
- Anvil case w/heavy duty casters, 9 1/4 x 22 x 39, \$150 firm. Will trade for Jupiter 6 Anvil case. 213-787-1386h
- Sennheiser MD 431 mic, xlt cond, \$130 firm, 213-465-4066h
- String bass bows, German and French models from \$60 to \$200. 213-462-4502h
- Audio Technica ATM-21 uni-directional mic. Grt for instruments or drums, \$55. Pearl omni-directional mic for vocals, \$45. 213-874-8528h
- DiMarzio PAF super 2 and super distortion pickups, \$25. Brand new, Bill Lawrence blade pickups, L500 and L500 rhythm, \$30. 213-241-7681h
- Boss CE-1 chorus/vibrato, like new, \$110. Guitar instruction books, Howard Roberts, Green, Mach, Dioric, \$3-4 ea. 213-836-2860h
- Ultimate Support keyboard stands, single keyboard, \$60 ea. 213-891-8721h
- Roland computer sequencer, \$150 obo. 213-901-1488h
- AKG N-46E power supply for two condenser mics. Individual bass cut controls, AC operating, no batteries. \$85 obo. 213-883-4865h

3 TAPE RECORDERS

- TEAC 124 Simul-sync cassette deck, 2-track, overdb, \$210 213-665-9417h
- Wanted: schematic or owners manual for Dorkorder 4 trk simulsync tape deck. 213-823-5763h
- Akai GX4000D 1/4 track stereo reel to reel, 7 1/2 and 3 1/4 ips. 7" reel, almost new, w/manual, \$125. 213-851-9342h
- Scully 4trk recorder w/2 trk heads and access, \$1850. Aft. 7 pm 213-766-5675h
- Teac 2340 SX 4 trk simulsync recorder. Modified to run at 15 ips, \$350. 213-782-3526h
- Teac A4010 SL 1/4 trk reel to reel auto reverse tape recorder. 3 1/4 ips and 7 1/2 ips, 7" reels, dust cover, xlt cond, \$295. 213-883-4865h

5 GUITARS

- Acoustic Black Widow guitar, DiMarzios, Grovers, Gibson Tunamatic bridge, hsc, xlt cond., \$225 obo. 213-761-3735h
- Charvel Telecaster, blk w/cream binding, Floyd Rose tremolo, hsc, brand new, \$425. 213-876-1077h
- 1964 Gibson Melody maker, full length neck, cherry red, dbl cutaway, Strat case. Xlt cond, \$450. 213-650-6372h
- Bass, Crucianelli, blond, No. Hlywd, \$120. 213-762-9962h

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Fender Precision bass, 1973, blond, rosewood neck, DiMarzio PUs, xlt cond, \$350 obo. 213-343-7919h
 Fender Precision bass copy, male neck with black body, very good sound, action and condition. \$275 with gig bag. Englehardt String bass, 3/4 roundback with violin corners. Adjustable bridge, bow and cover. \$850. 213-462-4502h
Musicman Stingray bass. Xlt cond, white. \$325. 213-937-0261h
Gibson SG w/cs, \$300 213-939-5194h
1955 Gibson Les Paul gold top, Orig Tunamatic w/cs \$1600 1966 Epiphone Casino, all orig w/cs \$550. 1968 Gibson Les Paul Custom, blk lin, two humbucker PUs, nice, \$675. 213-559-7003h
Schecter Telecaster w/Duncan PAF Humbucker stack PUs, unfinished maple neck, brass nut, very low action and grt sound. \$450. 213-836-2860h
Fender fretless P-bass, natural finish, maple neck, xlt cond, \$375. 213-374-3352h
1964 Telecaster, white w/rosewood neck, \$750. 213-353-3790h
1970 Fender custom Thinline, 1 humbucker, blond finish, nice, \$375. 213-559-7003h
Gibson EB-3 electric bass. \$250 obo. Aft. 8 pm. 213-465-8882h
1971 Gibson Les Paul custom, blk, xlt cond, 1 owner, \$495. Early '60s Fender Strat, sunburst, all orig, w/remoto, xlt cond, w/cs. \$925 obo Jim, afternoon 213-344-4209h

6 KEYBOARDS

Korg Landa polysynth, Anvil case, \$850 obo; Arp Pro Soloist, 25 presets, touch sensitive, w/cs. \$350; Wuritzer 200A electric piano, \$495. 213-761-3735h
Crumar Multi-man, strings, brass, clav, piano, split keyboard, \$400. Patty 213-793-6752h
Crumar Orchestrator, 2 pedals, \$550 obo. Hammond M-2 organ, portable power, drawbars, percussion, etc. \$500 obo. Steve, Iv mess. 213-762-6323, or 213-989-5138h
Yamaha CS-80, xlt cond, touch sensitive keyboard, same keyboard used by Toto and Stevie Wonder. W/cs Mitch 213-763-8318h
Hammond M-3 organ \$450 213-710-8614h
Roland Jupiter 6 w/pedals, used once. \$2500. 213-623-3805h
Arp Omni II synthesizer, mint cond, \$550 obo. Arp String ensemble. \$300. Kathy, aft. 5 pm. 213-204-5288h
Yamaha CP-70 electric grand piano, holds tune well. \$2600 obo. Saul 213-708-3390h
Rhodes 73 suitcase, like new \$850. Mike 213-823-8386h
Brinkerhoff upright piano w/bench. Beautiful sound, xlt cond. 58x23x49. \$900. 213-851-9342h
Rhodes, 88 key suitcase, very gd cond, \$750 obo. Glendale area. 213-848-4634h
Yamaha CP-80 electric grand piano, \$3250. Kurt 213-896-0458h
1973 Fender suitcase piano w/two Janus 1 columns 100w ea. \$1200. 213-243-5065h

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7 HORNS

□ Moennig bassoon, gd cond. \$650. 213-767-6073h

8 PERCUSSION

□ Roland 606 drum machine, gd cond. \$125. Danny 213-845-0414h
 □ Wanted: used North drum, 22" any color. Stephen Easter, Iv price and mess. 213-361-3765h
 □ Roland CR-8000, new in box, No. Hiywd, \$350 213-762-9962h
Slingerland Radio King drumset, WWII made, xlt cond, \$565 obo. 213-343-7919h
Pearl 7-pc white drumset. Top of the line, many extras. Retail: \$1795, sell: \$795. Bill 213-998-6600h
Syndrums Quad set w/case and stands. Xlt cond. \$650. Syndrum single unit, CM, \$75. 213-930-1265h
 Wanted: 8" or 13" Ludwig power tom, Chrome or wood finish. Mark 213-761-8482h
Ludwig Vistalite oversize set. Xlt cond. 24" bass, 15 and 16" wing toms, 18" floor. \$600 w/cases. Also 28" tam tam gong. \$150. Wanted: Tama drummers throne, used boom stands, and Remo practice pads. Fred Drake 213-828-1203h
Zildjian 18" China Boy brand. Brand new, \$100 ea. David 213-658-5073h
 Wanted: 20" bass drum, Yamaha, Tama, Ludwig, Rogers or Slingerland. Size 8, 10, 12, 13, and 14" roto toms, Double headed 14" floor tom tom, used, any color. Will pay cash. 213-361-3765h
Slingerland Radio King drum set, made during WWII w/wooden lugs and calf skin heads, Marine Pearl color. \$600 obo. Paul 213-292-5430h
 15" Ludwig power tom tom, Chromowood finish. \$100. Mark 213-761-8482h
Sonor xylomarimba w/rosewood bars. \$600. 213-623-3805h

