

Music CONNECTION

THE ALTERNATIVE MUSIC TRADE PUBLICATION

LABELS ADJUSTING METHODS TO FIGHT SLUMP IN SALES

BY JEFF SILBERMAN

Record companies, battered by a long-standing slump, have begun to examine their own business methods in looking for a way out.

While industry-watchers and the media predict even more drastic consequences—more layoffs, label mergers and deep cuts in talent rosters—the labels are finally making adjustments in an attempt to weather the bad times and regain profitability in a changing market.

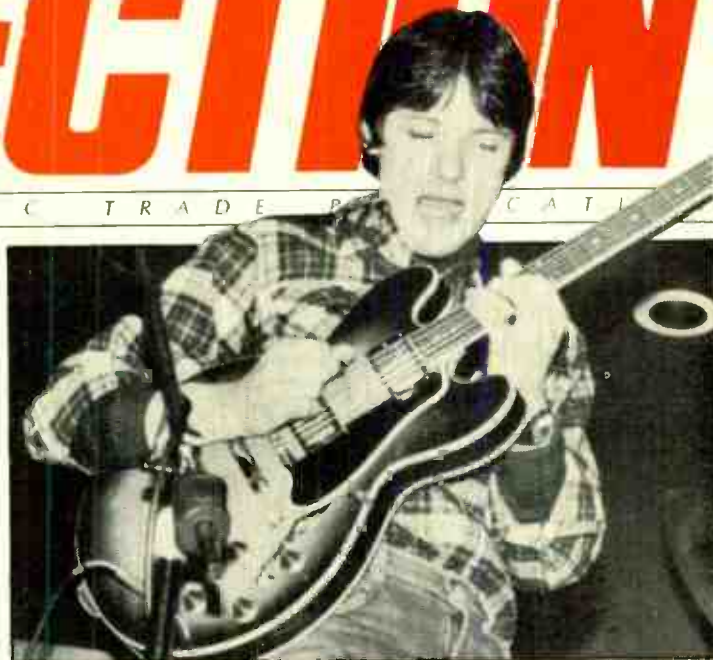
Interviews with representatives of Chrysalis, Arista, Warner Brothers, Capitol and RCA Records show that the industry sees the economy itself as the major culprit in the slump, with outdated marketing techniques, exorbitant artist and distribution contracts, and the lack of industry-wide promotion as other sig-

nificant causes.

Home taping and record rental stores, while getting the most press as the major problem for the industry, do *not* represent the primary reason for lower sales, label reps said, although they are cited as a definite long-term threat.

"The economy is a bigger factor than home taping and record rental outlets, and it will take a lot of things to turn the industry around," says Kent Crawford, assistant vice-president of sales at Warner Brothers. He acknowledged, though, that "Home taping and record rental stores are a threat to sales. They deprive the artist and the label of royalties. We as manufacturers have to aggressively deal with that in Congress and on the streets."

"Home taping and pirating
Please turn to page 9



Robben Ford, one of many outstanding guitarists who has spoken and played at seminars that are part of the course at the Guitar Institute of Technology.

September Is Guitar Month

Major Guitar Schools Offer Craft And Name Instructors

BY BRUCE DUFF

September is both National Guitar Month and back-to-school time, and many college-aged guitarists are thinking about the possibility of a guitar-oriented school to further their musical educations.

There are scores of such programs, from small departments in community colleges to full-blown musical universities, and two of the foremost are Boston's Berklee School of Music, with its extensive guitar performance department, and the Hollywood-based Guitar Institute of Technology, better-known as G.I.T.

Both offer a basic music education and the advancement of skill on the guitar. While many players opt for a more standard four-year college, aiming for a degree in performance, arranging or composition while improving their skills via private lessons, G.I.T. and Berklee offer more "guitar-oriented" environments, in which a player is constantly surrounded by other players of all calibers and styles. The end result is constructive competition and camaraderie.

The schools differ in that Berklee is an actual college which grants degrees (one can get a bachelor's in performance or composition or arranging), whereas

Please turn to page 10

and many more, and both have collaborated with others for "Who Put The Bomp," "He's So Shy," and scores more (many listed on pps. 14-15). The most recent projects have included Bill Medley's single, "Right Here And Now," and Dionne Warwick's "Never Gonna Let You Go." A Weil/Tom Snow tune, "Come What May," is on the latest Air Supply album.

MUSIC CONNECTION: *You've worked with some very distinguished publishers. Do you think you would have had the kind of*

Please turn to page 14

Songwriting As A Husband/Wife Endeavor: Mann & Weil And Their 20 Years Of Hits

BY BRUCE KAPLAN

There have been very few husband-and-wife songwriting teams in the history of American popular music, but duos like Marilyn and Alan Bergman, Carole King and Gerry Goffin, Felice and Bodleaux Bryant, and Roy Kral and Jackie Cain have made significant contributions. Most have found it a highly specialized adventure in both life and work and, in this interview, the pre-eminent team of Barry Mann and Cynthia Weil speak about the pleasure and pain of over 20 years in the forefront of pop music.



Barry Mann, Cynthia Weil

They are the writers of "Just Once," "I Just Can't Help Believin'," "Here You Come Again"



"THE BEST CONNECTION FOR ALL YOUR RECORDING EQUIPMENT NEEDS"

7760 Balboa Blvd.,
Van Nuys, CA 91406
(213) 781-2537; 781-2604
L.A. COUNTY

7560 Garden Grove Blvd.,
Westminster, CA 92683
(714) 898-6368; 898-9036
ORANGE CO.

1620 West Foothill Blvd.,
Upland, CA 91786
(714) 985-0701; 985-5307
SAN BERNARDINO CO.

Now! 4 Stores To Serve You

11151 Pierce St.,
Riverside, CA 92515,
(714) 359-6098; 359-5102
RIVERSIDE CO.

The 1982 Professional Keyboard Products Show

Tickets On Sale At:

GOODMAN MUSIC

North Hollywood
5311 Lankershim Blvd.
(213) 760-4430

TICKETRON

At most Sears, Wards
& Tower Records
Call (213) 642-5700
for outlet nearest you

GOODMAN MUSIC

Canoga Park
Topanga Plaza
6600 Topanga Canyon Blvd.
(213) 340-9100

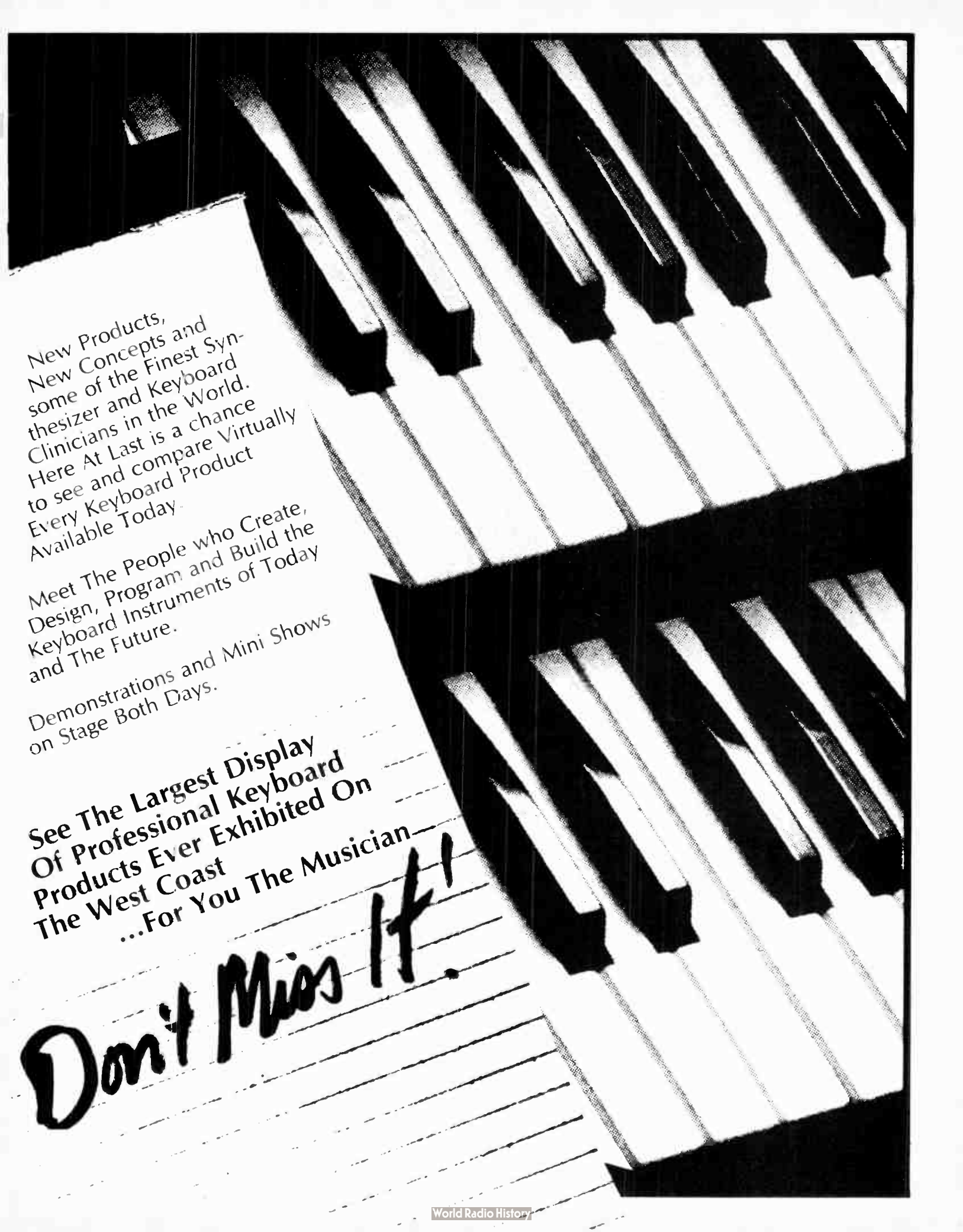
**SATURDAY, SEPT. 25 &
SUNDAY, SEPT. 26
12 NOON - 6 PM**

HOWARD JOHNSON'S HOTEL TOWER,
4222 VINELAND AVE., NORTH HWD.
\$10 EACH DAY AT THE DOOR
\$5 EACH DAY ADVANCED SALES

**DIGITAL COMPUTER
KEYBOARD SYSTEMS**

SYNTHESIZERS

**ELECTRIC
PIANOS/
KEYBOARDS**



New Products,
New Concepts and
some of the Finest Syn-
thesizer and Keyboard
Clinicians in the World.
Here At Last is a chance
to see and compare Virtually
Every Keyboard Product
Available Today.

Meet The People who Create,
Design, Program and Build the
Keyboard Instruments of Today
and The Future.

Demonstrations and Mini Shows
on Stage Both Days.

See The Largest Display
Of Professional Keyboard
Products Ever Exhibited On
The West Coast
...For You The Musician

Don't Miss It!

Glover

WE HERE IN THE ACE RECORDS GIMMICK LAB HAVE ANOTHER REMEDY FOR THE INDUSTRY SLUMP...



ONE-SIDED 'SINGLES' FOR UNDER \$100...



WHAT'S ON THE OTHER SIDE?



THE ACE 1982 FINANCIAL REPORT TO THE TUNE OF 'I'VE GOT PLENTY OF NOTHING'....



GLOVER ©1982

Feedback

A Hit At NAB

Dear *Music Connection*,

I picked up a copy of your magazine while attending the National Association of Broadcasters convention in New Orleans. Having read through it, I can say it's a definite hit!

For a music magazine to provide such comprehensive coverage of radio (Special Radio Issue, Vol. VI, No. 17) is a treat to see and read. Your articles on KROQ's recent victories over KLOS and KMET were right on and to the point. As a consultant to WLIR/Long Island, specializing in the station's News/Information programming, and as a former AOR jock myself (WLIR, WQIV, WCOZ), I sense the (KROQ) format will be a hit, and good quality journalism will be a part of it.

Many thanks for some nice reading on radio. Keep up the great work.

Jim Cameron
President

Cameron Communications
Brooklyn Heights, New York

Modern Design Reacts

Dear *Music Connection*,

In *MC*, Vol. VI, No. 18 (Club Data section), your staff writer Bruce Duff included a piece on the L.A.-based rock quartet Modern Design which the group feels is a.) non-factual b.) a complete misrepresentation of the event that took place August 24, 1982 when Modern Design played (not showcased) at the Whisky in W. Hollywood. The band at this point would like to set the record straight.

Modern Design played the Whisky with Marcy Levy (Epic) and with The Sights (MCA), and had *nothing to do with any rumor* that Cheap Trick (Epic) was going to play any surprise set or anything of the sort. Modern Design finds that statement (or opinion) very funny, being that the book-

ing agency that books Cheap Trick (and has offered Modern Design co-op dates) had Cheap Trick in Fresno that night playing what Modern Design was told was "a great gig."

Modern Design would also like to point out, as many others know, that the Whisky has a very firm policy of 30 or less guests per band on any night, so any reference by Mr. Duff to an "eight-page guest list" or "guest novel" is also sad, but still funny.

Modern Design does not feel that Mr. Duff's opinion that any of the 500-plus Modern Design fans were in any way disappointed is funny or sad; we feel that it is an out-and-out lie!!!

Watch out, Mr. Bruce Duff, we will always read and respond to anything and everything anyone writes about our act, positive and negative...Don't let it happen again!

Modern Design
Los Angeles

Setting It Straight

Dear *Music Connection*,

I want to thank you for the article that appeared on me in your last issue (Vol. VI, No. 18). Part of it, however, misrepresented my views about teachers.

I am not so generally critical of teachers as the article would lead one to believe. It is not clear who I am referring to in the quotes that are so out of context about teachers. Would I talk of my own instructors this way? Hardly! That *may* be understood; but what is not clear is who I *am* talking about. What a pathetic recommendation for selecting an instructor is my last quote: someone who "won't lead you too far astray"! Is this my opinion of the pinnacle of good teaching, as the article would lead one to believe? Wouldn't you avoid a teacher who felt that that was the best he could do? I would. Is this how I represented myself? I don't think so. Who would devote his time to

such pathetic and hopeless ends? An idiot, obviously.

So, to clear this up, I will fill in the central point, without which the rest is senseless or distorted at best.

Concisely stated, the point is: Music and teaching are two different skills. That one plays well is no guarantee that he can teach well. But, one would be far better off with someone who plays well and can't teach well than vice versa. And *that*, i.e., the professional who can at least *do* what it is he professes to teach, is the teacher who will at least not lead the student "too far astray." Obviously, the ideal situation is with a seasoned pro who is also a good teacher. And this combination is what I can boast about the teachers who teach my courses.

The only reason I even mentioned it, beside the fact that it was asked, is that there are some teachers (particularly true in the vocal field and in universities) that are not so qualified. Having seen first-hand many of the inept results of inept instruction (many of these students even had degrees in music), I recommend making the first criterion of choosing an instructor (in anything) *one who can do it* (by actual track record). Then, if he is also a *good teacher*, there is truly a basis for realistic hope of getting somewhere!

Jamie Faunt
Founder

Jamie Faunt's Creative
Music Courses

Notice To Subscribers

We have recently received numerous complaints concerning late delivery of *MC*. It has always been our policy to do everything in our power to see to it that the publication is delivered on time. The Post Office is well aware of our dissatisfaction, and recently placed a "publication watch" on your magazine, tracking its handling step-by-step until it reaches your door. We'll continue to pressure the Post Office to expedite immediate delivery of your publication until we can be assured of satisfactory results. Please understand that we are on your side.



Producers Paradise In A Great Location

MCI 600 Automated Console.
Transformerless, 44 inputs.
Studer A-80, 24 tracks with Auto locator. Ampex ATR-102 and MCI JH-100, 2 tracks.
Plate, Digital and Spring Echo.

Outstanding selection of signal processors and microphones including rare tube mics.

1402 Old Topanga Canyon Road, Topanga Park, CA 90290 (213) 455-2044



Est. 1977
Published Every Other Thursday

PUBLISHERS

J. Michael Dolan
E. Eric Bettelli

EXECUTIVE EDITOR

J. Michael Dolan

GENERAL MANAGER/

ADVERTISING DIRECTOR

E. Eric Bettelli

MANAGING EDITOR

Rob Simbeck

ART DIRECTOR

Maria Hollenbach

ADVERTISING/PROMOTION

MANAGER

Len Keeler

ACCOUNT EXECUTIVE

Steve Sattler

EDITORIAL ASSISTANT

Bill Knutson

OFFICE ADMINISTRATOR

K. A. Parker

REVIEW EDITOR/CLUB REP.

Jeff Silberman

AUDIO/VIDEO EDITOR

Jeff Janning

STAFF PHOTOGRAPHER

Sherry Rayn Barnett

CONTRIBUTORS

Iain Blair, Ben Brooks,
Randal A. Case, David "Cat"
Cohen, Steve Coll, Pennv
Dellinger, Bruce Duff, Sally
Klein, Eliot Sekuler

ORANGE COUNTY BUREAU

Laine Medina, Editor

Martin Brown

(714) 846-6065

Mail Correspondence to:

P.O. Box 268

Sunset Beach, Ca. 90742

CORRESPONDENTS

San Francisco

Terry Marshall

San Diego

Thomas K. Arnold

Chicago

Cary Baker

Moira McCormick

New York

Bob Gibson

Newsstand Distribution: Madry News

(213) 257-7400

Counsel: Donnenteld & Brent, A Law

Corporation

The Music Connection (U.S.P.S. 447-830) is published every other Thursday except the last week in December. Single copy price is one dollar. Subscription rates: \$15/yr., \$25/2 yrs. Second class postage paid at Los Angeles, California. POSTMASTER: Send address changes to The Music Connection, 6640 Sunset Blvd., Hollywood, Ca. 90028.

We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without the written permission of the publisher is prohibited. The opinions of the contributing writers in this publication do not necessarily reflect the views of The Music Connection. Copyright 1982 by J. Michael Dolan and E. Eric Bettelli. All rights reserved.

MAIN OFFICES

6640 Sunset Blvd., Suite 201

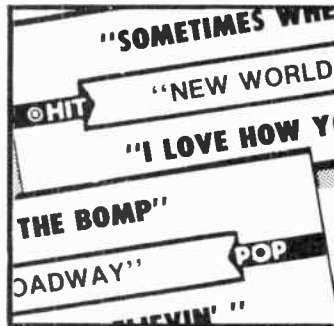
Hollywood, CA 90028

(213) 462-5772

In This Issue



Ian Anderson, pg. 12



Mann & Weil, pg. 14



US Festival, pg. 8

Last issue, we looked at the problems facing major labels in the midst of this recession. This time, representatives of several labels offer the premise that although the economy is the prime culprit, the labels' own practices, not video games and home taping, must be dealt with first for the industry to get its house in order. They mention particularly exorbitant artist and distribution deals, the lack of industry self-promotion, and out-dated marketing techniques as culprits. In other stories, we look at Berklee and G.I.T., two of the nation's foremost guitar schools, and how they help prepare guitarists for life in the music industry, we talk with two of pop music's finest songwriters—husband-and-wife team Barry Mann and Cynthia Weil, and Bill Knutson takes a reporter's-eye view of the US festival.

ARTICLES

Close-Up On The US Festival by Bill Knutson 8

Labels Look Inward To Find Causes Of Slump (continued from cover) by Jeff Silberman 9

Premiere Guitar Schools Berklee And G.I.T. (continued from cover) by Bruce Duff 10

MC Interview: Songwriters Barry Mann & Cynthia Weil (continued from cover) by Bruce Kaplan . . . 14

REGULAR FEATURES

17 **Songmine** by John Braheny

18 **Studio Splices** by Jeff Janning

19 **Video Update** by Jeff Janning

20 **On The Air** by Rick Orienza

20 **TV Music Listings**

21 **Concert Reviews**

Nina Hagen, Bobby Watson, J.J. Cale, King Crimson

22 **MC Reviews**

Walmsley/Harrison Band, Burning Sensations, Emil Music, Say, Lawrence Juber, The Long Ryders, Charlie

Peacock, L.A.X, Levi Dexter & the Tribe, Gabriele Morgan & Doll Congress, Modern Design, Glass House

26 **On Record**

The Salvation Army, Middle Class, The Kind, Harold Land

27 **MC Showcase** Top Jimmy

28 **Gig Guide**

30 **Club Data/Live Action Chart** by Jeff Silberman

31 **Pro Players**

32 **Free Classifieds**

Local Notes

THE SALVATION ARMY'S name is now Three O'Clock. The charitable organization has obtained a legal order mandating the name change. Band members report that they are no longer receiving old clothing and battered sofas from well-intentioned but misinformed individuals. **MANAKIN** is currently auditioning drummers after the departure of their previous drummer, Guy Eckstein. For further details contact Brent at (213) 316-7845.

AIR FORCE ONE'S music programmers recently added Rodney Lay's "I Wish I Had A Job To Shove" to the playlist.

NADINE'S MUSIC had their logo appear on a power supply that is being advertised in Japanese trade journals. The power supplies are in fact being manufactured by the Shiino Musical Instrument Company, who has put out a whole line of effects with Nadine's logo. Although legal steps are being taken, apparently a number of units have been shipped, primarily to Europe. Beware, accept no substitutes.

IRA LESLIE has opened a new sound production company, All The Sound You Can Ink. Leslie, of course, has numerous film, TV and record credits, such as "Charlie's Angels" and "Heartbeat."

WE GOOFED in this column last week when we reported that Greg Kihn's new guitarist, Greg Douglas, replaced Tom Johnston in that slot. He actually replaced Dave Carpenter. Johnston, of course, is the former Doobie Brother.

BILLY T.K. has been called New Zealand's answer to Carlos Santana and Jerry Garcia. He has a jazzy, Polynesian-influenced style. This is his second trip to L.A. and he is trying to establish connections between local acts and musicians in his homeland.

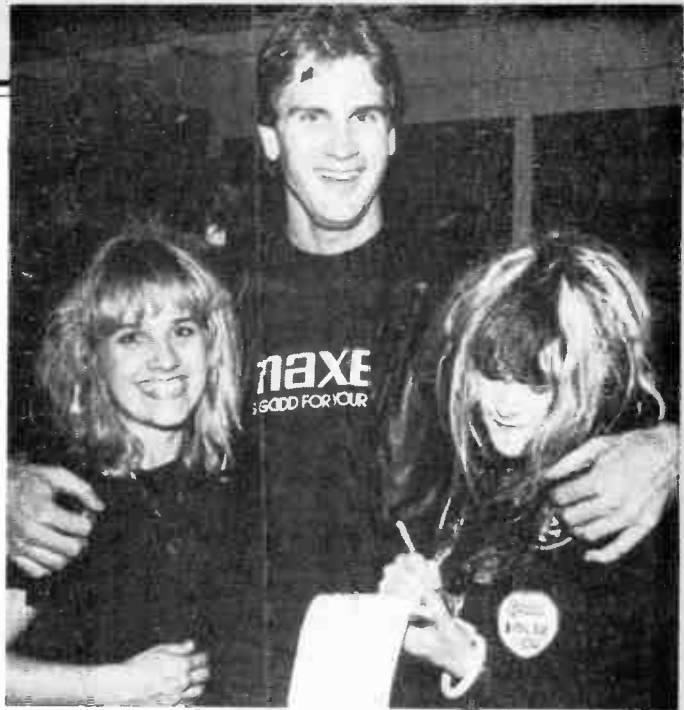


photo by Gary Leonard

CHARLOTTE AND EXENE [of the Go-Go's and X, respectively] flank Dodger Bob Welch at a backstage party at the Hollywood Bowl after the Go-Go's gig there.

SORCERY has been signed to appear on Dick Clark's "Rockin' Halloween." The show will appear coast to coast and feature about 30 minutes of the band along with Eddie Money, .38 Special and Vincent Price.

JIM RISSMILLER has been named the official chairman of entertainment for the 1982 L.A. Street Scene Festival. He will preside over the festivities, which will feature strolling street musicians, artists, and food vendors, as well as headline entertainment. He will also be Grand Marshall of the parade which will kick off the festival. MC has been named by the city as the official publication of the festival and will produce a sixteen-page Street Scene program. Over 100,000 copies will be distributed and it will contain a complete guide to the artists and history of the festival. Bands interested in being part of the entertainments should call Cash Landy at 485-5817. Those wishing to advertise in the program should call MC at 462-5772.

GUITAR CENTER, in conjunction with TEAC/Tascam and Roland, is presenting the first annual Southern California Record-A-Thon on October 1, 2, and 3. Four or five working studios will be set up in each store with advice be offered to musicians on how to best record various instruments.

KSDR, the Orange County public radio station is having a jazz fundraiser at the Irvine Bowl on October 16. Talent includes Carmen McRae, Bobby Shew, and the Saddleback College Big Band. Tickets are available at Ticketron and Select-A-Seat.

RICHARD SANDFORD of Great Buildings recently produced an EP with The Heartbeats at Underground Studios.

REMOTE CONTROL, local rockers, recently finished recording music to be included in "Balboa," a movie featuring Tony Curtis.

THE MIKE PINERA BAND broke house records at North Hollywood's Sasch's and responded by playing a two hour and forty-five minute set. Eric Brown (of the original Iron Butterfly) came onstage for a blues jam and MC Studio/Video Editor Jeff Janning cranked out a few oldies with the band.

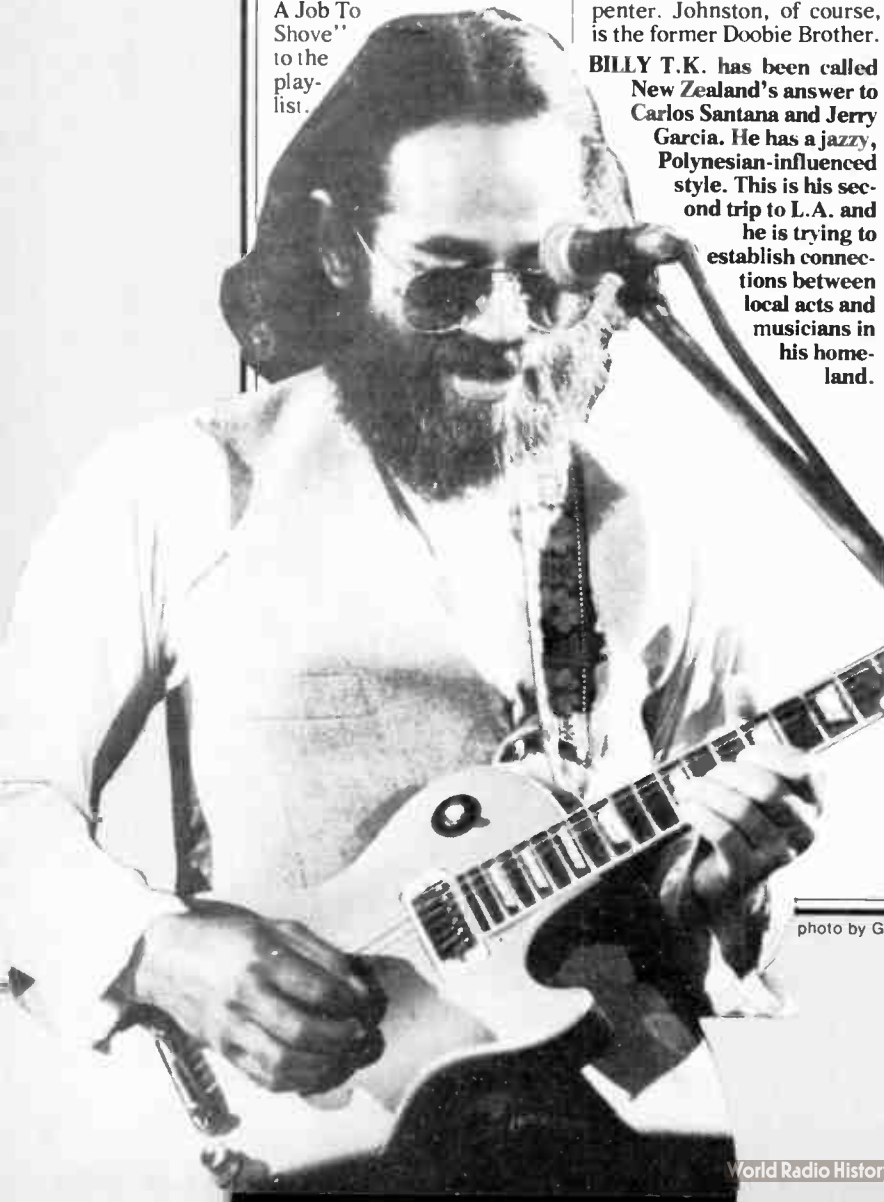


photo by Graham Hooper

MARTY BALIN is at Tres Virgos finishing vocals and mixing several new songs. Bob Hodas is engineering the project with Gordon Lyon seconding.

MERV GRIFFIN recently hosted Oingo Boingo, The Stray Cats, Toni Basil, Josie Cotton, and "Mistress of the Dark" Elvira at a special taping at the newly refurbished Hollywood Palace. An announcement over KROQ tipped off ticket holders and ROQ jocks Rodney, Jed the Fish and Richard Blade were in attendance. With recent appearances by The Motels, A Flock of Seagulls, and Soft Cell (among others), the Merv Show has become a somewhat unexpected showcase for new music.

