

Music CONNECTION

THE ALTERNATIVE MUSIC TRADE PUBLICATION

5th Anniversary Edition

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'82 In Review
Label Chiefs Examine
The Industry

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Five Years On, MC Looks Back And To The Future

Five years ago, *Music Connection* magazine was founded on a simple premise—provide working musicians with the most valuable, honest information possible.

The first issue, printed in November, 1977, contained 12 pages—a four-page classified ad section designed to bring musicians together, a full-page Gig Guide listing jobs available for bands and solo musicians, and a few articles, including the first installment of Songmine. The advertisers consisted of recording studios and music stores.

Half a decade later, we are publishing our biggest issue ever. The basics are still the same. The core of the magazine—free classifieds, the Gig Guide, specialty columns—is still intact, and the editorial thrust has expanded to cover all aspects of the industry pertaining specifically to musicians, including investigative news, radio, video, record labels, publishing,

songwriting, TV and the club scene.

The advertisers who support us now include record labels, large and small studios and music stores, attorneys, publishers, voice and instrument instructors, equipment manufacturers, photography studios, tape duplicators, referral services, and bands and musicians themselves.

The magazine began in a small apartment in Hollywood, and was distributed throughout the Los Angeles area. *Music Connection* is now distributed to newsstands, music stores and record stores throughout the United States, and services a subscription base literally all over the world.

Through all the expansion, our purpose has remained the same—to provide working musicians with the most valuable, honest information possible. Our investigative reporters, feature writers, columnists and photographers are dedicated to providing any and all information that proves to be of value or interest to musicians and the entire music industry. Most importantly, though, we have aimed to provide the most essential element of all—the connection, the bringing together of musician with musician, songwriter with publisher, studio with act and talent with record company.

That connection, of course, would not exist if all the elements of the in-

dustry hadn't contributed to the effort. And so, on our fifth anniversary, we salute those who have been willing to become part of the pages of this magazine:

First and foremost, the musicians, singers, players and songwriters contributing to the most vital and accessible of art forms—popular music;

The record labels, publishers and producers who have used these pages to express their accessibility to the musicians we seek to serve, and who have contributed their views and comments in interviews and articles;

The manufacturers, studios, stores and service-oriented professionals who provide the tools of this trade;

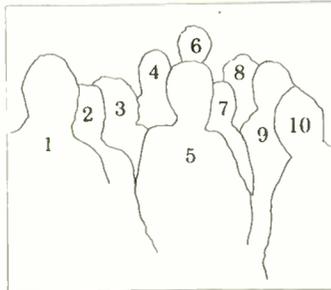
The reporters, journalists and photographers who chronicle the sometimes crazy stream of events that make up this vibrant industry.

We are simply the conduit. It's you—the reader, the contributor, the participant—who is truly the *Music Connection*. Our success and growth are yours.

On this, our fifth anniversary, we thank and salute you, and re-dedicate our efforts to providing you with the most informative, honest forum possible for furthering your efforts in making and keeping the music industry a vital, positive force.

J. Michael Dolan
E. Eric Bettelli
Publishers

HAPPY HOLIDAYS FROM THE STAFF OF MUSIC CONNECTION



- 1) Eric Bettelli 2) Len Keeler
- 3) Ezra Sidran 4) Rob Simbeck
- 5) Jeff Silberman 6) Steve Sattler
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- 8) K.A. Parker 9) Jeff Janning
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In This Issue

The praise of peers is very possibly the most meaningful complement, and this issue's Pick Of The Players poll provides local musicians with the chance to vote for their favorite acts. Our congratulations to those chosen by them as the best in the Southland—the Fibonaccis, Harold Land and Western Union. Anniversaries (like our fifth) and the holiday season call for looking back, and we cover both '82 and the past half-decade. Five label chiefs also assess the status of the industry. We also analyze heavy gigging as a key to success and look at Orange County's booming music scene.

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Cover photo by Sherry Rayn Barnett

Local Notes

LITTLE RICHARD'S original road band The Upsetters are planning a possible reunion coinciding with the spring '83 release of Little Richard's official biography by BBC journalist Charles White III. and drummer Charlie Connor's own autobiography of life on the road. Rock historian/researcher Robert Leslie put Connor in contact with the other original Upsetters

recently, making the reunion possible.

BRUCE SPRINGSTEEN with Jimmy of Jimmy & The Mustangs after their Club Lingerie show.

LOCAL APPEARANCES:

Che Blammo has announced a series of high school concerts including shows on December 10th at N. Hollywood High and Van Nuys High. Benny Powell, Herman Riley, Gildo Mahones, Herbie Lewis and 'Ironman' John Harris will be appearing at The Masters of Jazz at the Miles Playhouse, 1130 Lincoln Blvd., L.A. on December 18. Holly Near will be at U.C.L.A.'s Royce Hall on December 17th. The Kids, Legend, Eddie & The Tide and Chaser will perform a benefit for the Santa Clara Food Bank on December 16th at the Keystone in Palo Alto. Allen Vizzutti will be following up his Santa Barbara Jazz Festival appearance with a show at The Flying Jib on December 20th.

LOS ILLEGALS have finished up their first A&M LP, "Internal Exile," which was co-produced with Mick Ronson. According to Bill Reyes, Los

Illegals drummer, the LP will contain their bilingual single, "El Lay" and is slated for an early Feb. release.

Chrysalis/CBS Merger Near

CHRYSALIS RECORDS, the small label with such successes as Jethro Tull, Blondie and Pat Benatar, is negotiating a distribution/manufacturing deal with CBS Records. Such a pact could close the L.A. office, as the label would move to New York. Some staffers would be transferred; the rest would lose their jobs.

In addition, president Sal Licata has tendered his resignation. Insiders say he would stay on if the deal (or others being considered as alternatives should the CBS deal fall through) was not consummated.

Gossip about the company's grim financial affairs has been rife for some time; the label recently cut about 15 percent of the staff. Ironically, this move comes as the label enjoys one of its most successful fiscal months in years, due to the large sales of Toni Basil's *Word Of Mouth* album (now number 22 in *Billboard*) and Pat Benatar's *Get Nervous* (number 10). Singles from those LPs are numbers 1 (Basil) and 13 (Benatar).

"Sometimes when you get comfortable, things get out of control," a label source said. "Things were comfortable for a long time, then all of a sudden there just weren't the record sales to support that. One thing everybody agreed on, though, was that Chrysalis, when it did well, has been a great company to work for. I think that we're just a very tight family that outgrew itself."

ROB SIMBECK, who's been **Music Connection's** managing editor for the past three years, will be leaving that post to pursue his songwriting career in Nashville. Rob, who joined MC early in 1980 as a staff writer/assistant editor, was named managing editor shortly thereafter. He has been instrumental in the development of the magazine's editorial policy--particularly the move into investigative work--since then. He was concurrently pursuing songwriting, and he's had three songs published by major firms this year--two by Combine Music in Nashville and one by Al Gallico Music in L.A. His plans also include occasional writing for the magazine.

THE WHO'S tour has to date grossed \$17,000,000. This figure does not include the Houston, Dallas, St. Louis, Milwaukee, Chicago, Syracuse, Wooster, Cleveland and Toronto shows.

DRUMMER KEITH CLARK has left the Flames to work with John Q. Public, who is currently recording at Champagne Studios.

REGGAE has a new home at the Crucial Club at the Shomineh at 1026 S. La Cienega, L.A. Small Axe Band, Babylon Warriors and the Song of Jah will appear during December.

TINA WEYMOUTH Frantz and Chris Frantz, founding members of Talking Heads, have announced the birth of their son, Robert Weymouth Frantz. The child was born on November 4, 1982 in Nassau, Bahamas.



BILLY BURNETTE, the prize in previous record company bidding wars, will be appearing at Rissmiller's on December 18th.

JOE NANINI, percussionist for Wall of Voodoo, has been credited with the capture and arrest of an armed robber in Minneapolis. Nanini was ordering a beer prior to Voodoo's show when a gunman demanded the contents of the till. Nanini gumshoed after the escaping thief, trailing him through the back alleys of seamy Minneapolis. Joe cornered his prey at the Rand Hotel and summoned the constabulary for the collar.

THE STRANGERS, pioneers of new wave in San Diego, reunited at the Rodeo for their first show in two years. They were cheered on by a local following that included former manager Ron Sobel, now ASCAP's San Diego rep.

APEX, featuring former members of Oingo Boingo and Randy Meisner Band, have finished their master for a possible EP at EFX Studio in Burbank. They'll be hitting the club circuit in January.

THE TOASTERS are being eyed carefully by the brass at RCA after cutting four new tracks at Hollywood's Eldorado Studios. If RCA give the go ahead, a late February release is possible. The Toasters appear at Wong's West on January 4th.

NOSTALGIA ROCK freaks will go ape over this bill: Mountain, Iron Butterfly, the Chambers Brothers and Canned Heat will be playing together at the Palladium, December 11 and at the Ventura County Fairgrounds on the 12th.

ANDREW LEEDS announced the opening of a travel agency geared specifically for the touring musician. Leeds Entertainment Travel Services can be contacted at (213) 980-7776.

EARTH, WIND AND FIRE members Philip Bailey, Verdine White, Maurice White and Larry Dunn received the 3M company's Scotty Award at ceremonies held at ASCAP's first Black Contemporary Music Professional Workshop. The award is accompanied by a \$1,000 donation in the artists' names to the Muscular Dystrophy Association. The evening featured ASCAP's first of eight weekly song critiques. Among the people attending the first session were Sammy Cahn and Arthur Hamilton of ASCAP, Larkin Arnold, V.P. and general manager of national black music A&R for CBS and Robert Gordy, executive vice-president of Jobete Music.

FOR THOSE WHO HAVE everything, and want to share, Angel International, publisher of Salvador Dali, is sponsoring a dinner cruise fundraiser on December 10th to provide gifts and food for many people who have to spend their holidays in institutions. Purchasers of the \$1,000 ticket-for-two will receive a signed Dali etching titled "Eternal Angel," which is currently appraised at \$3,200. For ticket information call (213) 654-5794 or (213) 758-6745.

TONY SCOZZARO earned this year's Outstanding Guitar Player honors at the Guitar Institute of Technology in Hollywood. Along with the award came the traditional prize, a new Howard Roberts Fusion guitar presented by Howard Roberts, Pat Hicks, G.I.T. president, and Gibson representatives. Also offering guidance and instruction to G.I.T. students are renowned pros Joe Pass, Larry Carlton, Eddie Van Halen and Jay Graydon.

JOSIE COTTON will make her feature film debut in "Valley Girl." The movie is said to be a "humorous, but touching love story" between a Valley girl and a Hollywood boy. The film is due for release in March.

TOP JIMMY, shown here center stage toward the end of a particularly grueling set at the Cathay de Grande recently, has taken his boozy, blues-belting talents to New York. His last few nights at the Cathay proved to be typical Rhythm Pig extravaganzas--late-starting, rollicking excursions into old and new blues and rock, ending with Jimmy in a state of near total collapse. Gathered around him on stage here are Gil T. [at left], Dig The Pig, right, and Carlos Guitarios, shown here doing his Gene Simmons imitation.

DONNI GOUGEON, multi-keyboardist/vocalist, is no longer with Joshua. He is currently available for other projects and can be reached at (213) 841-5921.

AMERICAN HEROES have returned after a six month hiatus with a new line-up. Heroes will feature Mark Lundquist, keyboards and vocals with Joel Nylander, drums; Greg Thompson, guitar and Bruce Yolken, bass.

RITE TIME RECORDS has been formed by a group of investors with offices at 4950 Densmore Ave., Encino, Cal. Their first release will be pop singer Ronnie Turso's "May the Road Rise Up to Meet You."



JIM O'NEIL and Stage Coach have added lead guitarist Ray Burghardt, formerly with Phil Everly. **IXT ADUX** recently performed in a Long Beach park. Guest vocalist at right is unidentified.



"Technically he has done an excellent job...The use of echo and electronic effects, voice and piano treatments and the overall mix are all top-notch...Conover (Trees) definitely shows a lot of promise."

—Bruce Duff, BAM Magazine

T R E E S



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—Ira Robbins, Trousers Press

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Local Acts Chart While Majors Debate Extent Of Slump

To say the least, 1982 will not be going down in history as a particularly healthy time for the record business. The industry's problems mirrored those of the rest of the nation—no one, it seems, was immune to the long recession. Its economic weakness, though, was magnified by the emphatic return of a recurring woe—home taping—by the inception of record rental stores and just plain bad

more than double. For the first time, the ROQ became a serious competitor to traditional AOR giants KLOS and KMET. More importantly, the strong ratings gave it unparalleled stature among label scouts. New independent acts that garner considerable airplay on the station now receive very serious attention from other record companies.

The other major stories of the year include the tightening market for songwriters, the halting of advances by BMI and ASCAP as a result of a lawsuit, the emergence of several major festivals in Southern California, and the problems encountered by some major trade magazines in the wake of reduced label advertising budgets.

A n apt way to describe the record business in

1982 is with the *Tonight* show audience query—"How bad was it?" The depth of the industry's woes was vehemently debated by many in the business, with the only consensus answer being, "Bad enough."

It didn't take long for the slump's symptoms to make themselves known. In January, the CBS Records group laid off approximately 100 employees, including its entire Detroit branch. Label spokespeople attributed the cutbacks to "adjusting to the needs of a leaner marketplace." In other words, the outlook was none too good even then.

Since that cutback occurred during a traditionally slow period, there was still some hope that superstar releases and tours scheduled for the summer (traditionally a strong season) would turn things around. Those hopes were soon dashed, however, as the new releases by heretofore multi-platinum acts like REO Speedwagon and Queen fell considerably short of expectations. Except for iso-

Please turn to page 12

decision-making in regard to exorbitant recording contracts. The "sorry" state of the record industry became front-page news everywhere, creating a stifling air of pessimism which only made matters worse.

The year wasn't a total disaster, though, especially when viewed on a local level. Area bands made a very strong impression on the trade charts. No less than 12 releases from nine local acts charted this year, including one number one album, three that broke the top 10, and five that cracked the top 40.

Their presence was spurred by the rise of KROQ-FM. The Pasadena station, which airs more local and independent product than any other major AOR station in town, saw its ratings

1982

by Jeff Silberman
and Rob Simbeck

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Label Presidents Look At Industry's Key Issues

by Iain Blair

At least as far back as the '60s, record company presidents developed two contradictory reputations.

They were seen either as megalomaniacal madmen ruling kingdoms with reckless abandon—but finding and nurturing superb talent in the process—or as glorified accountants, turning penny-pinching into a creativity-strangling obsession.

The end of the '70s brought hard times to the industry, and those who survived in the top positions had to bring to the job a fragile balance of both approaches. The bottom line had to be served with faceless, safe MOR and releases by supergroups, and the future had to be prepared for with a sense of adventure and an eye to groups who were taking chances and stretching the boundaries of music.

As the third full year of the '80s come to a close, MC presents the views of a small sampling of label presidents concerning the problems facing the industry, looking back at '82 and forward to '83. The presidents here head large and small labels, and they've had varying degrees of success in recent years. They share, however, pivotal roles in deciding the direction and future of the industry.



Eddie Rosenblatt, Geffen Records

Eddie Rosenblatt Geffen Records



Let's face it—if you're struggling to make ends meet with the basics, like food, rent, clothing, etc., you're not going to be rushing out buying L.P.'s. People just don't have the bucks at the moment. [Home taping] is a very distant number two problem that we can fight with pricing adjustments and better-grade cassettes, although even then it might be a lost cause.

Early in the '60s and '70s, music was virtually unchallenged as the entertainment leader for kids. Now, there's all the video games and computer technology, and now music is in direct competition—and I don't mean just for dollars; I mean for time. People watch so much TV, and now cable, that music is taking a second place in their lives.

Change is inevitable. Up to three or four years ago, this business just grew and grew each year. Now it's changed, but we're still a strong and viable industry. Look at Geffen—we've only been in business two-and-a-half years,

and in that time we've seen tremendous growth. 1982 has been a great year for us, and we're looking forward to an even better '83. We have a very strong release schedule coming up in the new year and, in my opinion, when all is said and done, it *always* comes down to the music itself. If the songs are there and in the grooves, people will buy it."



Joe Smith, Elektra/Asylum Records

Joe Smith Elektra/Asylum



Obviously, the music industry has gone through some hard times recently, along with the general economy, but I also feel we have to overcome a few misconceptions about the business at the moment. People have been suggesting that music is no longer exciting, that it's too expensive, and that the quality is low. Obviously excitement is a matter of opinion, but I think it's still there, and we're attempting to remedy some of the other complaints, especially in cassettes and pricing, with better value offers and packaging. Home taping remains a huge problem, and if the record rental stores proliferate, it can only get worse. Besides that, there



Bob Biggs, Slash Records

Bob Biggs Slash Records



is also strong competition from video games and computer technology, so we'll have to do our job better and sell better. Looking back, '79 was a jolt for us, but we came back and had two terrific years in '80 and '81. There's no doubt that '82 has been difficult, for the industry as a whole as well as E/A, but I'm feeling very upbeat about '83. We have some good things in the works and I think '83 will be a lot more successful. Times are changing, and although, obviously, the economic recession and the issue of home taping are important, the fact is that society is becoming more visual. Suddenly, you have all the varied video technologies available to the consumer, and music is very often just becoming part of the background—it's just not so important now as it was in the Woodstock era. I also think that the present lack of a cultural foundation for popular music is effecting a change. In the past, movements like the hippies united people and gave them a



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Don Zimmermann, Capitol Records



Bob Siner, MCA Records

photo by Jim Mills

ing, improved quality—which we're doing with our new XDR system—and better value offers like more mini-LP's to give new artists the greater exposure.

[The recent roster and staff cuts at Capitol] are more a reaction to the continuing recession than any loss of confidence. We've had a respectably good year, especially in relation to other businesses.

[Video technologies] can help us, rather than hinder us, in many ways. Look at the enormous success of MTV. Some of our bands like Duran Duran weren't picking up much airplay until MTV aired their videos, and on a recent trip to Houston I saw the results for myself. One side of town was wired for MTV and sales rocketed. It's going to be a very important medium for boasting new talent and showcasing bands that aren't touring.

people make out. What's lacking is enthusiasm, and all the young kids still have it. They're into all the new bands. It just takes time for the new to filter through, especially on the airwaves. The soft economy is definitely a major issue, but there's not a whole lot the record business can do about that except restructure pricing. On the issue of home taping, there are two conflicting studies out at the moment. One says that most of the taping is done by the major record buyers and the other that most is done by non-consumers. Either way it hurts everyone in the business—artists and companies—but right now I don't know how you can solve it.

We did pull in our horns about two-and-a-half years ago. In fact, we were one of the first to do so, and everyone thought we were crazy, and now the rest have followed. But we are actively developing new acts. You *have* to, whatever the state of the business. As for video, I don't view it as some terrible form of competition, but as an ally. MTV is really going to show the way because of that link between the visual and the aural. Here at MCA, we've had an O.K. year, and I don't predict any great changes for the next, but however tough it gets, there will always be a music business.

common anchor. Now, there are so many different attitudes, and there's no longer one specific form for people to relate to, like going to a festival. This makes me feel slightly pessimistic about the future of music, although the situation can be changed. For instance, the issue of home taping is almost an accountant's viewpoint—it's numbers, and there are ways around it. Why treat albums and cassettes as the same product? Perhaps we should start looking at them as different forms, with different songs on albums and cassettes. That way, there would be far less "cross-pollination" of product.

Don Zimmermann Capitol Records



Business has been adversely affected by two main problems.

First, the national economy, which has had a widespread effect on all areas of the music business, especially record sales. Second, the issue of home taping, for which I don't see any immediate practical solutions. With regard to the soft economy, I think it will gradually turn around, but all we can really do is wait and see. As for home taping, we have to fight back with better cassette packag-

Bob Siner MCA Records



I think one of the main problems is that everyone's turning into manic depressives! Sure, there are problems, and business is not booming the way it was three or four years ago, but it's certainly not dying the way some

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'82 REVIEW

(Continued from page 9)

lated cases, the summer touring season wasn't up to snuff either.