9 GUITARISTS WANTED

Rhythm guitarist wtd for all orig mainstream rock group. Infil: Heart, Benatar, Scandal. Backing vocals a must. David 213-651-1904, or Gary 213-858-3920h
 Guitarist wtd for working show group. Must read, sing and be free to travel and rehearse. Victor, 1-7 pm only. 213-765-3344h

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□ Female Id guitarist wtd for all girl band Precious Metal. Orig power pop metal material. Must have gd equip, chops and stage pres. We have producer, backer, mgmt and major label interest. Suzanne 213-708-3789h
 □ Guitarist w/rhythmic sightreading ability needed by act forming for T40 work and showcasing orig. Canoga Park rehearsal, 3 days/wk, Tues. auditions, 3-7 pm. Rick 213-704-7143h

All female rock band sks female Id guitarist, into orig and showcasing gigs. 213-533-1666h
 Guitarist wtd for orig funk, R&B band, serious only. Jace Martin 213-733-8462h
 □ Guitarist wtd for original band similar to King Crimson, Wall of Voodoo, Benny Goodman, DKs, Oingo Boingo, etc. Troy 213-934-2717h
 □ Guitarist needed for intense three pc. Infil: Hendrix, James Blood Ulmer. 213-766-8394h
 For melodic rock and pop success, composer/guitarist/vocalist w/distinctive style and bass drummer sks guitarist for special chemistry. Textural effects oriented day jobber fh. 213-823-8386h

□ Wanted: modern guitarist/songwriter to collaborate w/female vocalist/lyricist and keyboardist. Must be serious, dynamic, creative, into modern sound: Eurhythms, Journey, Styxx and Foreigner. Larry, aft. 5 213-347-6276h

Id guitarist needed by Wednesday Week, a local 3 pc girl band. Female pref, Kelly, Iv mess. 213-995-4250h

Signed, well-managed, aggressive. We sk stylized rock guitar for '84. Vocals a plus. Synthe rock dance music. Infil: Fixx, Tears, Bowie. Immediate 213-663-2524h

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9 GUITARISTS AVAILABLE

Ld guitarist sks heavy metal band, have top notch equip. 213-664-1292h

Ld guitarist, jut in from NY, worked w/Billy Squier, Phoebe Snow, Eddie Jobson, Ian Hunter. Sks band, part or full time. Pros only 213-652-4756f

Orig Id axe man sks permanent spot in '80s power rock trio or quartet w/mgmt. Infil: Ted, Jimmy, Randy and Ace. No two-axe bands. Crazy Kenny 714-596-7063h

Ld guitarist/songwriter sks serious musicians for orig rock and roll band. No KROQ clones. Al 213-684-8938h

Ld guitarist/vocalist sks working casual, T40 group, 1-3 nights, dbl on 8 other insts, have charts, 10 yrs exp. 213-506-6901n

Rock guitarist w/unique lead and rhythm style sks band interested in new music. L.A. OK. Ken 714-837-9976h

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Guitarist into R&B, rockabilly, swing, sks musicians to form group or presently formed group w/class image. 20 yrs exp. Rod 213-508-8534h

Jazz, rock guitarist, formerly w/name Swiss recording band. Holdsworth and own influences. Very expressive, good improvisation, and touring exp. Dale 213-942-7944h

Ld guitarist, also plays xlt harmonica, sks rock band w/roots in blues, country and rockabilly. Mike 213-396-3009h

Two guitarists sk bass and drummer for hard rock band. Don't have to be pro. Infl. Priest, Zep, Rick 213-399-5934h

Country guitar picker. Infl. Rank & File, Ricky Skaggs, REM. Sks interesting band or project. Will 213-876-0443h

Ld guitarist w/fast, melodic, classically infl style sks pro band. Xlt writing, stage pres and equip. Michael Sean Collins, 4-9213-766-0606h

Metal rhythm guitarist avail for serious rock band. Don't have to be pro. will jam any situation. Rick, anytime 213-399-5934h

Ld guitarist/vocalist sks working T40 band. Have exp, grt equip, trans, gd attitude. 213-876-4872h

Aggressive ld guitarist from NY sks reality based orig project. Melodic style, tenor voice, exceptional stage pres, songwriter and arranger, studio and tour exp. 5 yrs New England circuit. Resume avail. Eves. 213-479-5797h

Young hot guitarist w/vocals sks young bass player and drummer to form outrageous rock band. Don 213-698-7126h

Sizzling melodic guitarist, well versed in all realms of music, sks pro metal band. Gd equip. Gary 213-883-6019h

Guitarist/vocalist avail w/tour, club and studio exp, gd equip and trans, sks working band. Jim, afternoon. 213-344-4209h

10 BASSISTS WANTED

Bassist wtd for all orig rock pop new wave band, w/producer, booking agent, 45, rehearsal studio. Must be serious. Michael 213-391-7957h

Hi energy bassist sought by vocalist and guitarist w/50-plus orig to form concert level heavy rock band w/scope. 213-462-8323h

Bassist wtd by modern pop/rock artist for recording and possible tour. Must be well-skilled, highly creative. Nichi 213-663-8910h

Female bassist wtd for all-girl band Precious Metal. Orig power pop metal material. Must have gd equip, chops and stage pres. We have producer, backer, mgmt and major label interest. Suzanne 213-780-3789h

Bassist w/rhythmic sightreading ability wtd forming for T40 work and showcasing orig. Canoga Park rehearsal, 3 days/wk, Tuesday auditions, 3-7 pm. Rick 213-704-7143h

Bassist wtd to play funk, rock and reggae. Rodney 213-932-8244h

Bassist wtd for co-ed avant garde rock band. Siouxie and the Banshees, King Crimson, Pretenders, and Residents. Lv mess. 213-398-3522h

Bassist wtd for original band similar to King Crimson, Wall of Voodoo, Benny Goodman, DKs, Oingo Boingo, etc. Troy 213-934-2717h

Bass player wtd for orig project. Must be heavy player, strong rock image, extremely professional, have 1 attitude: to beat the odds. Band has backing and direction. Bill 213-998-6600h