JOSHUA will be playing at Radio City in Anaheim on October 7th at 10:00 p.m., not on October 16 as was announced in their ad last issue.

THE JERRY LEWIS Labor Day Telethon offered more than the usual Vegas/Hollywood in-crowd talent this year. X put in a performance, playing "Blue Spark." The band was tight and aggressive, although Exene's harmonies were a bit off at times. Lewis didn't know what to make of them, and said, "You'll be sure to remember their name."

POP SECRET (formerly The Mix) is currently in production for their forthcoming EP. They are searching for production assistants and reputable booking agents for fall and winter dates. Contact Brian Paige with Rock Dream Productions at 466-7126.

COUNTRY MUSIC will be the focus of a UCLA Extension course taught by Cary Ginell, host of "Cary's Country Store" on KCSN-FM. **FRANK ZAPPA** says he will not be touring Europe in the future. He says Europe is "too expensive to play, too expensive to travel around, and with the anti-American sentiment around, it is hard to go onstage and do what you do with the emotional freight that is attendant to European attitudes toward American foreign policy." Zappa said that three people were killed during one of his concerts in Palermo, Sicily when police and concertgoers began firing tear gas at each other. So now, even though he has been touring there since the '60's, Zappa says he won't be going back.

GOODPHONE Communications has produced the nationally syndicated radio program, "In Search Of The New Wave." KROQ's Dusty Street is the star of the show, which various networks are bidding for.

GINGER CANZONERI, the Go-Go's manager says that everyone in the group was against putting "Cool Jerk" on the new album instead of one of their own songs. She says the record company still had "doubts" about the writing ability of the band. She feels it's all part of an uphill battle for credibility the band is still waging because they are women.



photo by Nancy Vollrath

THE FREE ENERGY MUSIC Circuit is a network of actors, dancers, singers, musicians, mimics, puppeteers, poets, magicians and all other entertainers who have been providing hundreds of free

hours of entertainment to shut-ins and others who cannot get out. The circuit has been operating since 1976 and is now looking for more performers to share this opportunity. Auditions and an informational meeting are held each Tuesday at the Natural Fudge Company, located at 5224 Fountain Ave., Hollywood. Sign-in is at 7:30 P.M.

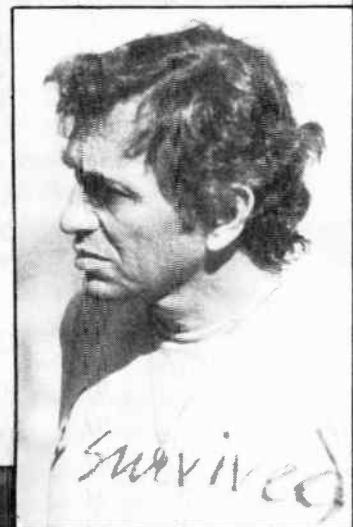
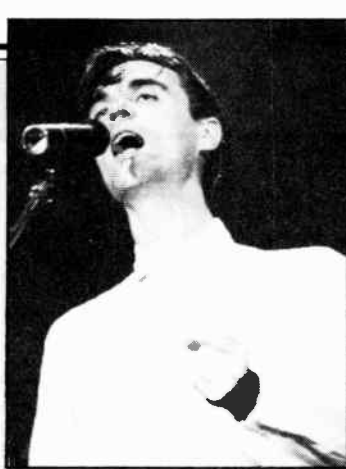
THE DINOSAURS are rock and roll relics from the heyday of the San Francisco sound. The group consists of John Cipollina [Quicksilver Messenger Service], Spencer Dryden [Jefferson Airplane, New Riders of the Purple Sage], Robert Hunter [Grateful Dead], and Barry Melton [Country Joe and the Fish]. Robert Hunter says these fossils will be performing a mixture of old and new originals, but no attempt is being made to "revive" the San Francisco sound.

The group is loose and informal and audiences in Northern California have responded enthusiastically to their performances. This is not surprising, but it does seem amazing that these "old wavers" can still play music--despite the fact that each of them has been playing music since before the Transamerica Pyramid was built!

WELCOME JERRY LEWIS LABOR DAY TELETHON DAY 7 PM MONDAY



photo by Gary Leonard



photos by Nancy Vollrath



Clockwise from top left: US festival backer Steven Wozniak, David Byrne of Talking Heads, concert organizer Bill Graham, and the Grateful Dead.

DESPITE FEUDING, US FESTIVAL IS A MAJOR SUCCESS

"Woodstock was important because that festival showed that rock music could be taken seriously as big business."

—Bill Graham

"One thing I want to get clear is that the US Festival is not about making a financial profit. It's about bringing people together."

—Steven Wozniak

by Bill Knutson
By Friday night it was apparent that something was amiss at the US Festival near Devore, Ca. Not with the traffic flow to the site; despite a few snarls, the highway patrol and sheriff's departments reported that vehicles snaked along efficiently to the festival site. Not with the site itself; temperatures soared to record highs and a hot, dry wind kicked up swirling clouds of silty dust, but there was plenty of water to drink and to be sprayed over concertgoers by water cannons between sets. And certainly not with the show itself; an impressive stage flanked by video screens and crowned with lasers and spotlights featured energetic performances by a new wave line-up topped off by Talking Heads and the Police.

The first rumblings started back in the press tent. Reporters complained that they were not given the access to backstage that they had been promised, and photographers sat frustrated, taking pictures of each other while they waited to be escorted

to a photographer's pit in front of the stage. A woman from Jensen/Roberts, the PR firm handling press relations, shrugged helplessly and said, "We're just caught in the middle of this."

She explained further, "There are two groups working here—the UNUSON people and Bill Graham's people. Apparently, UNUSON has credentialed too many press people and Bill Graham has revamped the security system. He's even kicking the UNUSON people out from backstage."

Despite repeated attempts by the Jensen/Roberts people to take press members backstage, they were turned back by Graham's security force and by Graham himself, who, worked up into one of his legendary rages, began cursing the press. He even tackled one reporter after an exchange of harsh words. "Nobody comes to my event and tells me it's fucked," he screamed. "Nobody says that at my festival!" The reporter was escorted off the festival grounds.

Asked to confirm that there was a growing rift between the Graham organization and Wozniak's UNUSON, Priscilla Lisicich, vice-president of communications for UNUSON, replied evenly, "When two organizations get together like this, certain conflicts will arise. We've sat down and talked through a lot of disagreements and we'll continue to do that."

Wozniak himself was more direct. At a Sunday morning press conference, he said, "There are obviously two organizations here. I'm not convinced that Graham and his people are in line with what this is about. They are operating in a 'we/they' mode rather than the 'us' mode."

"But," he continued, "I get along with Bill Graham because I think I understand the things he's gone through. He's had a rough life. The music business is filled with some of the hardest people on earth—the bands and their managers. Most of the people are more concerned with image instead of with music. That's a bunch of bullshit and I hate it, because I'm not a bullshit person."

"If there was ever a business in need of transformation," he said pointedly, "it's the music business."

The entire US Festival was a curious contrast between Graham and Wozniak, and their respective styles of doing business. Graham is arguably the biggest name in the rock world. His legendary Fillmore ballrooms and co-

promotion of the Woodstock festival got him in on the ground floor of what was to become a highly lucrative and competitive business. He has climbed to the top with a rough-and-tumble, hamfisted, brawling approach that has left him with a trail of lawsuits, but also with a reputation as a no-nonsense businessman who could deliver what he promised. A demanding perfectionist, Graham brought his usual style to the festival.

Enter Steven Wozniak, a young businessman the media is fond of referring to as a "computer whiz." Co-founder of Apple Computers, he saw his initial \$300 investment grow into millions and his company take the lead in the small computer industry. Unabashedly ignorant of entertainment business workings, he set out to create the largest rock event in history.

For Wozniak, the central issue of the festival has always been the idea behind it. "I think it's time we moved out of the '70s 'Me Decade' and into the '80s

Please turn to page 11

LABELS

Continued from cover

have to be dealt with," adds Rick Dobbis, senior vice-president of artist development at Arista. "If it was possible to eliminate all that, it might be enough of a difference to make it significantly profitable, but it won't deal with the basic problem. Home taping has shown that the customer still wants music; he's just not happy with the delivery and/or the pricing. It doesn't have to do with the music; it comes down to a price, selectivity and quality—a better way to get at the music. Our job is to give them what they want."

Crawford pointed to the economy, citing a Gavin Report which showed that teenagers and college students—big buyers of music—have a higher-than-average unemployment rate. A Capitol Records spokesperson says, "When the economy is in a slump, the first place you cut back is entertainment or disposable income. People become more selective in their purchases of entertainment product." That's obviously the case, as record sales have dropped as much as 40 percent recently.

"The mid-range artists have been hurt the most," says Crawford. "The artists who used to sell between 4 and 500,000 units are now selling 100,000. In the past, an unknown artist on a well-known label could sell at least 25,000. Now they can turn only 5-6000, because initial orders are much smaller. The retailers are undercapitalized, so they lower their inventories. They can't afford to stock a lot of records by unproven artists."

"When you sell less units, you have to sign less acts," says Stan Layton, vice-president of sales for Chrysalis Records. "Also, you can't afford tour support, and you can't advertise as much. When a Pat Benatar album that's supposed to sell a few million only sells one million, you know there's a problem. The money from Benatar is supposed

to help establish the Huey Lewises and the John Waites."

Crawford concurs. "The big-selling artists have (classically) created the dollar volume to invest in new groups. But it's a little too easy to just complain that we're not selling as many millions as before. It may be true, but what can I do about it? I can't count on it to give me an enormous cushion; we can't say, 'Maybe lightning will strike and save our asses.' New artists are as essential now as before. We have to figure out a way to do business with new artists without the cushion in the marketplace."

That point brings up a common assumption about the slump—that label A&R reps are more hesitant to go and check out local talent, much less sign them.

"That's absolutely not true," claims Layton. "We go out all the time. A&R's job is seeking out new talent. The labels who don't look are the ones closing up." He points to Chrysalis' success with debut efforts by Tony Basil, Billy Idol and John Waite as part of their campaign to sign new talent.

"Personally, I'm out on the streets more than ever," says Neil Portnow, vice-president of A&R at Arista. "We're extremely interested in the rock area, moreso now than ever. Flock of Seagulls and Haircut 100 gave us a good taste in our mouths, so we're very actively looking."

Portnow, however, was quick to note that the label will remain very selective. "There's not an active program to sign, say, ten acts. We're very interested in signing unique acts that could sell decent amounts of records; that may be five or ten. While we have an aggressive attitude in looking for acts, I wouldn't say there are an extreme amount of fantastic acts out there right now."

Another possible side effect of the slump is band managers and agents becoming more modest in their contract demands. "I definitely think managers and lawyers are aware

of the squeeze," says Portnow, "and there's some willingness on their part to make more modest demands. But there are others whose survival is based on large advances, so they shoot very high. That's an unrealistic attitude."

"It's enormously difficult to make profitable deals with superstar artists and for the distribution of custom labels," Dobbis notes. "A lot of deals are made for major artists where so much money is tied up that it leaves a lot less room to maneuver for new artists. In a smaller marketplace, those deals become albatrosses."

People Spend \$25-30 For A Video Game— Why Can't They Spend \$5 On An Album?

Besides the well-publicized superstar contracts of the past decade, top-heavy management has also been a part of the industry, and the combination has been a toxic brew for many labels.

"The labels have been overextending themselves for years," claims Layton. "Now that things are tight, they're finally acknowledging the problem. Chrysalis has had the same staff for years."

"A lot of companies had to react dramatically to their problems," adds Dobbis. "It's not necessarily an overload of personnel; it's a question of strong, prudent and efficient management, and failing to keep up with changes in the economy and the marketplace that mean it costs more money to accomplish your goals. It's at the point where the traditional way to market records will not return your investment. Some labels got into trouble by not coming to grips with that, by

finding alternatives to market their product. If they don't find alternatives, they'll perpetuate bad times and flirt with their own demise."

Cassette tape quality and high prices have been commonly cited as industry problems by supporters of home taping and record rental stores. Many label reps, though, disagree. While some acknowledge that the cassette had been treated as a stepchild in the '70s, once they were forcefully shown its sales potential over the past few years, each label has upgraded its tape quality. "People keep complaining that our tape quality is terrible, which isn't true anymore," says Layton. "We've been using the highest quality tape for years, yet the technical equipment is so far advanced that tape is still catching up. For the average American, who owns a \$199 stereo system, my tape sounds as good as anybody's."

The theory that high prices are keeping consumers from buying pre-recorded cassettes has been, according to some, disproven by a recent WCI market update poll which found that only four percent bought the pre-recorded tape because it was on sale, compared to 37 percent who bought it to get a particular song and 36 percent who bought because of the artist. "Disregarding list prices," declares Layton, "in actuality we've raised prices three times in nine years—at 50 cents a pop."

Those facts highlight another major problem facing the industry—it has yet to illustrate adequately the value of its product to the consumer.

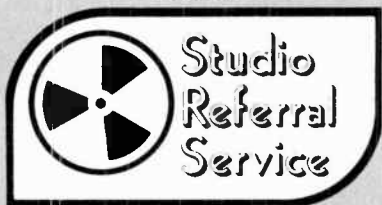
"We have an industry that works together as independent, individual companies, not as an industry," says Layton. "The blank tape industry has pulled the rug out on us by out-advertising us. The record business has never really advertised as an industry, only as RCA or Columbia Records. The consumer doesn't

Please turn to page 16

With So Many Studios In Southern California, How Do You Choose The Right One?

Call:

•Records
•Demos



Studio
Referral
Service

•Jingles
•Videos

THIS IS A FREE SERVICE
(213) 508-8828

DRUMS, GUITARS, P.A.'s
KEYBOARDS, AMPS, MUSIC

LESSONS & RENTALS!

SANTA MONICA
**MUSIC
CENTER**

Ernie Ball Slinkys \$2.69
DRUM STICKS 98¢ WITH AD
(one set per customer)

REMO
• Pre-Tuned
Series •
Drums
Now In Stock

393-0346

1247 LINCOLN BOULEVARD, SANTA MONICA

SCHOOLS

Continued from cover

G.I.T. is a vocational school; you can get a diploma but no degree. The costs vary as well. A bachelor's degree in guitar performance at Berklee takes eight semesters at \$1,695 per semester, or a total of \$13,560. This includes all academic courses as well as music courses. G.I.T. has a one-year program, with the student attending five hours a day five days a week, for a total of 1200 hours at a cost of \$3,300.

Pat Hicks founded G.I.T. in March of '77 in conjunction with Howard Roberts. The two became associated in '75, when Hicks began producing Roberts' famous travelling guitar seminars. They saw a need for an institution such as G.I.T. as a result of the seminars' success, and they opened the school in '77.

The year at G.I.T. is broken into four quarters. The first quarter covers the basics of theory, sight-reading, chords, ear training and other subjects. These are continued in more advanced classes throughout the year and, moving into the second quarter, additional subjects include "super chops," a look at rapid leads over chord changes, an arranging crash-course that sticks to combo arrangements, and the styles of modern rock and funk. The third quarter gets into fusion, and the final quarter covers complex modern fusion styles with odd meters a la John McLaughlin.

G.I.T. also offers a multitude of workshops and seminars, many with guest guitarists like Larry Carlton, Joe Pass, Eddie Van Halen and Steve Morse. Several "name" guitarists also work out of the school on an extra-curricular basis; for instance, Joe Diorio holds a class on creativity and Tommy Tedesco offers a class on studio playing.

Tedesco is highly enthusiastic about the school. "It's the greatest guitar school in the world as far as I'm concerned. It's



Allan Holdsworth, Gary Hudspeith and Eddie Van Halen playing at G.I.T.

incredible the difference between the kids when they arrive at the school and when they leave." Tedesco also offers students the opportunity to go on actual studio dates with him, and they can read the charts over his shoulder.

"I did some *Love Boat* sessions where, supposedly, the boat was travelling around the world, and two students came to three sessions and heard me play music based on the music of three different countries."

"When Tommy does a session now," says Hicks, "they automatically put two chairs behind him, assuming he'll bring some students along."

G.I.T. also offers a course called the Accelerator, which is designed to improve learning skills and discipline. In addition, many classes are videotaped so that a student can go and review a class if he's having a hard time with it. There are also recording facilities on the premises, and the students have the opportunity to go into a 24-track studio at the end of the year to work on a group project.

Facilities and programs are one thing; jobs at the end of the year are another. The school gets calls from people seeking musicians for casuals and some sessions, and will refer students who fit the bill. According to Hicks,

"About 70 percent of the graduates end up gainfully employed in the music industry. We don't claim to make them into great players; it all depends on how good they were when they came in and how hard they worked while they were here."

Some students do go onto success. Scott Henderson is a grad who recently got written up as an "up-and-comer" to watch in *Guitar Player* magazine. Henderson moved to L.A. from Florida especially to attend G.I.T., primarily because his idol Joe Diorio was there. Henderson ended up taking two hours of lessons a week from Diorio along with the rest of his studies.

A student at G.I.T. can move at his own rate, Henderson says. "Classes are geared to a certain level. I had gone for four years to Florida Atlantic University, so I already knew the theory and arranging. The school is organized so that a player can study as he needs. You can take a test if you think you know a class' subject already, which is what I did. I spent a lot of time working out of class with Joe Diorio."

There have been complaints, though, about G.I.T.'s advertising approach. A student currently enrolled at the institution says the school's ad pamphlet makes it sound better than it really is. The

student was enticed into the school under the assumption that a lot of name guitar players were there on a regular basis.

"You get the idea that these guys are walking around the halls," he says. "Two of the main guys—Howard Roberts, who developed the circular, and Pat Martino, a personal counsellor—are never there. Pat Martino quit working there, but he is still advertised as a director."

The student found that overall, though, it wasn't so bad. "The instructors we do have are excellent; they're no slouches." He also believes that the school offers a good environment to learn in, except for the "seedy Hollywood area" that the school is located in.

One of G.I.T.'s teachers, Scott Freeman, is an ex-student of both that school and Berklee, so he's in a unique position to evaluate them side-by-side.

"For a guitarist," he says, "the curriculum is much better at G.I.T. Plus, the concerts, seminars and guests are an extra." Freeman says much of a student's progress depends on "how serious you are, how much you already knew and how well-rounded a musician you are."

At Berklee, the chairman of the guitar department is Bill Leavitt, who oversees 22 teachers and 700-750 students in the department (G.I.T.'s enrollment is currently about 240). According to Leavitt, "There is a pre-set program of minimum requirements. Students pace their own progress." Progress is guided along by means of two-to-three performance tests per semester. A two-teacher "jury" judges a performance and guides the student to the next level. This is all gearing up for a 45-minute performance that each student must give. Similar to a thesis in other subjects, it consists of about 25 minutes of school-selected pieces and 15-20 minutes material selected by the student.

Many guitarists have the impression that Berklee gears a student to classical guitar playing,

KILLEEN MUSIC, INC. A COMPLETE SERVICE CENTER

ELECTRONIC

REPAIRS

KEYBOARDS
SYNTHESIZERS
SOLID STATE/TUBE AMPS
PRE-AMPS
MICROPHONES
SPEAKERS
CUSTOM CABLES

GUITARS

REPAIRS

ADJUSTMENT OF NECK
INTONATION
ADJUST ACTION
REFRETTING
FRET MILLING
REFINISHING
PICK-UP INSTALLATION

BAND INSTRUMENTS

REPAIRS

DENT REMOVAL
VALVE REPAIR
ENGRAVING
LACQUERING & PLATING
OVERHAUL & ADJUSTMENTS
REPLACEMENT OF CORKS, PADS
REPLACEMENT OF SPRINGS

RENTALS

AUDIO EQUIPMENT

KEYBOARDS
AMPS
GUITARS
BAND INSTRUMENTS
DRUMS
MIXER & P.A. SYSTEMS
MICROPHONES

112 E. PALM, BURBANK
(213) 846-4873



10 A.M. - 7 P.M. MON. THRU SAT.
(213) 849-4973

but that is strictly not the case. Says Leavitt, "The school is contemporary, not classically oriented." In fact, a student can take classical guitar if he wants, but *all* students must learn a lot about plectrum playing, which is what the school emphasizes. "We feel it's unfair to turn students out into the world without a picking style."

The basic things stressed in guitar performance are sight-reading, chord knowledge and improvisation, not dissimilar to G.I.T. The school also offers labs to help students with weaknesses in these areas. As to job references, teachers will make recommendations for top grads, and, of course, connections are made in school between students which sometimes pay off.

George Sallustio is a '77 grad from Berklee who came to California after leaving a school teaching position back east. Currently, he teaches guitar privately at Charles Music in Glendale, and works with a band that does club work, casuals, and makes demos for various vocalists. Sallustio feels that a degree from Berklee has definitely been an aid to him. "It helps that I had a degree from Berklee. I don't wear it from my shoulder, but I don't hide it. It's certainly nothing to be ashamed of." The fact that he had a degree helped him clinch his job

at Charles Music, "But luck entered into it too," adds Sallustio "If I hadn't bumped into a drummer who told me they needed a guitar teacher, I wouldn't have known to go there."

Jamie Glaser is a Berklee grad who has gone on to measurable success. "I was playing with Steve Smith (drummer currently with Journey) at Berklee. He auditioned for Jean Luc Ponty and and got the gig. When (Alan) Holdworth left the group, Smith recommended me and I got the gig." Glaser talks about the school: "Berklee prepared me for many gigs. I credit Bill Leavitt for inspiring me and guiding me." Glaser, who has a degree in composition from the school, says, "Many people just take what the school gives them, but I found you need more. I went to all the concerts at school, I went to the library and learned transcribed solos from Charlie Parker and all sorts of guys; they had tapes of solos and I learned from them. Between the library, practice rooms and classes, I was at the school 15 hours a day. I was a permanent fixture!"

As Glaser's comments indicate Berklee (and G.I.T.) are good for what you put into them. Any student who puts his all into the learning process and takes full advantage of the facilities offered is bound to improve measurably. □

FESTIVAL

Continued from page 8

with an 'us' attitude," he has said repeatedly. "Instead of asking 'What's in it for me?' it's time to ask 'What's in it for us?'"

The UNUSON organization has functioned along this line, and made profit a secondary concern. They insisted that it was more important to do the festival right than to make money.

Graham made no secret of the fact that he regarded such an approach as a rich man's folly, and he described the UNUSON staff as "incompetent" and "naive." He had his name and picture pulled from the festival program because, Wozniak charges, he was unwilling to have his name associated with what he privately predicted would be one of the biggest financial baths in the history of the business.

Initial ticket sales confirmed his suspicions. Despite Wozniak's assertions that he was not concerned with such details, steps were taken to insure that tickets would be available at the gate and that single-day tickets could be purchased, in an attempt to boost the crowd count with daily walk-ins.

Apparently this strategy worked. Friday's crowd was noticeably short of the 250,000 ticket break-even point, but on

Saturday an estimated 110,000 people arrived. Wozniak attributed the swell in attendance in no small part to a bank of telephones installed around the concert grounds.

"Once people got out here and saw how well-organized everything was they called their friends back home and told them it would be not only safe but also fun for them to come out here," he claimed.

Although an official count has not been tabulated, estimates place the total attendance over the three days at a half-million. It is not clear how many were one-day ticket holders and how many were three-day passes. With a video deal and an unconfirmed album package, Wozniak indicates that it may be possible to turn a profit.

He also emphasizes that most of the festival's \$12.5 million budget was put into site construction. Should the same site be used again, there would be less initial cost in that area, thereby boosting the profit potential.

Wozniak indicated that he was interested in putting on another festival, perhaps as early as Labor Day of next year. But, he says, "We're going to have to rethink some of our associations here. Bill Graham has done quite a job; we just have different ways of looking at things." □

*So dazzling
So real...*

PAUL C'S MINIATURES DEFY THE IMAGINATION IN THEIR LIKENESS TO THE REAL THING! ONLY 1½ INCHES LONG, YET THEY LOOK LIKE YOU COULD PLAY THEM!

ACCEPT NO SUBSTITUTES - ASK FOR THE BEST BY NAME P.O. BOX 15-B, SAN FRANCISCO, CA 94115
WRITE FOR FREE BROCHURE OF GUITAR PRODUCTS

the **Sound Solution**

Announces

16-TRK. AMPEX MM1200
w/Autolocator & Remote

- Ampex ATR-102 2-Trk. w/Remote
- Scully 280 1" 8-Trk. 15/30 ips
- Custom-Built 20-Input Console
- 6'4" Grand Piano, Fender Rhodes
- Prophet 5, Mini-Moog, ARP 2600

(Creative Programming Available)

SANTA MONICA LOCATION
(With Clean Air At No Extra Charge)

Call For Special Introductory Rates
(213) 393-5332

1211 4th Street Near Wilshire in Santa Monica

IAN ANDERSON: REDEFINING 'TULL' AFTER 15 YEARS

by Lee Townsend
After a decade-and-a-half of songwriting, record producing and touring as leader of Jethro Tull, Ian Anderson holds a place in rock music as one of its most enduring and successful figures. He is the true antithesis of the stereotypical "flash-in-the-pan," media-created rock sensation. Instead, he has chosen the unfashionable path of creating an individual style that has a minority appeal.

While Tull's popularity isn't what it once was, Anderson hasn't slowed down a bit. "I haven't had more than a weekend off since last October," he says, only slightly complaining.

The common thread throughout a conversation with Anderson about Jethro Tull is the group's uniqueness in the music industry, a considerable source of pride.

"I think we occupy a musical niche which is our own," he says. "Nobody else sounds like Jethro Tull. Nobody else imitates Jethro Tull. So, I'm quite happy to be in a band that stands on its own as a little peculiar offshoot from the mainstream of rock 'n' roll. I don't mind not being the biggest band in the western world."

Anderson, noted for his apparent insulation from the rest of the rock world, says, "I don't feel like the same kind of person I've met in other groups. I have different interests, a different sort of personality, and I am motivated differently. I do different things and I behave in a different sort of way. I am comfortable with it. There's not a great deal to attract me. I've never really had any chums in the music biz."

Tull's last album, *The Broadsword And The Beast*, marked a departure from Anderson's nor-



Ian Anderson

'I Think We Occupy A Musical Niche Which Is Our Own. Nobody Else Sounds Like Jethro Tull.'

mal practice of producing his own records. Instead, former Cat Stevens producer Paul Samwell-Smith was chosen to fill the producer's role. Explaining the change, Anderson says, "It allowed me the leisure of not having to worry and have a conscious concern for the commercial aspect of the record, leaving the making of the record sufficiently accessible to someone else. It also allowed me the fun of just being a musician and performer as opposed to being three different people, which makes recording kind of tense."

On working with Samwell-Smith, Anderson offers, "He's a very easy man to work with, very

sympathetic and very much a gentleman. He can be fairly authoritative when he has to be, but for the most part, he will make suggestions and discuss things with people at all stages, arriving at mutual decisions and rather speedy conclusions. I would recommend him to any band that wanted a non-playing, extra member who is going to be a real part of the band spiritually."

One reason for the addition of Samwell-Smith was to fulfill Anderson's goal of "trying to revive the spirit of the band" in terms of its general style and feeling, trying to re-define the group's identity. I suppose, dealing with the strongish points and making it work well as an archetypal Jethro Tull album."

This redefinition was needed, Anderson believes, because of the "tangent" the group had gone off on with its previous album, *A*. That project started off as a non-Tull album, with Ian gathering some other musicians together to work on a solo record. His record company, Chrysalis, though, exerted pressure to release it as a Tull album, with the thought that "this is the Tull of the '80s." Anderson reluctantly agreed, but stipulated that he would have to explain the situation to the then-existing Tull members before any press releases. "Before I could do that, however, somebody had blown the story, on purpose, to the music press in England, saying that I fired the band and got another one together, which wasn't true at all. That led to a considerable amount of ill-feeling between two ex-band members and myself. Then I was left with no option but to go out and promote that album with the band as it was in 1981, with Eddie Jobson. This, of course, was a temporary affair. So, the album that started life as an experimental solo project ultimately became a Jethro Tull album that wasn't really a Jethro Tull album, and it didn't sound like Jethro Tull music, either. It was just one of those rare occasions where, I'm afraid, I

let the advice of people around me influence me, and it was a mistake."

Asked about his relationship with Chrysalis, more of the Anderson-Tull uniqueness comes to the surface. There is no written contract with Chrysalis, nor does Tull have a manager. "It's purely a gentleman's agreement. We operate on a basis and a principal which, I think, is a lot stronger than most artist/record company relationships. So we are quite unusual if not unique in the record business inasmuch as here is an act that has no contract with a record company, has no manager, but has sold 20,000,000-plus albums." Anderson adds, however, "I don't feel that I should ever criticize the record company. Not having a manager to act as an agitator of buffer or whatever, I do have to do that myself. Somebody's got to agitate or kick a little bit."