This triggered even more layoffs. In the course of one month, Columbia, Elektra, Atlantic and Warner Brothers had their "black Fridays," with Capitol and Chrysalis soon to follow. At that point, the slump became nationwide news. Major magazines like *Time* and *Rolling Stone* chronicled the problems; the *New York Times* went so far as to predict the impending demise of the pop era. More than a few articles claimed that record sales were off by as much as 50 percent.

What went wrong? It seemed that everyone had a favorite excuse. Besides the overall economic recession, most blamed home taping for lower album sales, pointing to the meteoric rise in the sale of blank tape. This was *not* something new, however. As early as 1979, label heads expressed concern over home taping off the radio. Others blamed the popularity of video games, the high cost of LP's, the poor quality of pre-recorded cassettes and the stagnated radio climate, where new, unproven artists were by-and-large ignored in favor of established talent. Arista president Clive Davis contradicted some of that sentiment, though, as he

chastised the media and fellow label heads for exaggerating the industry's woes. He alluded to statistics that showed only a six-to-eight-percent decline in album sales. Furthermore, he charged that certain record company executives were using those excuses to cover up their own lack of business acumen, especially in terms of the costly mistakes made in signing superstar talent to unprofitable "banking deals." One example is Paul McCartney's recent *Tug Of War* album. Though it sold over 1.2 million albums, McCartney's deal with Columbia was so exorbitantly structured that the label still lost about a million dollars.

There was a grain of truth in practically all of those explanations. It became obvious that the industry would not instantly turn around with the next *Saturday Night Fever* or the new Fleetwood Mac LP. The labels began to realize that the successful businesses of the past—in areas like marketing and promotion—would not necessarily work in the '80s. "It's a little too easy to just complain that we're not selling as many millions as before," Warner Brothers' Kent Crawford stated. "That may be true, but what can we do about it? We can't say, 'Maybe lightning will strike and save our asses.' We have to figure



Arista head Clive Davis blames media, label heads for exaggerating slump.

out a way to do business with new artists without the cushion in the marketplace."

Rick Dobbis of Arista Records added, "It's a question of strong, prudent and efficient management and failing to keep up with changes in the economy and the marketplace that means 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 finding alternative ways to market their product."

Now the labels are at least attempting to respond to that challenge. Columbia/Epic has initiated cheap, one-sided singles; A&M has released the new Supertramp album on extra-high-quality cassette tape; Warner Brothers and MCA have begun two-for-one cassette marketing. In addition, budget list prices for catalog and new artists, inaugurated in June, have shown positive results, so much so that Warner Brothers is prepared to cut \$2 off the list price of much of its roster come January 1st. There also seems to be a more concerted industry-wide effort to sell itself and its product. "The record business never really advertised as an industry, only as an RCA or Columbia Records," noted Stan Layton of Chrysalis. "The consumer doesn't know about our industry like he knows about the blank tape industry."

1982 was indeed a bitter pill for many record companies to swallow. The labels that fared best kept a sharp eye on prohibitive artist contracts, worked within more modest means and were prepared to adjust their business strategy to fit a changing marketplace. Only time will tell whether the industry as a whole can find the proper means to survive and eventually thrive in a changing—and more difficult—environment.

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X

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photo: Frank Gargani

Keep up the good work
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While many record companies would like

to forget the past year, for a number of local acts, it was a year to remember. More local releases charted in 1982 than in any year since the Eagles/Ronstadt/Jackson Browne era of the mid-'70s. Unlike the one-shot Knack success of 1979, over a half-dozen groups put out vinyl that sold at least 100,000 copies. No longer was this a "local" phenomenon. L.A. talent has been widely accepted nationwide.

Of course, not every local release met with popular—or critical—acclaim, as several albums failed to live up to their pre-release expectations. On the other hand, a "successful" release didn't necessarily mean six-figure sales. Some records did quite well in the 50,000-unit range, since that represented a doubling of sales—and acceptance—for many acts.



Martha Davis of the Motels.

First, a look at the big winners:

The Go-Go's: When the year began, the Go-Go's' debut album had just gone gold, but then *Beauty And The Beat* seemed to run out of gas at number 18 on the *Billboard* album chart. An opening slot for a tour by the Police, though, rejuvenated things, and their album shot up to number one, where it stayed for well over a month. *Beauty* is now over 2,000,000 in sales. How can you top a number one debut album? You can't, and the group's second effort, *Vacation*, stopped at number eight, setting off speculation that the band had lost its initial, fresh appeal. Even so, the album will go platinum by Christmas, and the band is still popular enough to sell out the Hollywood Bowl and New York's Madison Square Garden.

The Motels: Things looked bleak for this band during the recording of this album. Their "first" third Capitol release was put down by both the label and

producer Val Garay as being too esoteric. So, guitarist Tim McGovern, who was the main face behind the album's sound, was dropped from the group. Nearly the entire album was scrapped as Garay took a firmer hand in shaping the group's sound. Session players were added to complement the nucleus of the group. The effort paid off in spades, as *All Four One* became the Motels' long-awaited breakthrough, with both the LP and the single "Only The Lonely" cracking the top 10. The album has sold over 600,000 copies, proving that persistence pays off.

Missing Persons: Another case in which persistence paid off. A demo containing most of the debut EP was rejected by practically every label in town. Heavy exposure on KROQ, though, made the band a hot draw locally, and a successful Eastern U.S. tour finally convinced Capitol to take a chance on them. The debut effort has become the best-selling EP for a new group in history, selling over 200,000 copies. Their first album release, *Spring Session M*, is a cinch to crack the top 20. It already has turned 300,000 units, and Capitol reps are confident of the album going gold.

The Blasters: The Downey group is the long-shot success story of the year. Again, the major labels passed on the band, considering their roots-rock sounds outdatèd. Local independent Slash Records took a chance, and their debut LP, released late in '81, started selling well in the beginning of the new year. It turned 60,000 copies before Warner Brothers inked a distribution pact with Slash to get a piece of the band. The LP sold over 50,000 more units, peaking at number 38 on *Billboard*. The band also released a live EP, which has sold a respectable 60-70,000 copies.

Other local six-figure sellers were bands that may not have made as big a splash on the charts as the preceding acts, but still did well enough to consolidate their followings in preparation for a major breakthrough on future releases.

X: Everyone was watching the fate of this band when they left Slash for Elektra. Would the major label distribution of WEA be the big breakthrough X has been longing for? Not Yet. *Under The Big Black Sun* drew critical raves, but radio was still hesitant to play their aggressive, biting rock. Even so, the album did reach number 72 on *Billboard*, and still sold over 100,000, slightly surpassing sales of their previous efforts. With two albums in that range, they've built a solid foundation for future success.

The Busboys: Their second

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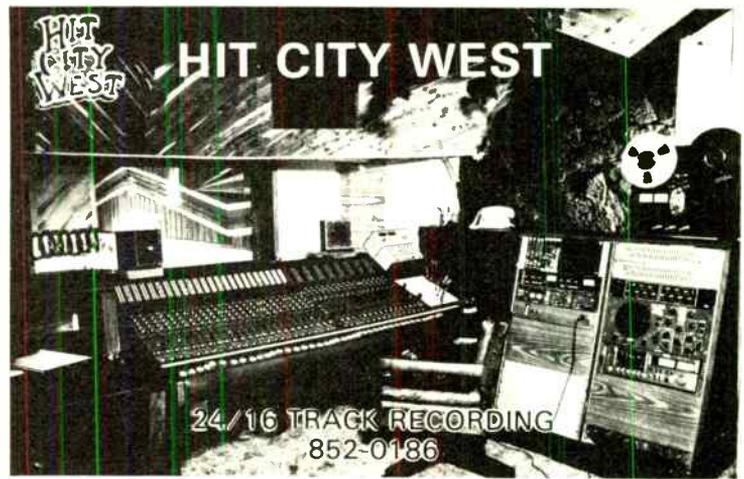
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Heavy Gigging Spells Success For L.A. Bands In Recent Years

by Bruce Duff
The vast majority of locally signed bands in the last five years have consistently appeared on *Music Connection's* Live Action Chart at the time of their signing. The significance of this is that record companies and others in the music business are primarily interested in artists who have already proven themselves in live local situations. This is in direct opposition to the practice of many local players who prefer to assemble good demos and media kits to entice interest from the labels. When the labels want to see such an artist live, a private showcase is set up at a rehearsal studio. These acts are usually untried live, and in many cases were put together for the sole purpose of making commercial music, custom designed for the major labels. The music may be commercial, but it is also untested in terms of response from even the smallest crowds.

The list of Los Angeles-based artists who have landed major deals or important independent deals in the last 18 months is also basically a list of top local draws for the same time. There are Miss

Please turn to page 37

Top left, Danny Elfman of Oingo Boingo. Left, Belinda Carlisle and the Go-Go's at a gig in New York's Palladium.



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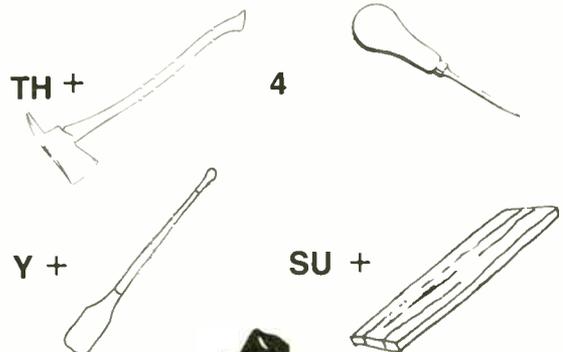
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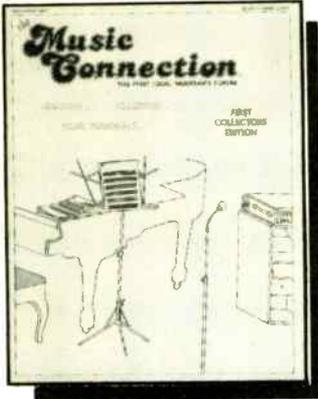
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Compiled by Jeff Silberman,



First Issue

Review:

"The essence of Rickie Lee Jones is her forgivable nature and her romanticism. Her honesty with the audience is admirable. In a few years, with an added maturity, she will leave an even more incredibly brighter glow on herself and on audiences."



Those Were the Days?

"\$30,000 of liquor consumed in three hours by 4,000 people at opening of the disco Moodys".

"Sgt. Pepper soundtrack LP ships 4,000,000 pre-release orders."

"RSO Party at Beverly Hilton for film. Length: 4 hours; Cost: \$200,000."

"The Knack goes gold. Peter Frampton, star of Sgt. Pepper, gets star on Hollywood Blvd."

Letter to the Editor:

"It is disgusting and an insult to the really talented performers in the industry to say that NARAS is doing the rock stars an injustice by not giving them Grammys. It just proves that the majority of voting members realize that there is no talent involved in that kind of music."

▲ November 10, 1977

▲ June 29, 1978

▲ August 10, 1978

▲ March 15, 1979

Words of Wisdom

"In the '80s, there's going to be a heavy rockabilly sound." Johnny Cash at the 1980 Grammys. Two years later, the Stray Cats would become one of the hottest new groups, the Blasters would be signed to Slash/Warners, and rockabilly would be the latest and biggest craze in Orange County.



Looking at Lean Times

"A new era is coming, we're not going to support bands by paying for their equipment, road tours and big advances." John Kalodner, then A&R for Atlantic.

Famous Lost Words

"New wave music per se is not being accepted by the mass public except in L.A. or N.Y. The Police...I don't know who the hell they think they are. Kids in Des Moines, Iowa, don't give a shit about the Police."—Former Atlantic A&R John Kalodner

▲ March 6, 1980

▲ March 20, 1980



photo by Herb Wrede/Tom Jamison

"Joan Jett, forms new band, with help of MC's classifieds. Leaves to tour Europe to promote single."

"CBS profits up 22%."

Trouble Brewing

"The whole new local-group-in-search-of-a-deal syndrome is really pathetic. Raw talent is being subverted by dollar considerations long before the artist has an opportunity to develop. A band on the circuit three months is already bemoaning the fact that they're not signed." Takoma Records President Denny Bruce.

"Breakeven point for average release up to 140,000."

"Van Halen crooner David Lee Roth, shown here being busted backstage after a Cincinnati gig. Roth was cited under an obscure Ohio law that makes it an offence to incite or encourage someone to break a law, in this case smoking in Riverfront Auditorium."

▲ May 1, 1980

Darby Crash's last gig.

▲ May 29, 1980

▲ May 29, 1980



Was Anybody Listening?

"We're so busy fighting each other that we can't see we're cutting each other's throats to the point of putting all of us out of business. We're a low-class industry. Have you ever seen a concerted campaign done by the music industry to sell records as an entertainment medium?" Then-Styx manager Derek Sutton.

Letter to the Editor:

"I want young bands out there to know that there are some real music lovers in the business who do care, are concerned, and are very ready for the music of the '80s...which is neither punk or new wave or any other tag some jerks want to put on rock and roll...Maybe now it's done with a bit more vengeance...and why not? I grew up in the peace and love era, and it didn't do me any favors. If I was growing up now, I'd be pissed, too."—Juliea Clark, A&M Records

▲ January 8, 1981

▲ January 22, 1981

▲ February 19, 1981

THE M.C. ARCHIVES

Ezra Sidran and the editors

Harbinger of Trouble

"Massive returns for *Sgt. Pepper* soundtrack. *Boston* and other albums shipped platinum." August 2, 1979

"Bidding war between superstar producers Mike Chapman and Richard Perry for Shandi." *Chapman's custom label wins battle, but loses war as firm goes under in a little over a year later.*

▲ October 25, 1979

"John Kalodner's remarks just show the record companies' inability to distinguish the wheat from the chaff. Suddenly he's presented with a scene that's happening and his ears are completely disoriented to it. He couldn't tell the difference between a good and a bad new wave band if his life depended on it. He must feel incredibly threatened."—*Ian Copeland, FBI. [Suffice it to say, many kids in Des Moines, Iowa do give a shit about the Police now, while Kalodner, currently A&R for Geffen, signed Asia. Call this one a draw.]*



The then-unsigned Go-Go's make their first appearance in *MC*.

▲ November 8, 1979

No Kidding...

"Granted, the record companies went a little nuts and signed a few too many bands..."MCA's Denny Rosenkrantz, after a signing spree of local bands in 1979-80, which followed the Knack signing and success.

▲ March 20, 1980



Letter to the Editor:

"I am cancelling my subscription to *MC* because I can no longer stand reading about the truth in the music business, as you call it."

▲ April 3, 1980



Showcase

Oingo Boingo makes its first *MC* appearance.

▲ July 10, 1980



▲ August 24, 1980

Hope for the Future

"Independents are going to be the big story of the next three to four years, and promotion and distribution deals with the majors." *Bomp's Bo Clifford (By next year IRS will achieve success with the Go-Gos, Slash with the Blasters, and 415 with Romeo Void. All now have distribution deals with the majors. Ironically, Bomp spoke of such a pact with Polygram, but nothing has yet come of it.)*

Will They Ever Learn?

The bidding war situation is still alive and well. Whenever a band is really hot, the new pragmatism is thrown out the window. The numbers that are thrown around are unbelievable." *Michael Barackman, Elektra A&R*

▲ March 5, 1981

▲ March 5, 1981

▲ April 2, 1981

The first *MC* Live Action Chart.

THE MUSIC CONNECTION		LIVE ACTION CHART		THE MUSIC CONNECTION	
JANUARY 1 THROUGH JANUARY 12		JANUARY 1 THROUGH JANUARY 12		JANUARY 1 THROUGH JANUARY 12	
		ROCK	JAZZ	COUNTRY	
1	GO-GOS	1	BILL MAYHOU'S REFUGEE WEST BEAT BAND	1	JIMMY RABBIT AND THE RENEGADES
2	THE BEAT	2	JAS. FARRELL QUARFEE	2	FLYING BURRITO BROTHERS
3	THE TWISTERS	3	SMELLY FLINT	3	D.C. MARIMBO BAND
4	PHIL SEYMOUR	4	ART PEPPER	4	FRANKIE NIGHTS
5	THE NAUGHTY SNEAKIES	5	JOHN RABIN AND SURET GRANT (SERIALS)	5	ANN OWENS



photo by Tom Jamison/Atrocities

Vote of Confidence

"The Go-Go's were offered more money from other labels. They came to us because they know we're not going to drop them after the first L.P." *IRS head Miles Copeland, almost a year before their debut album went to number one.*

▲ April 30, 1981

▲ May 5, 1981

▲ January 21, 1982

Letter to the Editor:

"Your topless photo of Wendy O was lewd, vulgar, and obscene. Keep up the good work."

"It's very difficult for record companies to stick with artists and give them multiple shots at doing albums, particularly when costs run over budget." *Planet Records president Richard Perry after a handful of Planet's new artists, like Sue Saad and the Plimsouls, stiffed.*

Review

Motley Crue, reviewed at the Troubadour: "Weird enough to be fun, but not so weird as to offend anybody."

Good New Days

"Go-Go's sell out Palladium twice; X plays the Greek."



Video Albums

"It's a pie-in-the-sky situation and everyone wants their slice of this big pie. It may not be as big as everybody thinks, but nobody wants to make that mistake of accepting too small a slice." *Bob Emmer, who was instrumental in ironing out the details that led to the release of Eat To The Beat.*

▲ August 20, 1981

▲ September 17, 1981

Independent wax helps local bands get major deals.



Liberace and the Blasters.



photo by Gary Leonard

Knack Drops Feiger, Becomes The Game

BY JEFF SILBERMAN
The Knack, one-time wunderkinds of L.A.'s powerpop explosion of 1979, have formally broken up. Singer/songwriter/guitarist Doug Feiger, who was "let go" by the band, according to one member, plans to pursue a solo career, while the remaining

▲ January 7, 1982

▲ February 4, 1982

▲ February 18, 1982

Letter to the Editor:

"Heavy metal music has been overlooked for too long by the media in L.A. I'll bet it draws more people, sells more records, and sticks closer to the spirit of rock and roll than new wave, punk, and all the rest we've been getting pushed down our throats for too long. As a long-time fan...I'm on my fifth copy of *Led Zeppelin II*..."

A New Look

"(The independent label boom) is real healthy. It takes away from the lethargic attitude. We'd better get back into the music instead of reading our own hype in all the trades and telling each other how neat we are. Hopefully, that enthusiasm for music is coming back. As much as you love the Stones, after 20 years, enough is enough." *MCA head Bob Siner*

"We've never lost a cent on a band; we just gear everything to what we figure the market to be." *Slash head Bob Biggs, March 18, 1982*

"Since day one, every time I pitched a band and they've told me that CBS is offering twice as much, I tell them I'm not in the business of recouping advances. I'm in the business of paying royalty checks." *IRS V.P. Jay Boberg, in an interview to be published January 1983.*

Local Notes:

"20/20 turns down Epic contract to put out own record."

▲ May 13, 1982

▲ June 10, 1982

▲ May 27, 1982



photo by Paul Jonason

Spoke too Soon

"We took our shots with Sumner, the Motels and X, and most of them didn't pan out."—Elektra president Joe Smith, who spoke a bit prematurely. In the ensuing months, Elektra would sign X to a multi-release deal, and the Motels' third LP would make the top 10 and go gold.

Showcase

Missing Persons is profiled.

▲ March 4, 1982

▲ August 20, 1981

Understatement of '81 Winner

"Initially, I thought 100,000, but in the back of my mind I'd say, 'no, a quarter-million or a half-million.' Then, on the other hand, you have to be realistic..." Go-Go Charlotte Caffey, six months before their debut album would sell over 2,000,000. So much for realism...

"There's still a sense of the '70s; record companies still generally think in terms of million-selling albums. All numbers are accelerated to that point, and you immediately look for the quick return, and that's ridiculous. If you face that financial brick wall, you're operating from a one-album deal." David Anderle, A&M, A&R

▲

▲ October 29, 1981

Something is Happening, But...