Bassist wtd for all orig techno wave band. So Bay. Tony 213-679-6910h

Bassist wtd for squeaky clean pop rockabilly band. Vocals, trans, equip, determination. Donald 213-985-3279, or Tim 213-848-9708h

Bassist needed for intense 3 pc. Infl. Hendrix, James Blood Ulmer. 213-766-8394h

Bass player needed immed by pro T40/origs band. Some vocals and positive pro attitude a must. Pete 213-884-0042h

Pro bass player wtd for orig rock group w/gigs in January. Brad Wilson 213-656-5227h

Bassist wtd for live gigs and recording. Age 18-26, into M Jackson and Duran Duran. Quick learner and hard worker only. P.J. 213-461-1153h

Bassist wtd for orig band, infl by Hall & Oates, Yaz and Duran Duran. Must be avail for live gigs as well as recording. Joe 213-652-8314h

Synth bassist w/vocals helpful wtd for modern dance band. Have demo tapes and mgmt, infl by Thompson Twins, Prince and modern Bowie. Bef 10 pm 213-461-1153h

Bassist sought by high energy ld guitarist for studio and live applications. Must be serious and have ideas. Kenny 213-392-2798h

For melodic rock and pop success, destined composer/guitarist/vocalist w/distinctive style and bass drummer sk bassist for special chemistry. Day jobber pref. 213-823-8386h

Uncommercial and proud bassist wtd for co-ed avant garde rock band destined for cult fame. Creativity and taste more important than flash. We play hard-edged odd metered music w/lyrics to make you howl at the moon. 213-654-1218h

Redemption, a reggae Christian band needs serious bassist. Fast learner w/equip. Recording soon. 213-299-5229, or Paul, 213-413-2579h

Aggressive syntho dance band sks bass guitar w/vocals for 84. Signed and managed. Infl: INXS, Bowie, Gang. 213-663-2524h

Bass player wtd by Shire, orig melodic HM band. Must be solid, have image, and have ability to sing hi harmony vocals. Dave 213-465-9854h

Steve Naive band needs melodic bassist w/superior vocals to back up a product already on the market. Steve 213-476-0524h

Young talented bassist wtd by dance pop band infl by Shalamar and Duran Duran. Funky vitality pref over exp. Jce 213-652-8314h

Bassist wtd for So. Bay all orig pop rock project. Grt material. Serious only. Jack eyes 213-427-3877h

Bass player wtd for heavy metal orig and cover band. 213-399-5934h

Wanted: female bassist willing to explore musical boundaries. Singing ability helpful. Paadd 213-996-7467h

Bass player wtd for pro orig rock band. Pro trained Miles, Hendrix, Doors and Monkey Chants. Rehearse Hlywd 213-827-0246h

Bassist wtd for orig band exploring new realms in music w/roots in rock, blues and jazz. Rick 213-828-0322h

Christian bass player w/vocals wtd for secular orig pop rock band w/trans and equip. Donna Sue 213-985-3279, or tim 213-848-9708h

10 BASSISTS AVAILABLE

Bassist/ld vocalist sks T40 or casual band. Very current. Have been working 5 nights/wk for the past year. Dan 213-763-4006h

Bassist avail, has drive, ambition, able to listen and take directions. Image, equip, Hlywd area. Johnny 213-874-1145h

Female bassist sks currently showcasing band. Infl: post punk and rockabilly. Hlywd area. 213-667-2604h

Bassist sks working casual band. Vocals and 10 yrs exp, responsible and pro. 213-506-6901h

Hot metal bassist sks well-established band. Van Halen, Quiet Riot style. Also Maiden and Rush. Xlt equip. Joey 714-371-5279h

Bassist sks immed working or recording band into jazz/rock/Latin/soul, dbls on string bass & vocals, xlt equip & stage pres. Pros only. Lv mess. 213-295-0237h

Professional bassist sks modern pop new wave band. Infl. Police, Duran Duran. Talking Heads. Pros only. 213-785-2357h

Bassist, exp'd in rock and fusion sks interesting project. Phil 213-426-5611h

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Bassist/vocalist/composer sks band to do orig commercial progressive rock music. Talented and dedicated only. Bob 213-769-6850h

Avail immed: hard hitting, melodic bassist w/extensive concert, video and recording exp. Full concert equip, trans, serious. Mike 213-732-9269h

Bassist w/vocals, 27, sks band, Pro, Fast learner, much touring exp. Synth bass, hi energy dance music. Dave 213-461-5339h

Bassist/ld vocalist, w/much exp, xlt vocal range and strong stage pres sks estab T40 working group DbIs on guitar and keys. 213-343-7919h

Bassist, formerly w/ Tora Tora, sks HM rock band Have image, equip and pres. Mike 213-728-7950h

11 KEYBOARDISTS WANTED

Keyboardist/vocalist wtd for outstanding modern melodic rock band w/strong edge. Must be proficient on keys and have a strong stage pres. Vocals a plus. Have rehearsal studio, PA and talent. Joe 213-332-5869h

Multi-keyboardist/guitarist wtd for orig showcase group. New rock music. Pros only. 213-696-8362h

Polysynth player wtd for all orig rock group. Inft: Pat Benatar, Heart, Scandal. Backing vocals a must. Gary 213-858-3920, or Davd 213-651-1904h

Attention: band now forming in the Prince, Vanity 6 image. Needs attractive female synthesizer player w/OBX, strings, polyphonic and keyboards. Pro only. Recording deal. Wayne, bel 4 pm 213-296-5871h

All orig rock band, now working, EP just finished, sks all orig keyboardist. 213-326-7161h

Keyboardist wtd by modern pop/rock artist for recording and possible tour. Must be well-skilled, highly creative. Nichi 213-663-8913h

Pianist/synthesist/arranger wtd for vocal group. Gigs and arranging. Don Gibson 213-737-6640h

Synthesist wtd, inft by current T10 on black music and pop charts, for great band w/positive direction. Mike 213-344-6360h

Keyboardist needed for orig '80s pop rock band, vocals a plus. Group just finished EP, based in So. Bay area. Must have trans. Paul, eves 213-539-4229h

Keyboardist w/vocals wtd for orig pop rock band. Guitar helpful. Jeff 213-330-3521h

Keyboardist wtd for forming T40 band, diverse song format, very versatile rock tastes. Money making potential, ideas welcome. Rob, days 213-438-9755, or eves 213-433-8734h

Female multi-keyboardist/vocalist wtd by guitarist/vocalist for duet to collaborate on and showcase orig and T40. Jack 805-494-0120h

Keyboardist wtd for orig funk, R&B band Serious only. Jace Martin 213-733-8462h

Keyboardist wtd by Ransom Q, an original pop rock band with immediate gigs Harry, lv mess. 213-783-9599h