When questioned about his goals as a musician, Anderson quickly stated, "I try to throw out music which could be historic or could be future. I try to write something which is somewhere between science fiction and pre-history. It's timeless, I hope, if it's anything. A lot of the music we've recorded is not rooted by virtue of the musical style of a particular period. I would hope that it almost transcends that."

In evaluating rock's new music, Anderson had a lot to say: "It is very much concerned with fashion, style, image, and a lot of posing. You just have to look at the clothes and I am reminded of early Rolling Stones through to the Monkees in terms of appearance and the way they present themselves. And the music has that pleasant sort of pop nature. It's not the most important music in the world, nor is ours, but it strikes me as a recycling of images more than anything. The image is more important than the music in those kinds of bands. They're not musically new," he continues, "Most of it, I've heard somewhere before. Lyrically, it is

photo by Donna Samtisi



**L.A.'s Greatest 1" 16-Trk.
Record Your Hit Songs Now!
And Get That 'Big Fat Sound'**

Tears of Fire Studio

**\$25/hr.
Block Rates And
Production Asst. Avail.**

**For Complete Info...Call
(213) 705-6438
(213) 344-6622**



HIT CITY WEST

**24/16 TRACK RECORDING
852-0186**

very recycled. I'm amazed that the rock and pop music vocabularies are so limited. We are not living in an age of the songwriter or composer. It's just not currently fashionable to be either a writer or an individual musician. You're supposed to blend into the anonymity of a group and have a corporate identity. It's sort of removed and a bit icy. The majority of bands are incredibly showbiz! They accuse bands like us of being old school and dinosaurs, but a lot of the new bands are very slick and concerned with making the right impression. It's very traditional, very old-school, very much the kind of pop music syndrome of 20 or 30 years ago. And I don't like showbiz in that sense. That is, the willing pretense of the naive buffoon that wants to be a rock 'n' roll star. I'm not saying all of them. There are some new bands that I like and think are very important."

Of Anderson's own musical influences, his interest in Scottish folk music is well-documented. When asked about other influences, he cited Beethoven's *Ninth Symphony* as "the single most important piece of music in my life. It's a most complete piece of music. I find a tremendous wealth of emotion, style and technique in it. It was his last symphony and he put it all in there." Other influences are "the whimsical

things of Roy Harper in his heyday and Captain Beefheart and His Magic Band, which to me was always the American band of all time. Not that they influenced us musically, or anything like that, but more in an emotional sense."

Anderson is also very frank about his own musical abilities on both guitar and flute. "My technique is incorrect and therefore very disadvantageous. I cannot play the instruments properly, but it's that level of naivete that is my greatest asset as a musician. Therefore, I don't wish to cultivate my technical ability on any instrument because it would rob me of that peculiar struggle I have with my instruments which allows me to use them purposefully as a songwriter. I'm not anxious to extend my technique more than I need to cope with the material that I write. I'm sure I would be worse off if I really spent time practicing and developing skills. It would take away from that funny kind of fumbling excitement that I get from not being able to play properly. It's not beyond me to play quite difficult things sometimes, but I only do it if the song requires it."

Anderson also spoke of Tull's waning popularity and how it relates to the state of the music industry in general. "In the context of the band over a number of years, there is a point when

you're still new and up-and-coming and hot—where everybody's talking about you. For us, that started with *Aqualung* and ran through *Thick As A Brick*, and then sort of hovered there after for three or four albums. That period is when people were discovering us. We're lucky that period went on as long as it did. After that, you can depend on a different sort of approach. That of being reliable, of delivering value for the money, not resting on your laurels and experimenting a bit without drifting too far away from the things that make you what you are. You have to honor the commitment that you've made to people. But things have really changed in the record business in terms of sheer numbers. We were recently number 19 on the charts with a double bullet or something, and it had sold about 250,000 units. That's crazy. A few years ago, a half-million units wouldn't have gotten you inside the Top 20."

(EDITOR'S NOTE: Chrysalis says sales levelled off at the quarter-million mark, but that they expect it to pick up, as the band's U.S. tour kicked off September 9.)

Is he waiting for people to catch up with his music again? "I don't think it'll happen because the record industry got a false degree of inflation and an unfor-

tunate sense of its own importance. So it was due for a bit of a collapse. I think what has happened is that it has found a new and far more realistic level in relation to the global economy as a whole."

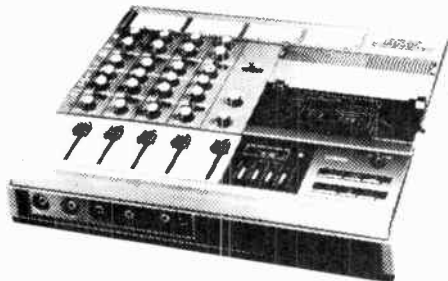
Finally, Anderson spoke of the age difference between himself and his audience and the uncertainty of the future. "Rock 'n' roll is a young person's music. It's intriguing, if a little disconcerting, sometimes, to find yourself at my age performing to an audience that is at least as young as half my age. It's a strange phenomenon. How long can a band like Jethro Tull go on having any kind of credibility? I really don't know. What we play is not that straightforward. It's a little odd and very much a minority thing. So, I'm pleased that I have an audience of any size. We still have to be considered a stadium band in the U.S. among a lot of bands who sell more records, but couldn't fill a three-thousand seater. Jethro Tull still means a great deal in terms of a live and record act. We don't have huge hits. We don't go for media hype, but albums will sell by their merits, and fail by their inherent faults. It's a pretty honest game we play," he said with some pride, adding, "As some musician once said to me, 'I'm just happy to be working.'"

YOUR OWN MULTI-TRACK STUDIO

FOR THE WRITER/ARRANGER

FOSTEX Model 250 Multi-Tracker

- Records 4 channels simultaneously
- Total accuracy L.E.D. tape position read out
- Dolby "C" type noise reduction



Packages from \$1300.00

FOR THE SEMI-PROFESSIONAL

FOSTEX Model A-8, 1/4 Inch 8 Track Recorder

- L.E.D. tape position read out with auto locator
- Dolby "C" type noise reduction
- Variable speed control

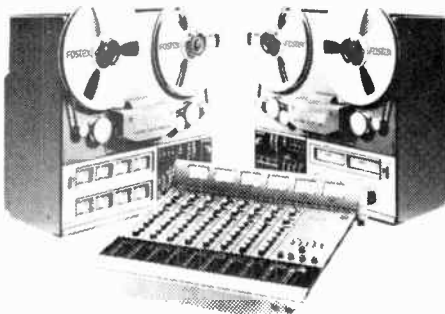
FOSTEX Model 3060 8 Track Console with Meter Bridge

- Versatile equalization
- 2 echo sends
- Stereo earphone jacks

FOSTEX Model A-2 2 Track Recorder

- Same features as Model A-8

Suggested Retail \$4470.00



FOR THE PROFESSIONAL

TAC 16/8/2 Recording Console

- +4 db professional output
- +25 db headroom
- Swept equalization
- 4 echo sends/8 groups/8 track monitor

OTARI MX 5050 Mark III/8 Eight Channel Recorder

OTARI's latest full featured 1/2" 8 track with professional output levels

Packages from \$12,500.00



**EVERYTHING
AUDIO**

16055 VENTURA BLVD., SUITE #1001, ENCINO, CA. 91436 / (213) 995-4175

"HERE YOU COME AGAIN"

"YOU'VE LOST THAT LOVING FEELING"

"WHO PUT

● HIT

"PATCHES"

"ON BROADWAY"

POP

● HIT

"NEW WOF

"SOMETIMES WHEN WE TOUCH"

"JUST ONCE"

"I LOVE HOW

MANN/WEIL

Continued from cover
success you did without people like Don Kirshner?

BARRY MANN: It's hard to say if Kirshner was responsible for our success, but he was a great publisher.

CYNTHIA WEIL: He created an atmosphere that was terrific, because we were not only learning from him, we were learning from the people around us who were terrific writers—we all learned from each other. It was that Aldon atmosphere.

MANN: He was an incredible salesman, and he knew a hit most of the time. Occasionally, there were songs like "Uptown" that were a little bit off-the-wall that he didn't quite understand, but he did have great ears.

WEIL: And for some reason, we all wanted to please him tremendously. Basically, a large part of our motivation was winning, competing with each other and getting Donny's attention.

MC: It was reasonably friendly competition?

WEIL: It was very friendly, but very competitive, which made it even more complex, because Goffin and King were our best friends, and we would spend weekends together up at our ski house, and then on Monday we'd come back to hear who got the records.

MC: So Kirshner was mostly a salesman for your songs. Did he have any creative input? Did he say, 'Rewrite the third verse' or 'Fix that bridge'?

BOTH: No

MC: You were past that point?

WEIL: We would say that to each other. I think we all had a talent for listening and understanding what was right about what we



Barry Mann & Cynthia Weil: 'In the past, we've written all ways.'

heard and what was wrong with what we did. We didn't even have to talk about it. It was osmosis. We just absorbed form and structure, of there is such a thing.

MC: You can tell when you've written something hot?

MANN: I can tell when we've written something we like. I don't know if I know a hit anymore—I just write—but I know when I write something bad.

MC: Do you have a standard way of working?

MANN: In the past, we've written all ways. I've written melodies first, she's written lyrics first.

WEIL: I got part-way through the last song we wrote, and I needed Barry to bounce off of, so we sat down and finished that together. Sometimes I get stuck; I find I'm thinking the same things over and over. I also found I was re-writing the last song we wrote instead of writing a new song, so I needed him to jar me.

MC: So you (Mann) do contribute in some way to the lyrics, even if it's being a wall to bounce off of?

MANN: Sometimes, but because she's so self-sufficient in that area, it's rare.

WEIL: Sometimes what he sings out of stream-of-consciousness when he's writing the melody and is singing words to remember it by will inspire something in me.

MANN: When I do put my lyric-writing hat on, I write differently than Cynthia does, so she doesn't relate to some of my ideas; some she does.

MC: Do you like to sit down and write head-to-head, line-by-line, words and music together?

MANN: I write that way when I write alone.

WEIL: When we were working with Bill La Bounty on the songs for his album, we found Bill liked to work that way. We hadn't sat down and sweated out a song all together in a long time and it was very refreshing. We wondered if we could still do that, and we spent a weekend working on a song from start to finish, and we did it.

MANN: It was mostly Cynthia

and Bill. I offered ideas and I got involved, but...

WEIL: You said a word and it gave me the rhyme, and I got the line.

MANN: Or I'll say, 'That works, or 'It doesn't work'...

WEIL: Or sometimes I'll go past it, and he'll stop me and know which one to grab. I never know when to stop. He'll grab it and I'll give him four more.

MANN: When I wrote with Leo Sayer, we wrote both lyrics and melody together. I really enjoyed that. We had a melody, I'd come up with a riff, and he'd start singing a melody to it, and maybe I'd join in on the melody and contribute a lyrical idea somewhere in the song. We didn't have to start at the beginning and go to the end. We could start in the middle or come up with the end first. It was just terrific. Cynthia doesn't work that way.

WEIL: I like to watch it, though.

MC: You're publishing your own songs now. How's that working?

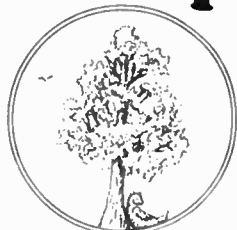
MANN: It's just started. You've got to be very patient. A lot of the records that are coming out now we wrote a year ago, and we didn't publish them by ourselves. It's ATV's stuff.

WEIL: Co-published.

MANN: I wrote a song by myself that James Ingram is cutting, but Quincy Jones had other projects he was cutting first. He cut Donna Summer, then Michael Jackson. As far as the publishing, it's a matter of being very, very patient. With me, I get caught up in limbo. We've got songs we want to show, but I found an artist I'd love to produce, so I'm debating holding some of the songs for him. I've made two demos with him that I'm showing to a label, and I'm saving those songs for him until I know what's

Juniper 24-16-trk.

Recording



Block Rates

24 TRK—\$33/hr.

16 TRK—\$28/hr.

with engineer

(213) 980-6644

MCI 24-16-track
Custom Quantum Console - 32 in
Lexicon 224x Digital Reverb
JBL, Tannoy & Auratone Monitors
Neumann, AKG, Sennheiser Mics
Delta Labs DDL
MXR Pitch Transposer
Limiters, Noise Gates
Aphex Aural Exciter
Full Drum Kit/Synthesizers
Steinway "A" Grand

EMULATOR AVAILABLE

—ACTION MUSIC—

Drums ● Guitars ● Keyboards ● Amps
Sound Systems ● Recording Equipment

TAMA Drum Sale

Saturday, Oct. 16
Bill Bruford Clinic

Call Now For More Information
Action Music, 11049 Balboa Blvd.
Granada Hills, Ca. (213) 368-6667



HE BOMP"

D COMING"

POP

YOU LOVE ME"

"HE'S SO SHY"

"KICKS"

"I JUST CAN'T HELP BELIEVIN'"

"WE GOTTA GET OUT OF THIS PLACE"

"HUNGRY"

"YOU'RE MY SOUL & INSPIRATION"

happening. It's not as though we're writing 20 songs a week. When Allee Willis says she writes 300 songs a year, I can't believe it. So anyhow, it's a matter of being patient. But the songs we're writing are great.

MC: Lester Sill says he tries not to let a hold go on for more than a month.

MANN: Sometimes it works against you.

WEIL: It's really tough. There's a certain song that's been held by a producer for months. It's the perfect artist for the song. Someone else can come along who's not as great an artist but can do it. I don't know whether to take it away from the guy who I'd love to hear do it—it's perfect for him; it's like a suit that was made for him. Give it to another guy who can step into the suit and he'll look okay, but he's not gonna look smashing.

MANN: To tell you the truth, if I could find someone that could do it as well, I would take it away in a minute.

MC: Do you see a lot of holds that don't develop into cuts?

MANN: A lot of them? We don't have that many songs, but in the past, I guess it's around 50/50. It happens.

WEIL: Sometimes the song gets cut, but it doesn't turn out. One of our songs was cut three times before the producer felt he had got it right.

MC: Are producers too willing to ask you to hold a song when they're not sure if they're going to use it?

MANN: You can get a sense of it when you talk to a producer. Quincy has held songs of ours, and after a point I say, 'Quincy, I don't know if you love the song; should we run with it?' He says, 'Yeah, you can go for it.' That

happened with something he was holding for Donna Summer. So I told him there were other artists who wanted to cut the song, and we gave it to a friend, Bill Medley, and Richard Perry cut a great record on it. There are just certain producers you can ask like that. You can do that with Quincy. Perry will let you know. He'll tell you, 'I did it, but I gotta play it for the artist.' You can get a sense of where the producer's at. Tommy LiPuma is incredible. Absolutely joyful. If he doesn't like it, he'll let you know. He'll tell you every step along the way what's happening with it. If he loves the song and the artist doesn't like it, he'll say, 'It's great for so-and-so; let me show it for you.' Russ Titleman's the same way. There are guys that are supposed to be flaky pains in the ass, so we don't deal with them.

WEIL: We don't have that much material, so we've been working with people we know and have relationships with. So far, it's been working out okay.

MC: Who handles the administration for you?

WEIL: Our business manager. MANN: If we feel in a year that we don't like the way that it's going, we can always make an administration deal. But for now, we thought we'd give it a shot. We have ups and downs.

WEIL: Some days it's fun and some days it seems impossible.

MC: What kind of work do you do to research ideas for placing songs?

WEIL: We usually have a first idea of who it would be good for. For instance, one song that we have hasn't found a home yet, and I think it's a hit song. Maybe all of our ideas aren't perfect. Maybe we just don't know the right producer or artist for that

song, but it'll come along.

MC: What about the second, third and 30th covers of the same song? Do you think you're losing out on covers? Do publishers get them, or do producers just hear them on the radio and say, 'I'd like to cut that'?

WEIL: I wonder. I think they hear it on the radio.

MANN: That is one thing publishers are good at. They do work copyrights, supposedly. And the other thing that is good about publishers—the big ones, at least—is that there's that whole atmosphere there. We're very isolated right now. Just being in that atmosphere, you get more input and feel more a part of the business, and that's helpful.

WEIL: Fortunately, we've maintained really good relationships with the people that we've been with, so I feel free to call Steve Love and say, 'I have a song that's like this and this, and my first idea didn't work out. What do you think?' And he'll be nice enough to tell me what he thinks. Linda Perry is very helpful. They have been helpful in many cases when a producer has called asking for our material. They've said, 'We'll show you what we've got of theirs, but they're not with us anymore—here's their number.' They'll call us and ask, 'Do you want so-and-so to call you?' and we'll make a new relationship. They've been really nice, and it's not like, 'We won't tell you where they are, because we don't represent them anymore.'

MANN: Also, we're in business with them. Same thing with Screen Gems.

WEIL: Now when we're presenting tunes to an artist or producer, we'll show the new catalog and we'll also show ATV and Screen Gems songs.

MC: What do you think a new writer should do—sign with a publisher or hustle their own songs?

MANN: It depends on their personality and how good their songs are. The right combination is very rare.

WEIL: I honestly feel for the beginning writer the atmosphere of being with a publishing company and having some sort of family and someone to give you input is very nourishing. If it's a good publisher, and there are other writers around, you turn each other on to everything from demo singers to hearing someone else's work.

MANN: For a new writer, that kind of atmosphere would be very good, unless they're exceptionally talented and exceptionally bright about what they're supposed to do legally in the business, and they have contacts and a selling personality.

WEIL: I think it's real hard to do everything at the beginning. The important thing is to work and write, to improve and get yourself out there.

MANN: The only writers that can do it on their own are the singer/songwriters who are such incredible artists that every record company in the world wants them. Then they can call their own shots and say, 'I want the publishing or half the publishing.' It's very hard for the straight songwriter to do it on his or her own.

WEIL: The new writer needs that family, that atmosphere—some one to play a song for.

Bruce Kaplan is a co-director of Songwriters Resources and Services in L.A. This article is excerpted from an interview originally conducted for the SRS newsletter. □

PRIME TRACK

16 TRK

8 TRK

RATES	HOURS	RATES
25.00	10+	20.00
27.50	5-9	22.00
30.00	1-4	24.00

LOUNGE-COLOR TV-FREE COFFEE
FREE PARKING-EASY LOADING
PRODUCTION ASST. AVAILABLE

LAUREL CANYON BLVD. (213) 982-1151 24 HOURS BY APPT.

3M 16-Trk. 3M 8-Trk 80-8/DBX
Studer Revox 2-Trk. 3440 4-Trk.
AHB 16-Ch. Class A Eng. Console
Eventide Harmonizer-EXR Excitor
Eventide Instant Flanger. De-esser
AKG BX-20 Reverb-Sym
4 Urei Lim.-Comp.-KLH Burwen
1/2, 1/3 Oct. And Parametric EO's
VSO's. Iso Booth-Click Track
Neumann. AKG. Ev. Senn., Beyer, etc.
JBL's-Auralones-Bi-Amp Power
Marshall & Yamaha Amps
Grand & Elect. Piano-Strings Add.
Guitar/P-bass/Fat Snare Add.

Successful Management Firm Seeks Talent

L.A.-based professional artists manager with fifteen years of success with major name artists, including the founding and co-owning of one of America's major booking agencies, is currently open for the signing of a select few, high-caliber, commercially orientated artists with hit potential, original material and sound. No amateurs please, as only pro-caliber artists will receive replies. Prefer youthful-oriented music such as: synthesizer/technopop, dance-oriented rock, pop rock, commercial new music. Other star-quality artists that have been represented include: "Kraftwerk," "Rod Stewart," "Rush," "Deep Purple" and many others. Send tapes to: IRA BLACKER, c/o MR. I. MOUSE LTD., 7876 WOODROW WILSON DR., LOS ANGELES, CA. 90046. Please no calls.



LABELS

Continued from page 9

know about our industry, but they know about the blank tape industry like they know that 'A day without orange juice is like a day without sunshine'.

"People still have money to spend. When consumers can spend \$25-30 for a video game, why can't they spend \$5 for an album? The cable TV companies can't hook up new customers fast enough. People are spending millions this summer on movies. We, as an industry, haven't told them that we're still here."

"Organizations like NARM (the National Assn. of Record Merchandisers) and RIAA (the Recording Industry Assn. of America) are more reactive than active," adds Crawford, "and they're only as strong as their membership."

The Gift of Music campaign is the first step in a series of projects being formulated by industry organizations. An outside advertising agency has been hired and a fall campaign is expected.

Kent Crawford adds to the image-oriented blitz by stressing the convenience angle of pre-recorded cassettes.

"The convenience of pre-recorded cassettes is becoming a factor," he says. "We have to em-

phasize that, to build a positive momentum."

Warners is inaugurating the special two-on-one cassettes that emphasize the convenience factor. Two older albums by Neil Young, Jimi Hendrix and Fleetwood Mac are combined on one cassette that lists for \$10.98. The double tapes will be tested in five markets, including L.A.

Another potential source for increased sales is a rejuvenated radio climate. Crawford sees a warming up of relations in store if the KROQ (L.A.'s premiere new rock station) phenomenon spreads. "We have a client relationship with radio, not an adversary one. The outlook for radio is positive. A lot of stations got locked into a ratings battle that overlooked the music. KROQ is making larger stations realize that the type of music you play makes a big difference as to what stations the people listen to."

What makes KROQ so significant is that it attracts an active, record-buying audience.

"You can go back three years," says Crawford, "when (rival L.A. stations) KMET and KLOS were pooh-poohing KROQ, which at the time didn't even register in the Arbitrons. We were selling more records from KROQ's airplay than from any comparable album that was played on KMET or KLOS. Now,

the response of KROQ airplay is a dramatic increase in sales. KROQ plays Gang Of Four and Roxy Music more than anyone else, and their sales are better here than anywhere in the country. Soft Cell was played by KROQ when it first came out, and it was in the top five in sales in L.A. for five months. They didn't break nationally for six months. Draw your own conclusions. If the KROQ sound spreads, radio will once again sell records. If not, then cable radio will sell records."

Another change the labels are gearing up for is technological. With the advent of digital technology and mini-discs, the era of the 12" album is drawing to a close. Already, cassettes are cutting deeply into record sales.

"Forty percent of retail sales volume is in cassettes," notes Crawford. "And for rock, the ratio is 50-50. Yet, go into any record store and you'll find cassettes taking up only ten percent of the space in the back of the store, and the rest devoted to records. The LP is a dying configuration. As a customer in Seattle told me, 'We're still getting sound dragging wire across plastic. It seems out-of-date.'"

"I'd hate to see records die, but you saw eight-tracks die prematurely," says Layton. "That was \$3-5 million in lost revenue, and it wasn't because of tape

quality—it was too cumbersome."

The convenience factor seems to be the primary motivator for speculation on the eventual demise of the LP as well.

Another type of vinyl—a one-sided single—is being tried. On Sept. 7th, Columbia and Epic released eight such discs nationwide. With a wholesale price of only 29 cents, they are expected to retail for well under a dollar. "We look forward to working with dealers to achieve the best marketing results from this innovative production introduction," says Steven Reed, executive assistant to CBS Records president Dick Asher.

The music industry certainly has its hands full, battling the debilitating effects of a deep and lengthy recession and the potential (but increasingly real) long-term threats of home taping and record rental stores. The labels, though, have not come up short in eyeing potential solutions to their woes. It has obviously been a painful experience, but it seems that the industry as a whole is waking up to the changing realities of the business.

"In spite of all the problems, there will always be a music business," concludes Kent Crawford. "In tough times, people find things that will see them through it. It's not the end of the industry."

RECORDS, COMMERCIALS, T.V. AND FILM 24-TRACK

MCI 24-Track, Customized 32-Input Console; JBL Monitors; Hemisphere and Auratone Speakers; Studer and Scully 2-Track; Yamaha Grand Piano.

ECHO, REVERB AND DELAY LINES: 2 Stereo Echo-plates, Eventide Harmonizer 910, Eventide DDL 1745M w/pitchcard, Lexicon Primetime, Roland Digital Delay SDE-2000 w/Chorus & Delay Lines, Roland Chorus Echo SRE-555.

OUTBOARD EQUIPMENT: 3 UREI 1176 LN, 2 DBX 160X Limiters—Stereo; UREI LA-4A, Kepex, Roland Phase Shifter SPH-323, Roland Stereo Flanger SBF-325, Parametric Equalizers, Roland Dimension D SDD-320, VSO, AKG and Koss Headphones, Urei 550 A Hi-Lo Pass Filters, etc.

MICROPHONES: AKG 414s, 452s, D12E, Sennheiser 421s, Beyer M-400s, Shure SM57s, Neumann U-87, E.V. RE-20, E.V. 666 and more.

ALSO: The Roland Compu-Editor CPE-800 Automation Package w/SMPTE Generator.

Skip Saylor
RECORDING

IN HOLLYWOOD
(213) 467-3515
Room Tuned By
George Augspurger



CreativeSpace

**4 Self-Operated Recording Suites For:
Musicians • Songwriters • Singers
Featuring Fostex 4-Track Cassette
Recorders, Roland Drum Synth,
Yamaha Pianos, Stereo Reverb,
Quality Mics & More!**

**BY APPT. \$12.50/HR. 7 DAYS
CALL (213) 384-3704 NOW**

Songmine

by John Braheny

FOREIGN PUBLISHING

Foreign sub-publishing has become a very important aspect of the publisher's business. The international market for the songs of American writers has grown tremendously in the past several years. A publisher with any chart success at all and a strong catalog of songs to back it up won't miss the opportunity to capitalize on it in other countries. Most publishers, including the small independents, have affiliations with foreign publishers in countries where their songs are viable. In the simplest terms, it works like this: American publisher "A" contacts foreign publisher "F". A has done some research which shows him that F has had success with songs similar to those in A's catalog. He's also learned that F is very aggressive about getting cover records, promoting the songs of their U.S. affiliates and collecting the money. A contacts F, often at MIDEM, the annual international music industry conference, and gets together with F to play him the catalog, listen to F's catalog and get a sense of the activities of F's company, their personalities and business know-how. A needs to feel that F is genuinely excited about the songs, and has good ideas about which artists in his country would be likely to record them. F is also interested in having A represent his songs in the U.S., so he also has to be satisfied. Assuming that both publishers are in tune with each other, a contract for a number of years (usually three) is worked out, usually including an advance from F to A. The amount of the advance is based on several factors, including A's track record, current hits, and the strength of the overall catalog, particularly the number of songs that would be viable in F's territory. From one country to the next, the musical tastes of listeners and record-buyers can be very different. Check out the international charts in *Billboard* and *Cashbox*, and you'll see what I mean. Part of the jobs of both publishers may be to come up with a translation of the song for a new artist or a translated version by the original artist. Barbra Streisand and Kenny Rogers are among the American artists who've done foreign language versions of their hits.

Royalty splits in such cases vary from 85 percent for A and 15 percent for F to 60/40 for collections of both performance royalties from the local version of BMI or ASCAP and mechanical royalties from local record companies. That is for songs by the original American artist or cover records obtained by A. If F obtains a new cover of the song by an artist in his territory, it's usually a 50/50 split. That, by the way, is the reason why, on your writer/publisher contract, you receive a lower royalty from foreign recordings. It's possible to lose an enormous amount of money on an international hit if the foreign sub-publishing deals are not in place or are not good ones. It's one of the areas that get neglected by writers who retain their own publishing rights and have a big hit. It's well-worth the trouble for them, particularly if they have a hot catalog, to go to MIDEM, do their homework and pick publishers from Japan, England, Australia, Italy, Scandinavia, Argentina, etc. The advances will more than pay for the trip. Next-best is to contract with another publisher who has already set up foreign sub-publishing contracts, and have them deal with all other countries excluding the U.S.

A creative foreign publisher can be valuable by helping to set up tours for the U.S. writer/artist or group whose songs he represents. The more popular he makes the act and songs in his territory, the more money he makes. He can arrange interviews on radio, TV or in newspapers, provide interpreters if necessary, concoct promotions that would work in his own country but maybe not the U.S., find the best lyric translators or maybe even facilitate co-writing situations with his own writers.

Obviously, the agreement works both ways. U.S. publisher A will also become familiar with the songs in F's catalog and advise him as to what type of songs A could get recorded over here, maybe assisting F in finding an American record deal or producer for one of F's writer/artist acts. The agreement also gives F the opportunity to sign songs in his country that may not be viable there but that could get recorded in the U.S., just as there are writers here whose work may be more readily accepted, say, in Europe than here.

In the middle of our own economic adversity, it's important to remember that the whole world loves a great song.

Vocal Power

PRO Song Delivery

ELISABETH HOWARD
METHOD
B.S., M.S., Juilliard

Private Lessons • Workshops • Showcases
Hollywood • W.L.A. • Valley • Thousand Oaks • Orange County

(213) 501-6533





discover...
Publishers rely on
our recording industry
"tipsheet" for the best in:

- Accuracy—A+ verified reporting
- Value—A+ more information, lowest cost
- Timeliness—A+ up-to-the-minute reporting
- Results—A+ we get cuts!

for your
FREE SAMPLE
Call: 1-800-458-3639—ext 527

under
cover



Sunswept Studio

24-TRK

- ★ MCI Board And Recorder
- ★ Urei 813 Monitors
- ★ Yamaha 6-Foot Grand Piano
- ★ Otari 30 IPS 1/2-Track
- ★ Excellent Choice Of Tube Microphones

\$35/hr. **(213) 980-6220**
Studio City

ATTENTION: HIT WRITERS ONLY!!