"History has shown that you make your most money now when you buy superstar product at top dollar. Then you get pyrrhic victories—market share at the expense of profit. We've had to deal with big spenders for over the past 15 years, and they're no longer around to be competitors. The burned bodies of those who paid too much for artists speak for themselves." Arista head Clive Davis (sentiments he reiterated during the alleged home taping inspired slump of '82).

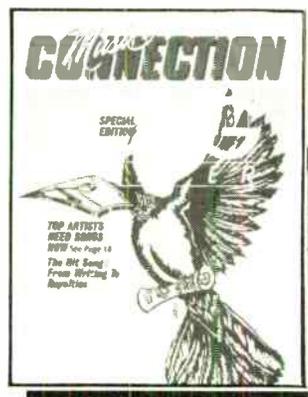
"Companies like Slash and Rhino are a source of hope. New music has to come from the ground up; it can't come from the top down." Producer Bruce Bicknick.

▲ November 26, 1981

"Motley Crue near SRO at Santa Monica Civic Center." April 15, 1982

"Plimsouls self-produced single sells 10,000 quickly." April 1, 1982

"Go-Go's LP goes number 1"



New Hope

"A new generation is forcing its way [onto the charts] despite the rigors and the arthritis of AOR radio to get new music through. So it's been difficult, but it's happened through word-of-mouth and a sort of an underground. Thank God for the KROQs of the world in this market to the extent that it's a landmark, affecting all the competitive stations in the market—and it should, because the public wants it, they're buying it, they're interested in it, and it has

got to be exposed. When that and the facts get out there, the public must understand that interesting music is irreplaceable." Clive Davis

"KROQ widens lead in Birch ratings. Missing Persons' EP best-selling ever for a new band."

▲ April 1, 1982

▲ September 30, 1982

▲ November 25, 1982

War of Words

"Let's say the record industry has succumbed to the level of the motion picture industry in its decadence. The tendency to self-perpetuate only those artists and concepts which are under precise control has robbed the music of its guts and vitality. If you do that to an art form, you strangle it. It's no longer an art form—it's a 'busy-ness'." Doug Weston, owner of the Troubadour.

"It's a little too easy to just complain; we're not selling as many units as before. It may be true, but what can I do about it? We can't say, 'Maybe lightning will strike and save our asses.' We have to figure out a way to do business with new artists without that cushion in the market place." Warner Brothers' Kent Crawford.

Parting Shots

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

"Anybody that wants to sit and tell me how bad the business is, don't talk to me about it. Let's just try to make it better."—Ron Alexenburgh, head of Handshake Records.

▲ June 24, 1982

▲ September 16, 1982



photo by Sheri Hyatt

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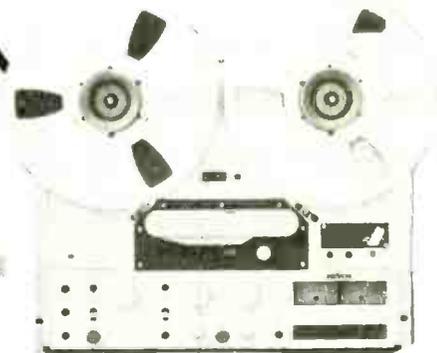
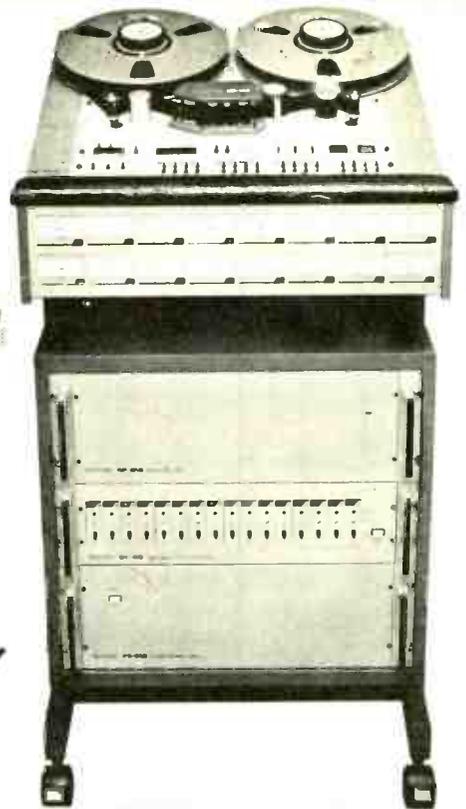
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'82 REVIEW

Continued from page 13

release. *American Worker*, didn't garner as much media hype as their debut album, but it did sell over 100,000 copies, a slight improvement over the preceding effort. It made the top 200 in *Billboard*.

Oingo Boingo: Danny Elfman's troupe remains a local phenomenon. Over 80 percent of its sales came from the L.A. area, and that support didn't waver for their second album, *Nothing To Fear*. The new disc has sold over 85,000 units, landed in *Billboard*'s top 200 and is selling about 1600 copies a week. *Only A Lad* is over the 100,000 mark, and their IRS Records EP is at 75,000. A strong core audience is there; now all they have to do is break nationally.

Then there were the small successes—vinyl that didn't come near the 100,000 mark, but which either marked big improvements over past releases or were marketed cheaply enough to make a decent profit. *Wall Of Voodoo* fits the former tag; their most recent LP, *Call Of The West*, is reaching 50,000 in sales, already a 40 percent improvement over their *Dark Continent* LP. An IRS spokesperson noted that while local sales of the new release are about equal to the preceding

release, sales in areas near Atlanta, Dallas and Boston have more than doubled—a good sign of their growing popularity there. Black Flag's *Damaged* was the most popular local punk release. Early label claims of sales of 75,000 were greeted with a good deal of skepticism; over the next year, the figure reached a much more realistic level of about 50,000. The Plimsouls gained considerable success with their "Million Miles Away" single on Shaky City/Bomp. While 20,000 in sales units isn't startling, considering it was worked independently and garnered considerable airplay, it was impressive enough for them to land a deal with Geffen Records.

Other local releases: Jack Mack's recent debut effort at a respectable 25,000, and the Alleycats at 21,000, up from their independent debut sales of under 10,000.

For local labels and their respective rosters, it was a year of survival. While Faulty Records pointed to an increase in sales for their entire catalog, for most of the rest it was a struggle just to keep afloat. But survive they did, and most small label reps continue to remain bullish on '83. A quick rundown:

Slash: Besides the Blasters, the best seller was Fear's debut

LP at 20,000. Label reps were encouraged by the recently released Dream Syndicate and Rank & File albums, hoping their momentum will carry on into 1983.

Faulty: The Dead Kennedys remain this label's top draw. The *In God We Trust* EP has turned 35,000, and their *Fresh Fruit* debut LP has now hit 70,000. The label has high hopes for the soon-



The Busboys

to-be-released DK album and the debut EP from local wunderkinds the Bangles. The best local showing was the Circle Jerks, which has sold slightly under 20,000.

Posh Boy: The *Rodney On The ROQ II* compilation was Robbie Fields' big winner, notching 15,000 in sales. Channel 3 did well both here and in the U.K., selling 8,000 here and 6,000 across the

Atlantic. Fields noted that advance orders for *Rodney On The ROQ III* are quite strong.

Unicorn: Black Flag is the obvious breadwinner here, but Wet Picnic and the upcoming Last album have aroused interest.

Bomp: The Plimsouls single, at 20,000, was tops here, but their *American Youth* punk compilation turned a respectable 10,000. Bomp has high hopes for the upcoming Unknowns album.

Frontier: Christian Death and the Salvation Army sold 6,000 units each, but the new 3:00 (nee Salvation Army) album is a source of optimism for Lisa Fancher.

A major factor in the success of local acts has

been the rise in L.A. of KROQ-FM as a successful purveyor of new music. When *MC* interviewed program director Rick Carroll at the start of the year, he was happy that the ROQ's Arbitron ratings had risen from 1.7 to 2.4. They were still a far cry from KLOS and KMET, and yet Carroll was already contemplating a franchising arrangement for the KROQ sound. The station uses a top 40 rotation format with predominantly new wave music and

Please turn to page 4

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Christmas Season Will Mean Good News For L.A. Music Stores

by Iain Blair

Winter and the Christmas season are definitely good news for business," reports Joe Goodman, owner of Goodman Music in North Hollywood. "The cold weather really helps, and piano and organ sales always increase as people spend more time at home and with their families. It's the same with the pros—they check out more gear and spend more time playing and rehearsing than in the summer."

With Christmas traditionally the best season for retail sellers, retail music stores are looking forward to the next few weeks, according to a survey conducted by *Music Connection*.

Music stores, who often rely on a combination of professional musicians and beginners, see the combination as helpful during the holidays—especially in the long run.

"As we're very pro-oriented anyway," Goodman said, "the 'mom and dad' market doesn't make that much difference, especially as they're buying at the low price end of the market. But it definitely *does* make a difference in the long run, because if they shop for the kid's first guitar or bring him in, there's the potential for a future musician. That's important, as it's making a choice between a video game, baseball bat or an instrument. So that end of the market may not spend a lot now, but it's feeding us with new customers for the future."

Despite the economic woes of the rest of the music business, Goodman's stores have been thriving, as have most of the other stores *MC* checked. "Business has been consistently good, and we're expanding very rapidly," Goodman continued. "I operate five stores, although most of the business is done here at the North Hollywood branch. Our mail-order business is also increasing, especially to other states. End-of-the-year sales are always good. Everyone has saved up, and there's lots of present-buying for Christmas. It's very seasonal, no matter what the

economy. I estimate that we'll do about \$300,000-worth over Christmas, so it'll be a very good year for us."

Goodman points out that, for him, synthesizers and keyboards are this year's 'hot' items, partially fueled by the high-tech revolution in video games and computers. "The emphasis is definitely on keyboards and synthesizers. That's what the kids are into, and there's a huge market out there. Prices are also dropping and quality is increasing all the time. Whereas keyboards used to be overpriced, the new digital keyboard and pro synthesizer markets are growing like mad. Now there are a lot of keyboard items that go for under \$150, and the Yamaha starts at \$39. We carry product from \$39 up to \$14,000, with at least 150 different models between those prices." By comparison, Goodman refers to the store as "just another guitar shop. The guitar market just isn't growing the same way. Learning guitar is much harder than pushing keys and getting instant responses, and kids now relate to all the video/computer technology much faster."

At Santa Monica Music Center, co-owner Paul "Chico" Hernandez has a similar perspective on the Christmas season. "Keyboards are hot this year because of the computer crazes. The kids can get a lot of sounds very easily—it's instant music, like our Cassio MT-40s that give you over 20 different sounds. So a lot of this type of product is selling strongly at present. It's hard to predict exactly how the Christmas sales will go at the moment, but I think it will be a good one—not spectacular, but better than last year." Hernandez also points out that the recession has affected West L.A. less than some other areas.

'It's the mom and dad business that really pushes up sales, so we add a bunch of gift items like stick bags, pedals and gig bags especially for the Christmas market.'

"It's a very affluent area and unemployment isn't a big issue here, so I think the tightness with money is more psychological than real. People are definitely spending."

Besides stocking a wide range of musical equipment, Santa Monica Music Center also runs

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a large teaching program consisting with 16 teachers and 230 students. "This puts us in a slightly unique situation," continues Hernandez. "Because of this, we have a built-in clientele, and at Christmas a lot of the students' parents and friends come in to shop for accessories and gift items like guitar tuners, stands, strings, etc. We sell a large amount of product in the \$10 to \$75 range, and that's where the mom and dad business really comes from. They tend to buy a lot of starter equipment, like cheap acoustic guitars or the first electric guitar for a kid. We also handle a big pro trade; which picks up after the holiday season, when a lot of musicians come in to replace or repair equipment after the Christmas rush of gigs. So basically, we're looking forward

'Keyboards are hot this year because of the computer crazes.'

to a very busy Christmas period on all fronts."

Action Music in Granada hills is also expecting a big increase in Christmas trade, according to manager Mike Flynn.

"We haven't had a bad year," he said, "but I expect an increase of around 30 percent in Christmas business. The holidays always bring in a lot of new customers, such as girlfriends and parents buying for musicians, and we sell a lot of the cheaper acoustic guitars and accessories. We stock everything, but Christmas really sees the small item business increase the most."

Drum manager Ross Garfield agrees, adding that "the pros come in just as much over Christmas, but it's the mom and dad business that really pushes up sales, so we add a bunch of gift items like stick bags, cymbal bags, pedals and gig bags. Naturally, we carry our usual inventory, but, like music stores, we introduce a lot of the cheaper buys especially for the Christmas market."

Lou Quiles, manager of Killen Music, Inc., in Burbank, reports that so far it has been a fairly slow start to the holiday season, blaming it mainly on the recession and the general state of the economy. "Most of our customers just don't have a lot of bucks to blow on expensive equipment when things are tough enough paying the rent, etc. Many more are just looking or buying on layaway plans."

Killeen also does a good deal of mom and dad business at this time of the year. "Based on the last few years," said Quiles, "I ex-

pect those sort of sales to be very healthy again this Christmas. Most of the manufacturers have also geared up for this market by introducing lower-priced guitars and keyboards for the beginner musician. For instance, I think the new Casio and Yamaha keyboards will do very well because they're so easy to use and learn, and all the young kids are so influenced by video games and computers today. They're what they want from their parents, and they are what's happening in music today. (Guitars are considered 'old,' and, let's face it, there's more to talk about with the new keyboards and all the programming involved. Electronics is definitely where it's at now." Like the other stores, Killen sells a lot of the cheaper gift items and accessories like straps and effects around the \$50 to \$75 range during the holiday season.

Nick Hanich, owner of Hanich Music in West Covina, says that business has been good throughout the year, and predicts a busy holiday period despite the slow economy. "We're basically a pro store, so our clientele is year-round. But we also get a lot of the mom and dad business at Christmas when our gift items sell the best—things like strings, pedals, effects and cymbals. Otherwise, I find that most of the pro musicians prefer to buy for themselves." Like most other stores, Hanich is selling a lot of keyboards and synthesizers. "We stock all sorts of equipment, but they seem to be the hot items this year," said Hanich. "We're selling Moog Rogues for just \$269, as well as Chroma synthesizers and Juno 6s at very low prices. We don't have sales after Christmas as we're a discount store and have some sort of sale going all the time. For instance, right now there's 50 percent off all our acoustic guitars."

Finally, Dale Monroe, manager of the Guitar Center in Hollywood, reports that "Christmas, in the past, has been very good, and this one should be no exception, as business has already picked up. We're running a big promotion in December called the 'Guitarathon' featuring a full line of guitars, but we're also a complete store handling PA systems and keyboards and they're selling very well, especially to the younger kids who are really into those sounds." Like other stores, Monroe says the Guitar Center sees a big increase in gift and accessory buying during the holidays. "The regular pros come in all the time, and then the moms and dads hit the store, especially for Christmas, so our business during this time is a mixture of both."



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'82 REVIEW

Continued from page 21

a healthy dose of local and independent product.

Exposure on the ROQ was a big shot in the arm for local acts. Oingo Boingo and Missing Persons became major local draws, and they also sold plenty of records. In January, however, many in the industry thought little of KROQ's influence, considering it nothing more than an eccentric local phenomenon. Even Carroll admitted that achieving the number one status among rock radio stations was an "unrealistic goal," but he remained bullish on the format. "I see it continuing with a new wave slant, and we'll be the beneficiaries of that as long as we stay on top of it."

It turned out that even Carroll underestimated the ROQ's power. By August, its Arbitron had shot up to 3.7, within a fraction of a point from KLOS and KMET. By November, its Birch ratings had it clobbering the corporate outlets, its 7.8 rating over two points higher than the other two. Carroll has since resigned from KROQ to start a consultancy and, as of presstime, has picked up KMGH in Bakersfield, KYYX in Seattle and KEGH in Dallas.

Corporate radio stations have been widely criticized in the industry as self-serving entities whose only goal is to achieve the highest ratings possible. "We live and die by them," KLOS program director Tommy Hedges admitted. "We can squawk all we want about how difficult it is to get good info, but that's all there is out there. The ad agencies aren't complaining because they know what reality is; they make their buys on those digits on a paper."

"We're caught in a quandry between stretching the boundaries of music and catering to the largest audience possible," KMET's Jack Snyder said. "Our job is not to play our personal tastes, but to entertain a large audience, so you have to pick your

best shots. It can be very infuriating to have a balance that can tear your guts out."

Until KROQ's success, the only way to get high ratings was to play established artists with lots of golden oldies and "album side" programming. Even though the latter encourages home taping, as radio tipsheet editor Kal Rudman pointed out, "You have to look out for number one. With a gun at your head for ratings, that's life."

KROQ has opened things up a bit. "KROQ has sensitized the



photo by Walt Mancini

Former KROQ P.D. Rick Carroll

market to new music," Hedges said. "There's a developing. I see KIQQ running into that niche, and I see KMET and KLOS taking steps in that direction."

Even more important to the local scene than the opening up of the radio environment to new music, though, is that KROQ's success has earned the respect of many in the industry. The heavy airplay accorded to Missing Persons and its ensuing sales success is one of the latest in a long line of such stories. "You can go back three years when KMET and KLOS were pooh-poohing KROQ, which at the time didn't even register in the Arbitrons," said Warner Brothers' Kent Crawford. "We were selling more records from KROQ's airplay than from any comparable album that was played on KMET and KLOS. Now the response of KROQ

airplay is a dramatic increase in sales if the sound spreads, radio will once again sell records."

For an act on a small independent or on its own label, airplay on KROQ can mean a potential record contract with a major. The most current example is Berlin, a local synthesizer-oriented band that has played the local scene sporadically for a couple of years, with little to show for it.

Their new album, *Pleasure Victim*, on the independent Enigma label, sounds as though the band consciously thought, "How can we get heavy airplay on KROQ?" They use all the proper ingredients—a rhythm machine beat, slick, synthesized melodies, and singalong lyrics that are blatantly sexually oriented. Their single, appropriately titled "Sex," has garnered heavy rotation airplay on KROQ, and none on KMET or KLOS.

Local wholesalers say the LP is one of the top 15 sellers in the area—more than 20,000 in four months. Enigma, though, isn't alone in calling wholesalers for sales figures. It seems reps for Arista, Elektra and EMI have also been keeping tabs on them.

This is not to say that KROQ represents a saving grace for the industry. There are those who rightly complain that the station's format has only created a new status quo, taking no chances on music outside of its sound. They can't deny, though, that KROQ has proven that a different musical style can be popular, and that label execs are now listening to KROQ—and they're listening closely.

The live scene in L.A. was one marked by both

diversity and the strengthening of both the rockabilly and reggae genres. The big splashes in Southern California, in terms of numbers and impact, were the US Festival and this summer's Peace

Sunday, both organized around a non-musical "theme" and both featuring top-name acts.

The earlier Peace Sunday, held at Pasadena's Rose Bowl, sought to raise money for organizations fighting the nuclear arms race, and featured Bonnie Raitt, Graham Nash, Donovan, Timothy Schmidt and many others. The US Festival, a technologically oriented showcase held at a specially designed amphitheater near Devore, drew a quarter of a million and featured the Grateful Dead, Tom Petty, the B-52's, the Police, Jimmy Buffet and Fleetwood Mac, among others.

The more important developments for local bands, though, involved the clubs, where reggae and rockabilly picked up steam. The latter was particularly strong in Orange County, where Jerry Roach's Radio City is catering to

Please turn to page 26



photo by Ann Summa

Over 2500 fans attended the 1982 L.A. Reggae Festival at the Palladium.

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'82 REVIEW

Continued from page 24

the bands and followers of the genre. Reggae's strength as a crowd-pleaser was showcased at the recent Second Annual Reggae Fest, which drew 2,500 to the Palladium to see the Mighty Diamonds, Eek-A-Mouse, the Blue Riddim Band and the best of the local scene. Also, the Cultural Reggae Festival, featuring many of the top reggae acts that appeared at last year's Reggae Sun-splash Festival in Jamaica, was a successful two-day extravaganza at UCLA.

Types of music on the downward swing appeared to be hard-core punk, which is suffering from a lack of venues willing consistently to book it, and country, which is on the downturn following its L.A.-area peak two years ago.

There was good news in the past year at theme parks like Disneyland, Knott's Berry Farm and Magic Mountain, all of which were including local acts in their shows this year.