Wanted: female keyboardist/synthesist with ld vocals, pro attitude and willing to travel. Sam, eves. 213-463-1064h

Keyboardist wtd for orig project, must be heavy player, strong rock image, extremely pro Band has backing and direction Bill 213-998-6600h

Keyboardist needed for immed work, T40 rock, new wave, etc. Must sing 213-963-0436h

Bassist and guitarist sk pro keyboardist to join all orig band Inft Genesis and Asia. Ready to gig in one month. Pros only 213-382-4884h

Keyboardist wtd w/synth compatible w/Prophet 5 for funk wave orig project. Gigs, video, recording. Pro and dedicated. Jo Alice 213-901-1488h

Ld guitarist/songwriter w/own 16 trk studio sks creative melodic synthesist w/youthful modern image for collaboration on upcoming EP to form orig new wave pop group. Have PA and backing, pro mgmt. Paul 8-5 213-995-8565h

Female keyboardist/synthesist wtd for innovative synth rock trio w/producer and label interest. Vocal ability, modern image a must. 213-476-2161h

Keyboardist wtd for all orig pop rock serious group, gd material and connections. Pros only. 213-823-8540h

Keyboardist needed for T40 band w/equip, some orig. Trans helpful but not required. Must be versatile. Marty, aft. 2:30 pm. 213-437-7746h

Keyboardist/synthesist wtd for new orig dance music band. Inft: Duran Duran, Roxy Music. U2. Ages 17-20. No exp necessary. Chris 213-779-9997h

Keyboardist wtd by modern dance band. Equipment and image needed. Inft. Duran Duran, Madonna, Tin Tin. Eric 213-981-5329h

Steve Naive Band sks melodic keyboard player w/superior vocals to back product on market. Steve 213-476-0524h

Singer/guitarist/songwriter sks keyboard/synthesist. Orig band w/no specific style preferences. Victor, aft 6 pm 213-506-6649h

Female keyboardist, w/vocals helpful, wtd for all girl band. Precious Metal. Power-pop metal orig material. Must have gd stage pres, equip. We have producer, backer and upcoming recording. 213-708-3789h

Keyboardist w/synth wtd for orig showcase hard rock band w/female singer. Must be exp'd and have gd equip. Jon 213-342-1977h

Keyboardist w/equip wtd for today's music, contemporary feel and good vocal. Paul 213-508-0440, or Frank 213-936-0586h

Group Tapes sks synthesist for possible record deal and bookings. Rene 213-460-4613h

11 KEYBOARDISTS AVAILABLE

Keyboardist/vocalist avail, w/Prophet 5 and elec grand. Burt 213-789-8038h

Organist sks rock band Steve 213-391-7014h

Keyboardist sks working band, gd equip, play all styles, trans, gd sightreader, no attitude. 213-997-1672h

12 VOCALISTS WANTED

Male vocalist wtd for top L.A. band w/ album, MTV video, heavy radio airplay. Must have excellent range, stage persona & tolerable attitude. All auditions totally confidential. Joe David 213-375-3577h

Male ld vocalist std for outstanding melodic rock band w/modern inft. Must have grt voice and strong stage pres. Band has rehearsal studio, PA and talent. Joe 213-332-5869h

Male vocalist needed for Dense Pack, modern rock group, all orig, shopping video single, upcoming recordings pending. Pros only. 213-833-7758h

F/M ld vocalist wtd for late '60s and psychedelic style rock and roll band doing covers and some orig. Inft: Animals, Grateful Dead, Stones, Doors. Pref dbl on percussion. Pasadena area. Jean, eves 213-449-5853, or Gesine, eves 213-577-2104h

Female vocalist wtd for all-girl band precious metal. Orig power pop metal material. Must have gd range a la Steve Perry, Benatar, Triumph, and stage pres. We have producer, mgmt, backer and major label interest. Suzanne 213-708-3789h

Female vocalist wtd for Motown band, gospel and Motown exp preferred, attractive, confident, enthusiastic, exp'd w/large audiences. 213-455-2180h

Currently forming T40 band sks vocalist. PA and exp required. Very versatile rock taste, diverse song format. Trans can be accommodated. Some orig on hand. Ideas welcome. Rob, days 213-438-9755h

Male vocalist wtd, pros only, needed to sing duet harmony w/black female vocalist to cul demo. Lisa 213-471-1702h

Vocalist wtd for orig rock band in vein of Tubes, Dregs, Toto. Some knowledge of harmony helpful, gd rhythm essential. 213-997-1672h

Female backup singers wtd by Ransom Q, an orig pop rock band with immediate gigs. Harry, lv mess 213-783-9959h

Vocalist, M/F, needed for demo. Young, exuberant voice. Send cassette to: Box 761, 1765 No Highland Ave., Hlywd, CA 90078

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European style metal band sks male ld vocalist w/technical ability and star image for second album and tour. Mark or Bill 213-761-8482h
Tenor wtd for New Music ensemble. Record deal and touring. Classical training and good reading a must. J.L. 213-623-3805h
Female background singers wtd for all orig techno wave band. Auditions in So. Bay. Tony 213-679-6910h

Wanted: heavy metal vocalist, gd frontman, commercial writing ability a must. Mike 213-506-7108h

Female vocalist wtd. Immed work in O.C. T40 rock, new wave. Energy and personality important. 213-963-3936h

One female ld voice wtd by well organized heavy rock band. Must have exp, appearance and sense. Jay, aft 5. 213-344-4511h

Wanted: male ld singer, dbl on other instrument for danceable but melodic org band. Must be serious. Robyn 213-892-5345h

Wanted: singer for hard rock and roll band w/backer. Pros only. Must have gd image. 213-334-5677, or 213-334-1673h

Pro rock band w/album sks ld vocalist. Leroux. 213-464-1248h

Aggressive syntho rock dance band w/producer and label interest sks female singer/keyboardist. Infl. Eurhythms, B-52s, Human League. 213-663-2524h

Female singer ages 21-27. Pros only w/singing, dancing and harmonizing abilities for backup singing for Supremes and the Marvelettes show. RC 213-294-4228h

Ld female vocalist needed for working new wave band. Jeff 213-907-8619h

M/F backup vocalist wtd for funk wave org project showcasing locally. Soon to be recording. Major label interest and mgmt. Jo Alice 213-901-1488h

Male ld vocalist or ld vocalist/keyboardist wtd for L.A. melodic hard rock band. Stainless Steel. Gd range and looks a must. Pro attitude. Peter 213-553-0321h

Male ld vocalist wtd. Roger Daltrey style. 213-765-0794h

12 VOCALISTS AVAILABLE

Female vocalist avail for country pop rock group immediately. Have charts. No. Hlwd 213-762-9962h