DO YOU HAVE "THE DREAM"?

Last Chance Register Now!

IF YOU'RE WAITING FOR OPPORTUNITY TO KNOCK, GOOD LUCK!
IF YOU WANT IT NOW, REACH OUT!!!

THE ARTIE WAYNE
SONGWRITER MOTIVATION COURSE

A Six Week — Six Session Event Starting Sept. 21, 1982

IMAGINEERED BY THE FORMER HEAD OF IRVING/ALMO AND
TOP EXEC. OF WARNER BROS. MUSIC AND CBS SONGS.

CALL NOW: (213)656-9354

*Not Responsible For All The Fools In The Industry
The Artie Wayne Songwriter Motivation Course, 8033 Sunset Blvd., #890A, Hollywood, CA 90046

Studio Splices

by Jeff Janning

WESTWOOD ONE GOES MOBILE

Westwood One, the nation's largest producer and syndicator of nationally sponsored radio shows, now has its own mobile recording facility. The truck is 45 feet long and contains a MCI 636 Series console, two Ampex MM-1200 24-track recorders, an Ampex ATR-102, a Sony color video monitor system and a speaker system consisting of two 604-E's with mastering lab crossovers. Out-board equipment includes a harmonizer, an AKG BX-10 echo unit and a Sphere 1604 sub-mixing system. The lounge area, which can accommodate eight people comfortably, has an electronic bar, refrigerator, ice and coffee-makers, a closed-circuit TV system and a remote control camera for those who wish to look and listen to what is going on in the control room.

Westwood One president Norm Pattiz took the time to talk to *MC* about the new mobile studio and about radio syndication.

"When we set about the task of building this mobile studio," he says, "we built it big because we wanted it to be acoustically correct, so we could mix in it. This has not been available in mobile recording studios. We built our own facility because we are the largest producers of recorded radio concerts in the country and this also made us the largest remote client in the country. We have concert series in rock, country, and soul, and we record about 150 concerts a year.

"Since we unveiled the truck in late June, Journey, Foreigner and Quincy Jones have rented our facility, and Fleetwood Mac is coming up. When the company was first started seven years ago, our first project was a 24-hour radio special called *The Sound Of Motown*. Prior to that I was in the television business. The show turned out to be very very successful and nobody was doing that sort of thing at the time, especially on the barter basis. Then we did more specials which were also successful, and simply re-invested the capital, so that the company grew rapidly. We started out using three or four different studios, and then we built our own; the truck is, of course, our newest edition.



Westwood One's mobile interior.

'There Is No Money In Cable. People Are Talking Technology, Not Cash.'

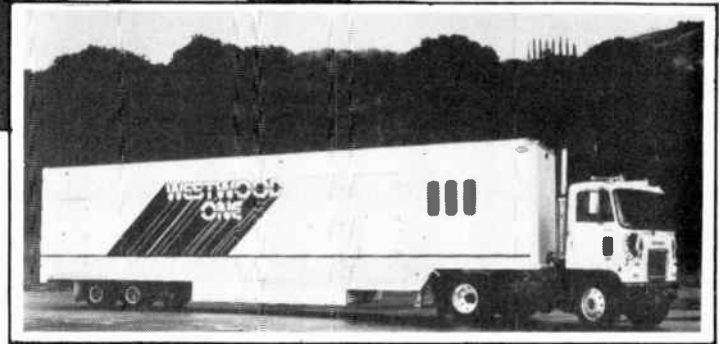
"We spent over a million dollars last year recording concerts using companies like Wally Heider, The Recording Connection, The Record Plant and Artisan."

Describing the firm's approach, Pattiz notes "We are the only company who produces concerts from start to finish. We produce them, distribute them to our own radio stations and sell the time to advertisers that we do business with. Our crew consists of Biff Daws, who is our chief engineer and is the premier live recording engineer in the business; Dave Ferager, our technical expert, who was involved in the construction of our truck; and Gail Sacks, who ran Record Plant's remote division is now supervising our mobile recording division."

"We are already juggling things so we can take care of our own needs and the needs of people who want to rent it. Stevie Wonder was on a concert bill in St. Louis we produced and he was so impressed with the truck that

is no money in cable. People are talking about technology, but not about cash. The fact that satellite transmission is available is wonderful, but until people are willing to pay for the kinds of programs that cost a lot of money to produce, we're happy producing radio programs where the financial end of it is assured. When revenues in cable become more solidified, then we'll move into video.

"Right now, we're a pretty big fish in a small pond, so we'll continue to keep growing in the radio area. We currently supply 23 programs to over 2,000 radio stations in most major formats. In '83, we will be expanding into the adult contemporary areas and the MOR areas, where concerts in these formats are not as readily available. Radio fragmentation has helped us in a positive sense.



The Westwood One mobile truck combines comfort and versatility.

his manager came to us and asked if we would be interested in building one of these units for him. That is a great compliment. Prior to our truck there was no such thing as a comfortable mobile recording studio. We wanted something that we could bring the president of Anheuser Busch into while we were recording so he could see what was going on and yet be separate from the engineers. It beats sitting on a box in the back with a bunch of cables in your lap. Now when we go to a concert we have to fight people off who think we are the hospitality suite. This eliminates renting a trailer at concert gigs that last more than one day.

"Video would be a natural progression for us, and we have been approached on numerous occasions by people who are currently involved in video to develop program concepts. Our feeling at this point is that we are so busy developing radio programs because national radio has exploded that, we haven't had the time to jump into video with both feet. Plus the fact that we can make a lot more money in radio. The perceived video boom is in the cable side of things and there

The more formats there are, the more opportunities to supply programming. The dollars generated are, of course, less, due to the smaller audience. You also must produce more programs to reach the same number of people. This means less profit, so it is a two-edged sword. It really has not hurt us, though, because we have the resources to go with the industry. It hurts the small companies who can't stretch themselves to cover all formats. This means that we, along with the major networks, will survive. We also offer flexibility that networks don't, such as the total program identification and the customization of a program to fit an individual advertiser. We can do business with five or six radio stations in the same market where the NBC affiliate is always the same. We may have four album rock programs in the same market. We also are much more cost-effective due to lower operation costs. The new mobile recording studio not only points out our commitment to recording the best concerts, soundwise, but that we can produce the concert for less than the network because they have to buy someone's services."

Video Update

'CONCEPTUAL' VIDEO: RAM PRODUCTIONS

Ram Productions is a video production company sporting an impressive "reel" of promo tapes, including Rick Springfield's "Jessie's Girl," "I've Done Everything For You," Kansas' "Play The Game" and "Windows," The Producers' "She Sheila," John Hall's "You Sure Fooled Me" and "Crazy," and Gary Myrick & the Figures' "Livin' In A Movie," "Model" and "No Crisis." Ram is producer Rebecca Morrison and director/cinematographer Mark Stimson. They offered the following insights into the way they do video: "Some bands and artists do not lend themselves to a visual format in spite of their music. They don't say anything visual or they are not photogenic in their looks and actions. In cases like that, we feel they should key in on conceptual pieces and not on themselves. Record companies tend to frown on this outlook. They don't realize that in video everyone has a front-row seat. A good example is Soft Cell's "Tainted Love" video which was a clever song, but after seeing the band on the video I was less enchanted with the band. We are excited about some of the new music because of what it is saying visually. One mistake record companies make is trying to stretch their budget too far and do two fair videos rather than one good one. A good video can sell an album. Then when it's selling well, you can afford to go in and do a second quality video. Video gets new acts a little more acceptance than pure audio. There is currently a shortage of video product and things like MTV have heavy rotation, so what is out there repeats over and over, but this is a temporary thing as more and more video is available. In ten to 15 years there will be more video albums than audio albums. As stereo television comes in people will hear a good sound to go along with the videos and this will help sales.

"Our videos tend to be concept pieces, where we use a cast of one or more people. Sometimes we need a model so we might call Nina Blanchard's agency or casting agencies. They send out photographs, and pick out the people who seems to fit. If their part is important we might even shoot a little tape on them. We're very selective. With a video there is really no time to develop a character; it's just a look the person has in their eyes. In the videos with humor you must be very careful not to go overboard or it becomes slapstick and it is very difficult to go back, but if you just use a little bit then you can go back to the serious thing. If you overintensify the humor the viewer will remember the funny stuff and not the artist. We try to add a lot of little subtle things which the viewer won't catch on the first viewing. This way when they see them again they will pick up on them. We take the attitude that the video is an ad for the band as much as it is for the record label, so we are very conscious of the band's image, because it will outlive the particular song which it comes it comes from. We try to spend time with the band if it is possible, to see them perform and spend time talking with them to capture the personalities. This way we can find or create a concept that fits the band. Sometimes you have to hammer things out to make them fit. It's not like a major motion picture

photo by Debbie Leavitt



Mark Stimson and Rebecca Morrison head up Ram Productions.

where you can go back. Time is also a big problem, as most labels don't decide they need a video until they see how the group is doing, then it's 'Oh, no! We need a video two weeks ago.' What they should do is release the record and the video at the same time. In the case of the Rick Springfield video, he had not played live, so the video was very important to the single."

Mark went on to tell how he and Rebecca met and eventually formed Ram Productions. "We originally met while working on a UCLA thesis film which Rebecca was producing. A friend called me and asked if I wanted to work on the camera crew. About two weeks later I wanted to do a short film of a song a friend had done, so I called Rebecca to find out where to get a few roles of film to shoot on. She said 'I have a whole refrigerator full of film. So I said, 'Do you want to make a movie?' We wound up not doing the original project. We wound up doing "Model" for Gary Myrick because it seemed to be visually interesting. That became the beginning of our demo reel. That helped us get the Rick Springfield shoot, which we did for \$12,000. That's a lot less than the other five majors like Bill Dear or Milaney-Grant, who charge, \$80,000. This makes it tough on us when we go to the record companies, because they put our productions up against videos costing three or four times as much and then say, 'Well, why does theirs look flashier.' We tend to do the smaller bands who are just coming up and don't have the budget, but we feel our quality and creativity is up there with the rest of those people!"

—Jeff Janning

JAMIE FAUNT'S CREATIVE MUSIC COURSES

... a totally unique approach to music instruction that results in greatly increased musical abilities for any player or composer, at any level of ability or experience.

**LEARN WHAT YOU NEED TO KNOW
TO PLAY WHAT YOU WANT TO PLAY.**



Our students have played with:

Linda Rondstadt, Chick Corea, Johnny Mathis, The Beach Boys, Little Feat, Dexter Gordon, Little River Band, Glen Campbell, Al Jarreau, many others; And have written hit songs for Bonnie Raitt, Helen Reddy, A Taste of Honey and others.

213-468-8800

MARS



STUDIOS

"A SOUND CENTER"

**Rehearsing Now...
Recording Soon?**

Now up to 50% of your paid rehearsal time can be applied to your future 24-track recording time.

**LIMITED TIME ONLY
(213) 660-6334**

**MARS
STUDIOS**
665 N. Berendo
Hollywood, Ca.
90004

On The Air

by Rick Orienza

RADIO

NAB LOOKS AT RADIO'S FUTURE

The first signs that alternative entertainment forms such as video are beginning to concern radio industry executives were seen at the fifth annual Radio Program Conference of the National Association of Broadcasters (NAB), held recently in New Orleans.

Video and other new forms of entertainment (as well as the resurgence of blockbuster movies) have, of course, been competing for the time and money of consumers to an extent that has the record industry worried, but the NAB conference showed that radio is beginning to show concern as well.

Radio, long seen as immune to the pressures hurting records, may be affected in the future, according to some discussions here, and the problem is seen as one of the reasons that attendance at the conference reached a record 2,100 members, up more than 300 from last year.

Other topics of conversation included AM radio's continuing and dramatic loss of audience share, new broadcasting technology and new directions in format and musical programming.

AM radio, which as recently as three years ago held 52 percent of radio's listeners, today attracts only 40 percent, with FM boasting the other 60 percent.

Recently, the debut of AM stereo broadcasting raised hopes that AM could re-emerge powerfully, but the conference saw many stumbling blocks.

AM stereo proponents feel that because of the nature of AM and FM transmission and the fact that AM signals carry further than FM signals, AM stereo could offer a real alternative. Other industry insiders, though, believe that FM is already synonymous with stereo, and that AM stations would have real problems trying to educate and convince the public of the value of AM stereo.

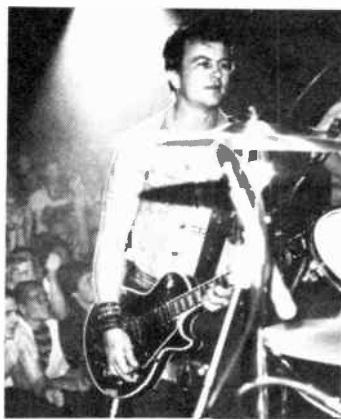
The main problem, though, is simply that AM stereo receivers are not yet available to the public, although the FCC has approved four different types of non-compatible systems.

In Los Angeles, KHJ became the first AM station to begin broadcasting in stereo. The station, whose "We all grew up to be cowboys" promotion flopped on a monumental scale, faces the problem that no one has appropriate receiving equipment. At this point, AM stereo would appear to be more of a gimmick than a real service, and acting KHJ general manager Allan Chlowitz reluctantly agrees. "It's more for promotional value than aesthetic use right now. It's going to be awhile until consumers respond."

A NEW TRANSMITTER and antenna have increased the signal strength of alternative radio station KXLU (88.9 FM).

TV & FILM

ROCKGUIDE is the name of a new weekly half-hour show that will feature the talents of local rock journalists Mikal Gilmore (*L.A. Herald-Examiner*, *Rolling Stone*) and Steve Pond (*L.A. Times*). Similar in format to PBS' *Sneak Previews*, the show will have Gilmore and Pond, along with noted New York critic Robert Christgau (*Village Voice*) previewing, discussing and critiquing four new releases each week. It will regularly include artist interviews, unique video productions, a television adaptation of Christgau's *Consumer Guide* to music, and a review of the latest British music charts.



Lee Ving of Fear

Three pilot shows have been shot featuring artists such as Laurie Anderson, Asia, Dave Edmunds, Fear, Human League, Paul McCartney, Squeeze and Richard & Linda Thompson. Originally slated for a late September or early October premiere, *Rockguide* producer Joe Regis says they are now considering syndication as well as cable and Pay TV outlets, and that no air dates have yet been firmed up.

Currently broadcasting at 2,900 watts, with an increase to 3,000 expected soon, the station's radius is expected to include the South Bay Coast, south to Long Beach and Palos Verdes and east to the Orange County border soon, according to program director Ed Leon. KXLU's current format schedule consists of new and progressive rock from 2 a.m.-6 p.m. daily, classical music from 6-11 p.m. weekdays, rock specials at 11 p.m. weekdays and Saturdays, and jazz programming at 11 p.m. on weekends. Leon also says the station will accept tapes from new and local bands. For more information, call Leon at (213) 642-2866.

LAUGH TRAX is a new weekly one-hour syndicated show that will combine contemporary music and comedy. Produced by Carolyn Raskin (formerly of *Second City Comedy* and *Laugh-In*), the show's regulars will be Jim Staahl (*Second City*, *Mork & Mindy*), Gail Matthius (ex-*Saturday Night Live*), Lucy Webb and Howie Mandell. Musical guests for the premiere show that will air on KTLA (Channel 5) on Sept. 18th at 8 p.m. will be Flock of Seagulls and the Doobie Brothers.

RADIO ACTIVE TV, a special one-hour edition of the *Merv Griffin Show* featuring the Stray Cats, Josie Cotton, Oingo Boingo and Toni Basil will air on KTTV (Channel 11) on September 17th at 9 p.m. Highlights include a dance interpretation of the ever-popular "Mickey" by Basil, Danny Elfman's infectious hyperactivity on Boingo's "Private Life" and "Grey Matter," and the '50s posturings and tunes of the Stray Cats, as well as artist interviews by the tuxedo-clad host himself.

The show was taped during the latter part of August at the Palace Theatre in Hollywood. According to Quay Hays, who with John Lauderdale and Jeffrey Neal helped arrange the show with Merv Griffin Productions, Griffin was enthusiastic and totally supportive of the program's concept. In fact, Merv claims to be a fan of today's music, and it was he that suggested that Boingo be included in the line-up. The Stray Cats will also be featured on *American Bandstand* on Sept. 18th.

EYE ON L.A. will take a look behind the scenes at the recent US Festival on Saturday, September 21. The show will feature the Police, Fleetwood Mac, the Kinks, Santana, and others.

TV Listings

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

FRIDAY, SEPT. 17

■ 9:00 P.M., CH. 11: MERV GRIFFIN: Merv welcomes Oingo Boingo, Josie Cotton, the Stray Cats and Toni Basil.

SATURDAY, SEPT. 18

■ 5:00 P.M., CH. 13, SOLID GOLD: Guests include America, The Bellamy Brothers, Josie Cotton, Men At Work, Quarterflash, Aretha Franklin and Larry Graham. (Repeats at 10:00 P.M.)

■ 6:00 P.M., CH. 9: Rock Journal: Features Squeeze, Pink Floyd, Steve Miller and Rick Springfield.

■ 7:30 P.M., CH. 4: GLEN CAMPBELL MUSIC SHOW: Glen performs with special guest Willie Nelson.

■ 8:00 P.M., CH. 5: LAUGH TRAX: Comedy and music series with musical guests A Flock Of Seagulls, The Doobie Brothers and Barry Manilow.

TUESDAY, SEPTEMBER 21

■ 10:00, CH. 28: SOUNDSTAGE SPECIAL: A performance by The Blasters, with Carl Perkins and Willie Dixon sitting in. (Stereo simulcast on KPFK, 90.7 FM.)

SATURDAY, SEPT. 25

■ 10:00 P.M., CH. 28: JAZZ LIVE AT MONTREUX: The Concord Jazz All-Stars featuring guitarist Joe Pass, pianist Ross Tompkins and tenor sax Scott Hamilton.

MONDAY, SEPT. 27

■ 8:00 P.M., CH. 2: SQUARE PEGS: The Waitresses guest star, playing "I Know What Boys Like."

ON-TV

THURSDAY, SEPT. 16

■ 10:00 P.M., Charlie Daniels Band: From Saratoga Springs, New York, songs include "The Devil Went Down to Georgia" and "The South's Gonna Do It Again." (Repeated Sept. 26 at 1:30 P.M.)

FRIDAY, SEPT. 17

■ 12:15 A.M., Rock ON-TV: A mix of music news, features, performances and profiles of major rock and pop artists. (Repeated on Sept. 25 at 12:00 P.M.)

REVIEWS

Concert Reviews, MCs, Record, Live Action Chart

NINA HAGEN

At The Roxy

Nina Hagen is not a singer. She's a sorceress—casting her spell with sounds that emanate from every fragment of her body and soul and what the crowd got was not so much performance as ceremony. From her punk rendition of the classic *Carmen* aria to the bizarre rendering of "Satisfaction"—that made the original seem grotesquely MOR in comparison—Hagen unleashed a myriad of voices, some of which were difficult to decipher as anything human. Chirps, barks, cackles, Donald Duck-like quackery, the growls of an angry lioness—all this in consort with operatic textures, Hare Krishna chanting, Rasta hymns, German cabaret singing and...rock 'n' roll. When actually "singing," Hagen's range encompasses both the feminine and masculine edges of the spectrum, and she weaves them in and out of some very riveting material.

Much of her set was devoted to tunes off her recent *Nunsexmonkrock* LP, songs that have convoluted religious/sexual themes. Although her imagery contains stark visions of reality and sexually explicit scenarios, she's equally obsessed with the notion of deliverance. And yet she manages to have a sense of humor about it all. The wedding of sexual, spiritual and rock sensibilities may seem incongruous, but it's all part of Hagen's overall vision.

Laying the musical foundation for this primal opera was "The No Problem Orchestra," a group of exceptional musicians. Steven Schiff on guitar, Paul Baker on drums, Richard Sohl on keyboards, and Karl Rucker on bass and synthesizer each matched Hagen's intensity and creativity. Adept at tight but original improvisation, as well as creating some striking non-traditional musical structures, they connected with each other and Hagen to provide an electrifying experience. —Laura Golden

J.J. CALE

At The Golden Bear

The one word to describe this evening most accurately is "atmosphere." Cale took the stage very late, amid club smoke and a very relaxed audience. From the opening number, it was obvious that the music was going to be matched perfectly to the setting—a throwback to the early '60s blues bands, with some great sax breaks, excellent guitar work and Cale's mumbled vocals.

The fifteen-song set drew on material from several albums, including old favorites like "Travellin' Light," which was played fast and featured good picking from Cale,



"Nina Hagen is not a singer."

"Hit The Road, Jack" and "Cocaine," which rocked along as successfully as ever. One of the evening's highlights was when the keyboard player, Christine Lakeland, sang lead, sounding rather like Rickie Lee Jones with greater clarity. I would liked to have heard more from her during the set to add that dimension.

J.J. Cale is one of the least charismatic players around. In fact, he spent seventy-five percent of his time with his back to the audience; his music, though, was strong enough to carry the show on its own. This is a band that is most effective "After Midnight."

—Martin Brown

ITZHAK PERLMAN

At The Hollywood Bowl

Virtuoso violinist Itzhak Perlman braved the perils of the amphitheater—popping corks, light but persistent planes, and scattered but enthusiastic applause during pieces—and still came out on top. The scene resembled nothing so much as a high-brow ballgame, so it might seem churlish to find fault in his performance. The first half of the recital, though, seemed somewhat stiff and passionless, albeit flawlessly executed. Opening with Handel's "Sonata in E", Perlman appeared to take time to warm up, as did accompanist Janet Guggenheim, and in the second piece, the tricky "Sonata in D Minor" by Brahms, he again seemed to lack the necessary intense focus. In such an emotional player, this was unexpected and slightly disappointing.

The second half, though, was a different story, as a more relaxed Perlman tackled Stravinsky's "Suite Italienne" with zest and wit. Saying he was then going to play some

selections, but that according to the program no composers existed, Perlman then launched into some spirited and beautifully played favorites, including three exquisite pieces by Fritz Kreisler—Praeludium and Allegro, 'Schoen' Rosmarin' in the style of Pugnani, and a transcription of Heuberger's "Midnight Bells," taking time off to poke some fun at the pronunciation of Heuberger.

By that time, the crowd was ecstatic and wouldn't let him go, and for a final encore Perlman again allowed his humor to charm with a performance of the witty and enjoyable transcription by Castelnuovo-Tedesco of the famous *Barber Of Seville* "Largo al Factotum" piece by Rossini. All in all, another triumph for Perlman with a recital that took awhile to come to the boil, but which was nevertheless typically impressive and entertaining by any standards.

—Iain Blair

KING CRIMSON

At The Greek Theatre

King Crimson always had the ability to exemplify, both musically and lyrically, the elements of gloom and depression. During the last gasps of psychedelia and the first days of British heavy metal, when everyone was partying and no one wanted to be an existentialist, they were mapping out a field that would later be trivialized by the likes of Genesis, Triumverat, and so forth. Nowadays, everyone's depressed, both financially and spiritually, so what better time for an optimistic Crimson.

At the heart of this new outlook is Adrian Belew, the first singer in Crimson's history to write his own lyrics. The new Crimson retains the musical pioneering attitude of the old, but with fun in mind as well.

Also, at the heart of the new Crimson are elements of the new technology. Tony Levin supplies interesting, but never overcomplicated groundwork on his Chapman Stick. Both Crimson mainstay Fripp and Belew use guitar synths and sustaining systems that are simply astounding. Drummer Bill Bruford is not without his electronics, adding syn-drums to his basic kit, as well as an electric vibraphone-like instrument used in "Waiting Man."

The band as a whole is much tighter and even more intense this tour than last, and it was a show that left its audience breathless. The hour-and-a-half set was one of pure music and pure ideas, performed with an uplifting vigor. Fripp still sits on a stool as he plays, watching with amusement Belew's subtle antics. A few unobtrusive backlighting changes provided what little visuals there were and most in the audience just watched the musicians play. —Bruce Duff



EVENING SUN RECORDERS

4-TRACK \$10/HR.

Phil Greenberg 213 664-9111

JANE HELD

& friends at Co-Art Studios Fridays at 9:30 p.m. Come on down & join the fun.

2463 Glendale Blvd. L.A. Info (213) 669-9085 (213) 664-SONG

Need Some Help With Your Demo?

Expert Production Assistance

We can do it all, or just the part you need help with

- Top Musicians
- 16- or 8-Track Facility
- Many Satisfied Clients
- Six Years in L.A.

We welcome comparisons of price and quality

GARY DENTON STUDIO

(213) 786-2402

Van Nuys

The Sound Solution

Santa Monica's finest 16 track recording studio

213/393-5332



Photography by SHERRY RAYN BARNETT Video/Film Stills Concerts/Tours/Events P.O. Box 925 Hollywood, Ca. 90028 (213) 874-2200

Staff Photographer Music Connection Current Exhibition Museum Of Rock Art

REVIEWS REVIEWS

MC Reviews Local Acts In... MC Review... Local Club

Walmsley/Harrison Band, The Palomino

The Players: Jon Walmsley, guitar, keyboards, vocals; Lisa Harrison, guitar, vocals; Dale Shatz, bass; Kevin Dukes, guitar; David Crockett, drums.

Material: The originals, by Walmsley, Harrison and Shatz, range from country to country rock and rock to some funky stuff ("Something I Ate")—the latter with pretty clever lyrics. The country rock of "Long Distance Love" had a nice commercial sound. "Bad News" had a good strong rock beat. The stylistic variation is good, but a bit more versatility would get rid of an "It all sounds the same" tag.

Musicianship: All played well, and Walmsley was equally



Walmsley/Harrison Band: "Very entertaining and relaxing."

proficient on guitar and keyboards. Solos were performed as could be expected from top caliber musicians, but there was a definite spark lacking, with no really outstanding solos.

Performance: Both Walmsley and Harrison shared leadership duties, which helped the audience feel included in the show. Harrison also provided most of the energy; the others

could use more of her enthusiasm.

Summary: A nice band to listen to—very entertaining and relaxing. Walmsley generates a comfortable warmth as a performer. But the band needs more energy in this performance and more power behind its sound. As is, they are solid and good. A bit more pizzazz would make them outstanding.

Penny Dellinger

Burning Sensations, Music Machine

The Players: Tim McGovern, guitar, vocals; Rob Hasik, bass; Mike Tempo, percussion; Jeff Hollie, sax, vocals; Barry DeHatchett, drums; Morley Bartnof, guitar, keys, vocals.

Material: Very unique dance rock. Calypso and funk rhythms are liberally spiced on potent melodic hooks, exuding a carnival atmosphere in tunes like "Belly Of A Whale." The entire set was in-

fectiously danceable, yet none of the material seemed overdrawn or repetitive. Although it was received very strongly, their sound is far from blatantly accessible.

Musicianship: Top notch. DeHatchett and Hasik form a sturdy rhythm section that's expertly accentuated by Tempo's percussion. Bartnof supplies the melody on guitar and keys, leaving the aural frills for Hollie's sax and McGovern's axe histrionics. There's plenty of room for lead breaks, but they're usually handled with taste and economy. McGovern was initially tentative on vocals, but he became more assured as the set progressed. Good harmon-

ies were a plus.

Performance: As a frontman, McGovern cast a rather laconic presence, settling into the groove of the music. Contrasting him was Bartnof's manic dancing and Tempo's intense concentration on his wares. If there's a weak point here, it's that a strong visual magnetism is as yet undeveloped. Summary: Burning Sensations succeed on two disparate levels. They're an irresistible dance band that's not one-dimensional or redundant, and they've created a tasty, exotic rock sound that doesn't openly go for the hit single hook. Anyway you look at it, a winning combination.

Jeff Silberman

Levi Dexter and The Tribe, Wong's West

The Players: Levi Dexter, vocals, percussion; John James, bass; Rhys Williams, guitar; Michael Pritchard, drums.

Material: Music for the urban jungle. Through an unlikely coordination of styles, Levi and The Tribe have come up with an original, powerful sound. Where Adam Ant's rhythm is playful, the Tribe's jungle beat leaps out at the audience like a leopard. Wil-

liam's psych-metal guitar is an electric beast of sorts while Levi has more more rockabilly style in his ring finger than half of L.A.'s rockabilly bands have in their whole group. Awesome music, habitually danceable.

Musicianship: Pritchard keeps the beat moving at a whirling pace with James either keeping up a forceful bass or moving forward with his own intriguing leads. William's guitar has its own slashing personality. The band's talents go mostly into creating an entire effect rather than the members trying to out-solo on another.

Performance: Talking about

personality, Levi is something else, constantly moving and creating excitement. The two guitarists move only in sporadic moments and look grim throughout. Drummer Pritchard is too busy pounding every surface he can to worry about image.