So, despite the number of clubs which closed their doors this year (see Club Data, page 48), bands playing the popular genres and/or taking advantage of alternative bookings were able to make a solid go of it.

When the industry in general is suffering,

songwriters are suffering as well, and this year has not spared those attempting to make a living penning tunes that are getting cut less often and selling less.

"I can truthfully say that I've never had more good songs but fewer places to go with them," says Gaylon Horton of the Welk Music Group.

With acts getting cut from rosters and fewer being signed, the competition for LP cuts—let alone singles—has reached cut-throat proportions. Given that situation, many songwriters turn to as-yet unsigned acts, hoping to cash in should they land deals.

The situation was compounded this year by a lawsuit filed by independent TV stations charging the two major performance rights organizations—ASCAP and BMI—with violating anti-trust laws. Both organizations announced that they would be withholding advances on future royalties. Since writers often wait a year or more for royalties, the drop in cash flow is a further burden.

Recent reports have also indicated that fewer staff writers are being signed.

Coupled with the royalty-draining problem of home taping, these situations indicate that it hasn't been a good year for songwriters. As Irwin Mazur of Amazin' Music told us, "If my son were to tell me he wanted to become a songwriter, I'd tell him to go see a shrink, because he'd be opening himself up to years of frustration and poverty."

On the positive side, at least in L.A., organizations like Songwriters Resources and Services and the L.A. Songwriters Showcases continued to thrive. Their jointly sponsored Songwriter Expo brought pros from throughout the music business together for two days of discussion, panels and demo screenings. In addition, L.A.S.S. celebrated its 10th anniversary.

Those who cover the music industry—the

major trade magazines—had as hard a time of it this year as nearly anyone they covered. In fact, one—*Record World*—folded in 1982, and both *Cashbox* and *Billboard* found revenues lower.

The culprit, of course, was advertising money. In cutting budgets, the labels simply started spreading less money around to the trades for promotion. Labels

which used to have several full-page ads per issue for new releases were now far less likely to take out multiple spots.

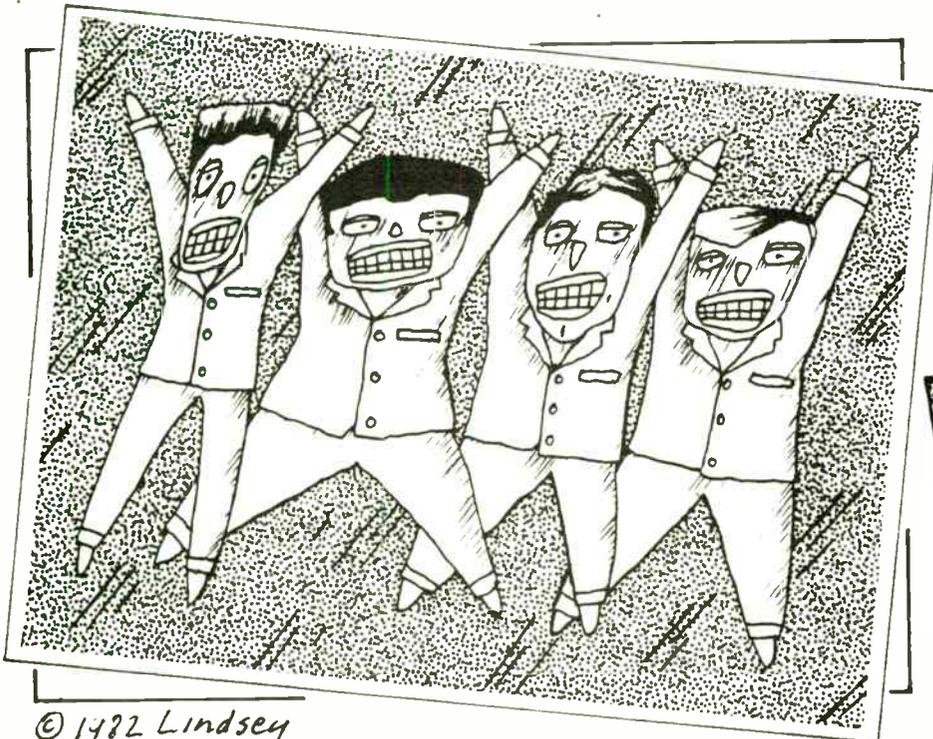
Record World announced on March 19th that it was closing its doors for good. Within ten days, though, it was back on the stands, apologizing for missing an issue. That issue, though, was the last.

While that would seem to leave more ad money available for the other two major trades, most approached by *MC* this year said, as did Elektra ad rep Randy Edwards, that they were still being "very selective about what we advertise and where we advertise." That didn't represent a policy change, he said. The fact that there are now fewer overall ad dollars was the reason.

Sophie Beavy at Warner Brothers, though, looked at it this way: "The label can't afford to support so many trade publications anymore."

Billboard would later cut back a number of staffers, and the shift in corporate headquarters to New York left the L.A. office with far less employees.

Overall, it was quite a tough year for everyone from the largest corporate president to the smallest clubowner. Those that survived have learned to adjust to a changing marketplace.



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'82 Pick Of The Players Poll

Rock The Fibonacci were the surprise winners in this year's rock poll. The quartet, whose arty rock is flavored with Oriental mysticism and Felliniesque sounds in delicate arrangements received enough votes to edge out the Plugz, who first appeared on the scene in 1978, and who play a passionate rock based on singer/guitarist Tito Larriva's sharp musical visions.

Jazz This year's finish was an exact duplicate of last year's, with veteran saxophonist bandleader Harold Land gaining more votes than anyone from his peers and edging out Bob Florence and his big band. Land, in fact, has won the nod every year the poll has been in existence.

Country Only one act in last year's top 10—Byron Beeline—re this year in balloting that showed the diversity of Southland country. Western Union, a high-energy, eclectic band, narrowly edged out the Geary Hanley Band for the top spot.

photo by Eugene O'Sullivan

POLL GROUND RULES

1. Nominated bands must be based in L.A. or have played enough dates to be readily accessible to the average club-goer. Except in the case of jazz, they cannot be signed to a label with major distribution.

2. Musicians must be local or, if not, must be familiar with the L.A. scene.

3. Votes are tabulated on a 3-2-1 point system, with ties broken by the number of votes cast for a band.

READING THE CHART

Musicians voting and their affiliations are listed in italic type beneath their votes, which are listed in order of preference.

'82 Pick Of The Players — Rock

- SMILE
- BAD HABIT
- WHITE SISTER

Brian O'Brian—A La Carte

- SMILE
- GREG LEON
- ASCENDERS

Kevin Kreis—A La Carte

- THE STRIKE
- JIMMY & THE MUSTANGS
- CHEQUERED PAST

James Levesque—Agent Orange

- O.N.E. W.A.Y.
- T.S.O.L.
- NAUGHTY WOMEN

Rikk Agnew

- KINGBEES
- 20/20
- TEXTONES

Mark Lundquist—American Heroes

- T.S.O.L.
- JIMMY & THE MUSTANGS
- THE PLUGZ

Rick Terkel—American Heroes

- TOP JIMMY
- HYPNOTICS
- JAMES INTVELD & ROCKING SHADOWS

Jerry Sikorski—American Patrol

- FEAR
- RED BRIGADE
- PUSTULES

Gregg Turner—Angry Samoans

- RAINEY
- KILLER PUSSY
- FEAR

Bill Anthony

- SNOWMEN
- STEELE
- BLACK & BLUE

Mike Henry—August Redmoon

- DREAM SYNDICATE
- LONG RYDERS
- 3:00 & GREEN ON RED

Vicki Peterson—Bangles

- RAIN PARADE
 - 3:00
 - HOT SPOTS
- Susanna Hoffs—Bangles*

- 3:00
 - UNTOUCHABLES
 - HOT SPOTS
- Randy Willert—Banner*

- RICK VITO
 - RYDER
 - CAL & LAURIE BANK
- Bill Rotella—Baywood*

- LOS LOBOS
 - JAMES HARMAN
 - SHEIKS OF SHAKE
- Steve Berlin*

- BANGLES
 - DREAM SYNDICATE
 - CHANNEL 3
- Rodney Bingenheimer*

- ARMOURED SAINT
 - BLACK & BLUE
 - CIRITH UNGOL
- Betsy—Bitch*

- CIRITH UNGOL
 - ARMOURED SAINT
 - OVERKILL
- David Carruth—Bitch*

- THE MINUTEMEN
 - DESCENDENTS
 - SACCHARINE TRUST
- Chuck Dukowski—Black Flag*

- THE MINUTEMEN
 - MEAT PUPPETS
 - THE DICKS
- Gregg Ginn—Black Flag*

- LOS LOBOS
 - CIRCLE JERKS
 - RED DEVILS
- Dave Alvin—Blasters*

- PLUGZ
 - RED DEVILS
 - SOCIAL DISTORTION
 - RHINO 39. THE MINUTEMEN
- John Bazz—Blasters*

- BAND CALLED SAM
 - BURNING SENSATIONS
 - SARAH TAYLOR
- Eric Louven—Bon Mot*

- DU BROW
 - SMILE
 - RED ZONE
- Don Rage—Brooklyn Brats*

- EXILES
 - HOT SPOTS
 - PEARLY KINGS
- Tim McGovern—Burning Sensations*

- BERLIN
 - BAD RELIGION
 - SPLITTERS
- Kare Bennet—Carnival of Souls*

- MAU MAUS
 - SOCIAL DISTORTION
 - DESCENDENTS
- Kimm Gardner—Channel 3*

- UNKNOWN'S
 - ST. REGIS
- Mark Harwood—Cheshire Bronze*

- FIBONACCIS
 - RED WEDDING
 - 100 FLOWERS & SAVAGE REPUBLIC
- Marsha Mann—Cipher*

- BURNING SENSATIONS
 - EXILES
 - PHAST PHREDDIE
- Keith Clark*

- SOUND BARRIER
 - WHITE SISTER
 - ARMOURED SAINT
- Kirk Olson—Dietrich*

- RED KROSS
 - GREEN ON RED
 - 3:00
- Mark Capestany—Dietrich*

- GREEN ON RED
 - 45 GRAVE
 - LONG RYDERS
- Steve Wynn—Dream Syndicate*

- RED KROSS
 - GREEN ON RED
 - 3:00
- Dennis Duck—Dream Syndicate*

- "I HATE EVERYBODY ...AGAIN"
- Lee Ving—Fear*

- STRONG SILENT TYPES
 - ZOOGZ RIFT
 - POMPEII 99
- Ron Stringer—Fibonacci*

- 2 BALLS & A BAT
 - HESITATIONS
 - AGE OF CONSENT
- John Dentino—Fibonacci*

- EXILES
 - BURNING SENSATIONS
 - JAMES HARMAN
- Nikki Jones—Flames*

- JAMES HARMAN
 - PLUGZ
 - JU JU HOUNDS
- Jeff Jourard—Flames*

- JU JU HOUNDS
 - RED KROSS
 - MEAT PUPPETS
- Chris D.—Flesheaters*

- 45 GRAVE
 - SHEIKS OF SHAKE
 - JU JU HOUNDS
- Robin Jameson—Flesheaters*

- PLUGZ
 - FIBONACCIS
 - 2 BATS & A BALL
- Chuck Wada—Flying Tigers*

- GIRLS FROM ZAETAR
 - FIBONACCIS
 - NO GUITARS
- Fey Ruza—Food & Shelter*

- ZOOGZ RIFT
 - NON
 - POWERTRIP
- Del Hopkins—45 Grave*

- HURTIN BROTHERS
 - MALOCCHIO
 - LIFTERS
- Don Bolles—45 Grave*

- RED KROSS
 - THE MINUTEMEN
 - JU JU HOUNDS
- Craig Michael—Funhouse*

- CARLOS & THE WORLD
 - THE PLUGZ
 - FOR \$10 IT'S YOURS
- Shari Famous—Gangband*

- MIGHTY FLYERS
 - RED DEVILS
- James Harman*

- SKANKSTERS
 - DANNY JOHNSON & BANDITS
 - KT & BAD BOYS
- Bobby Hayden*

- BILLY SHEETS UNDERCOVER
 - RED DEVILS
 - MIGHTY FLYERS
- Hollywood Fats—James Harman*

- ZOO DRIVE
 - CHANNEL 3
 - REBEL ROCKERS
- David Hines*

- JAMES HARMAN
 - BURNING SENSATIONS
 - JIMMY & THE MUSTANGS
- V. Patterson—Hip Huggers*

- LOS LOBOS
 - BLUE CIRCLES
 - THE PHILL BROWN ADVENTURE
- Bill Reyes—Los Illegals*

- TALISMAN
- Joshua Perahia*

- WHAT IS THIS?
 - FIBONACCIS
 - RED WEDDING
- Dean Chamberlain—Ju Ju Hounds*



- FIBONACCIS
 - AGE OF CONSENT
 - BURNING SENSATION
- Kerri McBride—Ju Ju Hounds*

- ANGRY SAMOANS
 - DREAM SYNDICATE
 - LOPEZ BEATLES
- Sid Griffin—Long Ryders*

- WHITE BEACH
 - ROCKY MOTION
 - DREAM SYNDICATE
- Tim Hogan—Maker*

- 100 FLOWERS
 - BLACK FLAG
 - DESCENDENTS
- Mike Watt—Minutemen*

- OUTER CIRCLE
 - FOOD & SHELTER
 - SHADOW MINSTRELS
- Ann de Jounette—Mnemonic Devices*

- SHADOW MINSTRELS
 - FOOD & SHELTER
 - I AM THOU
- Dennis Barton—Mnemonic Devices*

- RATT
 - HEADSHAKER
 - STEELE
- Terry Leavy—Obsession*

- SHARKS
 - RATT
 - HEADSHAKER
- Cathy Amanty—Obsession*

- BITCH
 - STEPMOTHERS
 - WASP
- Kurt Markham—Overkill*



HONORABLE MENTION:
Armoured Saint, Red Devils, Rebel Rockers, Minutemen, Top Jimmy & the Rhythm Pigs, Bitch, Exiles, Smile, Unknowns, Zoogz Rift

THE WINNERS

1. *Fibonacci*
2. *Plugz*
3. *James Harman*
4. *Los Lobos*
5. *Dream Syndicate*
6. *Fear*
7. *Red Cross*
8. *Ju Ju Hounds*
9. *Burning Sensations*
10. *45 Grave*

Compiled by
Bruce Duff and Jeff Silberman



photo by Gary Leonard

Above, rock winners the Fibonacci; below, runners-up the Plugz.

1. *JU JU HOUNDS*
2. *COMBINATION*
3. *FEAR*
Ian Espinoza—Pearly Kings

1. *RON MILTON & SOLID SENDERS*
2. *JOE LIGGINS & HIS HONEY DRIPPERS*
3. *JOHNNY OTIS ORCHESTRA*
Phast Phreddie

1. *JAMES HARMON*
2. *BURNING SENSATIONS*
3. *RAFEY JAKE & THE SOUND EXPLOSION*
Harlan Hollander—Phast Phreddie

1. *JAMES HARMAN*
2. *PHAST PHREDDIE*
3. *3:00*
Peter Case—Plimsouls

1. *JAMES HARMAN*
2. *PHAST PHREDDIE*
3. *CIRCLE JERKS*
Eddie Munoz—Plimsouls

1. *FEAR*
2. *CIRCLE JERKS*
3. *MENTORS*
Tito Larriva—Plugz

1. *TOP JIMMY*
2. *LOS LOBOS*
3. *PHAST PHREDDIE*
Tony Marsico—Plugz

1. *FEAR*
2. *NAUGHTY WOMEN*
3. *SINS*
Jeff Dahl—Powertrip

1. *HUNT SALES*
2. *FIBONACCIS*
3. *JIMMY & THE MUSTANGS*
John Q. Public

1. *UNTOUCHABLES*
2. *LAST*
3. *DIRECT HITS*
Tony Rugolo—Question

1. *IRATION*
2. *BLACK FLAG*
3. *TOP JIMMY*
Greg Coon—Rebel Rockers

1. *RED KROSS*
2. *YOUTH GONE MAD*
3. *MORAL DECAY*
Felix Alaris—RF7

1. *DU BROW*
2. *WHITE SISTER*
3. *FURY*
Chris Hagar—Sarge

1. *PLUGZ*
2. *TEXTONES*
3. *PICTURE THIS*
Mike McMahon—Scarlet Rogues

1. *VOX POP*
2. *RF7*
3. *NAUGHTY WOMEN*
Jeff McDonald—Red Cross

1. *SNOWMEN*
2. *OMLITS*
3. *NIP DRIVERS*
Steve McDonald—Red Cross

1. *DRED SCOTT*
2. *PLUGZ*
3. *WHAT IS THIS?*
Mike Catleman—Sensible Shoes

1. *PLUGZ*
2. *REBEL ROCKERS*
3. *BRAINIACS*
Arlo Zoos—Skanksters

1. *PLUGZ*
2. *BILLY SHEETS UNDERCOVER*
3. *SMALL AXE*
Mona Lia Ventress—Skanksters

1. *BITCH*
2. *ARMOURED SAINT*
3. *CIRITH UNGOL*
Brian Slagel

1. *45 GRAVE*
2. *B. WILD*
3. *THE WILD*
Ray Violet—Sleeping Beauty

1. *A LA CARTE*
2. *PICTURES*
3. *JOSHUA*
Tommy Girvin—Smile

1. *A LA CARTE*
2. *JOSHUA*
3. *D. JOHNSON & BANDITS*
Jim Volpe—Smile

1. *FLAMES*
2. *STEELE*
3. *BOOGIEMEN*
Carl Stewart

1. *FEAR*
2. *FIBONACCIS*
Dennis Dragon—Surf Punks

1. *SIGHTS*
2. *FLASHBACK*
3. *SNOTTY SCOTTY*
Drew Steele—Surf Punks

1. *POP SECRET*
2. *LAST*
3. *SCARLET ROGUES*
George Callins—Textones

1. *RANK & FILE*
2. *DROOGS*
3. *MARTINI RANCH*
Carla Olson—Textones

1. *RAIN PARADE*
2. *BANGLES*
3. *DREAM SYNDICATE*
Danny Benair—3:00

1. *TUPELO CHAINSEX*
2. *JIMMY & THE MUSTANGS*
3. *SHEIKS OF SHAKE*
Levi Dexter—Tribes

1. *LOS LOBOS*
2. *CARLOS & THE WORLD*
3. *MICHAEL BRENNAN REVIEW*
Carlos Guitarlos—Top Jimmy

1. *QUEER*
2. *45 GRAVE*
Gary Jacoby—Twisted Roots

1. *LOS LOBOS*
2. *MATES*
3. *RAIN PARADE*
Shelly Ganz—Unclaimed

1. *DREAM SYNDICATE*
2. *LEGAL WEAPON*
3. *CROWD*
Patty Bondage—Unit 3 w/ Venus

1. *ZOOGZ RIFT*
2. *FIBONACCIS*
3. *GEZA X*
John Grossman—Vertical Invaders

1. *REBEL ROCKERS*
2. *PHAST PHREDDIE*
3. *QUESTION*
Kevin Long—Untouchables

1. *REBEL ROCKERS*
2. *QUESTION*
3. *HOT SPOTS*
Chuck Askerneese—Untouchables

1. *2 BALLS & A BAT*
2. *MILLIONS OF DEAD COPS*
3. *JOHNNY MARTINEZ ORCH.*
Stan Ridgeway—Wall of Voodoo