Top flight male session vocalist specializing in pop, rock, MOR and country avail for collaboration with writers or bands. 9-11 am 213-545-4369h

Female vocalist, dynamic and exp'd w/lyric writing ability avail. Pros only. Jaime 213-453-2168, or 213-453-1045h

Female vocalist sks already formed group. Gd appearance, xlt vocal ability. Sks show group, rock or new wave. Wendy 213-553-5362h

Xlt female ld vocalist, strong, dynamic voice and range, much exp sks working band, R&B, T40, jazz. Exp'd pro guitarist also avail. 213-539-3581h

Ld vocalist sks working casual/T40 group, dbl on other insts., have charts, 10 yrs exp. 213-506-6901h

Female ld vocalist/rhythm guitarist sks org band or project. Have writing ability, vocal training and exp. Martine 213-395-7620h

Attractive female ld singer sks country band. Gd harmonies, lots of ideas, energetic, hard-working and very adaptable. Connie Lee 213-769-3273h

Female vocalist sks band for future gigs. Barbara, aft 5 pm M-F, and wkends. 213-732-0173h

Lady entertainer sks band, new wave, or wtd T40 or party gigs. 213-399-1645h

Singer, swinging standards only. Trio or quartet. Object: wkend casuals. Mature, can front. Joanne 213-891-0303h

Male vocalist sks pop rock band a la Spandau Ballet. Eric 213-650-6425h

Female vocalist sks recording band, 2nd soprano range, xlt voice quality, flexible w/all styles of music. Kathy 714-971-1312h

Female 3 1/2 octave ld beltter, jazz, rock, blues, show, exotic looks, sks working high energy group. Dances. Pro only. Judith Alexandra 213-787-5253h

Top notch superstar calibre melodic rock vocalist, writer, w/all the premium qualities. Unique, innovative, charismatic, exceptionally talent, exp in all facets of performance and recording. Sks supergroup of the '80s to make rock history. Randy 213-732-9269h

Ld vocalist, plays rhythm guitar and bass. Sks working band. Very current. Have been fronting T40 band for past year. Dan 213-763-4006h

Female ld singer/guitarist sks musicians to form all female danceable melodic org band. Robyn 213-892-5345h

Powerful ld vocalist sks dedicated T40 or org band. Pro w/vocal training. Writing ability 213-395-7620h

Dynamic female vocalist sks rock and roll, rockably band, playing '50s and '60s music. Lenore, days or eves 213-708-2448h

Exp'd, attractive female vocalist w/gd chops and current song list sks current T40 band. Sandy 213-466-9157h

Exceptional female vocalist avail for mgmt. Have demos, TV exp. and gd voice. 213-448-5146h

Ld vocalist/frontman w/exp, xlt range, and stage pres, sks estab working T40 group. Dbls on guitar, bass, and keys. 213-343-7919h

F NW vocalist into synth rock sks band or players. Have maxi single, video, backing. Eves. 213-856-9409h

13 DRUMMERS WANTED

Drummer wtd for org new wave rock band, must be consistent and tight. Lv mess. 213-691-7530h

Hi energy drummer sought by vocalist and guitarist w/50 plus orig to form concert level heavy rock band w/scope. 213-462-8323h

Drummer wtd for hard rock band, just starting. 213-399-5934h

Drummer wtd by modern pop/rock artist, for recording and possible tour. Must be well-skilled, highly creative. Nichi 213-663-8910h

Drummer needed to complete fun, interesting rock and roll project in O.C. area. Rehearsal time variable, pro attitude and exp a must. Linda 213-372-8959h

Drumme wtd for acid psychedelic band, sounds like Electric Prunes. Iron Butterfly, Doors. Cream. Gloomy. Have booking agent and promo. Good gigs. 213-468-9159h

Drummer wtd to play rock, funk and reggae. Rodney 213-932-8244h

Drummer wtd by Random Q, an org pop rock band with immed gigs. Harry, lv mess. 213-783-9599h

Bassist and guitarist sk drummer to join all nesis and Asia. Ready to gig

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Drummer wtd to play rock, funk and reggae. Rodney 213-932-8244h

Drummer wtd by Random Q, an org pop rock band with immed gigs. Harry, lv mess. 213-783-9599h

Bassist and guitarist sk drummer to join all org band. Infl. Genesis and Asia. Ready to gig in one month. Pros only. 213-382-4884h

Drummer wtd to complete goal oriented heavy metal band. Three pc, all orig. Ron 213-464-7811h

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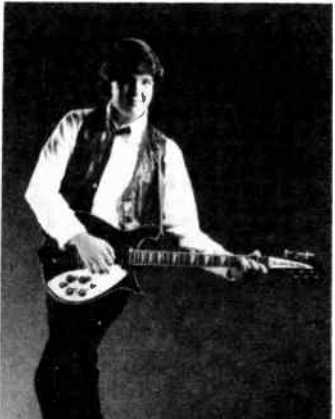
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Band sks drummer for new idealistic music. Infl. U2, Big Country, T-Bone Burnett Steve Sant 213-837-3520h

Drummer sought by hi energy Id guitarist for studio and live applications. Must be serious and have ideas. Kenny 213-392-2798h

Drummer wtd for orig melodic hard rock forming band. Rehearse West L.A. Infl. UFO, Scorpions. Pro equip and attitude. Dan213-931-2336h

Redemption sks serious reggae drummer. Christian pref. Should have gd reggae rhythm feel. Recording soon. Lv mess 213-299-5229, or Paul 213-413-2579h

Drummer wtd for new orig dance music/new wave band. 17-20. No exp nec. Sande or Chris 213-779-9997h

Drummer wtd w/solid rock style for high energy orig band w/gd business contacts. Work soon, pros only. 213-463-1010h

Drummer wtd for orig heavy metal band. Must be solid in style of Cozy Pat. Mark Edwards. Pro attitude and equip a must 213-786-6723h

Drummer wtd for heavy metal orig and cover band. 213-399-5934h

Wtd immed: serious and strong rock drummer for two projects Def Leppard style melodic metal and hard hitting melodic rock band w/female vocals. Mike 213-732-9269h

Drummer w/strong backbeat wtd for contemporary modern rock music Paul213-508-0440, or Frank 213-936-0586h

Wanted: female drummer, willing to explore musical boundaries. Singing ability helpful. Paadd 213-996-7467h

Drummer, permanent spot avail Solid, open minded, willing to work, vocals helpful. Russ. 9-2 213-845-7514h

Drummer wtd for all orig new music band. Must have solid rhythmic style and dynamic, creative approach Serious, modern musicians only. Thom 213-591-2756h

Cock Robin —synthesizers, guitar, vocalists, looking for drummer. 213-820-7600, or 213-550-8819h