Summary: Too many are conceding rock's future to the microchip. Levi Dexter and The Tribe are a welcome reassurance that the future may hold more than computer sterility or recycled cliché. This band, surely ahead of its time, is not for the meek of heart nor those satisfied with the conventional.

—Ron Gales

REVIEWS·REVIEWS·

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

Lawrence Juber at The Country Club

Material: Easy-listening pop songs with the accent on rock. Especially memorable were "Lucky Day," "Joanna," a ballad with classical overtones, "Maisie," one of the catchier tunes of his set, and my favorite—"Knight To Remember": "You're a damsel crying in distress/From the dragon who got you in this mess/You need one knight to remember." Most of his songs had wordplay in the lyrics, but his tunes, with the exception of his instrumentals, didn't fare a third as well as they would have with a band.

Musicianship: Juber is an excellent guitarist, but is only an average singer. His strong, clear voice lacks and individual quality and resonance and seems limited in range and dynamics. His highs were thin and nasal, occasionally sounding a bit wild and slightly off pitch. He constantly oversang his lyrics, overemphasizing their meaning and destroying any inherent subtlety or finesse.

Performance: Juber started off casual and pleasant, but as the evening wore on he became demanding, sarcastic and slightly self-deprecating. Suffice to say this didn't wear well with some of the audience. Attitudes like that are much more detrimental to the performer than the audience. It's up to him to create a de-

sire to listen, not to demand it. What little magic Juber had became apparent in his instrumentals. The way he handled his guitar, and his style of picking, weaving classical touches into a contemporary framework showed great sensitivity. Unfortunately, this was when the least attention was paid him. The instrumentals were nice, but he played too many and lost the crowd. **Summary:** Presently, Juber is not a strong solo performer, and should stick to more intimate clubs to build up his style and presence. More careful attention should be paid to what songs go onto each particular set. Better still, Juber should get a band together—that's where his strength lies and where he and his songs will do best. —Sally Klein

Emil Music, Flying Jib, Encino

The Players: Emil Palame, keyboards and vocals; John Chiodini, guitars; Tom Brechtline, drums; Mike Fisher, percussion; Jimmy Johnson, bass; Tom Adcock, tenor sax; Bob McCheesnen, trombone

Material: All original jazz fusion with a twist of Latin and calypso. There is also a strong Crusaders influence in tunes

like "Home Free." The well-rehearsed compositions use a kaleidoscope of percussive instruments that give the band their Latin sound. A couple of ballads and some pop-infiltration on "Runaway," which was a pentatonic runaway on the Ovation.

Musicianship: All exhibited serious musical dedication. Palame ripped through solos with lightning fingers, but his voice was not quite up to par. During "The Lady And Max" Chiodini took it away on the 345, ending in a frenzied percussion solo by Brechtline and Fisher. Horns and expanded

harmonies gave "Ocean Breeze" a rich, full sound.

Performance: These guys were more concerned with musical precision than with being flashy entertainers. With the exception of Palame, the group stayed pretty much out of touch with the audience.

Summary: Emil Music is soon to release an album; hopefully, this will break them. They cover a wide jazz spectrum of fusion, Latin, and slow ballads. They're pretty hot, and with the exception of a few numbers, their sound is quite commercial. —Nina Michalski

G. Morgan/ Doll Congress, Troubadour

The Players: Gabriele Morgan, vocals, clarinet, percussion and steel pipe; Micheal Penn, guitar, vocals; Patrick, Warren, keyboards; Larry Rott, bass; Randy Curtola, drums.

Material: A potpourri, nothing less. Very early Genesis meets Bow Wow Wow, or a sort of bohemian Lene Lovich. Quirky synthesizers to a new wave beat, but with changes in tempo—difficult to describe, but very original. It's interesting without being so far out as to annoy or be hard to listen to.

Musicianship: All the players in Morgan's band are proficient and seemed comfortable with their instruments. This is



Gabrielle Morgan: "Contagious."

good, for if they weren't, the overall effect would be incomplete. Morgan's vocals, although not dynamically exciting or gutsy, came off extremely well-textured and complementary to the material.

Performance: There is nothing ostentatious or flashy about

Morgan's show. No killer guitar solos, no heavy theatrics or angst-ridden sweat. Gabriele Morgan simply comes onstage and sings her songs, while her band, in a fairly detached manner, plays quietly along. But when she pops in with a clarinet and, for the last song, plays a funky steel pipe, what seems mundane is not at all, and Morgan's sort of kooky-but-happy attitude proves to be very contagious.

Summary: The word is *intriguing*. Gabriele Morgan leaves you walking away from the show thinking, "Ah, that was neat." But days later you are still thinking of her show, wondering who she is, and about her world that you caught a glimpse of onstage. In a happy-but-kooky sort of way she captures the essence of what musical expression is all about, and for that reason she is highly recommended. —Michael Heller

EXCEPTIONAL GUITAR INSTRUCTION
A clear, organized method to develop strong rhythm and improvising skills. Let me help you structure your practice sessions to accelerate musical growth.
Call and talk about your playing
JON SACHS
(213) 392-2154

THE ROCK 'N' ROLL TEACHER
Gloria Bennett
Teacher of EXENE of "X,"
The Kingbees and
Motley Crue
(213) 851-3626 or
(213) 659-2802

UPC
United Postal Centers
MAILBOX RENTALS

1st Month FREE with Ad

- 24 Hour Mail Pick Up
- 24 Hour Telephone Message Service
- Low Cost UPS Shipping

650-0009

* FROM 6.00 PER MONTH *
Add a suite number and use our prestigious address.

BEVERLY HILLS	BRENTWOOD
8306 Wilshire	12021 Wilshire
W. HOLLYWOOD	BURBANK
8033 Sunset	4219 W. Olive
MARINA DEL REY	
2554 Lincoln	

MUSIC MINDED PEOPLE
Hollywood

WE MAKE CUSTOM MUSIC TAPES FOR PERFORMERS

Our Computerized Music System Features
Polished Record Sound
(Easy To Sing With)
Key And Tempo Adjustment After You Use The Tape
(Fittings In Person Or By Phone)
24-Hour Priority Service Available
WE PRODUCE YOUR VOCAL OEMO:
In A Major 24-Track Recording Studio..... **\$30/Song**
Our Private Studio..... **\$20/Song**
Vocal Elimination From Any Stereo Record Or Tape..... **\$20/song**

PHONE US TODAY AT MMP Producers Of Recorded Music

213/876-0482
Mon-Sat ★ 1 PM - 9 PM

★ STARMAKER ★

Public Relations,
Career Development Advisory,
Entertainment Consultants

Send for our new manual
'HOW TO GET THAT
RECORDING CONTRACT'

Write:

STARMAKER

Suite 215, 9903 Santa Monica
Blvd., Beverly Hills, Ca. 90212



The Note Factory

Private Rehearsal Studio
\$8/hr.

P.A., Piano, Storage Avail.,
5 hours before 7 p.m. \$25.00
Studio City (213) 650-6799

LONG HAIR

Specialist

"People You Can Relate To And Trust
While Listening To Sounds You Dig."
Precision Hair Sculpting
To YOUR MENTAL IMAGE
(All Lengths)

Natural Hair Care—Permanent Waves
FREE CONSULTATION

robert p richleigh
rocks you!

795-1272



THETA SOUND STUDIO

A Complete Facility
4,6 Track — \$16 Hr.
(5 hr. block time)

662-0989

"Back to the Real Sound!"



8" x 10" GLOSSIES MADE WHILE U WAIT!

Better quality medium weight
borderless prints enlarged
from your original negatives.
(8x10 negative not needed)

No. prints from each negative

3-9 ★ \$1.75 ea.

10-24 ★ \$1.00 ea.

25-49 ★ .85 ea.

50-99 ★ .65 ea.

100-up ★ .50 ea.

Copy Negatives \$5.00 ea.

401½ S. FAIRFAX (at 4th)
Between Farmers Market
& Wilshire
OPEN MON-FRI 9:30-5:30

REVIEWS REVIEWS

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

The Long Ryders, The Central

The Players: Sid Griffin, guitar and vocals; Steve McCarthy, guitar and vocals; Greg Sowders, drums; Barry Shank, bass.

Material: A blend of the classic countrified San Francisco sound and L.A. folk-rock. The cover version of Buffalo Springfield's "Down To The Wire," Everly Brothers' "Brand New Heartache," Lovin' Spoonful's "Do You Believe In Magic" and Dylan's "Masters Of War"

were in a major way the core of the show, although new songs like "Romantic Education" captured the same flavor and matched well.

Musicianship: Although none of the members are particularly strong singers, material like their electrified "Masters Of War" and Velvet Underground "Run, Run, Run" jam demanded vocal enthusiasm and instrumental prowess more than technical niceties. McCarthy is an especially good guitarist, with echoes of Jerry Garcia and Clarence White, and when the group for fired up they were truly exciting. Vocals on "Do You Believe In Magic" were very shaky, but the trickier "Brand New Heartache" harmonies

worked completely—The Long Ryders are inconsistent in that regard.

Performance: The look of the band suggests the '60s, and Sid Griffin leads things with a mad intensity. This set got off to a slow start, but ended well, Sid drenched in sweat and Steve soloing extensively alongside him.

Summary: Barry has since left the group, but indications are the overall vision will remain the same, as Barry's original songs will still be included in the show. With some more vocal power and a little less pretension, The Long Ryders should develop into a very strong act indeed.

—Mark Leviton

Glass House, Blue Lagune, Marina Del Rey

The Players: George Rangel, lead vocals, rhythm guitar; Jim Moseley, vocals, bass; Rich Munoz, lead guitar, vocals; Clark Button, drums, vocals.

Material: Hard rock—basically anonymous good-time party music.

Musicianship: Glass House has loads of talent hiding behind its anonymous good-time party material. At special moments, the creativity and craft peek out before heading again for cover. Button sits behind a massive ar-

ray of toms and cymbals—far too many drums for good-time party drumming. Then, in a real live drum solo, he lets loose with crowd-pleasing syncopation on every surface but the cymbal stands. Rangel's simple rhythm guitar was drowned in the mix. His talent peeks out on a couple harmony leads with lead guitarist Munoz. Terrific two- and three-part harmonies graced each arrangement. Bass player Moseley took the mic for a couple of lead vocals and blew away Rangel's nondescript lead singing. Together, though, they were always great—right on the mark.

Performance: Button is a workhorse, wearing a necktie with no shirt; he was bathed in sweat by the third number. Moseley is a good-time surfer

bass player. Munoz gets the attention, though, mainly because he looks so uncomfortable on stage. He tries to put life into well-rehearsed guitar breaks with grimaces. Munoz seems young and shy, and the audience roots for him irresistibly—almost maternally. On the first number, his guitar was out of tune, but he recovered. His spotlight guitar solo was well-received.

Summary: Glass House shows sparks of creativity that are totally quashed by innocuous material. They start the show with dry ice misting the stage and some eerie Stanley Clarke on tape, then break into mindless rock'n'roll. Glass House needs to bring all that talent out of hiding, apply it to more worthy music and see where it takes them.—Steve J. Thomas

L.A.X at the Rum Runner, Redondo Bch.

The Players: Miles Pritzkat, lead vocals, synthesizer; Chris Benson, lead synthesizers; Christopher Holmes, drums.

Material: Mostly original, distinctive melodies penned by Pritzkat. It's jumpy rock 'n' roll created with synthesizers, yet not compromised by them. The percussion, rather than synths, remains the anchoring link, making for the highly dancable, new wave music without a lot of gimmicks.

Musicianship: There are no virtuosos in the band, but Benson's leads are up to

specs—not overplayed, and with work, he could bring even more depth to the strong melodies. Holmes' sticks are competent, though they could be tighter, and his youthful enthusiasm is admirable. Occasional merges with an electronic drum machine add a slick dimension that could be utilized further. Pritzkat's vocals, especially in the higher register, are smooth and enjoyable, but they don't stand out enough. The few harmonies they tried were also exciting.

Performance: As it was, with all three musicians abreast and Holmes in the middle, it was hard to recognize Pritzkat as the leader, thus they came off a little too high-schoolish. Sharing the light is commendable, but putting the lead out

front would give the band more identity and capture a crowd's attention more effectively. Pritzkat has the stuff to establish a strong presence if he tries. The arrangements were catchy and the transitions generally tight, but a bit more aggressiveness wouldn't hurt.

Summary: A very capable act who's strongest asset is their original, upbeat material which is mainly synth affected, yet very accessible and dancable. Thus, it is too bad that their next single will be a Beach Boys remake, although the arrangement is hot. With enough time, if the act hangs together and stays loyal to its style and material, L.A.X. could emerge a strong draw.

—Eddie J. Williams

REVIEWS REVIEWS

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

Say at Radio City, Anaheim

The Players: Say, synthesizers; Tim Rossi, drums.

Material: Techno-rock. Several pieces seem as though they should have been played a little faster; also, a little more light and shade within each song would not be amiss. "It's

Not Just A Dream," which was one of the strongest songs, was reminiscent of Vangelis and the stand-out song, "Standing On A Star" showed that they can do everything right.

Musicianship: With synthesizers, you have the ability to try lots of new things musically. Say should be more adventurous with his playing, although what he plays is executed flawlessly. Rossi's drumming is exhausting to watch and he

keeps the sometimes frantic pace throughout the set.

Performance: Say tended to become a little self-indulgent at times and his spandex-lined jumpsuit is a little out of place. He should try to be more relaxed and not try too hard to win over his audience. **Summary:** There is a wealth of commercial potential here if the songs can become a little more varied and less pretentious.

—Martin Brown

C. Peacock, American Bar and Grill, Sacramento

The Players: Charlie Peacock, piano, vocals; Erik Kleven, bass; Jim Caselli, drums; Darius Babazadeh, sax; Mark Herzig, guitar.

Material: Steely Dan meets Pat Metheny with soul. Peacock synthesizes unexpected tempo and mood changes with tunes that have solid pop potential. There's a liberal use of dissonance and jazz-fusion techniques; yet the music emerges highly listenable and

danceable. Standouts include "Springtime In Israel," a laid-back, lyrical rocker with intertwining political and love themes, "Devil With The Angel Eyes," and a slow, evocative version of Elvis Costello's "Alison."

Musicianship: All have their chops down. They expressed their tightness in an upbeat "Tears Of A Clown" with a rambling bassline and funky-fusion, multi-instrumental riffs between verses. Each shows off without detracting from the ensemble's intensity. Herzig's guitar is especially interesting and Babazadeh's solos display great control, intelligence and presence. Peacock's keyboards swell in and out of the music, dancing

through his challenge-course compositions.

Performance: Not one of their stronger points, but more than adequate. It meets the demands of the material, but doesn't overshadow it. Theatrics are kept to a minimum, letting lyrics and arrangements take the fore. Still, at moments the band really cuts through and sweeps the audience onto the dance floor.

Summary: Charlie Peacock proves that you can find gems in unexpected places. Their textured, multi-level music, coupled with Peacock's ringing keyboard technique and his bluesy and ethereal vocals cry out to be laid to vinyl.

—Len Keeler

Modern Design, The Country Club

The Players: Louie Merlino, vocals, guitar; Ron Mancuso, guitar, vocals; Dana Strum, bass, vocals; Joe DePompeis, drums.

Material: Well-rehearsed Loverboy rock in which every break, note and breath have been worked out to the micro-second. Tight and tidy, this band remains accessibly mainstream, from the thick, funky bass clunk of "Shake Down" to the sorrowful "Somebody." The overall sound is smooth and melodic.

Musicianship: Bassist Mancuso proved as interesting to watch as he was pleasant to hear; his left hand habitually left the fretboard right up until the last moment necessary to return to hit a note on the fretboard. His no-note-missed performance lent the set a sturdy bottom, aided by the sprightly drum work of Joe DePompeis. No shadows were



Modern Design: "Solid entertainment and good fun."

cast on the admirable dual guitar chores of Merlino and Mancuso.

Performance: Definitely no criticisms here. The boys are freely mobile on stage and as at-ease as appears humanly possible; their exceedingly well-planned and executed set is interlaced with an unrestricted and purely spontaneous stage manner. Singer Merlino's voice courts comparison to that of Steve Perry, and

Merlino uses his vocal talents to score well with the audience.

Summary: The name here is misleading; Modern Design has less to do with modernity than they do with derivation, but if audiences aren't expecting to discover in them the next musical trend incarnate, M.D.'s show promise an evening of solid entertainment and good fun.

Randal A. Case

SONGWRITER

CONTACT SERVICES

Places your hit song with artists, producers, managers, publishers and much, much more. Our contact service* and publishing company helps you find a producer, covers for your songs and a record deal.

ROBERT H. MARCUS

(213) 874-3373

*a non-royalty, fee-based service

SUPERB SOUND

THE **STUDIO** ON WHEELS

MOBILE 8-TRACK \$40 PER SONG

Overdubs/Effects/Mixing

8-trk. live or sessions \$170/day

2-trk. live or rehearsal \$100/day

Video Sound (213) 573-0157

Clarity Rehearsal

"We Have The Largest, Tightest Sound System In The West"

\$10/hr.

Storage & Block Time

Available With Full

Stage Lighting

(213) 846-3024

KITCHEN SYNC

IS REELIN' & DEALIN'!!

• DOG DAYS SALE •

BARGAIN PRICES NOW ON

16-8-TRK RECORDING

LIMITED TIME - ACT NOW!

CASSETTE COPIES -

HIGHEST QUALITY REAL-

TIME DUPES AT LOW PRICES

CALL FOR DETAILS & QUOTES

463-2375 IN HOLLYWOOD!

Videosync Cases

BAND PROMOS • CLUB PERFORMANCES • PARTIES
WEDDINGS • ADDITION PIECES • ETCETERA

1" • 3/4" • VHS • BETA

213-763-9799

On Record

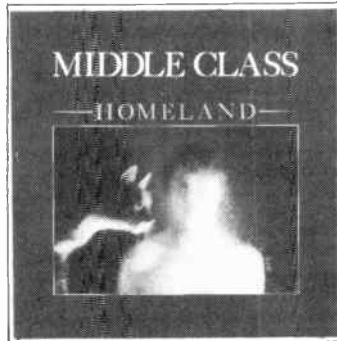


The Salvation Army
The Salvation Army
 Frontier Records
 Produced by H.B. Lovcraft
 Published by American
 Lesion Music

The Salvation Army, (now called 3:00) are revivalists in that their debut LP tries to evoke the motley days of garage band psychedelia. The trio captures the spirit, from song titles ("She Turns To Flowers," "I Am Your Guru") to tinny, jangling guitar riffs and fast, loose musicianship. Cutting the LP in three days shows the technical limitations of the production style.

While it can be enjoyed as nostalgia, there's too much amiss to make it truly worthwhile. The playing is often too sloppy, which destroys its own reckless momentum. The material ranges from very good ("Mind Garden") to the overly derivative (the messy Yardbirds riff in "Going Home.") Granted, the production is supposed to sound dated, but more clarity in the mix would bring out the distinctiveness of their sound.

In all, *Salvation Army* is a moderately interesting effort by a band that's still in the formative stages of their development. —Jeff Silberman



Middle Class
Homeland
 Pulse Records
 Producer and publisher
 unavailable

Let's face it: If rock & roll were an art, Keith Moon wouldn't have been so good at it. While there have been examples of rock music that have transcended their humble roots, it is primarily entertainment. So when people play rock 'n' roll that ignores entertainment for art's sake, what's the point? *Homeland* by Middle Class is just that, and I can't imagine why anyone would want to listen to it.

The album is recorded in the chic New Romantidisco style, with bass and treble frequencies nearly non-existent and echo omnipresent. The result is that this becomes perfect dance music—a pulsing buzz of white noise.

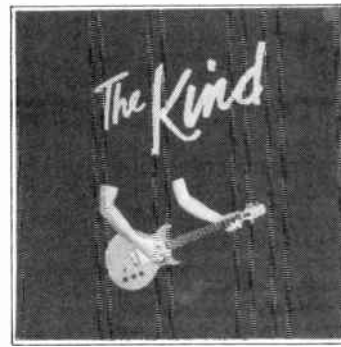
Great for dancing, but is it art? You decide: the last few minutes of the record consist of the singer whining, over and over, "I've got a lot to learn/about the price of dreams/I've got a lot to lose/I've got everything."

Homeland has all the instrumentation needed to produce their sound, but there are no melodies. There are no

highs, lows, no humor, warmth, hooks or surprises.

This pablum, from a supposedly progressive group playing the equivalent of rock Muzak, makes me angry.

—Bruce D. Rhodewalt



The Kind
The Kind
 360 Records, LP
 Published by Kindtoons
 Produced by Gary Loizzo and
 The Kind

This Chicago band is quite adept at crafting a hard, powerpop sound in the vein of groups like Bandfinger, The Raspberries and *In Color*—the Cheap Trick. Each cut on this disc features punch melodic verses, hook-filled choruses and bridges, aggressive yet tasteful musicianship, and strong, tuneful harmonies. A strong, clear production tops off the effort.

However, such consistency is also their liability. There's a nagging sense of formula in the arrangements; you can almost predict each change and lead break to the note. This extends to the lyrics, which cover the usual "love" terrain in words and expressions heard many times before. If *The Kind* want to carve their own niche, they'll need a more specific vocal per-

sonality to make their material unique. As is, they're a good but ultimately faceless band.

—Jeff Silberman

Xocia's Dance
Harold Land
 Muse Records
 Produced by Esmond Edwards

Tenor sax man Harold Land is something of a local legend. The cats at KKKGO play his material regularly and Land's club gigs are usually packed. In addition, peer admiration has won him the MC "Pick of The Player" for several years. Still, unless you are up on the scene, you still may not be familiar with his work.

Xocia's Dance (pronounced Suesha) should go a long way toward making Land better known. Sheldon and Blue Mitchell among others. This album continues that tradition and here Land's tenor melds with the strong clear tones of Oscar Brashear on trumpet. The other L.A. musicians which fill out the band include vibes wiz Bobby Hutcherson, George Cables on piano, Billy Higgins on drums, Ray Armando on percussion and John Heard on bass. The title cut ends the first side and it is introspective delight. My personal favorite is a slow peaceful song, "Ah I See," which builds from Land's gentle tenor work into a moving composition.

This Muse recording is the first LP from Land in some time, and it's worth the wait. For those unfamiliar with the modern sounds of Harold Land, this album is recommended.

—David Keller

THE MULTI-TRACK TAPE STORE

**SAVE
20%
TO
60%**

AGFA • GEVAERT PERN 468
 AMPEX • 406 • 407 • 456
 SCOTCH 3M • 250 • 226
 ALL WIDTHS IN STOCK
 CUSTOM SHORT-LENGTH CASSETTES
 MAXELL-LN • UD • UDXL • XLS • METAL

THE CASSETTE DUPLICATOR

REAL TIME
(AUDIOPHILE
QUALITY)

From your 3 3/4, 7 1/2, 15 or 30
ips master. We have 20 Teac
class 'A' decks—ATR 102-'A'
type Dolby, DBX-editing,
graphics, labels.

HI-SPEED
(FOR VOICE OR
GENERAL MUSIC)

NEW LOCATION
Project One A/V
 6669 SUNSET BLVD.
 (ACROSS FROM SUNSET SOUND)

(213) 464-2285

WE SHIP EVERYWHERE

**16-TRK/
\$25 HR.**

Dreamship

RECORDING STUDIO

- ★ Ampex, Studer
- ★ Neumann, AKG, Sennheiser
- ★ Large Studio, Drum Booth

(213) 508-7751
 4814 N. Vineland N. Hollywood, Ca.

- ★ Altec, JBL, Auratones
- ★ Echoplate, Urei, Scamp
- ★ Isolation Room

**2" Ampex Tape
\$50/roll**

Showcase

by Lou Siegel

Top Jimmy/ Rhythm Pigs

Carlos Guitarlos describes Top Jimmy as just another piece of "white trash" wandering around L.A., but then again, according to Carlos, who plays guitar in the Rhythm Pigs, "everybody in this town sucks."

Top Jimmy and the Rhythm Pigs have played all over town, becoming one of the city's supreme dance/party bands. There's nothing fancy about their music—it's just good old-fashioned hard-driving rock and blues.

Everybody who's anybody has played with them at one time or another. Members of the Blasters, X, the Plugz and Fear have intermittently jammed with the Pigs, making their live gigs a sort of L.A. status symbol. When the Doors reformed for a gig celebrating the release of Jim Morrison's biography in 1980, they used a number of singers, but closed the show with Top Jimmy and his barn-burning rendition of "Roadhouse Blues."

Jimmy has been part of the L.A. music scene for years, working the bar at clubs like Zero Zero. He got his name and became famous working the counter at the Top Taco on La Brea and Sunset, where he gave out free tacos to starving musicians. "I fed half of Hollywood," says Jimmy. "I kept (X guitarist) Billy Zoom alive for eight years."

Jimmy and Guitarlos, who got together a few years ago and needed a bass player, saw an ad from a guy looking for an "ear-busting, party-crashing, big-city rock band. Slobs welcome." "That's our man," they decided, signing on a 250-pound self-described "manic" named Gil T.



Top Jimmy: 'Nothing fancy, just hard-driving rock and blues.'

The band began playing the club circuit, and the resulting gigs have drawn the cream of local musicians and rabid fans, but at 26, Top Jimmy has already become disillusioned.

"I used to care about saving baby seals, stopping nukes and all that," he says. "Now I don't give a shit about starving children in Africa. It's not my fault those people don't have any TV and all they do is fuck."

"Music, booze, drugs and women," he says. "...That's what keeps me going." As long as Jimmy can sing the blues with a fifth of whiskey in his back pocket, he will never really give up.

Often he tells the story about being busted for a joint in Oklahoma City last December while standing next to a statue of Will Rogers. He spent two days in jail before getting out on \$2000 in bail raised in a benefit concert by his friend Tom Waits, X and others.

After warming up the audience with such a tale, he'll charge into one of a dozen Willie Dixon or Muddy Waters tunes with Carlos on lead guitar, Gil on

bass, Joey Moreles on drums, Dig the Pig on guitar and most recent addition Tom Fabre on saxophone.

Commitment and discipline aren't exactly trademarks of the Pigs. They're a rambunctious band, threatening to punch each other out before they play and taking long pauses for liquid refreshment when they're on. Even so, their music is alive and very tight. Ray Manzarek, who played keyboards and bass for the Doors, says Jimmy & the Pigs "have got the feel and the drive," and he's been working with them in the studio.

With songs like "Pig Foot Shuffle" and "Poppin' And Bumpin'" among their original titles, it will be interesting to see if the Pigs can come across in the studio and sell outside of L.A. But for the Pigs, upward mobility isn't everything. "Success doesn't really matter, anyway," says Manzarek. "The main thing is that it's excellent music and it deserves to be heard."

While Top Jimmy carries the existential character of the Pigs, it is Carlos' musical head that

holds the group together. He's also the one who pushes the business end of it. Guitarlos, who besides playing, writing and teaching music, has made his living as a bouncer, is 32 and such a mean-looking bastard that he scored a bit part in a film as a fierce hospital orderly who viciously restrains a nude Jessica Lang in the role of Francis Farmer. He didn't audition, but was cast on sight when he showed up at the studio, and he walked out after a dispute with someone on the set.

Until recently, the Pigs were managed by Sara Lee, who would keep the boys from falling off the stage. "There are no hard feelings," she says of her ex-clients after they dropped her. "People go through changes when they get too successful," she says. "Like children, they have to find out themselves that they can fuck up."

So, the Pigs are on their own and it'll be fun to see how much trouble they can get into. A couple of months ago, for example, Gil T. picked up a chair at a local club and threw it on stage at a group he disliked. The bouncers had to gang up on him with sticks to subdue him, and Gil, showing off his bruises following that incident, insisted, "We're not doing this for his publicity."

But the drunken brawler image does appeal to punkish sensibilities, which is apparent on Monday nights at the Cathay de Grande in Hollywood, where punks dance their heads off to Jimmy and the Pigs. "They have no idea what they're doing," says Jimmy of this contingent of his fans. "The punks come to see us because they're confused."

"We're all losers," according to Jimmy, "and the best we can hope for is a good time and that the Pigs always come through in the name of drugs, sex, rock 'n' roll and booze." □



BILLY SHEETS

UNDERCOVER

says

"I've been bitten by
the Mad Dog!"

MAD DOG STUDIO
VENICE, CA.
(213) 306-0950

CHRISTOPHER ROBIN REVUE

The "Hot" Singers In Concert

Monday, Sept. 20th, 7 p.m. to midnight
Hollywood Roosevelt Hotel
\$3 cover charge, no minimum

Sunday, Sept. 26th, 7 p.m. to midnight
Playboy Club, Century City—"The Living Room"
\$3.50 cover charge, no minimum
Dinner buffet served 6-9 p.m.

CHRISTOPHER ROBIN STUDIOS
(213) 462-1504

Gig Guide

Clubs, Showcases,
Organizations
Seeking Entertainers,
TV Opportunities and
Miscellaneous Gigs.