1. *ARMOURED SAINT*
2. *BITCH*
3. *MODERN SCIENCE*
Blackie Lawless—WASP

1. *RED KROSS*
2. *45 GRAVE*
3. *WASP*
Pat Fear—White Flag

1. *UNKNOWN*
2. *VENTURES*
3. *MODERN SCIENCE*
Chris Lang—Wigs

1. *RED DEVILS*
2. *DIS*
3. *UNTOUCHABLES*
Billy Zoom—X

1. *DREAM SYNDICATE*
2. *RANK & FILE*
3. *TOP JIMMY*
John Doe—X

1. *FIBONACCIS*
2. *JOHANNA WENT*
3. *VERTICAL INSIDERS*
Zoogz Rift

1. *FIBONACCIS*
2. *JOHANNA WENT*
3. *POWER TRIP*
Rich Haas—Zoogz Rift

'82 Pick Of The Players —Jazz

1. LESLIE DRAYTON
2. CAL STATE JAZZ BAND
3. GERALD WILSON ORCHESTRA
Dorothy Ashby—Harp, Freelance

1. BOB FLORENCE BIG BAND
2. FREE FLIGHT
3. DIANNE REEVES A FINE MADNESS
David Benoit—Keyboards/Composer

1. HAROLD LAND/OSCAR BRASHEAR QUINTET
2. DAVID II/LOVE II ORCH.
3. FRANKIE CAPP/NAT PIERCE
George Bohannon—Trombone, Freelance

1. HAROLD LAND QUINTET
2. GERALD WILSON ORCHESTRA
3. HENRY FRANKLIN ENSEMBLE
Oscar Brashear—Trumpet, Land/Brashear Quintet

1. HORACE TAPSCOTT
2. CHARLES OWENS QUINTET
3. LARRY GALES
Carl Burnett—Drums, Carl Burnett Quintet

1. DAVE FRISHBERG
2. THE CONDOLI BROTHERS
3. ERNIE ANDREWS
Frank Capp—Frank Capp—Natt Pierce Juggernaut

1. DIANNE REEVES
2. HAROLD LAND
3. PHIL UPCHURCH
Leslie Drayton—Trumpet, Leslie Drayton Big Band

1. SHELBY FLINT
2. CARL ANDERSON
3. AUGUST
Jamie Faunt—Bass, freelance; founder Jamie Faunt Creative Music Course

1. NATHAN EAST
2. MIKE O'NEAL
3. TOM SCOTT
Victor Feldman—Pianist, The Generation Gap

1. PETE CHRISTLIEB
2. NICK CEROLI
3. LANNY MORGAN
Bob Florence—Keyboards, Bob Florence Big Band

1. CHICK COREA
2. SHELBY FLINT
3. ALLEN VIZZUTTI
Mike Garson—Pianist/Composer

1. JOHN CARTER
2. BOBBY BRADFORD
3. HORACE TAPSCOTT
Vinny Golia—Reeds/Composer

1. BOBBY BRADFORD
2. JAMES NEWTON
3. RED CALLENDER
John Carter—Clarinet, John Carter/Bobby Bradford Quintet

1. BOB FLORENCE BIG BAND
2. STEVE HUFFSTETTER QNT.
3. GARY FOSTER QUARTET
Peter Christlieb—Woodwinds, Tonight Show Orchestra, Peter Christlieb Quintet

1. JACK WILSON TRIO
2. HAROLD LAND
3. FREDDY HUBBARD
Jimmy Cleveland—Trombone, Jimmy Cleveland/Eclipse

1. MIKE GARSON
2. CHICK COREA
3. JACK SHELDON
Joanne Grauer—Pianist/Composer

1. ALLAN HOLDSWORTH/IOU
2. ROBBEN FORD/YELLOW-JACKETS
3. DAVE BORUFF
Ted Hall—Guitar, The Fents

1. TOMMY NEWSOM BIG BAND
2. PETE & CONTE CONDOLI
3. FREDDIE HUBBARD
Maurie Harris—Trumpet, Tonight Show Orchestra

1. HAROLD LAND
2. EDDIE HARRIS
3. BOBBY SHEW
William Henderson—piano, sax, drums, William Henderson Vertical Line



For the third year in a row, Harold Land is named top jazz act.

1. ALLAN HOLDSWORTH/IOU
2. JEFF BERLIN GROUP
3. ROBBEN FORD YELLOWJCKTS
Adam Holzman—Keyboards, The Fents

1. ABEL PALAME
2. TONY WILLIAMS
3. BARRY ALTSCHUL
Larry L. Klein—Drums

1. GERALD WILSON
2. FREDDIE HUBBARD
3. KENNY BURRELL
Harold Land—Tenor saxophone, Harold Land Ensemble

1. HUBERT LAWS
2. RONNIE LAWS
3. FREDDIE HUBBARD
Eloise Laws—Vocalist/Composer

1. FRANK STRAZZERI
2. PETE CHRISTLIEB
3. ALBERT MONGELSDORF
Don Menza—Saxophone, Don Menza Group

1. VICTOR FELDMAN TRIO
2. ERNIE WATTS QUARTET
3. LINDA HOPKINS
Tommy Newsom—Saxophone, Tonight Show Orchestra, Tommy Newsom Big Band

1. ALLEN VIZZUTTI
2. ERNIE WATTS
3. CHICK COREA
John Novello—multi-keyboards

THE WINNERS

1. Harold Land
2. Bob Florence
- Pete Christlieb (tie)
4. Freddie Hubbard
5. Gerald Wilson
6. Ernie Watts
7. Chick Corea
8. John Carter
9. Bobby Bradford
10. Allan Holdsworth

HONORABLE MENTION:

Horace Tapscott, Eddie Harris, Shelby Flint, James Newton, Bill Holman, Dianne Reeves & A Fine Madness, Allen Vizzutti, Pete & Conte Condoli, Abe Laboriel, Joe Roccisano

Compiled by Linda Reitman, Frankie Nemko-Graham and Rob Simbeck

1. JAMES NEWTON WOODWIND QUINTET
2. JUSTO ALMARIO QUARTET
3. TONY PIERSON BIG BAND
Charles Owens—Reeds/Composer, Charles Owens Big Band

1. BOB FLORENCE BIG BAND
2. JOE ROCCISANO
3. BILL HOLMAN BAND
Dave Pell, president, Headfirst Records.

1. JOHN CHIODINI
2. ROGER KELLAWAY
3. TOM PIERSON
Ray Pizzi—Reeds, Ray Pizzi Qtet.

1. LARRY CARLTON
2. DAVID GARFIELD
3. ABE LABORIEL
Don Randi—Keyboards, Don Randi & Quest

1. ERNIE WATTS GROUP
2. BOB FLORENCE
3. BILL HOLMAN BIG BAND
Ed Shaughnessey—Drums, Tonight Show Band, Energy Force

1. EDDIE HARRIS
2. CARL BURNETT
3. RONNELL BRIGHT
Horace Silver—Piano/Composer, Horace Silver Quintet

1. DAVID BRYANT TRIO
2. GERALD WILSON
3. JOHN CARTER/BOB BRADFORD
Horace Tapscott—Piano, Pan-African People's Arkestra

1. PETE CHRISTLIEB
2. BOBBY SHEW
3. WARREN LEUNING
Allen Vizzutti—Trumpet/Flugelhorn, Red Metal Band

1. PETE CHRISTLIEB
2. ABE LABORIEL
3. JOE ROCCISANO BIG BAND
Ernie Watts—Saxophone, Tonight Show Orchestra, freelance

'82 Pick Of The Players —Country

1. SUZANNE NILES/SOUTHERN KNIGHTS
2. GEORGE HIGHFILL
3. RANDOLPH SCOTT
Bill Anthony—Combine Music

1. COUNTRY CROSSROADS
2. MIDNIGHT RIDERS
3. STAN WEST BAND
Ray Gunn—Blackwater Rose

1. TIC
2. GEORGE HIGHFILL
3. SUSIE OGDEN
Al Bruno—

1. GREG HARRIS/BANDINI BROS.
2. KATHY WALKER
3. BYRON BERLINE/SUNDANCE
Dan Tyack—Patsy Clark Band

1. WESTERN UNION
2. BYRON BERLINE/SUNDANCE
3. PRAIRIE NIGHTS
Patsy Clark—Patsy Clark Band

1. CLAUDIA NYGAARD
2. J.B. DOGWOOD
3. LARRY MCNALLY BAND
Doreen Davis—Doreen Davis & the Juniper Moon Band

1. CLAUDIA NYGAARD
2. SUSIE OGDEN
3. WESTERN UNION
Brad Felton—Doreen Davis & the Juniper Moon Band

1. ALL YOU CAN EAT
2. MIKE MARTIN
Larry Dean—Larry Dean & the Shooters

1. GREG HARRIS
2. BYRON BERLINE
3. GERALD RAY
David Bloom—Larry Dean & the Shooters

1. JERRY FREEMAN BAND
2. BYRON BERLINE
Jerry McMillan—J.B. Dogwood

1. JERRY FREEMAN BAND
2. WILD OATS
Norman Rockwell—J.B. Dogwood

1. GEARY HANLEY
2. CLAUDIA NYGAARD
3. LYNN FENNELLI & CONTRABAND
Dave Durham—Bull Durham

1. PATSY CLARK
2. CARTER ROBINSON
3. VAN & THE SOUTHLAND BAND
Dan Hughart—Bull Durham

1. GERALD RAY BAND
2. WESTERN UNION
3. CLAUDIA NYGAARD
John McClung—Elvis Montana

1. GERALD RAY BAND
2. CARRIE HIGGINS/LARKSPUR
3. WESTERN UNION
Frank Michels—Elvis Montana

1. STERLING
2. GERALD RAY
3. J.B. DOGWOOD
Jerry Eugene—Jerry Eugene & My Kinda Kountry

1. GERALD RAY
2. BLACKWATER ROSE
3. ELVIS MONTANA
Mike Perlowin—My Kinda Kountry

1. WESTERN UNION
2. CHUCK MCDERMOTT
Jim Gibson—Jim Gibson Band

1. WESTERN UNION
2. J.B. DOGWOOD
Jimmy Davenport—Jim Gibson

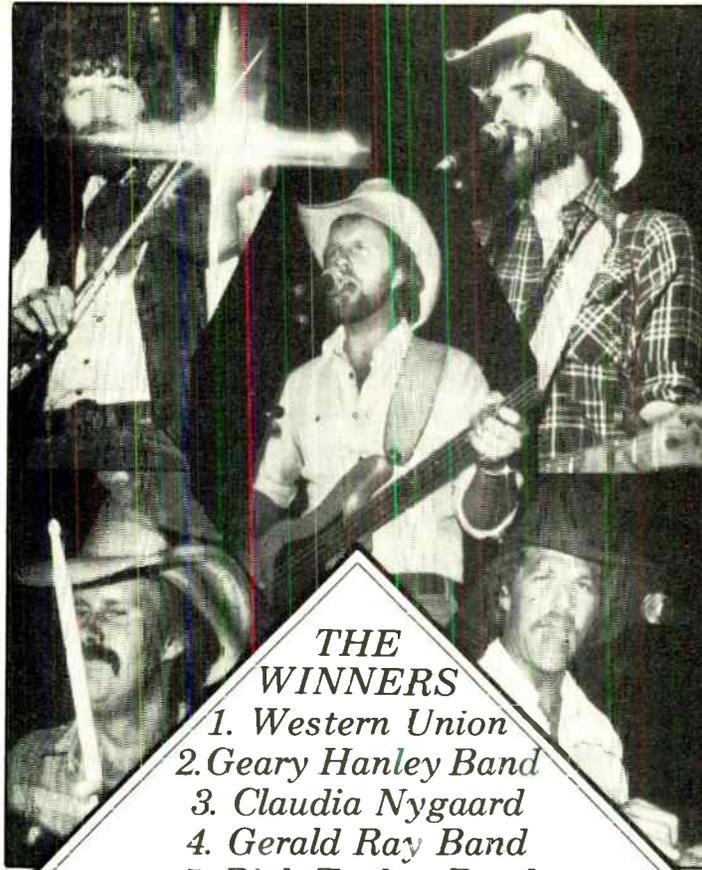
1. DALLAS/SOUTHERN PACIFIC
2. GRITS
3. RED ROCK RAMBLERS
Lynne Fennelli—Lynne Fennelli & Contraband

1. WESTERN UNION
2. DUKE DAVIS & BUCKSHOT
3. PRAIRIE NIGHTS
Jack Daniels—Contraband

1. CLAUDIA NYGAARD
2. RICK TUCKER BAND
Geary Hanley—Geary Hanley Band

1. BYRON BERLINE & SUNDANCE
2. THE SHUTOUTS
Greg Harris—Greg Harris & the Bandini Brothers

1. PATSY CLARK
2. THE SHUTOUTS
3. JOHNNY WHITE SHOW
Jim Goodall—Bandini Brothers



THE WINNERS

1. Western Union
2. Geary Hanley Band
3. Claudia Nygaard
4. Gerald Ray Band
5. Rick Tucker Band
6. Byron Berline/Sundance
7. Patsy Clark
8. Greg Harris/Bandinis
9. Duke Davis/Buckshot
10. Jerry Freeman

HONORABLE MENTION.

- Elvis Montana.
The Shutouts, Prairie Nights, J.B. Dogwood, George Highfill, Tic, Jim Gibson Band

1. COWBOY MAYNARD

2. DUKE DAVIS
3. BYRON BERLINE & SUNDANCE
Butch Hendricks—Butch Hendricks & Honky Tonk Special

1. RICK TUCKER
2. CLAUDIA NYGAARD
3. GEARY HANLEY
George Highfill—George Highfill Band

1. CLARK EXPEDITION
2. RICK TUCKER
3. GEARY HANLEY
John Slobodian—George Highfill

1. GLEN CASTLEBERRY
2. RICK TUCKER/GOODTIME BAND
3. JAMES LEE & THE GATORS
Jim Leslie—Jim Leslie Band

1. SHUTOUTS
2. ELVIS MONTANA
3. WESTERN UNION
Mike Johnstone—Jim Leslie Band

1. PATSY CLARK BAND
2. PRAIRIE SIREN
Doug Livingston—Pedal steel, freelance

1. WESTERN UNION
2. DAVE DUNCAN
3. MIKE MARTIN
Andre Martel—Andre Martel Band

1. WESTERN UNION
Fred Cook—Andre Martel Band
1. RICK GLENN/TEXAS ALIENS
2. HOT PECANS
3. MIDNIGHT RIDERS
Gil Frazer—Suzanne Niles & Southern Nights

1. GERALD RAY BAND
2. GEARY HANLEY
3. CHUCK MCDERMOTT
Claudia Nygaard—Claudia Nygaard Band

1. BODACIOUS BROTHERS
2. GEARY HANLEY
3. KATE YOUNG/RED ROCK RAMBLERS
J.D. Foster—Claudia Nygaard

1. TINY BROOKS
2. MELVENA KAYE

3. DAVE DURHAM
Pete Anderson—Susie Ogden & Stranded

1. JOHNNY MEEKS
2. ARCHIE FRANCIS BAND
3. THE RAY-BANS
Pete Freiberger—Susie Ogden & Stranded

1. JOHNNY BLANKENSHIP
2. GEARY HANLEY
3. CURTIS STONE & THE ELECTRIC COUNTRY BAND
Garth Phillips—Garth Phillips Band

1. BURRITO BROTHERS
2. JIMMY SNYDER BAND
3. SILK AND SPUR
Eric White—Garth Phillips Band

1. NEW PATSY CLARK BAND
2. JERRY FREEMAN BAND
3. CLAUDIA NYGAARD BAND
David McKelvy—Prairie Nights

1. BARRY YOUNGER
2. RICK TUCKER
3. GARTH PHILLIPS
Wes Johnson—Red River

1. GEARY HANLEY
2. ELVIS MONTANA
3. GOLDEN STATE COWBOYS
Gary Horn—Roadrunner

1. THE COOL & THE CRAZY
2. GOLDEN STATE COWBOYS
3. CLARK BROTHERS
Bruce Davis—Roadrunner

1. DARRELL LEONARD'S LINE-UP
2. GARLAND FRADY
3. GREG HARRIS/BANDINI BROS.
Greg Humphrey—The Shutouts

1. WISHBONE
2. CE CE WILDE
3. R.J. KEAN
Laura Cody—Sterling

1. JIM GIBSON BAND
2. CLAUDIA NYGAARD
3. DAVE DUNCAN
Bryant Sterling—Sterling

1. GEARY HANLEY
2. DUKE DAVIS & BUCKSHOT
3. GEORGE HIGHFILL
Rick Tucker—Rick Tucker & the Good-Time Band

1. GEARY HANLEY
2. DUKE DAVIS & BUCKSHOT
Peter Klines—Good-Time Band

1. GREG HARRIS
2. CHAMPAGNE SUITE
3. DUKE DAVIS & BUCKSHOT
Doug Atwell—Western Union

1. PRAIRIE NIGHTS
2. HOT LIPS & FINGERTIPS
3. CLAUDIA NYGAARD
Marty La Fever—John Wilkinson Band

1. JERRY RIOPELLE
2. THE REVELS
3. BYRON BERLINE & SUNDANCE
Gordon Shryock—Dwight Yoakam & Kentucky Bourbon

1. WESTERN UNION
2. GEARY HANLEY
3. JIM GIBSON BAND
Barry Younger—Barry Younger Band

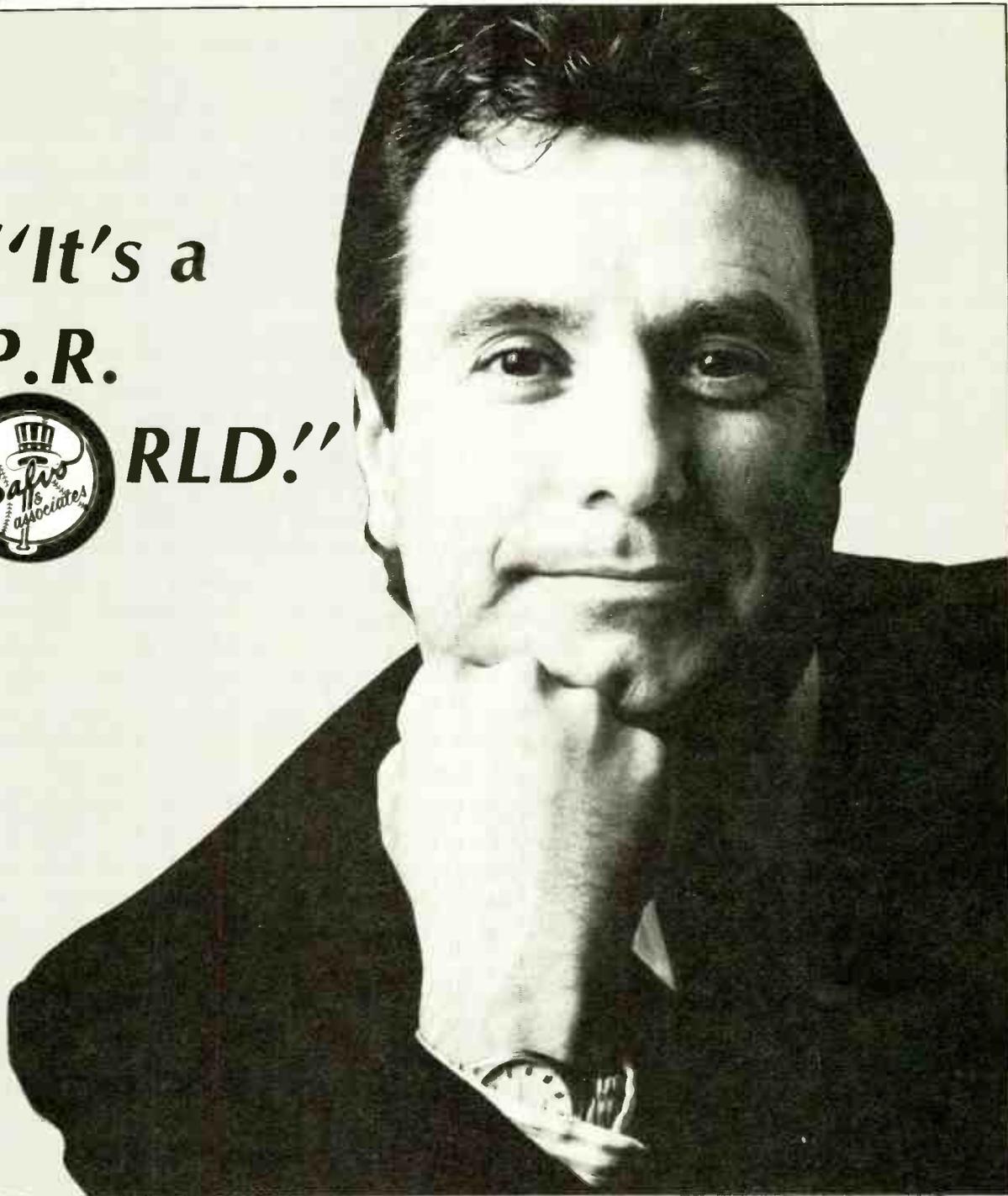
1. GEARY HANLEY
2. RICK TUCKER
3. TIC
Ralph Lamagna—Barry Younger

1. BILL ERICKSON
2. GREG HARRIS
3. JIM GIBSON
Mike Smart—Western Union

Compiled by
Margarite Rogers
and Penny Dellinger

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WORLD!"