13 DRUMMERS AVAILABLE

Drummer sks pop, funk, T40 working band. Trans, can work immediately. Groove drummer, no basher. Joe Lopez 213-508-8531h

Drummer sks band, touring, will travel, have toured w/many top name acts. Many years pro exp. Rod 714-880-1088h

Pro heavy metal drummer w/years of exp and 40-pc kit avail for the right project. Have toured and recorded w/name acts. Contact manager David Lee re: Damien 213-982-3444h

Drummer, concrete time, indiv style, sks orig band, no metal Kelly 213-396-8561h

Drummer, very pro, xlt image, massive set, sks major label or serious band. Infl by Ozzy, Scorpions, Motley Crue. w/mgmt and strong direction Paul 213-506-6495h

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Altec P.A., air conditioned, totally private, plush setting. \$6/Hour. Also available for extra charge: 6'2" grand piano, Rhodes 88, Poly-Synth, cassette recording
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Pro drummer w/15 years exp avail for orig rock or R&B band. Pref w/deal or close. Have opened for Bar Ks, One Way and others. Ld and back ing vocals possible Free anytime w/trans Keith Nash 213-390-1265h

Drummer w/gold record, extensive touring exp. sks image oriented group. Heavy backbeat, simple, tasteful. Exp'd players over 21. 213-656-9496h

Syncussionist sks high tech futuristic electronic unit. Pref w/major record deal. Pros only 213-390-1265h

Drummer, highly exp, versatile and visual w/kit chops and meter. sks group w/mgmt and label interest. David 213-658-5073h

Drummer sks working band, exp in all styles. Danny 213-502-9034h

Exp'd drummer sks professional or working band w/commercial rock or HM band Russ-U.C.U. Productions 213-287-5711h

Drummer, 12 yrs exp, sks rock band, formerly with Keith Sykes band Can rehearse days or nights. Chris 213-559-7003h

Drummer, simple, solid, creative, all styles, sks working club or casual band. 10 yrs exp. Kevin 213-352-3408h

Drummer, plays dbl bass drums, strong, loud, hard-hitting, also sings, stage and studio exp, pro equip sks orig pop metal or hard rock band. Paul 213-292-5430h

Percussionist sks estab working band, metal, progressive rock. w/contract. Pros only. Rusty 714-522-4147h

Pro drummer, all styles, sks full time working band. Jim 213-374-5551h

Pro drummer sks band w/recording interests. Xlt equip and trans Studio work or gigs. 213-783-4218h

Drumme avail, college trained, prof rock band w/mgmt and showcasing or record. Resume, pictures, tape. Jeff Dowd 1309 Mac Dr. Stowe OH. 216-655-2778h

Jazz drummer, 27, sks working ECM Brazilian, fusion, salsa, bop, or post bop infl'd projects. Serious pros only Jeff 213-999-3197h

Drummer sks orig rock group. Infl. Journey, Kansas, Toto Studio and stage exp. Stan 213-889-0655h

Drummer sks pro rock band. Infl. Springsteen, Pretenders, Bowie. Pref w/mgmt and label interest Solid, exp'd, dependable. Alf. 7 213-465-0692h

Drummer, grad of P.I.T., sks to join or form T40 or casual band in S.F. Valley area Arnie 213-344-6490h

Steel drummer w/dynamic 4 mallet technique, also plays electric. sks working band. Pros only. Play all popular styles. 213-389-2141, xt. 504

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L.A. SONGWRITERS SHOWCASE

WEDNESDAY, JANUARY 11
7:00 PM INTERVIEW with LARRY LARSON—Personal manager of Kenny Loggins and tour co-ordinator for the Jacksons
7:45 PM CASSETTE ROULETTE—Critiques by VICTORIA CLARE OF Chrysalis Music Group. Needs mid to uptempo R&B Rock and progressive rock
8:45 PM PITCH-A-TION—JOHN CARTER—Capitol Records producer needs songs for Joe Cocker and Tina Turner. Also needs strong Rockabilly for new movie.

WEDNESDAY, JANUARY 18, 1983
7:00 PM INTERVIEW with WILLIE DIXON—legendary rock blues writer of "7th Son," "Spoonful," "Back Door Man," "Hoochie Coochie Man," Influenced a generation of British and U.S. rock artists.
7:45 PM CASSETTE ROULETTE—R&B POP to be announced.
8:30 PM LIVE PERFORMANCE—To be announced
9:00 PM PITCH-A-TION—BEN WRIGHT, inde producer needs up-tempo new music influenced R&B & strong R&B ballads for the Emotions and R&B pop ala EWF & Commodores for Freedom

6353 HOLLYWOOD BLVD. (213) 462-1382

14 HORNS WANTED

Tenor player wtd for '50s eclectic band w/tape and orig. 213-374-3352h

14 HORNS AVAILABLE

Chromatic harmonica, harp, percussion, all styles, esp. reggae, high life and soca Record and TV credits. Haim 213-989-6004h

Sax player, all saxes and flute, vocals, keyboards, sks working band Stage and studio exp Serious pros only John 213-433-9753h

15 SPECIALTIES

Band break-up: gd guitarist and drummer sk keyboards and bass Infl: Genesis, Pink Floyd, Asia, etc. Pros only 213-650-3661h

Keyboard player sks competent jazz musicians for daytime rehearsal band. Standards and jazz fusion. Ideas welcome 213-933-2835h

Rhythm guitarist/singer sks musicians and vocalist for soft rock band Infl Crosby Stills and Nash, James Taylor, Eagles, Neil Young, etc. Stephen. Lv mess. 213-395-5646h

Songwriter sks versatile combo interested in orig material. Also sks representation Paul. 213-794-3314h

Grammy award nominee sks financial investors and/or backers for independent recording commercial project Damon Records. 1509 So Gramercy Pl. L.A. CA 90019 213-737-4223h

Musicians wtd to back vocal orig band. Must read, be willing rehearse and be versed in all styles. 213-737-6640h

Pro personal manager wtd for dynamic female ld vocalist, strong voice and range, much exp in stage and studio. R&B, jazz, pop. 213-539-3581h

Record producer/distributor wtd, hot 4 song single ready for pressing and airplay. No sharks' Gary Farmer, San Diego 619-753-4222h

Ambidextrous "male musical monster" sks position with versatile full-time pro T-40 band for recording and gigs Lead singer/drummer/guitarist, Gary Farmer, San Diego 619-753-4222h

Professional, responsible, organized person sks administrative position with established recording studio. Typing, phones, go-fer. Have extensive knowledge of entertainment industry Julie. Lv mess 213-662-4674h

Manager of top new rock act seeking agent/producer/record deal Positive attitudes, incredible showmanship Brewer Enterprises 215-893-0938h

Big L.A. heavy metal band sks financial backing Rick 213-848-6720h

Management wtd by orig rock band. Have EP, 45 and quality video Also movie scores in upcoming motion picture Richard, alt. 6 pm 213-960-6982h