Gig Guide Listings Are FREE

Los Angeles (213) 462-5772

Clubs

LOS ANGELES

HOT LICKS

24650 Crenshaw Blvd.
Torrance, CA
Contact: George, 213 375-3577
Type of music: Rock, originals
Club Capacity: 1,200
Stage Capacity: 1,200
PA: Yes

Lighting: Yes
Piano: No
Audition: Tape
Pay: Negotiable

BULLWINKLE'S

814 Broadway
Santa Monica, Ca. 90401
Contact: Lauren, 9-4, M-F, 213
451-3241
Type Of Music: Rock, R&B, reg-
gae, ska, orig. ok
Club Capacity: 200
Stage Capacity: 24' long, 12' deep
Lighting: Yes
Audition: Tape and live
Pay: Negotiable

BRASS RAIL

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

ROOSEVELT HOTEL

7000 Hollywood Blvd.
Hollywood, CA
Contact: Sam, 213 656-6461
Type of Music: Variety, originals
Club Capacity: 150
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Live Saturdays, 1-3pm
Pay: Possible if show is sold

SNEAKY PETE'S

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

MONTE CARLO II

5222 Sunset Blvd.
Hollywood, Ca.
Contact: Alan Pitch, 213 396-1516
Type Of Music: Rock, jazz, R&B,
punk, comedy, all styles., orig.
ok
Club Capacity: 200
Stage Capacity: 8 pieces
PA: No
Lighting: Yes
Piano: No
Audition: Tapes, resume and live
audition if requested
Pay: up to 85 percent of door

THE CANDY STORE

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

RUMBLESEAT

4700 E. Pacific Coast Hwy
Long Beach, Ca. 90804
Contact: Top 40-Richard Powers,
Orig.-Johnny Maya 213 438-1131
Type of Music: Top 40, rock, new
wave, reggae, R&B
Club Capacity: 400-500
Stage Capacity: 25 ft. by 22 ft., w/
curtain
PA: Yes
Lighting System: Yes
Audition: Tape, vinyl, audition,
schedule of past & future gigs
Pay: Negotiable

FILTHY McNASTY'S

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

TOYE CHRISTOPHER THEATRE

10648 Balboa
Granada Hills, Ca.
Contact: Bill Howard, 213
368-0688
Type Of Music: All kinds, orig.
Club Capacity: 260
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Live or tape
Pay: Percentage, professional
showcase, Tues. at 8 p.m.

TOWNHOUSE

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

ROSEY'S RESTAURANT

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

H.J.'s

6411 Lankershim Blvd.
No. Hollywood, CA
Contact: Herb
Type of Music: Orig., Rock, Orig.
Rock Reggae, New Wave, R&B
Club Capacity: 200
Stage Capacity: 9
PA: Yes
Lighting: Yes
Audition: Resume
Pay: Percentage of door

THE ICE HOUSE

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

McCABE'S

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

Club Capacity: 150

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

SIMPLY BLUES

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

MARLA'S MEMORY LANE

2323 W. Santa Barbara
Los Angeles, CA
Contact: Bill Howard & Pat,
294-8430
Type of Music: Pop, jazz, orig.
Club Capacity: 175
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: Yes
Audition: Live
Pay: Flat rate

ORANGE COUNTY

COACH HOUSE SALOON

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

WOODSTOCK NIGHT CLUB

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

THE PANHANDLER

34130 Pacific Coast Highway
Dana Point, CA
Contact: Star Production, 714
549-7028
Type of Music: Name acts, show-
case, Top-40, originals
Club Capacity: 450
Stage Capacity: 10
PA: Yes, with operator
Lighting: Yes, with operator
Piano: No

Gig Guide

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

THE MELODY INN

110 S. Harbor Blvd.
Fullerton, Ca.
Contact: Reverend Moses, 714 879-7570 **Type Of Music:** Country, rock, blues, orig. ok
Club Capacity: 250
Stage Capacity: 4 to 5
PA: Sometimes
Lighting: Yes
Piano: Yes
Audition: Tape and live
Pay: Negotiable percentage

CALABASH LANDING

179 E. 17th Street
Costa Mesa, Ca.
Contact: Dennis Coorey 714 642-9855
Type Of Music: Rockabilly, R&B, jazz, orig. ok
Club Capacity: 225
Stage Capacity: 8
PA: Yes
Lighting: Yes
Piano: No
Audition: Tape and bio w/recent dates
Pay: Flat rate

CRAZY HORSE

1580 Brook Willow, Santa Ana, Ca. 92705
Contact: Bob Stoner, 714 731-6361
Type Of Music: Country, pop, originals, copy
Club Capacity: 300
Stage Capacity: 7
Pa: Yes
Lighting: Yes
Piano: No
Audition: Live
Pay: Flat rate

RADIO CITY

945 S. Knott
Anaheim, Ca.
Contact: Jerry Roach or Julie Duran, 714 826-7001
Type Of Music: Straight-ahead rock, new wave, rockabilly, ska, orig. ok
Club Capacity: 400
Stage Capacity: 8-10
PA: Yes
Lighting: Yes, w/operator
Audition: Tape or live
Pay: Negotiable

THE GALAXY

121 No. Gilbert
Fullerton, CA 92633
Contact: Janina Alton, 714 525-1334
Type Of Music: New wave, pop, rockabilly, originals
Club Capacity: 1,000
Stage Capacity: 8-10
PA: Yes
Lighting: Yes
Piano: No
Audition: Tape, pix, resume
Pay: Negotiable percentage

Song Market

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

NEW PUBLISHING COMPANY with rock & pop outlets needs material. Send protected lyrics & tapes to Red JCE Production, 4606 Atoll Ave., Sherman Oaks 91423

HIT SONGS wanted for publishing production company. Prefer funk, R&B, pop cross-over jazz, rock. Send cassette to 4th Phase Publications, P.O. Box 976, Monterey Park, CA 91754

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

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

THE CO-ART studio seeks original music and is holding live and taped auditions. Also offers after-hours listening rooms. For info, call (213) 669-9085 or write Co-Art at 2463 Glendale Blvd., L.A., CA 90039

PRODUCER LOOKING for inspired hit oriented songs and artists. Send 2 songs maximum on reel to reel or cassette, with lead, lyric sheets, bio and SASE to: Richard Champion, c/o Midnight Productions, P.O. Box 3365, Culver City, CA 90230

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

Miscellany

CHAMPION SOUND Co., a Torrance based firm doing concert sound reinforcement, is seeking a sales rep who is an aggressive self-starter, neat in appearance, well versed and has a pro attitude. High percentage commission to start, and salary plus commission to follow for the right person. For further details, call Bruce at 213 378-4057

HOT S.F. Multi-instrumentalist seeks manager, publisher, backer to help promote very marketable original songs. David Yancy, 213 423-9407

8 MUSICIANS NEEDED to back Hispanic play "Cuatro Epocas" Sept. 22-25. Reading and some familiarity with latin music preferred. 1st and 2nd trumpet. Saxophone-flute guitar (electric-acoustic) bass. Drums Congas-percussion. Trombone. For more information call 213 654-4359

FIRST EROTIC New Wave Music Book. Will feature recordings and photos of Erotic Punk, Funk, New Wave, Electronic Music of Local L.A. Unsigned bands. Send demos and photos to: ART-SO-FINE, 24611A Kansas Street, Newhall, CA 91321.

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

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

Michael O'Connor Production is looking for male & female rock singers for possible record deal. Has placed acts on RCA and Polygram. Send tapes and pix to P.O. Box 1869, Studio City, CA 91604. No calls, please. Material cannot be returned.

BLUEFIELD & ROGERS Productions seeks youthful, attractive female singer for Go-Go's type material. Send picture to Bluefield & Rogers Productions, 2147 Holly Drive, Los Angeles, CA 90068 or call (213) 463-SONG.

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

SINGERS WANTED to teach the Elizabeth Howard Method for the Voiceworks Institute. Must play piano, will train 213 501-6533

WE ARE a CBS-distributed label actively looking for talented rock 'n' roll acts with great material. If we like your tape, we guarantee a deal. Send your tape to Harvey Bruce, Boulevard Records, P.O. Box 365, Tarzana, Ca. 91356.

OFFICE SPACE AVAILABLE. Recording studio has 100 square feet available for lease. Ideal office space for publisher or other music industry people.

213 848-2588
EL-MI Music is looking for a punk rock group for possible East Coast Record deal. For further info, call Mike Shelby 213 506-4259

NOVELTY RECORDS seeking group or solo artists with original. Material in rock, R&B, new wave or country. Send cassette picture & bio to Novelty Records, 270 N. Cannon Drive, Suite 103, Beverly Hills, CA 90210. No phone calls or deliveries. Material cannot be returned.

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

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

PRODUCTION COMPANY looking for great female vocalist. Pop and R&B. Pros only. Cassette, picture, bio. Philly West Productions, PO Box 1808, Glendale, CA 91209

HANICH MUSIC is hosting Music Seminars in West Covina. Upcoming seminars include Joe Pass, Ernie Watts, Roy Burns and Larry Wirtz. For more info, call Bob Wirtz at (213) 966 1781.

EBSEN-TAYLOR PRODUCTIONS is now screening video tapes of rock bands for an upcoming one hour cable special to air weekly in the West San Fernando Valley are with possible satelight link-up for nation-wide distribution. Interested parties may send tapes to Music Tonight, 9454 Wilshire Blvd., Beverly Hills, CA 90212. (Please include a S.A.S.E. for tape return? or call Don Taylor, 213 273-2393

CONCEPT PRODUCTIONS needs quality Top 40, bands, 3 to 5 pieces, commercial hard rock, country and lounge, singles & duos for good paying road work. Mr. Nunes. 805 487-6321 or 805 984-3372

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

Club Data

by Jeff Silberman

SLUMP CUTS FURTHER INTO L.A. CLUB SCENE

It took awhile, but the industry's year-long slump has finally affected what has been, until recently, a strong and healthy L.A. club scene. Following the demise of live music at the Whisky and the Bla Bla, the Rumbleseat Garage in Long Beach has reverted back to a top 40 venue. The move took former club manager Chris Berg by surprise, since the bookings of acts like James Harman, the Waitresses and Marshall Crenshaw were financial successes. Berg, however, isn't about to disappear from the scene. He and partner Ken Phebus have formed Shoreline Productions, and will be promoting concerts at several locations in the Long Beach area.

Local club owners and bookers aren't exactly sitting on their duffs during these trying times. Harry Goodlin at Bullwinkle's is experimenting with packaged shows, where one band or an agent sets up an entire evening of music with two or three acts. Current examples included a Sept. 11th show featuring Shortwave Music and the Point, and future packaged shows include Entourage and Sugahh on Oct. 1st, and Anthony Davis & Sunrise with Benny Conn and Vessie Simmons (dubbed "the Dolly Parton of Soul") on Oct. 2nd. Carmelo's, on

the other hand, is inaugurating a Sunday jazz brunch series every other week. Maiden Voyage debuted the series on the 12th, with Supersax coming in on the 26th. Showtime is from noon-4 p.m.

SURPRISE GUESTS: Nothing can turn on an audience like an unannounced appearance by some celeb artist or band, and nothing can turn off a crowd like the unannounced arrival of the men in blue. There was a little bit of both over the Labor Day week. At the O.N. Klub, some undercover officers noticed what they thought were underaged mods attending a show by the club's top regular draw, the Untouchables. When reinforcements arrived, they ordered the club's lights turned on, had the throng line up at the the door, checked ID's and found a couple of underagers. The club was closed for the night. On the bright side, the Central continues to be the celeb drop-in center of L.A. Rickie Lee Jones sat in for a couple of songs during Chuck E. Weiss' set, and the Kinks dropped in after their afternoon US festival set to do a late-night revue.

CLUB 88, West L.A.: The club's Labor Day Rockathon for Muscular Dystrophy raised \$1,350 in its three-day run. The three bands that drew the most ticket-buyers presented the check on the local telethon feed. The top 3, in order, were Tex Strange and the One-Night Stand, Anaconda and Invisible Zoo. In other 88 news, don't expect owner Wayne Mayotte to book the group Cobra in the very near or far future. Cobra is one of a trio of bands who booked recent gigs, picked up the discount tickets, then

reportedly totally blew off the show, without even a phone call or explanation. Mayotte deemed the move "unforgiveable."

RADIO CITY, Anaheim: It seems there are a growing legion of rockabilly fans in Orange County, since Radio City's rockabilly shows have been extremely well-attended. Jimmy & the Mustangs, the Red Devils, Ray Campi, the Rockin' Rebels and Levi Dexter have all been packing them in, and more such shows are quite likely to follow.

COFFEE EMPORIUM, Marina del Rey: The club will be expanding, and by the end of October, the 75-seat room will have a capacity of 100 or so.

CENTRAL, W. Hollywood: The Central, as the city's biggest drop-in spot for music notables,

was right in form during its second anniversary party recently. In the photo below, Jeff "Skunk" Baxter and Kevin McCormick are shown during a jam that included Richie Hayworth and Nicky Hopkins.

CATCH 'EM IF YOU CAN: From the USSR, the Odessa Balalaikas, featuring Emanuel Shaynkman, will be at the Comeback Inn on the 19th...The Coyote Sisters will bring their wonderful voices to At My Place on the 23rd...Freddie Hubbard on the 16th and 17th at Donte's...George Winston on Oct. 1st at the Wilshire-Ebell...Cris Williamson at the same venue on Oct. 16th...Former Eagle Bernie Leadon at Hop Singh's every Thursday starting Sept. 16th for four weeks.



Skunk Baxter and Richie Hayworth working out at the Central recently.

photo by Nancy Vollrath

Live Action Chart

AUG. 23-SEPT. 5

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

ROCK / POP			JAZZ / BLUES			COUNTRY / FOLK		
This Wk.	Last Wk.	On Chart	This Wk.	Last Wk.	On Chart	This Wk.	Last Wk.	On Chart
1	-	5	1	-	1	1	4	10
2	-	1	2	-	1	2	-	8
3	6	7	3	-	1	3	1	13
4	3	6	4	-	4	4	-	1
5	-	4	5	1	11	5	3	12
6	★	1	6	-	1	6	-	1
7	2	4	7	-	8	7	-	3
8	-	4	8	7	2	8	-	1
9	★	2	9	-	2	9	10	4
10	-	1	10	-	1	10	7	2

HONORABLE MENTION: Big Fun, Lee Allen, T-Birdz, Jimmy & the Mustangs, Kingbees, Rockin' Rebels, Beat, Jades, Shopping Spree, Gleaming Spires.

HONORABLE MENTION: Bob Redfield, Chiz Harris, Secret People, Dianne Reeves & A Fine Madness, Lynn Carey, Jeff Berlin, Heroes/Expose, Koinonia, Kittyhawk, Beverly Hills Unlisted Jazz Band.

HONORABLE MENTION: Elvis Montana, Jim O'Neill & Stagecoach, Sleepless Nights, Suzanne Niles, Jerry Swagerty, Bill Erickson, All You Can Eat, Berline, Hickman & Cray, Rosie Flores & Teddy Bears, Paul Arnold.

Pro Players

NEXT PRO PLAYERS DEADLINE:
THURS., SEPT. 23, 4 P.M.

SESSION PLAYERS

MATT KERNON

Phone: 213 846-2420 (day), 213 848-1729 (evening)

Instrument: Guitars, electric and acoustic

Technical Skill: Composing, arranging
Styles: Rock 'n' roll, pop, country, fusion, new wave

Read Music: Yes

Qualifications: Extensive studio and live experience. Good attitude, reliable, creative and tasteful. Tape on request.

CARL PICKHARDT

Phone: 213 876-3798

Instruments: Piano, electric piano, guitar, vocals

Styles: All

Qualifications: Ten years professional experience, concert tours, club work. Recorded with Bob Dylan, Stephen Stills, Leon Russell, Bonnie Bramlett, and many other artists. Tapes on request.

Available For: Sessions, live performances, touring

RANDALL RUMAGE

Phone: 213 271-9752

Instruments: Keyboards (Yamaha Electric Grand, Fender Rhodes, Wurlitzer, Arp Pro-DGX Digital Synthesizer) and arranging

Styles: Pop, rock, jazz, country, R&B
Read Music: Yes, excellent sight-reader

Qualifications: Bachelor of Music degree from Berklee College of Music. Extensive demo recordings for pop songs, jingles, jazz; excellent accompanist

Available For: Sessions, rehearsal pianist, etc.

STEVEN MICHEAL LACK

Phone: 213 275-4783

Instruments: Drums and Latin percussion

Styles: All

Read Music: Yes

Qualifications: Excellent reader, extensive demo experience

Available For: Recording situations, demos, live work

GEORGE KAHN

Phone: 213 392-1008

Instruments: Oberheim OBX-A-8-voice, Rhodes

Styles: Rock, jazz, all popular styles
Read Music: Yes

Qualifications: 9 years experience on synthesizer and in studio, singles released on A&M, 20th Century Records. 4 years experience as arranger. Available for sessions, showcases, etc. Will also rent and program synthesizer for sessions. Tape available on request.

HERB MICKMAN

Phone: 213 46-4592, 985-7464

Instrument: Piano, electric piano

Styles: Jazz, rock, pop, etc.

Read Music: Yes

Qualifications: Concert tours, night club engagements with Sarah Vaughan, Jose Feliciano, Carmen McRae, Joe Williams.

R&R'S RHYTHM SECTION

Phone: Ric Bowers 213 760-8722

Instruments: All guitars, all keys (synthesizers), all vocals, all percussion

Styles: All

Qualifications: The desire to make your material the best it can be at rates you can afford. Tapes and credits on request

Available For: Your sessions and showcases. Also available for production and arranging. Have rehearsal and recording facilities available as well

THOM DOUGLASS

Phone: 213 399-2081

Instruments: Drums, percussion

Read Music: Yes

Styles: Rock, pop, jazz rock

Qualifications: Five years plus of percussion training. Recorded with A&M artist. Worked with members of X and the Go-Go's. Extensive club work and studio projects.

LEE CRONBACH

Phone: 213 463-4247

Instruments: Piano, electric piano (Yamaha CP-30)

Styles: Rock, R&B, country, pop, Latin

Read Music: Yes

Qualifications: Instructor in jazz and rock piano at East LA College. Staff copyist for Cream Publishing Group. 14 years performing, session, and teaching experience. Accompanying singers is my specialty.

Available For: Sessions, local club work, rehearsal pianist, arranging, charts, etc.

VOCALISTS

Laurie Young

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

Vocal Range: Mezzo-soprano, 3 octave
Styles: Rock, country, pop

Read Music: Yes

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

Available For: Sessions, demos, clubs

RANDALL RUMAGE

Phone: 213 271-9752

Vocal Range: 2 octaves; baritone range

Styles: Soft pop (i.e., The Carpenters, Kenny Rogers, etc.)

Read Music: Yes, excellent sight-reader

Qualifications: Bachelor of Music degree from Berklee School of Music. Extensive experience sightreading and singing multi-part harmony (Singers Unlimited) charts; excellent tenor/baritone chart reader arranger; have Roland Space Echo
Available For: Jingles and pop recordings

THE HARMONY KID

Phone: 213 506-4515

Vocal Range: 3 octaves: tenor to baritone

Styles: Buyer's choice

Sight Read: More or less

Qualifications: Precision vocal harmonist; 14 years stage and studio; professional barber shop quartetman (love singing a cappella!); roots in pop, jazz, disco and R&B; lyricist; strong ear, versatile, lots of ideas, enjoy collaboration (songwriting, arrangements, lyrics, dialogue, et. al.); own transportation; member: AFTRA, AGVA and NARAS.
Available For: Hire!

ROB AARONS

Phone: 213 874-3554

Vocal Range: Baritone, bass

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

RON—VOCAL IMPERSONATOR

Phone: 213 332-0844

Vocal Range: Tenor with very strong falsetto

Styles: Top 40, pop/rock, MOR, oldies

Qualifications: Studio recording. Amazing ability to reproduce top recording artists' voices such as James Taylor, Billy Joel, Doobie Brothers' Mike McDonald, Air Supply, Bee Gees, plus more. I also learn new voices very quickly.

Available For: Publisher's dream—demos made to sound like artist to whom they're pushing the music. Also seeking established band ready for the most versatile touring impersonator band ever. Call now; you've got to hear it to believe it!

TECHNICAL

PITT KINSOLVING

Phone: 213 792-3531

Technical Skill: Recording engineer

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

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

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

GUY D. BICKEL

Phone: 213 765-4737

Skill: Live sound engineer/production manager

Qualifications: Have worked for Zappa, Mother's Finest, Taste of Honey, Cheryl Lynn, Rex Smith, Cameo, Bootsy's Rubber Band. Have traveled extensively worldwide and worked in just about every live situation possible including Broadway, television, stadiums, theaters, clubs. References include major sound companies, artist, and production coordinators. (Available upon request).

Available For: Any professional live situation

MUSICIANS-GROUPS, PUT IT OUT THERE!

with Music Connection's Pro-Player Ads. For just \$10, you can put your skills to work finding studio and club work.

MAIL THIS COUPON WITH \$10 TO MUSIC CONNECTION,
6640 SUNSET BLVD. #201, HOLLYWOOD, CA. 90028

Note: Please use this listing only if you are qualified.

NAME _____ PHONE _____
FILL OUT ANY APPLICABLE CATEGORIES

NAME OF GROUP _____
INSTRUMENT(S) _____
TECHNICAL SKILL _____
STYLES _____
AVAILABLE FOR _____
VOCAL RANGE _____
QUALIFICATIONS _____

READ MUSIC: YES NO (check one)

Music
CONNECTION
M A G A Z I N E

[] TWO YEARS \$25.00
SAVE \$27.00 OFF
NEWSSTAND PRICE
[52 ISSUES]

**SUBSCRIBE
TODAY!**

[] ONE YEAR \$15.00
SAVE \$11.00 OFF
NEWSSTAND PRICE
[26 ISSUES]

NAME _____
ADDRESS _____
CITY _____ ZIP _____

Please enclose check or money order
6640 Sunset Blvd., Suite 201, Hollywood, Ca. 90028

CLASSIFIED

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

TO PLACE A FREE AD

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

First, call (213) 462-3749, 24 hours a day, 7 days a week, from L.A. From Orange Co., call (714) 846-6065. Give your name and phone no., then the category number. Make your ad as brief as possible. All buy and sell ads must have a price.

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

NEXT CLASSIFIED DEADLINE
THURS., SEPT. 23, 4 P.M.

PA's & Amps 2

- Randall switchmaster head. Excellent condition, \$200. Carl 714 839-0572b
- Spectraonic PE production board. 24

FALL TRADE-IN CLEARANCE

Tascam 35-2B	\$1500 (1)
Tascam M15-16x8/85-16	\$16,000 (1)
Tascam DX8	\$700 (2)
Tascam 80-8	\$2650 (4)
Tascam M5A	\$1200 (1)
Tascam M3	\$500 (1)
Tascam 144	\$700 (3)
Teac M2	\$200 (3)
Teac M2A	\$250 (1)
Teac MB20	\$125 (2)
Tascam 32-2B	\$750 (1)
Teac A3300SX ¼T	\$500 (1)
Teac A3300 SX 2T	\$800 (1)
Studio Master 16x4	\$2500 (1)
Biamp EQ210	\$200 (1)
Soundcraftsman EQ 2012	\$200 (1)
Roland SEQ315	\$300 (1)
Orban 622B	\$500 (1)
Orban 245F	\$275 (2)
Soundworkshop 1280	\$2500 (1)
Furman RV-1	\$200 (1)
Fostex A-8	\$1950 (1)
Biamp M2V X-over	\$175 (4)
JBL 4311	\$225 (1)
Dynaflinger	\$700 (1)
Audiovisual PB-2890	\$350 (1)
Roland SMX880	\$150 (1)
Roland SPH320	\$275 (1)
Roland SDD320	\$275 (1)
Roland SRE555	\$575 (1)

SUNTRONICS

VAN NUYS UPLAND
(213) 781-2604 (714) 985-5307
WESTMINSTER RIVERSIDE
(714) 898-9036 (714) 359-5102

inputs, 10 out. Balanced low impedance. Best offer over \$1,500 213 244-5573b

- Sunn 412, LH speaker cab, 240 w. Exc. cond., \$210. 213 827-0246b
- Bass cabinet with 212 electrovoice speakers. Great for bass guitar. \$160. Mark 213 399-4259b

- Fender bassman top, 1968, pre CBS, black panel, silver cloth with slipcover. \$125 - obo 213 820-2871b

- Peavy XR1-1200, mixer, 12 channel, 200w per side, reverb, etc. Used once, excellent condition. \$1,200. Two Bos 802 speakers with eq & stands. Used once, excellent condition. \$1,000. Chris 213 840-0395b

- Fender twin reverb with casters. Excellent condition. Master volume \$325-213 763-6120b
- Acoustic 300 power PA amp. Excellent condition. \$275. 213 202-0140b

- Lab series L4, 200w, SS, fan cooled with two 15" celestion speakers \$600. EVML speaker, \$100. 213 784-1830b

- Yamaha A4115H amp \$450. Kustom 88. Electric piano. \$1,250. Buy the pair for \$1,500. Craig 213 906-3156b

- Acoustic 370 amp with acoustic 301 bottom 18" Vega speaker. 5 band equalizer. Lifetime guarantee on both \$575 obo. Loren Raul 714 548-4270b

- Fender Twin amp. Modified JBL's. \$350 obo. trov 714 548-4270b

- Yamaha JX50, 50w amp, master volume, reverb. Perf. cond., \$250 obo. Keith 213 459-5338b

- Shure pro master PA console & speaker. Perfect condition. \$1,500. Chris 213 938-8667b

- Complete 6 channel PA with 250w amp, reverb, 10 band eq, effects and monitor send. Perfect for high school gyms or small club. \$400 - obo 213 899-8079b

- Marshall speaker cabinet, four 12" celestians, \$425 with anvil case \$500. Must sell 213 899-8079b

- Paice 16x4x2 PA & recording mixer, made in England. Like Yamaha PM 1000 with band eq. Cost \$3,000. Sell \$1,350. 213 856-0934b

- Ampeg studio amp. 40w. \$200. Barry Pyne 213 820-3402b

- 2 JBL stage monitors with two 12" speakers and 1 high frequency horn in each.

Rated 250w RMS includes Anvil Cases. \$900 213 856-0934b

- 2JBL stage monitors with two 12" speakers and 1 high frequency horn in each. Rated 250w RMS. Includes Anvil cases. \$800. 213 460-6146b

Tape Recorders 3

- Teac 3440, 4 channel tape deck and EX9, DBX noise reduction unit. 10 hours of use. Excellent condition with extras \$2,000. Chris 213 840-0395b

- Teac Tascam. model 5b mixer. 8 in. 4 out plus PB 64 patch bay and owners manual. Excellent condition. No scratches or dents \$1,400. Harris 213 399-4099b

- Teac 3440, 4 channel tape deck and EX 9, DBX noise reduction unit. 10 hours of use. Excellent condition with extras \$2,000. Chris 213 840-0395b

- Pioneer car stereo cassette player with speakers \$80. Sonia 213 277-7088b
- Sansui AX7 mixer. 4 in / 2 out, pan pots, open reverb. Perfect condition \$200. Jerry 213 889-6202b

- Recording system Teac 3340 Quantum QM8 mixer includes custom console, many extras. Professional owned & maintained. \$2,000. obo. Steve Anderson 714 891-8797b

- Otari 8-D, 8 track, excellent condition. \$3,000 213 997-1353b

- Fender bassman top, 1968, pre CBS in brand new condition with slipcover. \$225.00 obo. 213 820-2871b

- Available: Gallien Krueger 200G top, 100w like new. Able to use with two or just one. Extremely versatile. 213 820-2871b

- Teac A-3440 with uxo, 15ips, mink condition. \$950. Fred 213 892-5155b
- Allen & Heath 8x4 mixing board cue sends, mike attenuation, many features. \$550. obo 213 892-5155b

- Teac A3340S with glass cover and manual. Like new. \$850 213 856-0934b

- Teac 2 track, r to r, 7 ips. \$225 213 856-0934b

- JVC KDA33 metal cassette deck. Like new. \$185. 213 460-6146b

□ 3m-m23, pro 8 track tape machine, 1" format. Good condition. \$3,200 obo. Vance 213 862-1519b

Music Acces. 4

- Roland RE-501, chorus space echo with sound on sound. New \$700. obo. Stu 213 827-0246b

- Roland TR808 Rhythm composer. Brand new condition, \$900. Also, two hot spot monitors. 120w, with volume controls. Never used. \$300 for both. Chris 213 840-0395b

- MXR graphic equalizer, 10 band, 1 year old, perfect condition. Will demonstrate list \$167.95. Sell at \$79. Randall 213 271-9752b

- Roland CS78, compurhythm programmable, 4 memory banks, 32 presets. Exc. cond. with owners manual, \$325 213 907-8058b

- heavy duty drum stage, \$125, ex. cond., \$125. Carl 714 839-0572b
- Morley volume pedal, \$100. Exc. cond. 213 839-0572b

- maestro phase shifter. Gd. cond., \$25. 213 827-0246b

- Top of the line Roland echo, SRE555 with chorus echo sound or sound 19". Rack mountable. Exc. cond., \$650 213 475-5891b
- 2" 406 plus 206 tape, \$30 each. 213 852-1961b

- MXR graphic equalizer, 10 band, 1 year old, perfect condition, will demonstrate. List \$167.95 - Sell \$79. Randall 213 271-9752b

- Anvil case for arp string ensemble. \$20. Lou 213 784-0388b
- MXR Phase linear. \$100 213 423-9407b

- Large anvil case, fits Marshall bottom, Fender Twin and Marshall head all in one. \$120 - obo. Must sell 213 899-8079b

- Keyboard rack, 3 levels fully adjustable, excellent condition \$100. Fred 213 892-5155b

Guitars 5

- Ibanez destroyer II, with case. Looks outrageous. Sounds hot! \$350. Stu 213 454-1563b

- B.C. Rich Eagle. Must see & hear to believe. \$800. Stu 213 454-1563b

- Ovation 1612, mint condition with case. \$385 213 783-9452b

- Fender Telecaster, 1971 superb condition. Excellent action. Hardshell case. \$456 213 763-6120b

- 1958 Fender Mastermaster. All original. Superb condition. Hardshell case. Maple neck. \$300 213 763-6120b

- Hoffer Beetle bass, 1965, with hardshell case. \$300 213 763-6120b

Got A Musical Attitude???
CHECK US OUT!!!