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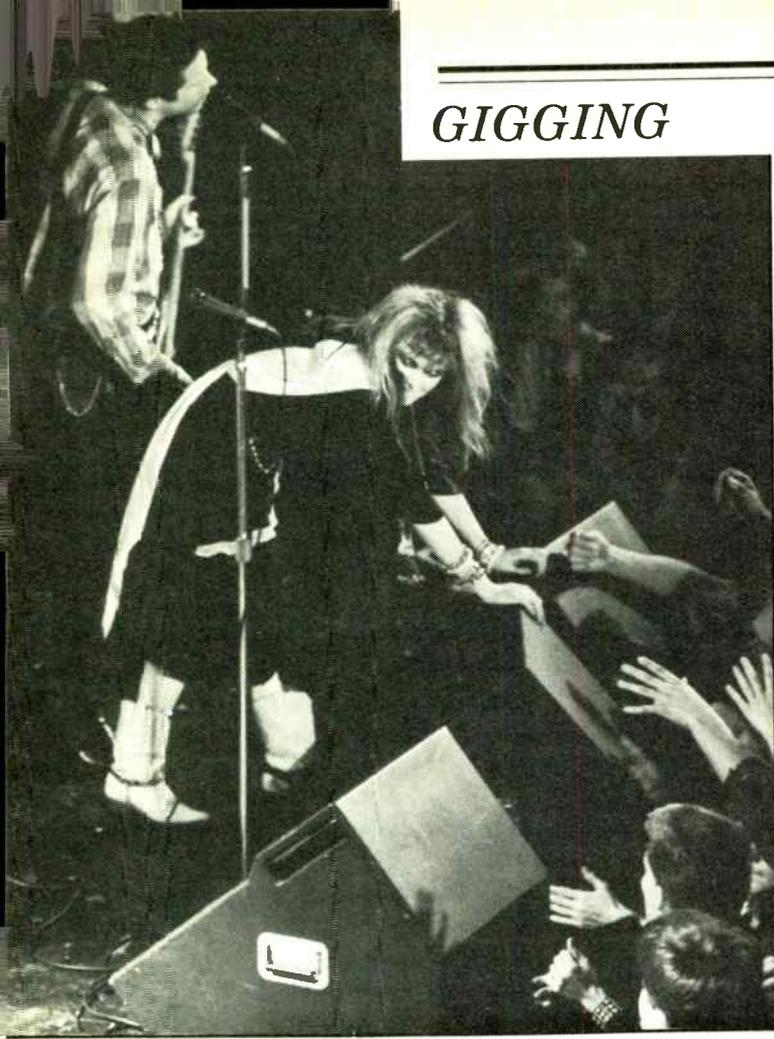


photo by Debbie Leavitt

X in concert.

Continued from page 14
ing Persons, Motley Crue, the Go-Go's and X, for example. In each of these cases, the bands either put out their own records or were signed to smaller independent labels, such as X to Slash. The sales figures of these independently released records coupled with these bands' live draws are definitely the factors that precipitated their major deals. Other locals who went this route included Josie Cotton, Wall of Voodoo, August Redmoon, The Rubber City Rebels, the Alley-cats and Oingo Boingo.

According to Allan Coffman, manager of Motley Crue, going the club circuit route is the "most effective and most difficult" way to get signed by a major. Coffman began managing the group early on and has guided their career since the beginning. His first step was to have the band record a demo which he in turn passed on to most of the labels. Most of the labels sent the material back, replying with the usual "not interested right now, but stay in touch." Says Coffman: "You have to eliminate as many risks for the labels as possible." After the Crue became a strong local attraction and sold nearly 20,000 copies of their indy album, their deal

with Elektra came through. The band was a package deal which included management and a road crew, so, as Coffman says, "There was very little that the label had to do. They knew we could play live, they knew we could sell records." After trying the demo route and then going independent with promotions and records, Coffman says: "I think today a band has to get some product in the marketplace before they can get a major deal." Coffman also adds, "I don't think the labels really have their ear to the streets."

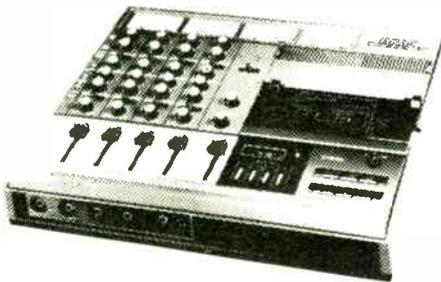
It would seem that bands would surely need a large local following to attract a label, especially with most labels tightening budgets. The less risk, the better for the labels. Mike Gormley of LAPD (Los Angeles Personal Direction, who handle the Bangles, Wall of Voodoo and Oingo Boingo) concurs with this, putting himself in their shoes. "If I were running a record company and a band came in with good music and management, well, there's some interest there. But if a band came in that had good music, plus already had sold some records and proved that they attracted people to shows, well then I'd be much more interested." Gormley also believes successful live gigging leads to what he calls

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the "snowball effect" of increased exposure and generated excitement through local TV spots, records, bigger draws, etc.

One of the bands to stick it out the longest and finally land a major deal is the Alleycats, who've been on the scene for almost five years now. The Alleycats' guitarist Randy Stodola confesses an ignorance when it comes to doing showcases for major labels. "You don't make any money doing showcases—I've never done one. I don't even know anyone who's done one!", says Stodola. "To showcase, you have to usually be doing commercial music. The studios in town are filled with bands making demos of what they think is commercial music, in other words, music that sounds like what they hear on the

Showcases seem to be mainly aimed at the big labels. Bobby Colomby, an A&R staffer at Capitol and musician in his own right, feels it is "healthier" to prepare to play club dates than to just "gear up for a showcase to play to five people. A showcase is terrific, but my advice (to musicians) is to play clubs." Colomby elaborates on both this and the question of why anyone joins a band in the first place. "There are too many potential rock stars that are just that—potential rock stars; they're not musicians. They want to skip all the steps. You're supposed to be in a band because you have something to express. You and the people you play with should be playing together ultimately because you make beautiful music."



photo by Edward C. Colver

The Alleycats, longtime staples on the L.A. circuit.

radio. If you're playing music because you think it's commercial and not because you like it, and you fail, then you come away with nothing. If you play what you really like and then fail, well then at least you had fun failing." Stodola does see the value of showcases in some instances though. "I suppose if a label's interested in you, a showcase is a good idea because it's a controlled environment," he says. "You can control the sound where at a club you might not even get a sound check."

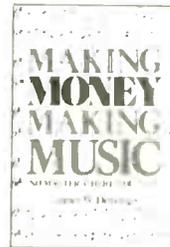
Bob Biggs, who runs the maverick independent label Slash, agrees with Stodola about the commercial aspects of the average band going after labels via showcases. Says Biggs, "Showcases tend to be bands that think they have commercial music that will appeal to record companies. We feel this is an age of development and transition, so consequently bands that are playing 'commercial' music are probably not what we're looking for." Biggs adds that "unless I know something about a band (such as their reputation or knowing a band member personally), I won't go to a showcase."

Colomby adds that "in clubs, you can see what songs get a good reaction." But the majors do indeed value the private showcase as a means of viewing new talent. "If a group is hot, if I like their tape or hear good things about them, I'll call them to do a showcase," Colomby said.

The local club scene, it's safe to say, is a well-watched barometer of musical popularity and trends around Los Angeles. It seems that if a band can become a consistent big draw over a substantial period of time (at least six months), they will be in a prime position for major label consideration, or certainly for indie label consideration. Also, strong sales of upward of ten or 15,000 indie records is a good calling card for breaking into the majors. In a nutshell, tenacity is perhaps the biggest factor. A lawyer at a club gig by a band that ended up getting a major deal asked an exec present if he thought the band was ready to be signed. The reply was "yes," so the lawyer then asked, "Well, are you gonna sign them?" The exec replied, "Naw, we'll wait six months and see if they're still together."

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Orange County: Suburbia Comes of Age

by Martin Brown

If someone had said a year ago that Orange County would be playing host to Elton John, Crosby, Stills and Nash, The Doobie Brothers, Fleetwood Mac, Frank Sinatra, Diana Ross, The Go-Go's and Elvis Costello in 1982, few would have taken it seriously.

All of those—and more—did appear at the Irvine Meadows Amphitheatre this summer, however, making the season enormously successful and finally bringing some overdue credibility to the county as a music market. The final proof that L.A. had a rival was when *L.A. Times* pop music critic Robert Hilburn actually went to O.C. to write a review.

Many see the Amphitheatre's superb facilities, free parking, close freeway access and excellent sound system as lures that more than compete with L.A.'s Forum or Greek Theatre, and with the quality acts now being brought to the facility, a number of L.A. residents are being drawn to the venue.

With such a successful sea-

son behind it, it's not hard to understand that the City of Irvine is currently looking at ways of taking over the facility as a means of bringing additional revenue to municipal coffers. It's harder to understand why the present financial backers would want out.

A decision on such an arrangement, though, is at least three months away, and that decision may be affected by the proposed Niederlander theatre in O.C. The Niederlander organization's other venues include the Greek Theatre and others.

"Financial arrangements are almost completed on that project now," says organization VP Rick Witte, "and it is anticipated that the 15,000-seat theatre, situated on the Orange County Fairgrounds, will be completed in time for the 1983 season."

The competition for top name acts between these two organizations can only be good news for the county and its inhabitants.

It's not only the large arenas in Orange County that have blossomed in 1982. The club and college scenes are equally healthy.

With Cal State-Fullerton and U.C. Irvine leading the way with acts like the Blasters, Tommy Tunone, Oingo Boingo and Sparks, many other colleges are becoming more adventurous with their booking policies. Orange Coast College, for example, has Chuck Mangione booked this month and is looking forward to more headliners in 1983.

'It is anticipated that the 15,000-seat theater situated on the Orange County Fairgrounds will be completed in time for the 1983 season.'

The Golden Bear is winding down another successful year and has come to be recognized as one of Southern California's most prestigious clubs for acts to play. The incredible variety of acts appearing there ranges from jazz, MOR and blues to hard rock, new wave and punk. Some of the highlights of 1982 included Renaissance, Jeff Lorber, B.B. King, J.J.

Cale and a sneak preview performance by the now chart-topping Men At Work—another testimony to Orange County's elevated status.

Since the demise of the Cuckoo's Nest, owner/booker Jerry Roach has been at the helm at Radio City in Anaheim. Just as he became the champion of the punk cause before, he is now providing a center for the amazing revival of rockabilly. The summer months saw show after show being sold out, and although interest has tailed off a little now, it will probably pick up again once school is out.

What Radio City is to rockabilly, Woodstock is to heavy metal and The Concert Factory is to the mod scene. Both of these establishments have catered admirably to the needs of their customers during 1982.

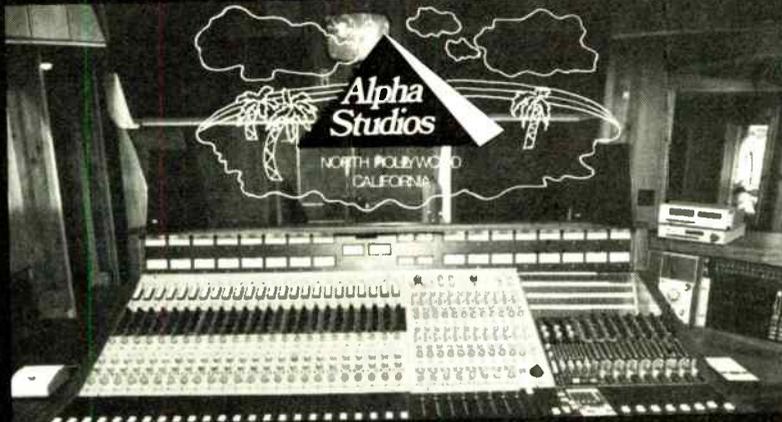
Finally, there are several new promoters with ambitious plans for the future, including Shoreline Productions, which has already brought Rita Coolidge and the Romantics to O.C., Lucido Productions and Star Productions in the south county.

All in all, with the new major venues, healthy club and college scenes, many large studios and several record companies, the Orange County scene has come full-throttle into its own.

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On The Air

by Rick Orienza

L.A. Radio: KROQ And Local Acts Score

This has turned out to be a most encouraging year for L.A. radio. For the first time in years, local programmers were very willing to consider new and more diverse styles of music. With the firm establishment of acts like the Go-Go's and Joan Jett, and the addition of Missing Persons, the Blasters, X and others, programmers have been sensitized to the local scene.

With the coming of AM stereo, further FCC deregulation and the development and household penetration of video music, along with other changes, 1983 should see radio begin to re-evaluate its position and direction as an entertaining and, hopefully, enlightening medium. Now, a look back at L.A. radio in 1982:

AOR (Album-oriented rock)

The growth of KROQ during 1982 was perhaps the most important radio programming story in the country, proving unequivocally that new music (and a little bit of creativity) can be commercial and profitable. Buoyed by this success, program director Rick Carroll left the station to develop his own consulting firm, and began franchising his format to stations in other markets, with favorable results to date. The next 18 months will help determine if a new music format has the legs to stand on its own, or if its important elements will be absorbed by existing AOR structures.

Perennial bridesmaid KLOS took a solid hold on the top position among AOR outlets with a convincing 4.7 Arbitron rating the last time out. Effective promotions, consistent programming and a steady, if not spectacular, air staff (apologies to Frazer Smith) should continue to make KLOS a most formidable foe in the coming year.

Long-time frontrunner KMET stumbled a bit this year, and now finds itself running behind both KLOS and KROQ in the overall ratings. Attempts to

incorporate more new music to its playlist to combat KROQ's increasing market share proved less than successful. Seemingly unsure of its direction, the station is currently shopping for a programming consultant to help turn the tide. Jack Snyder has exited his position as music director, while Mary Turner relinquished her air slot after a notable ten-year run to pursue other Westwood One duties.

Also worth mentioning is Long Beach's KNAC, whose nifty mix of new music and classic oldies should fare better in 1983 with a new transmitter and power boost.

Country

If 1982 proved anything, it was that Los Angeles cannot (or will not) support three country music stations. The three L.A.-based outlets pulled in less than five percent of the listening audience combined in the last Arbitron book. Says KLAC's Charlie Cook, "I think one of the three radio stations is going to have to change formats in order for any of the three to make any money."

During the last year, KZLA went from being the dominant country station to a position of number two. KZLA's emergence was due largely to a clear FM stereo signal and a no-nonsense, more-music-and-less-talk approach. What was most remarkable about KZLA's rise was that it was accomplished primarily through word-of-mouth, with little of the hoopla that accompanied the format change of the other country-comes-lately, KHJ. A succession of ratings decreases during the year (3.1 to 1.6), however, reflects more on KZLA's somewhat sterile, automated on-the-air sound than on L.A.'s shrinking country market.

KLAC, which has been country for over a decade and which once literally owned the field, experienced a frustrating year, hovering around a 2.0 rating and unable to take advantage of KZLA's loss of audience share. KLAC's strong points are a well-known identity and established air personalities, who are, however, prone to talk to excess at times. Gone is Sammy Jackson, a KLAC favorite who hooked up with KMPC, and program director Don Langford, who was replaced by former KHJ P.D. Charlie Cook last summer.

KHJ has been a major disappointment since changing to country two years ago amid some of the biggest hoopla ever seen in local radio. The station's 1982

ratings were 1.6, 1.5 and 1.4, not an especially impressive return considering the promotional investment. Personnel losses included noted general manager Neil Rockoff and the aforementioned Cook. Although the format-change rumors subsided under P.D. Lon Helton, KHJ appears to be in the weakest position of the three coming into 1983.

Top 40/Adult Cont.

KIQQ emerged from a crowded pack with a bright, fresh sound and a style that recalls '60s top 40 (not to mention a 4.1 rating). General manager George Wilson and program director Paula Matthews have programmed the station for the past three years, and KIQQ's gradual but stable growth reflects well upon their game plan.

KHTZ and KIIS are pretty much interchangeable, although KHTZ was the most consistent...er, predictable, of the two. Both feature strong morning personalities (Charlie Tuna, Rick Dees), play the same style of music (soft pop with adult appeal), and both were among the top-rated stations in town (low-to-high 3.0's). No major changes came down during the year, so look for more of the (ho-hum) same in '83.

KFI's biggest problem is that it's on the AM dial. The demise of music on AM radio is continuing at a staggering pace, and KFI's new program director Phil Stanley has so far been unable to reverse its slipping ratings (Winter's 2.4 to Summer's 1.7). This obstacle, along with an inconsistent playlist, should keep KFI fighting an uphill battle.

Speaking of sagging ratings, KNX-FM's "mellow rock" format has really hit the skids: 3.2, 2.2 and 1.6 in 1982.

KWST changes its call letters to KMGG ("Magic 106") in the hope of carving out its own identity. P.D. Jeff Salgo, imported from popular KBZT in San Diego, predicts some fine-tuning and a new media blitz will finally pull some needed listeners (and advertisers) to their end of the dial.

KRTH continued to do quite nicely with its mix of oldies and top 40 tunes, posting the most stable ratings of any similar stations (3.3, 3.2, 3.2)...and finally (whew), KOST broke ranks from the Muzak big three (KBIG, KJOL) to program "adult pop." Management will try to position the new KOST somewhere between KHTZ and KIIS (talk about splitting hairs!).

Black

Some of the most exciting music of 1982 could be heard on these stations, which are more varied and ambitious in their programming choices. KUTE was still somewhat schizophrenic, attempting to appeal to both the black and pop markets, but still interesting to tune in. KACE, like rock leader KNAC in Long Beach, also offers superior programming but is inaccessible to many because of a weak signal. KJLH, which is owned by Stevie Wonder is more uptown and smoother in sound. Also of note were KGFJ (KUTE's AM sister station) and veteran KDAY. All have comparable ratings (low-to-high 1.0's), but hope for improvement in 1983 because of a resurgence of interest in R&B and dance-oriented material among the pop and rock crowds.

Specialty

KKGO and KFAC will continue as L.A.'s only commercial, full-time jazz and classical outlets, respectively. KRLA, in addition, shifted gears in '82, moving up to the '60s and adding Dave Hull to the line-up. The post-Art Laboe KRLA (since November, 1981), has shown major audience share losses. Look for more changes if the trend continues.

College/NPR

Much of 1982's more interesting and provocative programming happened (and is still happening) at the college level and through National Public Radio:

—KXLU (88.9, Loyola Marymount) features new local and imported music. Special mention to Tuesday's Stray Pop Show (11 p.m.-2 a.m.);

—KCRW (89.9, Santa Monica College) offers progressive jazz during its Strictly Jazz program (12 a.m.-3 a.m. weeknights). Also look for Morning Becomes Eclectic with Tom Schnabel, and Reggae Beat with Roger Steffens (Sunday, 2-6 p.m.);

—KLN (88.1, Cal State Long Beach) offers straight-ahead, commercial-free jazz. KCSN (Cal State Northridge) and KSBR (Saddleback) (both 88.5) also air progressive jazz programming;

—KUCI (88.9, U.C. Irvin) has Bar Beat, a weekly music hour devoted to local Orange County bands (lots of rockabilly);

—KPFK (90.7) features Blue Mondays Edition with Johnny Otis (Monday, 9-11 p.m.).