Versatile songwriter sks combo that needs orig material Also sks representation and collaborator Paul 213-794-3314h

Levi tape needed Need complete copy of Dec. 4 KLOS Local Music Show featuring Levi's performances. P.J. 213-461-1153h

Band looking for keyboardist and bassist, must sing, late 20s. 213-244-4406h

Classical guitar player wtd by flute for duo Dick 213-392-6503h

Wanted: bassist, ld vocalist, ld vocalist, in mid 20s for orig rock band Productions International 213-462-6565h

Songwriter, country, country crossover, w/charted T20 single, sks recording bands, duets or artists. Al Perry, 227 Port Union Rd., Westhill, Ontario, M1C2L2

Australian producer/musician sks other musicians to form top quality rock band. Only hard workers No immediate pay 213-893-1385h

Investor wtd for singer/songwriter/guitarist, w/KROQ airplay and completed master tapes. Star potential, label interest 213-899-8079h

Exceptional musical artist, totally proficient, sks investors Audition or resume on request, no tapes. Greg 213-989-7013h

16 SONGWRITERS

Songwriter and guitarist sks collaborator, either lyricist or composer Paul, days 213-794-3314h

Writer of No. 1 million best seller "Born To Be Wild," would like to collaborate w/artist who has record or production deal Dennis213-462-8781h

Lyricist sks composer Rock/new wave material. Must be enthusiastic Nick Smith, noon-9 pm. 213-824-1690h

Pro keyboardist/arranger sks R&B and pop lyricists for collaboration Aaron213-465-1684h

Versatile songwriter sks collaborator Pau. 213-794-3314h

Singer/songwriter sks male singer/songwriter for orig pop act 213-782-8779h

Lyricist sks commercially inclined soul pop songwriters for collaboration. Also seeking completed melodies in need of lyrics Richard, alt 7 pm 213-731-3085h

Songwriter sks collaboration w/group R&B Jay Dunlap 213-931-3516h

Lyricist/collaborator wtd by songwriter Nizar 213-824-1690h

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SESSION PLAYERS

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Phone: (213) 650-1779.
Instruments: Electronic drums. Linndrum with alternate sounds. Syncussion, Prophet 5, sound effects and percussion effects. 24 track and 8 track studios also available.
Styles: All styles and sounds, both real and synthetic.
Qualifications: Session playing, writing, and engineering credits include: Dan Aykroyd/TK Carter, Catherine Bach, David Campbell, Chick Corea/Golden Era, Kim Fowley, Barry Gordy, Great American Dream, Bill Graham Productions, Nicky Hopkins, Peter Hume, Julio Iglesias, Kagny and the Dirty Rats, David Longoria Productions, Medina-Asby Productions/Motown, Richard Perry Productions/Planet, the Pointer Sisters, Howard Rice, The Signals, Terry Strunkland, Jr. Walker, Mary Wells, Zoom Zoom
Available For: Session work

REEK HAVOK

Phone: (213) 532-9159
Instruments: Simmons electronic drums, drum machines and programming, syndrums, Synare, Claptrap, misc outboard sound processing equipment
Styles: Pop-R&B-fusion, rock, wave, future
Read Music: Yes
Qualifications: 6 years working on synth-drums and drum sound processing, extensive recording experience and discography. 16 yrs playing drums schooling at Dick Grove, California Institute of the Arts, extensive recording dates playing and/or drum-synth tech, engineer and programmer w/Tommy Tutone, Randy Crawford, Pointer Sisters, Herb Albert, Great Buildings, Melissa Manchester, Chain Reaction, Julio Iglesias, Motley Crue, Sergio Mendes, Eddie and the Monsters, Motley Crue, Nina Hagen, Greg Pillinganes, Stephanie Mills, etc. Also extensive video acting and asst. production
Available For: Recording, soundtracks, tours, consultation, equipment rentals, pro band situation

DOM B. DEMIERI

Phone: (213) 783-9460 after 6 pm
Instruments: Custom double-neck Fender 12 & 6 string electric/335 special/electric acoustic/lead vocals/advanced harmonies
Styles: Rock/Country/Pop/R&B
Read Music: Yes
Qualifications: Instant Innovative Hot Leads/Rhythms and Sound Textures/Tasteful Magical Fast precise Overdubbing/tricks and effects/18 years experience Extensive Studio knowledge/TV/Movies/Stage/Concert Experience. Toured with Screen Gems Hendrix and many more. Formerly with the Sundowners Tape and Resume on Request
Available For: Studio/Concerts/Club dates

GUY BABYLON

Phone: (213) 664-7284
Instruments: Synclavier II, Mini Moog, Arp Odyssey, Roland VKI, Rhodes, Vox Jaguar.
Styles: Rock, Pop, Fusion, Electronic
Read Music: Yes
Qualifications: B A Music Composition, album credits, film, and dance scores, conscientious, creative and tasteful
Available For: Sessions, demos, film and modern dance scores.

SHANE O'BRIEN

Phone: (213) 673-5682, 412-9071
Instruments: Guitars, vocals.
Styles: Blues and rock
Read Music: Yes
Qualifications: Many years experience as lead frontman, recording and concerts, solid style
Read and write
Available For: Sessions, gigs, showcases.

JOEL WACHBRIT

Phone: (213) 874-9933
Instruments: Electric and acoustic guitars.
Styles: Versatile in all styles, especially R&B, pop and rock.
Read Music: Yes.
Qualifications: B A Music Theory and Composition (75) Playing 18 yrs, 10 professionally, with much live and studio experience. Toured Europe twice, many label sessions in Germany. Production experience including many demos ASCAP songwriter, ASF finalist (R&B) and 2 quarter-finalists ('83). Excellent time and rhythmic ability, melodic or hard soloist. Tape available
Available For: Session work, demos, casuals, paying gigs, songwriting

JOHN McDUFFIE

Phone: (213) 663-1796.
Instruments: Electric and acoustic guitar, pedal steel and lap steel guitar
Styles: Rock and roll, blues, R&B, country, jazz—versatile.
Read Music: Yes.
Qualifications: Extensive training and pro experience. Excellent time and harmonic sense, great rhythm and melodic, soulful solos. Back-up vocals, mid-tenor; arranging
Available For: Original projects, live and studio work

LARRY MYLES

Phone: (213) 322-0156
Instruments: Drums, assorted percussion
Styles: Rock/pop/new wave/jazz
Read Music: Yes
Qualifications: B A in Music, much studio experience with various artists. Extensive touring here and abroad. LP credits include I.R.S. recording artist Skafish. Worked extensively in 1982 and 1983 with Iggy Pop. Good image, very easy to work with
Available For: Sessions, demos, pro recording/touring band, some club work