Audio Visions

8-Track Recording as low as

\$8/hr.

Rehearsal as low as

\$4/hr.

Lots of outboard gear

(213) 506-0934

FOR SALE
24-track recording studio with "state-of-the-art equipment."
PLUS
10,000 sq. ft. of real estate with rental income.
\$825,000
For additional info., call
Great Western Properties
(213) 278-4900
Ask for Alan or Tom

24 HOUR REHEARSAL
• Instrument Rental • Full P.A. • Security Storage

LONDON STAR STUDIOS
10928 MAGNOLIA BLVD. • NORTH HOLLYWOOD, CA 91601
(1 block east of Vineland • Entrance on Craner • Freeway close)
(213) 763-8102

MUSIC ATTORNEY
FULL-SERVICE REPRESENTATION
FOR ARTISTS, MANAGERS, PRODUCERS
AND THE MUSIC INDUSTRY
Robert S. Greenstein
Affordable Fees
(213) 203-9979
Century City, California

HIT MAN RECORDING
Digital Delays - Analog Delays
Echo Compressors - Limiters
Harmonizers - Flangers
Phasers - Equalizers
Noise Gates - Vocal Exciters
Over 100 Microphones
Baldwin Grand Piano
3 Synthesizers - Plus Credits
With All The Major Record
Companies In L.A.

16 or 24 TRACK
\$29 hr.
852-1961
815 N. Fairfax
Hollywood, Calif.

HIT MAN RECORDING STUDIOS

CLASSIFIED

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

□ Gibson 335 electric blues guitar and Sunn Sol amplifier complete with 260w speakers and reverb \$700 213 663-4247b

□ Les Paul standard, red sunburst, brass nut, new bridge. \$475. Dale 213 336-4226b

□ Ibanez GB10, 3 year old, blonde, hollow body electric. Dual pickups, good condition. Anvil type case available \$450. Sam 213 258-0512b

□ Rickenbacker 401, bass guitar, mint cond. with case, \$450. Lee after 6 213 992-4152b

□ Les Paul Standard late 70s. Very good cond. Will trade for jazz or 335 type electric. Doug 213 432-7180b

□ Martin D28 Brown Sunburst, 6 years old, exc. cond. with Markberry & hardshell case, \$550. Ask for Room #3 213 736-9065b

□ Martin Sigma acoustic guitar with Bill Lawrence pick-up with case, \$185. 213 827-0246b

□ Ovation 12 string, exc. cond. with electronic pickup, case, and Korg electronic tuner. \$350 213 336-2859b

□ 1976 Gibson Les Paul Gold top, perf. cond., \$375. Steve Wilson 213 876-9415b

□ Gibson EF225, 1956, blond full size jazz guitar. Cut away with case. Mink condition. \$450 or trade for recording & PA equipment 213 340-8588b

□ 1963 Gibson ES335, black, perfect condition. Collector's item. \$575. 213 899-8079b

□ 1957 Les Paul, Jr., White excellent condition. \$500. obo. Chris 213 373-3107b

□ 1982 Les Paul. Tobacco sunburst was 650, now 500 - with case. Mark 213 250-3679b

□ Yamaha F1030 crossover. \$295. DOD 31 band eq \$250. Ibanez 27 band eq with LED's \$225 213 856-0934b

□ Gibson flying V-2 maple with gold hard wire like new with case \$675 213 856-0934b

□ B.C. Rich Mockingbird. New with case. \$850. 213 856-0934b

□ 1977 Fender Stratocaster. Black with maple neck. Good condition. \$325. Paul 213 274-5115x37

□ Wurlitzer electric piano, model 200a, excellent condition. 1 1/2 years old, custom built portable carrying case on casters. Piano \$495. case \$140 firm. Randall 213 271-9752b

□ Wanted: Celeste keyboard. Good condition. Judi 213 997-0058b

□ Moog, model 55 synthesizer. Anvil case and extras. Assembled by Robert Moog. Owned and used by Motown Detroit studios, \$3,300. Kevin Sorrells 213 821-8913b

□ Sound cahser, 16 oscillators, digital synthesizer with Apple computer, new, \$3,200. Steve Wilson 213 876-9415b

□ Yamaha CP-80b like new, \$3,995. Arp Omni, \$695. Chamberlain, \$1,950 213 852-1961b

□ 1973 Fender Rhodes stage piano. Good condition. Modification has been done. \$500 213 652-6085b

□ Holner Pianette. Great condition, portable. \$250 213 652-6085b

□ Vocoder Korg, excellent condition with Anvil case \$750. 213 390-1265b

□ Wurlitzer electric piano, model 200a, excellent condition 18 months old. Must sell with custom built for table carrying case on casters. Piano \$495, case \$140. Firm. Flandall 213 271-9752b

□ Synthesizer. Brand new. Best quality. Polyphonic by realistic moog. Must sell. \$500. obo. Leave message. Sonia 213 277-7088b

□ Casio 701. Polyphonic program. Able synthesizer. \$750. Rhodes 73. Stage piano. \$600 213 460-6146b

□ Wurlitzer electric piano, excellent condition with Anvil case \$450. Lisa 213 991-4384b

□ New 4 piece Rogers, black pearl set with stands & cases \$650. Tracy after 6pm 213 826-0259b

□ Brand new Gameinhardt flute. Silver plated. Open hole. \$330 213 762-4355b

□ Ludwig. Brand new condition, 18 drums total. Mahogany wood, octa plus. Full set of concert and classic toms. 2 bass drums. \$4,000. Obo. Jim 213 372-1487b

□ Ludwig 4 piece original 1965, Ringo kit. Mint condition. Includes cymbals. Complete \$495 213 856-0934b

□ Pearl 5 piece. Good condition includes Zildjian ride, crash & hi hats. \$495 213 460-6146b

□ Slingerland drums for sale. 5 piece complete used only once. List \$1,780. Yours for \$800. Ron after 6 213 850-9035b

□ Paiste cup chime #2. Approx. 7 1/2" diameter \$40 or trade for 8" 2002, bell cymbals. 213 456-5105b

□ Ludwig drumset. Maple cortex finish. Used in rehearsal studio only. Bass drum 26" toms. \$2,300 213 796-4378b

□ Syndrums quadset. Excellent condition with stand \$600. 213 390-1265b

□ Zildjian 22" ride cymbal. Die cast, boom stand, \$100 213 451-4916b

□ Zildjian 17" med crash cymbals \$80. 19" Zildjian cymbal \$85. 213 760-4568b

□ Conga Gen small size drum mahogany 3000 series \$80. obo. 213 760-4568b

□ Slingerland 6 piece double bass rock set. Chrome with miscellaneous hardware. No cases or cymbals. \$600. Paul 213 296-2946b

□ Zildjian 17" medium crash cymbal, \$60., or trade for metal snare drum 213 760-4568b

□ Female lead guitarist needed immediately for modern image female rock band. Original. Stage presence and serious attitude a must. SF Valley area. Lisa 213 991-4384b

□ Guitarist wanted. Ambitious for funk-pop original unique music act. Rehearsals in South bay 213 379-0428b

□ Wanted: lead guitarist to perform original music for showcase. Leave message with Mark 213 393-3946b

□ Guitarist wanted for original rock band with management. Preparing for gigs. Karen or Frank 213 933-0828 or 982-0872b

AVAILABLE

□ Guitarist-singer writer is looking for working-recording band. No heavy metal. Dale 213 396-4229b

□ Presently working guitarist seeks change of scenery. Plays all styles. Bob 213 820-6408

□ Guitarist, vocalist with club & road experience seeks working band. Rock-pop and T-40. Ricky 213 996-7693b

□ Female guitarist, lead & backup vocalist, all styles. pro experience, stage presence, excellent equipment and business attitude seeks permanent position with established working group. Serious pros only. Sally 213 695-6901b

□ Hot lead guitarist-vocalist looking for working paying band. Great stage presence, equipment transportation and attitude. Recording & touring experience. Robin 213 271-8684b

Guitarists 9

WANTED

□ Guitar-keyboard alternate for pro original, new wave, R&R oriented new wave concept. Must be responsible and energetic. Kim 213 892-4208b

□ Wanted: guitarist to complete band for original R&R project. Willing to sweat. Angela. Call day or night 213 454-8569 or 330-4300b

VERY HIP GUITAR BOOKS COMPLETE ROCK (\$8) COMPLETE BASIC BLUES (\$10) JAZZ (\$9)
All have soundsheets, tablature, music riffs, scales, tunes. Order from Sokolow Music, 2032 Pinehurst Rd., Hollywood, Ca. 90068
Add 75 cents postage.

Winds 7

Percussion 8

Keyboards 6

□ Honer Pianette clavinet pro duo. Cost \$7,800. Sell \$900.00. 213 856-0934b

□ Crumar DT50 piano \$1,300 213 856-0934b

PLATINUM RECORDING STUDIOS

One Of The Largest Recording Facilities In L.A.

16-TRACK (213) 848-2588 8-TRACK

CREATIVE CASSETTES

CASSETTE DUPLICATION WHILE-U-WAIT

Hi-speed/Reel time copies/Quality tape/Cassette repair/Mailers/All your tape needs at one stop

Pay For One Copy
Get The Second Copy Free
(Offer limited to first copy One time only)

CREATIVE CASSETTES
8108 W. SUNSET BLVD.
(213) 654-3088 11am-6pm

EQUIPMENT LIQUIDATION

Marshall Time Modulator 5002A (w/power pack), Roland Space Echo RE-201 (new), Echo-plex (new), Teac Model 2-6 in, 4 out mixer, pair of JBL 99 playback speakers, Arp soloist, Conn tenor sax (vintage), Kustom 190 amplifier, vintage Wurlitzer electric piano, assorted mics, concert PA system, stage lighting. BEST OFFER, PRICED TO SELL FAST—PACKAGE OR SEPARATES (213) 702-9747

AS CLOSE TO THE ORIGINAL AS POSSIBLE



mirror-image
CASSETTE COPIES

\$2.00 PER 15 MIN. COPY UNDER 10 COPIES. A LITTLE MORE PRICE INCLUDES TDK TAPE AGFA 611 TAPE AVAILABLE

- HIGHEST QUALITY
- REAL TIME
- 22 MACHINES
- FAST DELIVERY
- PEOPLE WHO CARE

OFF LA BREA N. OF SUNSET • OPEN LATE (213) 669-0813

PRC

RECORDING COMPANY

- 100% custom pressings
- full in-house processing (plating)
- label printing on premises
- we can supply sleeves/jackets
- speedy turnaround
- packaging/shipping/fulfillments
- competitive prices

Let us do your project from start to finish in one location.
Call for details (213) 979-8545
It's PRC...
The record pressing plant of the 80's

SONGWRITERS SINGERS

Bring your songs to life inexpensively with top musicians is what Moonlight Demos is all about. Our staff has played with THE DOOBIE BROS., STEVE MILLER, THE JACKSONS, GEORGE BENSON, MIKE POST, PATRICE RUSHEN and many more.

MOONLIGHT DEMOS

Call for details: Producers. Jeff (213) 893-0257, David (213) 665-7464

PRESENT TIME RECORDERS

5154 VINELAND AVE. NORTH HOLLYWOOD

MCI w/Autolocator, VSO
604 E. M.L. X-Over, Auratones
Balanced Mixing Room
Reverb-Digital-Flanger-Doubler
Pitch Transposer
DBX Limiters-Kepex-Outboard EQ
Neumann-Sennheiser-AKG-EV, etc.
Steinway Grand-ARP Quartet
Comfortable Lounge

OPEN 24 HRS.
Real Time Cassette Copies
\$2.25 Up
[213] 762-5474



24-TRACK \$35/HR.
5 HR. BLOCK \$30/HR.
16-TRACK \$28/HR.
5 HR. BLOCK \$25/HR.
8-TRACK \$22/HR.
(Engineer Included)
CASH ONLY

CONNECTION SECTION

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

Guitarist, 13 years pro experience, T-40, jazz, R&B, rock, funk. Can read and sing. Available for sessions, clubs and casuals.
213 367-4813b

Guitarist-vocalist-songwriter wants to form or join pro original rock group with something to say. Mike
213 661-5367b
 Lead guitarist, doubles on slide and sings. Seeks to join existing blues band or meet players with similar musical interest. Jay
213 662-4220b

Guitarist, R&R, extensive stage and studio experience, excellent image, seeks established band. Pros only. 213 820-2871b
 Lead guitarist/vocalist, ex-Pez band available for studio and road work. Mim
213 399-3384b

Guitarist, lead and rhythm sks. T40 band. Can read and write charts. Compose and arrange. Gd. chops. Inf. Benson, Ritenour, Dire Straits. Bob After 5
806 523-7225b
 Rhythm guitarist with strong vocals sks. tight wkg. or soon-to-be-wkg bnd. North Valley base. Joe
213 362-6596b

Guitarist with coast-to-coast stage and studio exp. Orig. and copy in R&B, rock, country, and jazz. Doug
213 432-7180b
 Lead guitarist, songwriter-vocalist sks. working T40, R&B, pop group. BA in music, read, extensive stage and studio exp. Great equipment, doubles on KB. JJ
213 982-8401b

Guitarist available. Roland guitar synthesizer, Les Paul, Strat or Telecaster, JBL PA system, some vocal seeks working situation. Tape & Promo available. Contact Mark
213 243-5272b

Established English guitarist, modern percussive dynamic style, exp. with top acts, now seeks position with headlining record and tour band. pros only. Rod
213 656-2005b
 Female guitarist, rhythm and lead, sks. wkg. band. Rock and new wave.
213 461-1780b

Guitarist avail. for sessions or group.
213 634-9901b
 Melodic power rock lead guitarist sks. metal act. Pro equip., talent & image. pros only after 6
213 244-0467b

Guitarist, R&R, extensive stage & studio experience, excellent image, seeks established band. Pros only. 213 820-2871b
 Country lead guitarist seeks immediate local work. Into Arlen Roth and Albert Lee. Tim
213 766-3286b

Lead guitarist, 16, wants to start or join R&R, new wave band. Influenced by everybody. Have excellent equipment and stage presence. Keith
213 459-5338b

Serious guitarist influenced by pop music of today, wishes to join group involved in recording and playing live. Also good at arranging & working with other musicians. Micky
between 8-10am to 6-8pm
213 473-3741b

Lead guitarist/vocalist, ex-Pez band available for studio and road work. Mim
213 399-3384b

Violinist, guitarist-vocalist looking for paying country or rock gig. Mark
213 244-9825b

Lead guitar player, some vocals seeks working country, 60's or R&B style band. Very dependable. Dale
213 398-0073b

Serious guitarist influenced by pop music of today, wishes to join group involved in recording, playing live. Also good at arranging & working with other musicians. Micky,
from 8-10am to 6-8pm
213 473-3741b

Hot lead guitar, songwriter with classical blues, and progressive rock styles seeks serious innovative band with pro attitude. Reads and writes music. Call Jeff. West Covina area.
213 337-8442b
 Studio guitarist from NY with touring experience.
213 432-7180b

Guitarist, R&R* extensive stage and studio experience, excellent image, seeks established band. Pros only. 213 820-2871b
 Lead guitarist/vocalist, ex-Pez Band available for studio and road work. Mimi
213 399-3384b

Guitarist, singer, songwriter from NYC seeks commercial rock band. Serious about recording and performing. Mr. Golden
213 597-5923b

Lead guitarist, some vocals seeks working band into country, 60's or 50's rock or R&B. Very experienced and dependable.
213 398-7703b

Guitarist seeks hard rock heavy metal working group. Have original material on tapes. Do background vocals. Studio & road experience. Creative use of effects. Want to travel. Serious only. Powered by Marshall. Influence by Jeff Beck, Allen Hallsworth Russ.
213 456-1589b

Lead guitarist/vocalist seeks working R&R or hi energy country band.
213 249-4639b

Extremely accomplished lead guitar with equipment sought by exceptional original group immediately. Commercial to progressive rock. Two vocals, keyboards, bass, drums & lead. Extensive concert, recording & video experience. Gigs soon. Have rehearsal space & management. Excellent soloist only. Total professional. Mike, Tony,
213 939-7875 or 751-2377 or 655-2602b

80's player. Club, concert & recording experience. No metal heads. Jim Novak
213 874-6387b

Jazz-rock guitarist, formerly with name Swiss band, Holdsworth influence. Very expressive. Good improvisation. Session & touring experience. Dale
213 942-7944b

Bassists 10

WANTED

Bassist wanted for new O.C. band. Singing a plus. Eric
714 871-7238b
 All original European styled heavy metal band seeks bassist. Image & tapes required. Pros only.
213 761-6482b

Bass player wanted to join writing team for fresh pop/wave sound. Pros
213 372-6241b

Bassist wanted for psychedelic rock band, complete with keyboards. Tom
213 764-3483 or 797-0911b

Bassist wanted for European heavy metal band. Image & ability a must. Pros only.
213 761-8482b

Bass player wanted. Must be into power rock situation. Total dedication. Blitz
213 761-8105b

Wanted: Bass players to perform original music for showcase. Mark
213 393-3946b

For new Orange County band, vocals a plus. Eric
714 871-7238b

Bass player wanted for original pop-rock project with future. Have producer, 45 record, pre-paid rehearsal space 45 plus min. music. Pro team players only. Need call after 6. Steve
213 789-2038b

Bass player wanted for KROQ type sound. Band recording, then gigs. Serious minded only. Tom
213 792-4946b

LA based R&R band looking for professional bass player. Looks and playing are equally important. No heavy metal.

Hi energy bassist needed to complete self contained band with studio and management. Pasadena area. Equipment a must.
213 684-5245b

Bass player needed. Must sing back-up for new to L.A. heavy R&R band. With recording and touring experience. Pros only. Steve
213 901-8222b

Bass player wtd. with Gaddy Lee style. Band age: 18-18. Vocals and keyboards helpful. South Bay area. Tony
213 539-0506b

PROPHET 5

Rented & Programmed For Sessions
Other Keyboards Available
Album & Soundtrack Credits
Reasonable Rates
(213) 891-6498

PM III PRODUCTIONS PROFESSIONAL QUALITY 4-TRACK DEMOS

\$10/HR. Neumann
Ampex Dokodori Elektrovoice
Revov Sony
DBX 1/2" Video Shure

(213) 763-3053



Rehearsal & Showcase Studios

- Full sound systems
- Lighting
- Block-booking avail.
- Air conditioned, carpeted
- Storage
- 4-Trk. and video avail.
- Equipment for rent
- Central location

KARMAN • ROSS • STUDIOS
5373 W. Pico Blvd. 930-1747 or 820-3120

Cat Cohen Studio



A complete music school for the professional singer and songwriter
FALL CLASSES BEGIN SEPTEMBER 27

Call for free brochure!
(213) 935-6194

\$12/hr.

You CAN Get Quality
8-Track at \$12/hr.
5-HR. MINIMUM
BARR RECORDERS
North Hollywood
(213) 506-0100
*3 Rooms, Tascam-3M-AMG-Urei
RCA-Elektrovoice-Sony-Shure*

REHEARSAL STUDIO

in Hollywood
*Altec PA, Air Conditioned
Storage, Piano*
\$6 to \$7/hr.

Call (213) 463-4976 or
Michael at (213) 467-0456

WANTED

- Multi-Keyboardsist
- Bass Player

for original pop-rock project with a future. I have pre-paid rehearsal space, pro product, solid original music, producer & connections.

**TEAM PLAYERS ONLY
NEED APPLY**
(213) 789-2038
Rehearsals to begin Oct. 5th

Singers!

Want a strong voice that you can depend on?
ALL TYPES OF SINGING
ELIZABETH BARRON
B.M., M.M. of Music in Voice
(213) 851-4794



483-5859
8-trk. Recording \$12/hr.
including engineer
Rehearsal \$5.50 & 6.50/hr.
Tape Duplication
Located in Hollywood

CONTEMPORARY KEYBOARD COURSE

- Practice Disciplines
- Improvisation Techniques
- Harmony, Rhythm
- Comping
- Ear Training
- Sight Reading
- Multi-Keyboard Techniques
- Session Playing
- Synthesizer Programming

(Private Instruction: Beginner, Intermediate, Advanced Welcome)
John Novello (213) 506-0236

CONNECTION SECTION

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

- **Bass player**nd. for original rock band. Must have exp., equip., transport, presence and creativity. Dean 213 685-6057x25
- **Dance rock band** sks. bass player. Rich 213 836-8891b
- **Bassist female**, new energetic rock orig. material. need creative, energetic member for showcasing., record with A.K.A. Flaven 213 650-5143b
- **Bassist wtd.** Ambitious with funky feel for original unique music act. Rehearsals in South Bay. Steve 213 379-0428b
- **Bass player** nd. to complete modern pop rock band, image dedication, energy. Infl. Police, Cars, Pretenders, Crimson. 213 344-5311 or 982-2366b
- **Bass player** wtd. Pro ability, KROQ sound. Band recording, then gigs. Serious minded. John 213 792-4946b
- **Bass player** with experience and vocals wanted for pro original rock band. Rehearse in Hollywood. 213 827-0246b

AVAILABLE

- **Bass player** sks. 3-4 piece pro group. Can sing. have exc. equip., image. Immed. money not important. Johnny. 7-11 p.m. only 213 656-1598b
- **Bass player**. 13 years studio and club exp. sks. wkng. T40 band. Also country, rock, MOR. Scott 213 884-8542b
- **Bassist with** extensive live and record exp. sks. wkng. sit. Extremely versatile. Good reader. Exc. equip. Pros only. Jon 213 650-0758b
- **Bass player**, also plays classical guitar and flute. 15 years exp. sks. position or band to play funk, jazz, or rock. Serious only. Lee After 6 pm 213 992-4152b
- **Bassist available**. Fretless. Any style. Prefer jazz, r&b, fusion. Good reader. Excellent equipment and transportation. Call Don 213 786-7668b
- **Bass player**, good feel, all styles, sings lead. Seeks paid original or working Top 40 situation. Tom White 213 462-6598b
- **Bassist, vocalist**, female, looking for pro R&R, R&B project. Prefer with management Debi 213 506-6459b

Keyboardists 11

WANTED

- **Reggae keyboardist** wanted with organ. Able to play bubble & lead lines. Cedric 213 750-7382b

VOCAL INSTRUCTION

Learn To Use Your
Natural Voice
Without Straining
Intonation. Increase Range
Gain Confidence

**FREE VOICE
EVALUATION**

GLORIA RUSCH
(213) 506-0236

VOICE INSTRUCTION

**\$250/HR 5 HOUR
MINIMUM**

Only for the singer who strongly desires full understanding and control of the voice. All non-medical voice problems handled. Results are fully guaranteed

(213) 857-8423

- **Multi-KB' available** Immed. for concert, recording or club work. Exp. with 6 KBs inc. polysynthesizers, sings lead and writes. Bob 213 629-1985b
- **KB with electric grand, organ, synthesizer** oriented sound sought by modern progressive pop artist with successful history with Tommy Tutone, Spirit and Bryan Ferry. Offering percentage of singles record deal and touring to dedicated player willing to commit to long-term development. Jon Lyons 213 466-7126b
- **Wanted - Multi keyboardist** for Laguna based orig. R&B, funk, country, rock act. Working band EP Nov. Prefer aged 30-40. 714 499-5232b
- **Seeking original commercial hard rock** band. Has image. Pros only. Eloy 714 971-3114b
- **Keyboardist needed** for working hard rock band influenced by Deep Purple, Rainbow. Must be serious. No lodgers. John 213 342-1977b

- **Keyboard player** wanted. Originals and Top 40. Must have transportation, strong voice and image conscious. Must be well disciplined, have contacts, management and financial backing. 213 982-4046b
- **Multi-keyboards** for hardworking mid-western bass reggae recording act. Vocals desirable and relocation a must. Greg Callaway. 608 257-6651b
- **Germany, Paris, Sweden** calling. Need musicians. Call 213 666-7185b
- **Keyboardist with** lots of talent and image wanted for Euro-American new rock band with hit material. Have great connections. 213 660-6453b
- **Keyboardist-synthesist** wanted. All originals, new wave, pop, rock, group together 2 years with gigs, management and excellent demos. Rehearse in Tarzana. Pros only. Janet 213 396-9558b
- **Male vocalist** wanted for mainstream rock group with 16 track studio. Must write & have good stage presence. Doug, 7pm - 11pm 213 556-8451b

- **Keyboardist wanted** with synthesizer with original hi energy pop rock show act. Pros only. After 1pm. Roger 213 258-2024b
- **Keyboardist** wanted to back singer-song writer from London with unique pop-rock style. Piano emphasis. Has management. Paul 213 704-0222b
- **Soon to be working bank** seeks keyboardist Wayne 213 684-8938b
- **Keyboard-keyboard bass** wanted for Top 40 dance and show band. Steady working situation. Must have gear & transportation. PM III Productions 213 763-3053b
- **Pro keyboardist-synthesist** with symphon ic sound wanted for original project with a future. Have Producer, 45 record, pre-paid rehearsal space, 45 min & music. Pro team players only need call. After 6. Steve 213 789-2038b
- **Keyboardist-music director** needed. Player with chops, versatility and energy for original vocal act. Unique and challenging situation for right individual. Call John or Tom to arrange audition 213 659-6330b
- **Singer** seeks lounge room keyboardist into pop, jazz and R&B music. Tahli 213 751-5245b
- **High energy** keyboard player needed to complete self contained band with studio & management. Pasadena area. Equipment a must 213 684-5245b
- **Solo lead** vocalist looking for keyboard player to complete original rock band. Have management, producer & interest. Pros only. Also looking for tasty working T-40 band. David 213 656-2521b
- **Multi-keyboardist** wanted for pro R&R band. Must be experienced. Good vocals. REO influence. Call for audition. Mike 213 797-0545b
- **Keyboardist/vocalist** wanted to help form rock act. 213 786-6723 or 805 523-7539b
- **Female organ** player wanted for all female band. Michael James 213 733-1283b

AVAILABLE

- **Keyboardist with** prophet synth and 16 voice digital synthesizer avail for pro bands only. Call Steve Wilson 213 876-9415b

- **Electronic-synthesist**. Vocalist with 60 plus titles seeks management for label deal. Accessible, intelligent influences: Bowie, Eric, Fripp, Gabriel, Human League. Also writing film music. Experience in Video and Graphics/Computer animation. For more information call 213 559-8737b
- **Keyboardist-composer**, arranger, producer available for professional work. Milton Nelson. 213 452-1683b
- **Melodic power** rock unit seeks male lead vocalist to complete lineup. Outrageous rocker image & writing ability a must. Pros only. Call after 6pm. 213 244-0467b
- **Synthesizer player** with Gino 6 and Pro 1 seeks working new wave band. Keith 213 956-0202x622
- **Seeking original commercial hard rock** band. Has image. Pros only. Eloy 714 971-3114b
- **Expert accompanist** seeks work backing singers or groups. Play and read well. All styles. Sight transpose. Yamaha and Rhodes. John 213 763-8199b
- **Female keyboardist** seeks pro original artist to explore modern uplifting dance sounds. Talking Heads meet The Police. Meet us. 213 345-5134b
- **Seeking original commercial hard rock** band. Has image. Pros only. After 6 p.m. Eloy 714 971-3114b
- **Keyboardist with** electric grand, organ, synthesizer oriented thought by modern, progressive pop artist with successful history with ommy tutone, Spirit and bryan ferry. Offering percentage of singles recording deal and touring to dedicated player willing to commit to long-term development. Call Jon Lyons 213 466-7126b
- **Multi-keyboardist** available immediately for concert, recording or club work. Experience with 6 keyboards including polysynthesizers, sings lead and writes. Bob 213-1985b

LEARN TO RECORD

Before you sing "demos" or masters
...from the most recorded vocalist in the world
(over 5000 recordings!)