Songmine

by John Braheny

'82's Bright Side

It's obvious that we can't go out of 1982 saying, "Wow, what a great year," but there's always a silver lining somewhere. I'm an incurable optimist, so I'll look at the bright side.

When things get very bad, they either totally fail or they regroup and turn around, and the recession-induced housecleaning going on can sometimes help. We also start to make good use of the tremendous creative potential the industry can unleash when the chips are down. Companies with entrepreneurial fervor are encouraged to experiment again, and the results, we hope, will be positive.

The emergence of cassettes as a hot selling force and the increase in quality car and "Walkman"-style players give labels many more marketing possibilities. Sound marketing is one of the tools the industry will have to use in turning the industry around, so here's a look at some of the year's marketing experiments.

Warner Bros., Elektra/Asylum and Atlantic initiated a "2-in-1" concept, releasing two "catalog" albums—those not currently being promoted—on one long cassette. Promo goes to new releases, and though many artists' previous efforts are still distributed, they are generally not being pushed. Artists featured on the "2-in-1" cassettes include Fleetwood Mac, the Doors, Eagles, Jimi Hendrix and Emerson, Lake & Palmer. The combination may sell an additional 50,000 albums or more, and represents "found money." MCA and CBS have also picked up the concept. They're also set to drop the cost of catalog LP's to a \$6.98 list price in January, which should help with cost-conscious consumers.

IRS introduced the first "cassingle" this year, a two-song set featuring the Go-Go's "Vacation" released simultaneously with the vinyl version. The package included the album cover photo and lyrics. More cassingle releases are in the works, and they're contemplating the idea of increasing its appeal cassingle by including a song not on the album, such as a live cut. It's also notable that they did a separate mix, since tape allows more bottom end than vinyl.

A & M came up with a new cassette angle this year as well. The new Supertramp album, *Famous Last Words*, was recorded on BASF Chromium Dioxide tape at the standard price. They feel it's a good way to deal with the criticism that cassette quality is generally poor.

According to Marketing Services VP Bob Reitman, A&M plans to release "Dancette" compilations on long cassettes next year. This approach combines the "loss leader" gimmick, with a variety of artists in one package, with a dance focus. They'll be called *Dance To It, 1 and 2*. Number one will feature some of the most popular R&B-oriented tunes by the likes of Quincy Jones, Atlantic Star, the Brothers Johnson, and new artists like Janet Jackson and Jeffrey Osborne, and Howard Johnson. This way they can introduce new artists, create a well-sequenced dance record (12-inch versions are included) and, in some cases, do 30-minute sides. *Dance To It 2* will feature progressive rock dance hits by the Police, the Payolas, the Spoons, new groups on A&M, and others. These will be only be available in the cassette format.

Other ploys involving cassettes last year were Geffen Records' inclusion of two additional songs on the cassette version of the *Lennon's Greatest Hits* album, and the controversial marketing of blank cassettes with a disc of English Island Records product, in an "if you can't beat 'em, join 'em" approach to home taping.

There's also been some disc experimentation. Columbia recently released one-sided singles at 29-cents wholesale. Since singles are ads for the album and most people only listen to one side anyway, it makes a lot of sense, considering that the lower price could probably sell more of those "ads."

On the other hand, several country labels, led by RCA, are releasing new singles with an old hit by the artist—or even a different artist—on the flip side. It's geared primarily to juke box sales, which represent a large percentage of overall sales in country.

Also in the country area, the newly rejuvenated Monument Records recently released a two-record set called *Kris, Willie, Dolly and Brenda—The Winning Hand*, featuring 12 duets and eight solo performances, a rare situation in that artists from various labels are on one record that isn't a K-Tel compilation package.

Hopefully, the creativity will continue and we'll be in better shape to rejoice next time around. Have a beautiful year!



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Studio Splices

by Jeff Janning

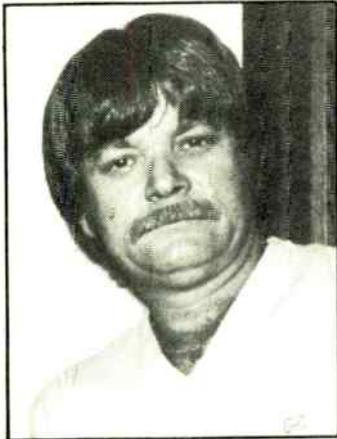
This year saw the music business teeter-tottering on the tightrope of Reaganomics. Yes, they were hard times, following, as they did, what we have come to know as the platinum legacy. The blood-letting at the major labels continued, and even some of the record pressing plants, which once spewed forth product like a winning Las Vegas slot machine coughing up coins, have fallen victim.

Home taping, inadequate copyright laws, tightened radio programming, video games and a down economy have all led to a good deal of second-guessing on the part of many once died-in-the-wool record industry lifers.

First off, though, it's really no worse than any other industry at this point. If anything, the industry as a whole could be better off because those who were drawn to it for a purely monetary gain have now been purged. This leaves the die-hard record people who do what they do for the love of it. The giant conglomerates are now scaled down and there are many new labels cropping up. It is very much like the '50s, not just musically, but in the way small labels are in the foreground breaking new artists on the radio.

How has this see-saw climate affected the recording industry? Well, there are studios closing down; I'm sure we've all heard one story or another about so-and-so biting the bullet. What we don't realize is how many new studios have cropped up in the past 12 months. Names like Platinum Recording, One On One, Fiddlers, Gasciogne, Time Track, Baby-O and Studio B have appeared in every corner of this recording capitol. Some are small rooms with 16 tracks and others are large enough to accommodate a full orchestra. The bad economy is only an excuse for those who lack vision. For every studio that disappears, there are two new ones to take its place. Some studios, like Mars, re-opened after being out of commission for a long time; others, like Unicorn, moved to larger locations to allow for expansion. Some studios changed owners, like Jennifudy, while others, like Juniper Recording and Dreamship, merely went through name changes.

Updating and adding equipment are also never-ending processes, as the steady flow of new technology is a constant. You can always depend on change.

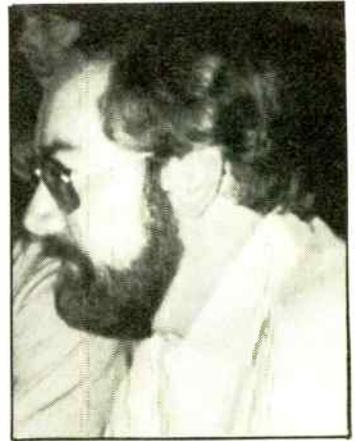


Brian Ingoldsby of Sound Master.

whether it's motivated by a desire to have the latest new 'toy' or a desire to keep up with 'Joneses' or a need to have the newest gadget first. Studios who made changes include (to mention just a few at random): Randy Tobin's Theta Sound, which grew from four-tracking it to eight, with the addition of a Tascam recorder and a Roland mixing console, and Preferred Sound, who upgraded their monitor's sound with the addition of an Acoustat amplifier. Sound Master owner Brian Ingoldsby said they "spent the better part of 1982 adding a computerized mastering facility to the 24-track audio/video complex so clients can go from start to finish on their project without going elsewhere." This fits into the scheme of Record Plant owner Chris Stone's philosophy of "diversify or die," which led the Record Plant to install an SSL board on Stage M at Paramount, where they also installed variable acoustics and editing equipment for post-production packages in conjunction with Glen Glenn Sound. Artisan Sound Recorders installed an SSL board in their control room. Skip Saylor, whose studio bears his name, said they "put in a full complement of Roland outboard equipment, including a delay, a chorus echo, a stereo flanger and a phaser. We also added an Ampex two-track for mixdowns and a Yamaha grand piano." Britannia Studios' managing director, Greg Venable informed us they "moved into the television and movie soundtrack area. We've installed video equipment including projection monitors, a 10' X 10' projection screen and SMPTE time code." Rumbo Recording is another studio currently making the shift to video, as they are in the building stages. They also spent this year building a second room for low-budget recording to make the studio competitive in this economy. The



Chris Stone of the Record Plant.



Kent Duncan of Kendun.

room features a Trident series AD board and two Otari 24-track recorders which can be locked together. Trianon Recording upgraded their monitor systems with the installation of a custom 6-way bi-amped DSA monitor system. They also added a Har-

monizer and two De-Essers. United Western Studios over this last year has reaped the rewards of the shift they made in their big room to video. Salty Dog added more outboard equipment to complement their already well-supplied room.



Barbara Ingoldsby looks over video displays at Sound Master audio/video.



John Vestman of the recently renovated Trianon Recording.

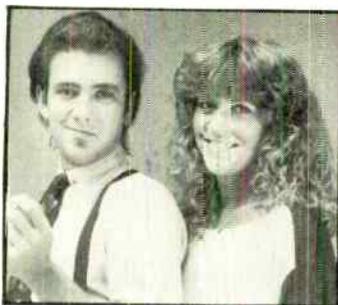
Video Update

by Jeff Janning

It's the old chicken and egg routine with a visual twist: Which comes first—the video or the audio? Research studies claim that video sells records. Supposedly MTV's (Music Television's) exposure of new and established acts sells records, but what if you have a video and no record? And what if you have a record but lack decent distribution?

1982 found many recording studios gearing up for the video explosion, not just in Los Angeles, but in New York and in Nashville. MTV, which plays video promos and had been available on television screens in many major cities across America, finally came home to selected areas in Southern California. Organizations like Musicians Contact Service teamed up with video people to tape musicians seeking other players. Rex DeLong of the Orange County Musicians local had a video vision, as well. With the help of Ann Marie Kadane, he put together a video facility at the union whereby players and bands could reach agents and club owners visually to secure work with out the usual audition.

The Los Angeles Songwriters Showcase put video on the agenda at their 1982 Songwriters Expo. The panel included Kadane, who focused on the performance aspect of video, and Tom Seufert, owner of Red Wing Recording Studios and chairman of the Visual Music Alliance. Tom approached video from a computer-generated-graphics background where geometric shapes and figures work to the music. Rebecca Morrison and Mark Stimson of Ram Productions (who created "Jessie's Girl" and "I've Done Everything For You" for Rick



Mark Stimson and Rebecca Morrison

Springfield) explained that they "work on film, with the belief that the resolution is better and the artist being filmed will have more depth due to film's edge over straight video." Ed Lever of Canyon Recorders explained why he goes to great lengths to match up the sound to the action on video. "If you look close at many promo clips you will see slight mismatches in the sound, e.g. the vocal track being a split-second before or behind the movement of the singer's lips. We overcame that problem by putting a 24-track audio board in a video mixdown room. This way we can cue up the actual recording rather than a two-track copy."

Universal battled Sony in court over the issue of home taping and the ramifications of U.S. copyright laws. Our justice department is at odds over exactly how to protect the creators in copyright infringement. Record companies and music publishers are trying to come up with a fair and just way to make promo videos (which at this point are given away as a promotional tool) pay for themselves.

The future of video is not clear. Some people feel the music industry will merely become one segment of the fledgling video industry. There are legal snarls and questions that only time and due process of law will answer, but for the little guy on the street trying

to get a break, it's just one more expense to cover.

Like all of us, the Association of Independent Music Publishers (AIMP) has been taking a close look at the events of 1982 in an effort to step into the new year armed with the proper means to smooth the road ahead. The year-end wrap-up and '83 preview was the subject of a panel of not-so-independent publishers, including Sam Trust, president of the ATV Music Group; Lester Sill, president of Screen Gems-Colgems-EMI Music; and Chuck Kaye, chairman of the board of Warner Brothers Music.

Kaye opened the meeting with references to the state of the industry with its decreased record sales, observing, "The odds are better at the race track!"

Trust, who seemed to have the brightest outlook, said, "The real problems are disguised. One of them is the lack of information on units (records shipped and sold). We are re-examining our way of licensing and trying to create a concept of spot licensing." He went on to warn that "next year will be a transition period, and we must anticipate the market and take calculated risks. The mechanical royalty may no longer be the dominant source of revenue. It may be the performance right."

ATV has chosen to diversify, as they have gotten into the greeting card marketplace. On the video explosion, Trust said, "We have no broadcast performance right to protect the video promo tape. The trend is that the music publisher gives up that right, since most programs which make use of video promo tapes do not pay the record labels for their use, and, in effect, promo video is a \$50,000 gift. This is due to everyone (publishers and record labels) having a fear of setting a precedent."

The meeting's overview concerning video was that video promos should have limited licenses as promos for a song or album being used for a certain, limited amount of time. This policy will also prevent pay television stations and organizations like MTV from stringing together a number of videos from one artist and creating a television special which could, in effect, be played forever or be marketed.

Sill felt that "Once HBO (Home Box Office) is signed for performance rights, other pay television networks will fall in line." He dwelled on the problems associated with publishing conglomerates, such as most acts being self-contained, the inability of the larger firms to nurture writers for the years before they become productive because of the large dollar investment, and the publishing split due to collaborators. He also expressed concern over Sony's new "Soundabout," which features an FM radio in a cassette player, allowing the listener to tape. The device, of course, just adds to the publisher/record company concerns over home taping.

Along those lines, he quoted figures stating that about four-and-a-half billion records were sold two years ago. They were down to three billion this year, and were projected to drop to two billion.

Kaye, addressing the downward trend, cited record rentals as "the real problem. They have been outlawed in Germany. There are currently 1500 rental outlets in Japan, and that has destroyed the record business in that country."

Overall, the group expressed concern that in the coming year the business must go back where it came from—the street—to nurture talent, particularly in the face of the recent BMI and ASCAP freeze on advances.

Photo by Debbie Leavitt



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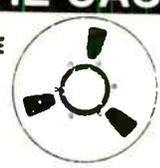
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'82 Concert Highlights

Rickie Lee Jones The compelling symmetry of her vulnerability and genius created an unprecedented intimacy between her and her fans. At the show's end, Jones found it hard to say goodbye and stood awkwardly silent. The concert left a hole in everyone's heart. **Jean-Luc Ponty** Sensual and emotional, Ponty's tasteful fusion music lends a ready platform for one to indulge in dreams. This tour peaked as a culmination of all his greatest compositions since *Aurora*. **King Crimson** Fripp's techno-romantic guitar, Bruford's beat, and Adrian Belew's endless Hendrix-style sound exorcisms lay together for a transcending effect way past the music alone. **Allan Holdsworth** With awesome imagination, Allan Holdsworth stepped forth in the flesh from countless LP credits to showcase his completely original class of Twilight Zone guitar. A definite thrill was felt in seeing this man surface from the underground. **Fleetwood Mac** Guys and girls still demonstrate the greatest fascination for mystical Miss Nicks, the little girl who never grew up. Her unique persona plus the myriad of emotions in Mac's songs provide an entertaining and ongoing diversity under the footlights. —**BONNIE MAC KINNON**

Duran Duran A great gig by the most worthy survivors of the effete New Romantic movement. They had the good sense to weld their electro-funk dance grooves to a classy rock format, thus avoiding the painful fate of similar bands who choked on their ruffles and hair lacquer. **Gregory Isaacs** Without a doubt, one of the most underrated reggae performers around. Isaacs

displays an impressive grasp of his material coupled with an impeccable vocal performance. Stylish, smooth as silk, and nattily attired. **Itzhak Perlman** Another triumph for virtuoso violinist Perlman, one of the reigning superstars of the classical concert circuit. An emotional and technical tour de force featuring Handel's sonata in F and three exquisite pieces by Fritz Kreisler. **Joe Cocker** Written off by many as over the hill, Cocker showed he's still got what it takes. One of the few great interpretive singers in rock, Cocker still knows how to pick a good song, as his current number one single deservedly proves. A memorable show mixing his old hits with some great new material. **The Motels** After several personnel changes and a long, hard grind, the Motels are rocking harder than ever. The rhythm section in particular kicks ass, and when Martha Davis is in form, the combination is electric.

—**IAIN BLAIR**

Elvis Costello The greatest living rock songwriter backed by the most imaginative band in a long time. Last trip he used the O'Jays' "Backstabbers" as an intro to his "King Horse," which just about sums it up, except to say that, unlike other performers, Costello stops the show if things aren't going right and plays for hours when they are. **King Creole & The Cocoanuts** August Darnell's spectacle, with go-go dancers, non-stop rhythms and lyrics that take a while to reveal their shrewdness, took the Roxy apart earlier this year. His act is virtually untranslatable onto records. **Depeche Mode** A four-track tape recorder in a white spotlight, frothy songs, bouncy rhythms and the best application of the lessons of white disco around. They work hard and play hard. **Richard Thompson** Thompson's material has great heart, relates to current events in a non-direct way and lets you hear the process of creation all at the same time. On stage at McCabe's,



photo by Gal Bromberger

Stevie Nicks of Fleetwood Mac: 'The little girl who never grew up.'

he looked profoundly lonely, but his communication skills are faultless. **B-52's** Every subject, from space travel to archeological digs, is consciously trivialized as a comment on the way American culture reduces everything to dumbness. If Zap Comix had music, this would be it, funny, fast-paced, intellectual in an anti-intellectual sort of way.

—**MARK LEVITON**

King Crimson Just because they're my favorite band, don't think I play favorites. They simply play the best music and do the most polished presentation of it. They still include no theatrics, allowing their virtuosity to amaze and their musical technology to bewilder. Belew and Fripp are the best guitar duo in rock. **The Tubes** I saw them outdoors at Cal-Poly in Pomona, and they were great, as usual. Fee Waybill is forever the cut-up, and once he gets on a roll he's hard to stop. The band continues to get more and more poppish, but the theatrics and visuals stay pretty intense. A tough act to beat. **The Residents** Though some were disappointed, I realized that most expected too much from the kings of the American Underground.

After all, they are only human—I think. A do-it-yourself styled "play" went on in front of the veiled band, who played great—and all live, no tapes! **Public Image Limited** Sure, the promoter was a bit confused, but at least he got P.I.L. here, and their show (I saw the peaceful one) was great. Lydon is a great singer with lots of control and stage presence, and Levine is a decent guitarist with some good ideas. Forget the corporation, come here the band. **Iron Maiden** I wanted to include Iggy Pop, but his show is a week after the deadline. I'm positive it will kick the shit out of these limey metallers, but I put the Maiden down because you never can be too sure what will happen with Iggy. Iron Maiden was pretty good, playing early '70s-style metal. I enjoyed them, but nothing they did was so great it prevented me from looking at metal beavers and buying a non-stop flow of beer and consequently going to the can a lot, thus missing a good portion of their set.

—**BRUCE DUFF**

Rickie Lee Jones Somewhere between a cat screaming in heat and a little girl crying out in wonder, Jones walks a tightrope of moods, colors and emotions. Singing songs that range from dizzy bop lines to breathy, plaintive, narrative ballads, Jones paints her music in fragments of moods and moments of her past and shares them with her audience. She is inconsistent, undisciplined, raw, vulnerable, tragicomic—but brilliant. **Blossom Dearie** Poker-faced, straightforward and a bit aloof, Dearie's musical humor is strictly deadpan. With her whispery, little-girl voice, one sometimes wonders how the things they actually hear come out of her mouth, but Dearie is a rare gem and her style remains unparalleled. **Frankie Beverly And Maze** While they weren't the best-known entertainment on the recent Superfest program, they may have been the most compe-

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Studio City

tent and exciting. They got the biggest response besides Stevie Wonder, and they had their audience dancing, clapping, shaking maracas, blowing whistles and cooking right alongside of them.

—SALLY KLEIN

Public Image, Ltd. Regardless of the zoo Johnny Lydon played to on the previous night, he put on an amazing show the night I was there. For whatever reason, Lydon got into their numbing, harsh music and really let go, spitting out the lyrics with unbridled emotion. With glaring eyes that could melt glass, he was nothing short of mesmerizing. The band was excellent as well, providing a gripping aural scenario. **X** and **The Blasters** Both acts have transcended any "local" mentality; both are good enough to rank with the cream of

the crop *anywhere*. X's show at the Greek was a celebration of a band whose creativity is blossoming at an amazing pace. No matter where or when you see the Blasters, you're guaranteed that the band will put no less than 110 percent into their performance. If only every other band could be as "predictable" as these two. **Eek-a-Mouse** Picture a tall, gangly, 6'6", toothpick-thin man rapping in Jamaican patois about conquering "virgin girls" and visiting Disneyland between frequent outbursts of "bee dee bum, bee dee bum, bee dee bum bum bum," all the while prancing about the stage, striking Charles Atlas poses as if he's God's gift to women. Now that's entertainment! **The Clash** Yes, it's rather ironic that the Clash have "made it" on their least-ambitious and "worst" (for them) album. Fortunately, on their last tour, they played most of their strongest songs. On an energy level, the show was like most of their preceding tours—uneven, but with many moments of unparalleled power. **Sparks** Some concerts are thunderous in musical and emotional intensity; others are just plain fun. Sparks put on a hilarious, looney-tunes show, the highlight of which was Ron Mael. The Chaplinesque thin man gets laughs out of raising his eyebrows and looking bored; he has mastered the art of comic subtlety while the band plays his outrageously absurd material.