ANDREW GORDON

Phone: (213) 379-1568.
Instruments: Oberheim OB8 polysynth, DX digital drums, DSX digital sequencer, Fender Rhodes, Kawai Grand Piano, Fostex 4 track, Korg Poly 6 synth
Styles: Versatile in all styles, especially pop, R&B
Read Music: Yes
Qualifications: Played keyboards for 23 years. Worked in Europe for 10 years in different situations before moving to L A. 4 years ago. Worked touring Europe and U.S.A. Wrote commercials and music for TV
Available For: Session work, commercials, live work, producing and arranging, teaching songwriting, demos, casuals

NEIL KUNEN

Phone: (213) 257-5622.
Instruments: Electric guitar, acoustic guitar, 12 string, Roland guitar synthesizer.
Styles: All
Read Music: Yes.
Qualifications: Much playing and recording experience in many styles, superb time and rhythmic ability, melodic soloing, excellent finger picking in many styles, great feel for texture and color
Available For: Songwriter demos, casuals, studio sessions, gigs

ROBERT BACH

Phone: (213) 893-6596
Instruments: Drums
Styles: All styles of rock, pop, fusion
Qualifications: Excellent technique, experienced in studio work and live work from small clubs to large concerts. Easy to work with and a good listener. Great sounding equipment and good image for rock videos
Available For: Sessions, demos, club work and concerts, videos

DAN WILLIAMSON

Phone: (213) 241-4667
Instruments: Simmons electronic drums, Roland Juno-60 synth and programming
Styles: All
Read Music: Yes.
Qualifications: 15 years experience. Rehearsal studio available with PA
Available For: Sessions, demos, rentals.

ANDY CAHAN

Phone: (213) 787-1386
Instruments: Jupiter 6, piano, organ, etc. Rhythm guitar, percussion
Styles: Rock and roll, C&W, MOR, new wave, techno, and childrens music
Read Music: Yes
Qualifications: Little Richard, Chuck Berry, Seals and Croft, Dr. John, the Turtles, Flo and Eddie, Honey's, Valley Girls Produced Grandmothers' LPs for Rhino, Eddie and Showmen EP for Moxie and Leaves LP for Panda
Available For: Sessions, road, rental (Jupiter 6), production, promotion and manufacturing, "low budget connections"

RICK SANDLER

Phone: (213) 851-6946.
Instruments: All keyboards and synthesizers
Drum programmer, lead singer and frontman.
Styles: All
Read Music: Yes
Qualifications: Written songs for Dionne Warwick, Anne Murray, Jermaine Jackson. Co-produced, arranged, wrote and sang music for Ralph Bakshi film *Hey Good Lookin'* in 1982
Available For: Any and all paying work or original projects

GARON RICHEY

Phone: (213) 461-6013
Instruments: Piano, synthesizers, Rhodes, Polymoog
Styles: All but punk/new wave
Read Music: Yes
Qualifications: 20 years piano, 10 years studio work. Leon Haywood, Carol Kaye, King Ervison, James Gadsden, Luther Ingram, David Clayton-Thomas
Available For: Recording sessions only

VOCALISTS

CAROL WEBER

Phone: (213) 841-5055.
Vocal Range: 3 octaves
Styles: R&B, pop, blues, jazz, R&R, C&W
Sight Read: Yes
Qualifications: 9 years clubs, studio work, TV, radio commercials, concerts
Available For: Sessions, demos, casuals, some club work

SALLY KLEIN

Phone: (213) 760-2748.
Vocal Range: Mezzo with 3 octaves
Styles: Blues, jazz, pop, folk, show and soft rock
Sight Read: Yes.
Qualifications: BM from Berklee College of Music. Studio experience as lead singer, back-up and arranger. 8 years stage experience singing lead and back-up. Can do leadsheets and recently released single. "Region 36"

JIM MANDELL

Phone: 213-667-1234
Vocal Range: Baritone to tenor
Styles: Pop, rock, MOR, R&B
Sight Read: Yes.
Qualifications: 15 years live and studio experience, with major credits as a solo recording artist, group, and jingle vocalist. Big, contemporary sound, from sensitive melodic stylings to hard edged drive. Reliable and imaginative, skilled in arranging and production, and committed to the success of each project. Tape on request.
Available For: Sessions

GINA ECKSTINE

Phone: (213) 710-1696.
Vocal Range: Alto and 2nd soprano
Styles: Pop, rock, R&B, jazz, MOR.
Sight Read: Yes; also instant harmonies
Qualifications: Extensive stage and recording experience. Toured with Billy Eckstine, Count Basie, and Sammy Davis Jr. Performing 5 nights a week in the L.A. area. Tape on request
Available For: Sessions, demos, casuals

SPECIALTIES

RENEE LEBALLISTER

Phone: (213) 789-4630
Specialty: Acrobatic Dancer, contortionist, movement consultant
Styles: Theatrical & acrobatic dance interpretations for rock, electronic, blues, jazz, classical & country
Qualifications: CA Teacher's credential in movement & dance. Rock videos for major San Francisco bands, BBC I & II, rock films, One From The Heart, Altered States, Live performances w/Dead, Airplane, Quicksilver, Hawkwind, Pink Floyd, Donovan, Chambers Bros & others. Performed most recently w/Dinosaurs at Kabuki Theatre & Country Club, US Festival, & Renaissance Faire (brochure on request)
Available For: Concert performances, tours, rock videos & films, clubs, choreography, consultation services and music video choreography.

TECHNICAL

KEN NICHOLSON

Phone: (213) 479-1384
Technical Skills: Concert Sound Engineer
Qualifications: 7 years experience. Road work with Greg Kihn, Jerry Garcia, Lacy J. Dalton, Freddie Hubbard, Bob James, Eddie Money, Rick Springfield, Y&T, others. Also six years broadcast video experience. Resume and references available.
Available For: Tours, showcases, club work, recording

ED FREEMAN

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

PETER R. KELSEY

Phone: (213) 837-7939
Technical Skills: Recording engineer and producer.
Qualifications: 11 years experience in top studios with producers Ken Scott, Roy Thomas Baker, Dennis Mackay; and artists Elton John, David Bowie, Jean-Luc Ponty, Graham Parker, etc. Tape and resume available.
Available For: All studio engineering and production.

JACK LANCASTER

Phone: (415) 522-8185.
Technical Skills: Producing and arranging.
Qualifications: Produced various artists in top London studios including Rod Argent, Stephanie Grappelli, Gary Moore, Brian Eno, Clive Bunker, Phil Collins, Zeitgeist, Kayak, Krisma, The New Ornamentalists, etc.
Available For: Recording sessions (will travel to L.A.)

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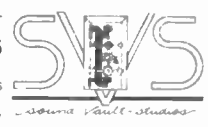
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