BOB GRABEAU
"King Of The Demos"

Gold Star Recorders
6252 Santa Monica Blvd.

(213) 464-5789

SINGERS AND PERFORMERS...Train for the competitive edge!

Million Seller Dan Hill (Sometimes When We Touch) says...
"Studying with Bob has helped me to understand the mechanics of my voice. He's taught me how to sustain a purity and suppleness of vocal sound longer than I'd previously known possible."

Call and find out for yourself!

Bob Corff 939-3454

Voice Technique — Private Lessons — Video Performance Classes — Showcases

SABINE

Voice Strengthening Specialist

Sabine presents Workshops at an affordable price on
THE SCIENCE OF ELECTRO-VOCAL ENERGY
(using nerve impulses, not breath, for all voices).

It has been discovered that the human voice is an electro-magnetic phenomenon, not a woodwind instrument. You cannot afford to miss out on this vital information. Private lessons still available. For information call:

(213) 989-4667

LD. GUITAR (213) 760-8722

**STUDIO & STAGE LESSONS
IN RECORDING FACILITY,
COURSES, BRUSH-UP
OR DEMOS BY
RIC BOWERS**

SING PRO

WITH EASE

- ◆ FREE Demonstration
- ◆ Develop Vocal Quality & Performance
- ◆ Rapid Results
- ◆ Eliminate Throat Problems

665-8613

Susan French's

**THE
FRENCH
CONNECTION**

PERFORMANCE WORKSHOPS

CONNECTION SECTION

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

Vocalists 12

WANTED

Dynamite singer. good stage presence. No head trips, for tasy hi-energy, heavy metal rock groups. Trans a must. PA necessary. Have recording contract. Serious only. Angel
213 559-0219b

Rock front person needed for young rock, pop, metal band. Brian McKee
714 443-8407b

Lead vocalist with good looks, range, needed for heavy R&B band, new to L.A. with recording and touring experience. Pros only. Steve
213 901-8222b

Vocalist wanted to complete original melodic rock band a la Pretenders, early stonies, male tenor with good upper range. Pro attitude, dedicated strong performer. Keyboard or guitar helpful. Neil
213 477-2524 Pat 213 833-7758b

male lead vocalist wtd. to complete original melodic power rock unit. Must have outstanding rocker image and writing abilty. Pros only. Ater 6
213 244-0467b

male tenor and female soprano for T40, pop, R&B, band to wk. in Europe. Good pay. Halo productions, 2038 Holly Dr. #7, Hollywood, ca. 90068.
213 469-8971b

Male and female, Hispanic, Oriental, or minority singer for T40, pop R&B band to work in Europe. Gd. pay. Send pix & tape to halo productions, 2038 Holly Dr. #7, Hollywood, CA 90028
213 469-8971b

Lead vocalist wtd. by melodic rock band doing originals & copies. Infl. Little Feat, Jackson Browne, Poco, etc. Tape only. Larry
213 994-2498b

Seeking bass player, guitar player drum player, keyboards players and male vocalist to shop for a recording deal.
Dewitt Colbert. 213 298-4550b

Top quality superstar lead vocalist wanted to complete modern rock grp. Possible LP & touring situation involved. Full range vocal, dynamic presence, & hardwking. att. a must.
213 469-7450b

male vocalist wtd. Outrageous rocker image, writing ability, high energy att. a must to complete melodic power rock unit. Pros only. After 6 pm
213 244-0467b

Vocalist wtd. for four part pop-jazz singing group. Infl. Manhattan Transfer, Singers Unlimited, Four Freshmen, Hi-Lo's. i am going to the top. Wanna come along? Karen
213 221-8137b

Male singer needed for paid demos. 8 songs, \$400. Lowell George, Don Henley style. Send tape to Ashley Music, P.O. Box 1305, Woodland Hills, CA 91364

Vocalist wanted for new orange county band. Eric
714 871-7238b

All original European heavy metal band seeks male lead vocalist. Tapes and image required. Call
213 761-8482b

Female vocalist wanted to complete top wave sound. We are pros with excellent contacts.
213 985-7971b

Studio singer wanted for album project. Pros only
213 761-8482b

Vocalist wanted 4 part jazz singing group. Influences, Manhattan Transfer, Singers Unlimited, 4 Freshman, Hi, Los Angeles. I am going for the top. Wanna come along? Karen Proctor
213 221-8137b

Vocalist and/or vocalist guitarist needed for locally popular post punk band. Dick Dee
213 386-8600b

Rock front person needed for young rock, pop, and metal band. Brian McKee
714 443-8407b

Wanted-rhythm section for singer, songwriter with producer & 24 track. Experienced musicians only. Kevin Matinubi
714 642-3399b

Hot acts seeks financial backing for debut album project. All inquiries call Mark
714 737-0267b

Wanted: lead singer to perform original music for showcase. Call anytime. Mark
213 393-3946b

Female lead singer & sax player for working group in Long BEACH* Orange County. Frankie Lee.
213 434-5420b

Wanted: female r&r singer. Attractive. Lots of work and record deal. Don
213 501-0182b

vocalist for Orange County band. Eric
714 871-7231b

AVAILABLE

male vocalist avail. for sessions, demos, & fill-ins. Berklee college references avail. Dan
213 500-1327b

Bartonesiner, alo writes, plays guitar, drums, piano & bass with much pro exp. stage & studio rom coast to coast. Seeks wking. set up. Call doug
213 432-7180b

Detroit vocalist, songwriter, black female with several years experience in studio, tour, TV, stage, nightclubs and demos skng. wking. band for studio, club work. Also demos. R&B, standards, jazz some rock, T40, 60s & 80s. Soprano, alto. Linda Crosson
213 384-4379b

Female vocalist, experience, attractive and dedicated, doubles on guitar seeks working band. Call Lorelei
213 540-4439b

Lead female vocalist available, original and Top 40, hard-rock, new wave, etc. Versatile. Searching for collaborating band. Please call after 5pm. L.A. area. Sonia
213 277-7088b

Female vocalist lyricist seeks serious musicians to jam with. Influenced by Pretenders. No heavy metal. LA, Hollywood area only, please.
213 258-3521b

Female vocalist seeks fun, creative band. Kelly
213 368-3316 or 213 360-0093b

New York vocalist-front man seeks innovative rock band. 12 years experience. 3 1/2 octaves. Toured U.S. & Europe with Bowie and Van Halen. No Barbarians. R.J. Marshall
213 460-6016b

Male vocalist available. Daniel
213 500-1327b

Vocalist dynamic pop session vocalist. Front man seeks established successful band for stage & studio. Pro only.
213 545-4369b

Female vocalist, much stage & studio experience seeks T-40 or other working band. Have strong voice, looks & PA. Susan after 6pm
213 374-6975b

Male vocalist seeks together rock 40 band that intends to work. Have PA, transportation, looks and a lot of experience. Darryl
213 479-7002b

Male pop singer available for working situation. Bariton with good range. Charles
213 664-5394b

Male vocalist, good voice, good looks, good attitude seeks band or pianist.
213 936-1442b

Vocalist with unique stage presense seeks band or musicians into new romantic modern music. Image conscious. Pros only
213 316-7845b

Lead vocalist, 19, seeks original hard rock band. Have own PA. Influences by D10, Plant & coverdale. Pasadena area only. Jay
213 796-9521b

Drummers 13

WANTED

Wanted: no nonsense drummer for song-oriented band. Creative, reasonable. entertainers with a sense of self only. oego maniacs or wimps need apply. Alan Kirk
213 345-4707b

Drummer needed. R&B, rock, some jazz. Doug
213 432-7180b

Drummer with experience wtd. by pro original band. Rehearse in hollywood.
213 827-0246b

Drummer, female, new rock original. Able to play quality chops and various styles. Wishes to join a.k.a. showcasing, recording. Raven
213 650-5143b

Drummer wanted. Must be loud & light for all original power rock band. 213 761-8105

Wanted: Top notch drummer with lead vocalist ability. Experienced in many styles ranging from swing to rock, to replace current drummer in original group close to signing deal. Dedicated pros only. No drugs. Randy
213 662-0989b

Drummer wanted for new O.C. band. Eric
714 871-7238b

Drummer needed for Hollywood based band. Must be dedicated, stylish, hard working and have own equipment/transportation. Have gigs scheduled. Gary or Steve
213 935-8158 or 876-7294b

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

Drummer who sings background vocals wanted for steady working situation in Santa Monica with well known LA lounge act to start 10-1. Must be experienced pro between 25-40 years old. Send cassette & resume to Ron Edwards, 432 1/2 So. Avenue, 20, L.A., CA.
90031b

Hard hitting drummer with big drums needed for R&R project. Rock pop metal. Jeff
714 443-8407b

Guitarist putting band together with hit material and backing. Seeks solid, talented drummer. Pop pros only
213 660-6453b

Drummer for new Orange County band. Eric
714 871-7238b

AVAILABLE

Drummer with many years experience of concert & recording, solid powerful seeks rock band with a future. Transportation and excellent equipment. Oversize Toms. Sunny
213 845-0160b

MICHAEL LEVINE

Public Relations Co.

(213) 789-9911

Synsonics Drums

Excellent for Guitarists, Composers, in fact all musicians. Available now at the best price in town!
\$109.50

Call (213) 782-9581 to order or send check or money order to **POWELL ENTERPRISES**, 7535 Valjean, Van Nuys, Ca. 91406 for delivery by UPS

DO YOU OWN A ROLAND BOSS DR. RHYTHM DR 55 DRUM MACHINE?

Have It Modified—includes:
—Separate outputs for snare drum, bass drum, hi-hat
—Deprogrammable hi-hat
—Lower snare & bass drum pitch

For Info Call
(213) 882-6054

LUCKY DOG

RECORDING ☆ STUDIO

8-TRACK

Piano, Rhodes, Clay, Drums, Bass
And A Friendly Engineer

All For **\$15 Per Hour**

Rockin' House Band Available
Call For Appt. (213) 821-9674

CONNECTION SECTION

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

- **Drummer** looking for working situation. Jazz, fusion, T-40. Serious, sn to be working. Frank 213 295-1203b
- **Top notch** pro drummer with style, image, oversized kit with big sound avail for pro situations only. Chris 213 986-0292b
- **Energetic rock** drummer, solid, tasty, big and tuff sound dynamic awareness, excellent equipment seeks pros. Call Tim 213 935-8158
- **Drummer**, 15 years experience, live & recording for working or soon to be working band. Blues, R&B* soul preferred. 213 473-8003b
- **Drummer**, lead vocalist, 29 years old, 18 years experience, seeks steadily working T-40, R&R band in O.C. or greater Los Angeles area. Road work okay. Also, write and have tunes. Good attitude, please. Jay 213 982-4236b
- **Drummer** available for recording-working project. Extensive studio & concert experience. Good equipment and credits. Tapes available. Bob 213 464-8381x0311
- **Drummer** available, road, club, studio experience. Copy or original working situation only. Records and tapes available. Rick 714 992-1627b
- **Drummer**, professional with stage & studio experience seeks working or soon to be working band. T-40, casuals, demo recording. Also have double bass drums available. Paul 213 296-2946b
- **Drummer** looking for immediate working band. 10 years experience R&B or medium R&R band. Claude 213 385-4386b
- **Drummer**, professional. Ex-Gary Myrick & The Figures. New Wave, hard rock, R&B. Live in Long Beach. Available for playing. John Marshall 213 550-6869 or 213 434-4815
- **Drummer/percussionist**. Solid & extremely versatile, extensive club & concert experience. Album credits. Sightreads & sings backup. Seeks recording or working band. 213 876-2385b
- **Country-rock** drummer looking for band. 12 years experience stage & studio. Good equipment & transportation. Frank 213 960-8093b
- **Drummer/percussionist**. Solid and extremely versatile. Extensive concert experience. Album credits. Sightreads. Sings backup, and seeks recording or working band. 213 876-2385b
- **Drummer** with gold record, extensive concert and recording experience, seeks image oriented group. Heavy back beat with emphasis on simplicity and taste. 213 656-9496b
- **Killer drummer** from top L.A. bands & studio, now accepting pro offers only. Jerry 213 876-6938b
- **Drummer** lking. for wkng sit. Jazz, fusion, T40, Serious. Soon to be working. Frank 213 295-1203b
- **Drummer**, 12 years pro exp. Contemporary jazz, R&B, funk and country pop, available for sessions, clubs and casuals. 213 367-4813b

Specialties 15

- **I'm looking** for excited, experimental, thoughtful and comprehensivist musicians to create powerful and contrasting textures incorporating tapes, loops and visual media. Working in a similar way to Gang of Four, Magma and The Events Groups. John-Marc 213 833-7304b
- **Lyric writer** nd. for collab. R&B and pop tracks. Must be able to handle recording costs of demos. Aaron 213 748-4747b
- **Pedal steel** player avail. for part-time gigs. Pico 213 760-8722b
- **Group forming**, skng. individual members or already together band to start with us and ready to rehearse. Wyima 213 985-9219b
- **Rehearsal space** nd. by genius guitarists. Live in with shower. David 213 985-9219b
- **Keyboardist**, drummer and horn player nd. Exp. with equipment wtd. for original recording project, possible grp. Various styles 213 704-8607b
- **RCA** vet 180 video recording machine. Completely overhauled. Receipts, \$600. 213 761-8482b
- **Manager** nds. female musicians. All types. Only serious minded nd. apply. 213 934-4196b
- **Wanted: vibraphone** or xylophone player to join wkng. band doing original music. Gary 213 553-8309b
- **Songwriter** wanted. Danceable rock songs for stage presentation and demo tape. R.J. Marshall 213 460-6016b
- **Band** wanted: drummer, bass, guitarist, keyboardist, for oldies but goodies vocalist. Has played on KRLA. Also to perform original tunes. Hispanics are more than welcome. Call Sir George 213 856-8765 or 213 876-9415x2016b
- **Charles Yates** management is looking for young & aggressive new wave & R&R band to represent. Send promo kits to 8152 DeGarino. Sun Valley, CA 91352 213 767-3063b
- **Session vocalist/songwriter** seeks producer-promoter to distribute or shop 45 or album deal from MOR/AOR commercial mastered 16 track recording 213 545-4369b
- **Wanted: trumpet** player, sax player, and keyboardist that can read, and would like to relocate to Hawaii. Contact Steve Nichols with Garden Island Music 806 245-7013b
- **The Music** video group looking for video music producers and productions and project Don or Paul 213 856-8702b
- **Serious lyricist** seeks pro composer for R&B, pop, country crossover. Must have demos available. Babs 213 419-4065b
- **Lead guitarist**, bassist-drummer needed immediately to work with vocalist for tour of the orient 6 weeks. Guaranteed pay. Start immediately. Shawn 213 389-3391b
- **Investor or backer** needed to help group with recording and oriental Tour project. \$3,750 needed. Shawn 213 389-3391b
- **Road crew** for heavy metal band from northern CA. Touring America in Jan. Europe Feb & Mar. Permanent position, salary on tour require guitar roadie, drum roadie, sound engineer, monitor engineer, lighting engineer, pyro engineer. Send resume to Tony Vanili, 976 W. Foothill Blvd. Studio 161, Claremont 91711.
- **Recording artist** seek pro players on bass, lead guitar, and keyboards. Steve or Gary 714 968-5487 or 714 953-2655b
- **Musicians** wanted for rockabilly band with management. Must be dedicated and willing to travel. We needed rockabilly guitar player stand up bass & drummer. Prefer ages 19-23. No drugs. Clean cut, clean appearance. Ask for Angela 213 344-6940b
- **Singer, songwriter**, bassist seeks drums, piano, percussion & guitar for new band. Sound? Big rock with funk. I have concept. Ready to press tapes. Image, equipment. Jeff 213 857-8112b
- **Wanted: digital** computer technician with understanding of 8085 computer process for error in digital guitar system. Analysis background required. One time only job. 213 656-3550b
- **Charles Yates**, Management Company, is looking for young, aggressive, new wave, rock & roll bands to develop into future stars 213 767-3063b
- **Wanted: players** interested in working situation for vocal group doing T-40, studio & various projects. Equipment & transportation a must. Dedicated and serious only. Ken 213 779-1180b
- **Ultimat Impulse** is currently seeking players especially interested in Temptations, Dramatics or T-40 type material. Working situation. Equipment and transportation a must. Ken, from 1-8pm 213 779-1180b
- **Wanted: security** position with traveling band. Was former head doorman at Palamino club and Rainbow Bar & Grill. Can travel anytime, anywhere. STEVE NEESE 714 744-1461b
- **Wanted: roadies** for pro rock band. Call Jim, after 5. 213 445-1769b
- **Rock** pop material wanted. Send Rainfire Music Productions, 15217 Otsego Street, Sherman Oaks, 91403. 213 784-0388b
- **Roadie** with van, strong, experienced, with sound equipment and elaborate keyboard. Call or leave message. Micky 213 657-7081b
- **Wanted - rhythm** section for singer-songwriter with producer & 24 track. Experienced musicians only. Kevin Matinub 714 642-3399b
- **Hot acts** seeks financial backing for debut album project. All inquiries call Mark 714 737-0267b
- **Seeking keyboard** players that write. Dewitt Coleman. 213 298-4550b

- **Arrangers** wanted for new production company releasing a single in October. Experience Productions 213 666-0862b
- **Legendary 60's** and 70's rock group seeks lead guitar and bass for gigs. Attractive, image-conscious pros only. 25 to early 30s with extensive stage experience. 213 656-9496b
- **24 track** studio looking for new partnership merger, or joint venture. Please contact owner. 213 467-9467b
- **Back-up group** available for lead vocalist, recording projects or club work. Album credits. Griff 213 684-6104b
- **Female vocalist** seeks to form group for lounge & club work. Jazz, standards. Porter, Fern, etc. Need keyboard, bass, drums. Call Andy, weekdays. 213 469-3111b
- **Tight rhythm** section available. Seeks vocalist with work. Kid or Leni 213 874-3763b
- **Sound engineer** and equipment available for all occasions. Good Deal. Ask for Eric 213 901-1488b
- **Reggie Walker** looking for R&B band with head to the sky and ready to make that move. Have connections in Australia, Japan, etc. For more information call Rowland Mahler or Reggie. 213 467-6794b
- **Ludwig Specialty** model violin Antonio Stratvaris copy, mother of pearl abalone in lay \$1,200 obo. Paul McIntyre 714 642-3399b
- **A television** and sound production company with financial backing and studio contacts seeks TV & film comedies, human interest stories and TV pilots. Send scripts with SASE to Box 492, Burbank, CA 91503
- **Free studio** time in exchange for finish carpentry. For details call Michael 714 892-3457b
- **Producer-manager** wanted by dynamic singer-songwriter. Published and career oriented. 213 545-4369b
- **Chromatic harmonica** player available for recording. Album credits. Haim. 213 763-8318 415 479-5530b
- **Wanda Faye**, at 2011 Gutherie St. Modesto, CA 95351
- **Drummer, lead vocalist**, lyricist seeks original-T40 situation. Gary 714 953-2865b
- **Female** sax & lead singer wanted for working group in Long Beach & O.C. Frankie Lee 213 434-5420b
- **Rosemary Richards**, please call Robin. You are needed on an album project. 303 449-0518 or 303 444-3277b

SINGERS • SONGWRITERS • MUSICIANS

Has your music been turned down again?

We can turn your approach around.

CREATIVE CONSULTANTS (213) 463-7664
Experienced & Successful in Production, Publishing & Songwriting

Call for info & free intro meeting

ATTENTION SONGWRITERS!

There is a formula, five steps that will show you the way to success. Paul McCartney grossed \$48,000,000 last year. Get your piece of the pie. For your copy of the five steps, send \$7.95 to:
5 STEPS P.O. Box 38104, Hollywood, Ca. 90028

**LYRICISTS
★ SONGWRITERS**

Multi-ASF Winner will help you take your lyric sheets out of the closet, and those melodies inside your head, and make your songs come alive! I'll set your songs and when "right" chords and feel and when we're through, you'll be ready to show your songs to the world. Inexpensive, but good. Take that first step! Call for details Jerry 213/998-0376

BUDGET DEMO

"Take That First Step!"

L.A. SONGWRITERS SHOWCASE

September 22

7 P.M.—Hang-out Interview with Levi, top disc jockey with KGFJ radio.

7:45 P.M.—Cassette Roulette, publisher song evaluation by Ben Brooks, president of DGO Music/Dud-Gor Music, screening R&B and pop-rock.

8:30 P.M.—Live Showcase—This Spot Could Be Yours!!
If you write the kind of songs heard on KGFJ, call us to audition your demo tape, or arrange a "Live" audition.

9 P.M.—Pitch-A-Thon with Billy Osborne, former LTD member and writer, looking for uptempo R&B and ballads for artist Cheryl Adams, as well as an "Emotions"-styled female trio.

6353 HOLLYWOOD BLVD. (HOLLYWOOD & IVAR)

Black Cat Rehearsal Studio

Black Cat is your basic, down-to-earth rehearsal space. Our rates are also down-to-earth. \$5/hr. / \$7.50/hr. w/piano / \$10/hr. if you wish to record your rehearsal. It gets even cheaper when you want blocks of time. We provide the P.A., mics, etc. 6' Steinway if you need it. We'll run a cassette or reel-to-reel tape if you want to lay down a work tape at the end of your rehearsal. Nothing fancy, please...just a true-to-life, live reference of what you were rehearsing. There's even a guy here who will put together lead sheets of your tunes while you're runnin' through 'em! Beware! We are upstairs, and there's no elevator! It's only one flight, though, and we'll help you tote your stuff. The room is live enough that most bands can get by with modest amplification. Vocalists will like us—they get 250 watts of BGW power all to themselves! We're at 1154 N. Western Ave., in the heart of Hollywood. Book time by phone, or drop by...inquire at room 208.

(213) 871-9142

Odds N' Ends

AUDIO SPACE INC.
\$12/hr.
 Air Conditioning, Stage, PA,
 Centrally located in W.L.A.
 For booking info call
(213) 478-2337

THE BEST CASSETTE COPIES
 FREE DEMO COPY—COMPARE
\$1⁰⁰
 We will prove that we make the best cassette copies.
(213) 856-9996

COPYRIGHT PROTECTION AVAILABLE
 For your song or musical composition. Protection provided by a licensed Calif. attorney in only one week and for only \$25. For details:
SONGS, P.O. Box 182, Palm Desert, Ca. 92261

QUALITY LEAD SHEETS FAST SERVICE
 Chord Charts · Transpositions
 Take Downs
 Call Jerry at
(213) 240-6685

INTERNATIONAL REP NEEDED
 To help shop project in Europe
 ● Fee or Contract ●
PROGRESSIVE MUSIC
 2615 W. 17th
 Los Angeles, Ca. 90019
(213) 731-5484

USED PA EQUIP
 Altec, JBL, Yamaha, Etc.
 Largest Stock In So. Cal.
 New Yamaha In Stock
Stanal Sound Ltd.
Phone 786-2500

SWS
 'SOUTHWEST SOUND RECORDING
 Modern 8-track recording—Tascam,
 AKG, Sennheiser, Kimball
\$15/hr. (213) 798-1334

The Sound Chamber
 State-of-the-art
24-Track
 Recording Studio
\$35/hr.
(213) 449-8133

MUSICIAN'S ART SERVICE
 T-shirts, buttons, armbands,
 logos, banners, business cards,
 LP designs, presentation kits.
 Rehearsal room available.
 Call **AIR DESIGNS**
797-0911

FRANK YANNETT MUSIC SERVICES
 ★ Leadsheets ★ Arrangements
 ★ Piano, Theory Lessons ★ Charts
 ★ Orig. Songs ★ Piano Tuning
 Demo Service
(213) 859-1168

BH Rehearsal Studio
\$3 and \$5 per hour
 Monthly rates available
 Storage ● Security
(213) 957-0695

OBX-A SYNTH
 w/expanded memory
FOR RENT/HIRE
 Best patches already heard on
 records. Major label artist &
 producer. Competitive rates.
DAVID BLUEFIELD
(213) 463-SONG

db Rehearsal Studio
in North Hollywood
 PA - Air - Storage
 Equipment Avail. - Block Rates
 25' x 25' Room \$8/hr.
 10' x 14' Room \$4/hr.
 We buy used equipment
(213) 985-7475

LIVE COLOR VIDEO TAPING
 only \$10/hr.
(213) 908-9262

Joe's Piano
 Famous For Rhodes™
 Modification
 By Appointment Only
(213) 845-7864

Stills

DIONNE ESKELIN (213) 8297096

QUALITY CASSETTE COPIES
 Audio \$1⁰⁰ - Video \$5⁰⁰
(213) 666-3003

PIANO INSTRUCTION VOICE LESSONS
 Learn from a professional entertainer
 West Hollywood area
Sonni Quick & Dan Duccello
(213) 876-8179

COPYIST U-WRITE-IT! I COPY IT!
JEFF (213) 781-8748
 Lead sheets
 Arrangements-Etc.

BARTON STUDIOS
 4-trk. recording \$8/hr.,
 but in September, for first-time
 customers, first 3 hrs. are only
\$20⁰⁰ (Call for details)
 ● Comfortable home atmosphere ●
 ● Air Conditioning ●
(213) 467-0070

Firstfilm Studios
 now offering
FREE LIMOUSINE SERVICE
 to groups rehearsing on
 a monthly basis
(213) 222-4509

COBALT SOUND
 Private, laid-back 8-track atop the
 L.A. Hills for small bands,
 keyboard overdubs, 6 keyboards
 avail. including full orchestra
 chamberlain
\$15/hr.
(213) 661-9901

PURCHASE THIS AD \$25

COMMERCIAL
 Classes in lyric writing, organizing
 your music, and everything you need to
 know about the music business are currently
 being taught in L.A. and Orange
 County by the current top pop profes-
 sional winner of the American Song
 Festival 36 Hours of Class—\$60 /
Industry References
 Call (714) 521-8947 / Leave Msg.

LINNDRUM
New Linn Drum Computer
 Rental & Programming
(213) 705-4355

VOICE LESSONS
 Prevent cracking, pushing,
 tightness, breathiness.
Sue Fink
452-1222

8-TRACK STUDIO WITH MUSICIANS! \$30/HR!
 Owned & Operated By Pro Studio Players
 We Do It All!
 Drums Bass Keys Guitar
 Percussion Effects
INTELLIGENT PRODUCTIONS
(213) 660-3217 or 763-0641

Prime Minister
 REHEARSAL STUDIOIS
 Carvin P.A. System ★ Drum Stage
 \$5.00/hr. Weekday Special ★ Convenient
 Loading Dock & Parking Block Time And
 Storage Space Avail.
 Clean, Secure & Private
213/956-0006

VOCAL COACHING And Piano Teaching
 BY AN EXPERT
 All Styles From Pop To Classical
 ALL AGES
MICHAEL GALLOWAY
[213] 464-8382

Fast-Accurate
 Lead Sheets
 Chord Charts
 Arrangements
 Transpositions
Sally Klein (213) 656-7529

LONDON STAR STUDIOS
 24-HOUR
REHEARSAL
 NORTH HOLLYWOOD
 \$6hr. ● \$8hr. ● \$15hr.
 For details call
(213) 763-8102

REHEARSAL SPACE
 for the
Discriminating Professional Musical/Theatrical/Classes
DHU-RON STUDIOS
(213) 461-3380

24 Track Studio
Emitt Rhodes Recording
\$35/Hour
[213] 973-7827

PROFESSIONAL MUSIC SERVICES
 ● original compositions
 ● film scores ● arranging
 ● orchestration ● copying
 ● lead sheets ● takedowns
[213] 396-7539
 638-C Pier Ave. Santa Monica, Ca. 90405

Professional Writer
(L.A. Times, Downbeat, Music Connection)
 will prepare splendid bio,
 resume, etc.—Affordable rates
Frankie Nemko-Graham
(213) 760-2760

DEBBIE LEAVITT (213) 790-4755

 PHOTOGRAPHER

JOSHUA

**NOT JUST
ANOTHER
L.A. BAND**

**BE ON THE
LOOKOUT FOR
THE NEW LP**
"The Hand
Is Quicker
Than The Eye"

Produced by
Denis Degher and Joshua



Photo by Nancy Voltrath

Hot Licks

● **THE GOLDEN BEAR**
Headlining Sept. 24th,
Friday, 10:00
306 Pacific Coast Hwy.
Huntington Beach
(714) 960-5436

● **RADIO CITY**
Oct. 7th, Thursday, 10:00
945 S. Knott, Anaheim
(714) 826-7000

October 15th, Friday, 10:00
24650 Crenshaw, Torrance
(213) 530-3612 L.A.'s Largest Club
● **TROUBADOUR**
October 16th, Saturday, 11:00

Knac

●
105.5 FM



• In Tune with the 80's
• Modern Music
• Classic Oldies
• New Booster Now Serving
L.A. and the South Bay



**THE
ROQ
OF THE
'80s**

106.7 FM

The Jock Line-Up:

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

WEEKENDS:

Rodney Bingenheimer
Ian Whitcomb
Richard Blade
John Logic

Anthony Ausgang