—JEFF SILBERMAN

Dexter Gordon Gordon's communication with drummer Eddie Gladden borders on the mystical. The charismatic super-tenorist sounds better than ever, and with Gladden, his effectiveness is heightened, reminiscent of what Coltrane and Elvin Jones achieved at their peak of creative communication. **The Great Quartet** At this year's Playboy Jazz Festival, you had Freddie Hubbard, McCoy Tyner, Ron Carter and Elvin Jones—how can you go wrong? You can't, es-

pecially when this assemblage was there to play. The level of excellence was so high it was difficult to accept that it couldn't have gone on forever. **The Harold Land Quintet** Again, communication is what makes it happen. Saxophonist Land and trumpeter Oscar Brashear playing unison lines come up with one sound, and their improvisational technique is impeccable. Pianist Harold Land, Jr.'s training in this musical setting should inevitably lead him to future greatness. **Echoes Of An Era II** This Country Club gig reunited former Return To Forever members Chick Corea, Stanley Clarke and Lenny White and added the talents of saxophonist Joe Henderson and guest vocalist Nancy Wilson. Much of the joy in evidence on stage had no trouble being transmitted to the audience. Song stylist Wilson's renditions of standards was particularly enjoyable, and the musicianship was of the highest caliber. **Matt Dennis** This fine composer/pianist/vocalist is best-known for writing "Violets For Your Furs," "Angel Eyes" and other classics. His renditions of these and other standards was delightful.

—LINDA R. REITMAN

James Newton Newton blends his classical flavored jazz with crowd-pleasing bop and show standards. If you missed this rising talent, pick up his new India Navigation album, *Portraits*. **Bobby Watson** Another important musical event this year. Watson is a strong, soulful Kansas City player whose alto sax sounds can be heard on *All Because Of You* and *Estimated Time Of Arrival*, both from Roulette Records. **Horace Tapscott** His Marla's Memory Lane shows this year gave the pianist the opportunity to work with other local pros such as Charles Owens, Oscar Brashear and Benny Powell. Tapscott also produced *Live At Lobero* and *Dial B For Barbra* this year for Nimbus Records.

—DAVID KELLER

'82 Critics' Picks

Music Connection reviewers critiqued nearly 300 bands playing in L.A. this year. The styles, of course, varied from the most traditional to the most outlandish, and the quality from the amateur to the highly polished. More than just skill, we were looking for a commitment to the music and a love of performance communicated to the audience. There were a number of acts that stood out, and here we present some of our favorites this year:

Risky Shift Enthusiastic and dynamic onstage, they have charm and chops going for them. Their music has the intensity and excitement of rock combined with the flavors, varied rhythms and richer harmonies of jazz. Their songs all show a good blend of craft, care and humanity. Risky Shift is a hot band with energy, focus and good material. For them, success is only a matter of time. **Crossfire** Full, rich, shifting textures of music that catch and hold, fill and fascinate the listener. Harsh, exotic melody lines flow in and out like threads in a fabric, changing color and texture at will. Crossfire offers a very full musical range, and if fusion holds any sway over the music scene, so should they. **Kenny James** James has a magic all his own. The ability he has to weave living tapestries with his songs is something quite rare today. Regardless of the quality of the tune itself, James gives it the life to reach out into the audience and score. He is a consummate performer, in love with the music and his audience. **Laura Zambo** Zambo's style is

Please turn to page 44



photo by Gary Leonard

John Lydon of Public Image, Ltd.

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Continued from page 43

unique—wispy, cool and easy, like smoke curling up from a cigarette. She has something quite extraordinary to offer, and when time and polish have been applied, she will find her niche as a uniquely charismatic and sincere performer. **Starbound** Original, contemporary big-band sounds conducted, arranged and often written by Bruce Lofgren. While their performance style is passive, their music is rich and vital. —SALLY KLEIN



Steeler. "Energetic, visual stage show."

Sound Barrier Much more than just the first all-black heavy metal band, Sound Barrier melds everything from the progressive to funk into a distinctive and powerful blend. MCA records has recently signed them and, judging from a few rough mixes, their album should cause quite a stir. **Steeler** The most professional heavy metal act in town. Their material is heavy while commercially viable, they have an energetic and visual stage show, and their lights, sound and effects are always right on the money. **White Sister** They may not be exceptional musicians, and they may not be very original, but they have charisma that puts an audience under their spell. Their accessible musical style and three-part harmonies surely can't hurt either. **Joshua** This band tries harder than anyone to appeal to the record labels, but they just may try too hard. They have some of the best musicians around, but their potential sometimes remains untapped in unchallenging material. Their music, though, is perfectly in tune with what's currently popular, and they have an enormous following. Everything may well come down to how well their just-released, self-produced LP fares. **Quiet Riot** After nearly following in Van Halen's footsteps several years ago, then surviving the departure of Rhoads and Sarzo (to Ozzy Osbourne), Quiet Riot is stronger than ever.

—STU SIMONE

The Plugz From the dramatic ballad, "Blue Sofa," to the balls-out rock of "Elizabeth," Tito Larriva's distinctive brand of rock is passionate and full of personality. Live, there's a certain joie de vivre in their playing; you'll never see this band go through the motions. **James Harman Band** A connoisseur's bar band, Chicago-flavored R&B pushed to the limit by crack musicianship and plenty of sweat. Harman doesn't resort to cheap theatrics; he sings from the heart and he means it. **The Minutemen** Truly an "original" and unique punk band thanks to an influx of Beefheart and fractured jazz into their sound. Add precise musicianship, tight arrangements, rev it up to overdrive, and you get something akin to an aural dose of amyl nitrate. **Burning Sensations** Another band that has distilled a variety of musical styles—calypso, pop, hard rock—into one distinctive and highly danceable brew. Ex-Motel Tim McGovern seems a lot more comfortable fronting a band, and he gets plenty of support. **Black Flag**, their New

Year's blowout was 25 percent melody and 75 percent rock 'n' roll thunder, sparked by singer Henry Rollins' menacing presence. Even from the balcony the energy created between band and audience approached the nuclear level of intensity. More than a concert, it was a great spectator sport. —JEFF SILBERMAN

Preston Smith & The Amazing Jazz Crocodiles

If Smith has a problem, it's that he's too good at too many things. Blues, rockabilly, Chuck Berry rock—you name it. Smith can sing and play it with as much soul, suave or boogie as anyone in town. Best of all, Smith enjoys each song as much as the audience. **The Point** Described as "cool, neo-psychedelic pop," the Point is more like an accessible version of Dire Straits. Cool jazz guitar riffs between smooth, danceable rock melodies with an esoteric, definitely-not-pop appeal. **The Naughty Sweeties** Lead singer Ian Jack and company put on one of the most energetic, good-time dance shows around while showing plenty of fine musicianship to back it up. It's straight, pump-it-up rock 'n' roll with Jack singing from the rafters or diving off amps, and plenty of fresh original material. **Chick Ravel** He hasn't done much gigging, but here's a talent too deep to keep under wraps long. A guitarist with classical and flamenco background, Ravel creates a unique acoustic punk music with both elegant melody and highly political content. Not an easy trick, but Ravel pulls it off as well as the Clash, yet his fresh, harsh-but-not-grating style doesn't bog down. **Oingo Boingo** Plenty has been said about Elfman & Co. already, but until you've really listened you won't appreciate the manic undertow, the elaborate arrangements or the sheer infectiousness of this eight-man medicine show.

—EDDIE J. WILLIAMS

Fear The only punk band in town that doesn't have their collective heads buried up their creative ass. They relate their material to the greater world and not to their own private creative niche. They are professional, energetic and refuse to take themselves seriously. **Bus Boys** I would like to thank the boys for making the conscious decision to try the mainstream. Not only are they very entertaining to behold, but their material is so eclectic and intelligent that it's hard to understand why they aren't Giants. **Psitron** Have possibly the dumbest name and the most exciting act in town. One girl and four guys, the girl sings and croons beautifully and the guitar work of the two leads is totally tasteful. Nothing really unusual about the group, but lyrics match music and vice versa. **The Untouchables** L.A.'s best ska-mod, even if some of the philosophy and lyrical content can be simplistic. Big Jerry is a knockout. If I get rich in the next few months, they will be the band that I hire for my boy's bar mitzvah or my Irish uncle's wake. **Broken Rhythm** Four piece band that should have done better than they did. They exist primarily as a showcase for Valerie Block, lead singer/songwriter guitarist. —KONG

The James Harman Band

If Hollywood Fats and Kid Ramos, the two hottest R&B guitarists anywhere, don't grab you, then the most soulful rhythm section this side of the Sierras will. Harman's voice is powerful enough to break out of Alcatraz, smooth enough to give you nine cents change on your dime. **Wall of Voodoo** There is a sort of overwhelming beauty present when bands like WOV and the Blasters hit full steam. The music of L.A.'s neurotic answer to Ultravox glides and weaves soars and penetrates. **The Hot Spots** This band's interpretations of reggae, ska and calypso are the most intriguing in town

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Their pseudo-psychedelic numbers, though, are not as successful. They should learn that when you've got a Nolan Ryan fastball, you can leave the screwball behind. **The Unknowns** L.A.'s gutsiest foursome. They've actually got the balls to stick with their no-nonsense, non-commercial, yet stark and riveting sound amidst a swirling halycon of bullshit. These guys are my definition of musical integrity. **The Billy Zoom Band** Sorry, but this is pure idol worship. Though Billy's quartet hasn't surfaced in over a year, classic rockabilly transcends time periods. Other than the Blasters, Monsieur Zoom has more rockabilly style than just about all of L.A.'s fledgling Teds put together.

—RON GILES

Zoogz Rift and his Amazing Shitheads

Zoogz and his loyal crew have been going at it locally for over a year now, and their persistence has paid off, as the second Zoogz LP is coming out early in '83 on New Alliance. The album, *Ampu-tees In Limbo, Phase III*, has been the core of their increasingly well-attended live shows during the year. **Vox Pop** A bad joke that refuses to die. Vox Pop is worthy of mention if for no other reason than the amount of "farewell shows" they played this year. An all-star line-up at its loosest, the refreshing thing here is that these are pros playing for fun, worrying more about their next beer than which A&R jerks have showed up. The Kings of Noise for L.A., hands down. **The Wild** If heavy metal is to survive (it will anyway), it has to stop taking itself so seriously. It's supposed to be for kids and it's supposed to be fun. The Wild knows this, and have put together a show that is good hard rock with a sense of humor. Their songs and their outfits, their wigs and their lights, all topped off by an ungodly wall of amps, show that these guys understand rock 'n' roll en-



Zoogz Rift: 'Persistence has paid off.'

tertainment. **Steeler** Heavy metal that takes itself considerably more seriously than The Wild, but still a good, hard-rocking band that does an enjoyable show. Nothing terribly new here, but good solid rock entertainment for the masses, not the critics. Keep an eye on them. **Jimmy Smack** A beautiful blend of poetry, music, dance and theatre, all done on a low scale. Imagine a skeleton in a kilt and beret playing a burning flute or electric bagpipes while a ghoulish belly dancer circles in front of him and slides appear behind him, little betanikish, but on-target and intelligent.

—BRUCE DUFF

Diane Berglund A familiar item on the Bla-Bla's roster before that club's decline. Berglund appeared to be softening her rock in favor of a folk-acoustic direction. This girl's hot. An exceptional vocal stylist. Berglund combines an alluring delicacy with a sultry straightforwardness. Her performances are uniquely personal. **The Mike Pinera Band** Some players go through the motions; power rocker Pinera matches his chops with unrelenting energy and commitment. A rock veteran from the Blues Image and Iron Butterfly, Pinera has an unbridled enthusi-

asm which shines. **Zoogs Rift** This plump purveyor of musical absurdity gets a bit carried away, wherein lies his appeal. Dadaist Zoogs and his group are a refreshing offering to the local club scene. Irreverent, spontaneous and, most importantly, entertaining as hell, crazyman Rift is in a class all his own. **Burning Sensations** "Jimmy Buffet on angel dust" is how some members of this band describe their sound. Ex-Hotels' guitarist Tim McGovern has scored impressively with this new outfit. It's an extraordinary act which is a must-see for jaded club-goers.

—RANDAL A. CASE

Lisa Nemzo Nemzo is the best and most innovative female rock guitarist in L.A. today. She's up, she's cool, she's exciting and she's a fantastic songwriter with an incredibly charismatic stage show. **Black Flag** A punk phenomenon, Black Flag's live shows generate an electrified madness that leaves an incredible mark on the listener. **Jenny Yates** A lyrical talent who retains a beautifully controlled, reedy-edged larynx and graceful instrumental prowess. Jenny Yates further sets herself apart from the masses with an intelligent wit and an honesty not unlike Jackson Browne's. **The Famous Figures** This band makes you have fun against your will. They blend humor with a crazy, dancin' stage show. Rockabilly at its best. **Glass Target** Paul Lauer's elegant guitar leads are a distillation of the expressiveness and intricacy in Glass Target's moody new wave rhythms. Their sound is danceable yet blessedly different.

—BONNIE MCKINNON

Mighty Flyers This little-known band plays roadhouse tunes powered by five exceptional musicians. They never go for cheap effect, they never rush the beats like some of the crasser rockabilly combos, and they know their history. They're also one of the best dance

bands in town. **X** They're still out there fighting, and it's hard to argue with material this good. This band has the ability to hit a streak in the middle of a set that obliterates anything else going on. John Doe is very close to immortality. **T-Bone Burnett** In half a dozen shows in 1982, I never saw him do the same set twice or get the same effect from the material. He can be intense and angry or remarkably playful, and he writes songs that have real resonance. **The Bangles** Make any criticisms you want—they are lots of fun and have the taste to do tunes like "Outside Chance" and "Hazy Shade Of Winter." One of the few bands you don't insult by calling "cute." **John Hiatt** Excellent tunes, a hard-edged tone and the ability to wrestle audiences to the ground. Why he is still a local phenomenon is beyond me—Springsteen could learn a lot from Hiatt.

MARK LEVITON



Lisa Nemzo: 'Cool, exciting.'



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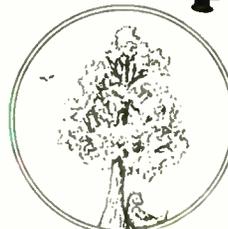
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X Under The Big Black Sun

The best LP of the year, *period*. So good it makes you wonder how much better they can get. The only problem here is deciding which side to play first. **Rank & File, Sundown** So what if they're currently based in Austin, Texas? Half the band played with local punkies the Dils; besides, this LP is so good it deserves mention. A very refreshing blend of hard Johnny Cash and Roy Orbison country, a healthy dose of Everly Brothers vocals and a stark rock sensibility. Truly a *new* sound for the '80s. **Dream Syndicate, Days of Wine & Roses** Though not in the league of the preceding picks, this is still a fine representation of an up and coming group. Producer Chris D. has wisely kept Karl Precoda's feedback laden lead guitar work in the background, which in turn emphasizes Steve Wynn's expressive vocals and rhythm guitar work. (Good sardonic songs, too. **The Plugz, Better Luck A** fine album whose many great moments completely overshadow the few weak spots. The strength here is the songs, which present a kaleidoscope of moods and emotions. Tito Lar-riva's lyrical sense paints evocative scenarios, highlighted by the rueful optimism in the title track. **The Blasters, Over There** Those who complain that this EP suffers from a lack of originals miss the point of this disc completely. *Over There* gives you the Blasters as a rock and roll band, and as such, they roar. Watch out. Killer—Gene Taylor will give you a run for your ivories.

Three best cuts—**Working-men Are Pissed, The Minutemen, Lost Weekend, Wall of Voodoo, Too Little, Too Late, Dream Syndicate.** —JEFF SILBERMAN

Missing Persons, EP

This could well be the most important vinyl debut of the decade; they seem to have, if one could say such a thing, "The look

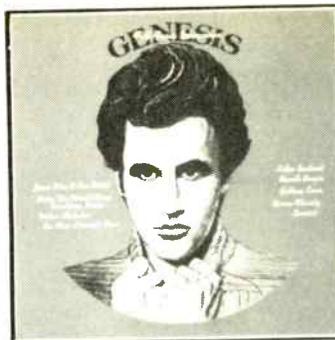
and the sound of the eighties." "Words" and "Destination Unknown" alone put this record up their with the best. **Noel & The Red Wedge, Peer Pressure** It's a shame that this record was so completely ignored, because it is a first class production. Noel's future success may well depend upon keyboardist/producer Mitchell Froom's commitment to the group, and what kind of live show Noel can come up with. **Motley Crue, Too Fast For Love** (original release on **Leathur Records**) Though some of their effect is lost without the visual aspect, this is still a solid collection of gold ol' teenage anthems, nestled comfortably between pop and heavy metal.

Three Best Cuts—**Twisted Kiss, Innocents, He's Gone, Bitch, Save Me, G.C. Merrick & the Camaros.** —STU SIMONE

Wall of Voodoo, Call Of The West

It's about time. Here's a 'new music' band whose albums actually get progressively better. Who needs synthesizer wimps like Soft Cell and the Human League when we have sneering Stan Ridgeway telling it like it is? **The Blasters, Over There** My second copy of this disc, like the first, is wearing out from overuse. This is the best technically engineered live album I've ever heard, and I am nowhere near tired of hearing all six knockout tracks. **Jon and the Nightriders, Splashback/Charge Of The Nightriders** Jon Blair is the quintessential surf guitarist, and these two releases find the Nightriders kicking out imperative party music. **The Gun Club, Miami** Two thoughts strike me simultaneously when I think of this band: 1) I don't think they're very good, and 2) I think they're fascinating. Question: Are they really gripping or am I just really strange?

Three favorite cuts—**Call Of The West, Wall of Voodoo, Go, Go, Go, the Blasters, When You Smile, Dream Syndicate.**



Chink Ravel, Genesis, *Fall From Innocence*

'82 Critics' Vinyl Picks

Music Connection received far more independent and local releases in 1982 than in the past, reflecting the increased popularity of vinyl as an important vehicle in a band's development process. As a matter of fact, for the first time, we couldn't keep up with the demand for reviews. The albums listed here represent a wide variety of music; some became popular favorites and others received critical acclaim. Some were ignored. In any case, the efforts listed here represent the *creme de la creme* of the year's local vinyl.

Chink Ravel, Genesis, Fall From Innocence

Ravel uses his striking flamenco/punk style to expose the rotten core of a greedy society, decimating everything from religion to cerebral palsy telethons with a classy brand of lyrics that puts Fear in the dumpster. **X, Under The Big Black Sun** You can debate whether this is their best LP, but you can't dispute the group's unmatched flare for stark, scorching tunes, and this LP abounds in



X, *Under The Big Black Sun*



Bobby Hutcherson, *Solo Quartet*

them. **The Blasters, Over There** If this live recording had been the Alvin Brothers' first release, it might have brought them even more raves than they already received. The essence of this first class, great-balls-o'-fire rockabilly belongs on stage, and *Over There* captures it. **Tonio K., La Bomba** The master of melted pop ethnic babbling, Angelino Tonio K's EP is full of offensive genius, including, besides the title cut, a true pearl entitled "Mar's Needs Women." This record is not for serious ACLU members, but it is a blow for freedom. **Wall of Voodoo, Call Of The West** Spacy, synthesized, beat laden tales of broken American dreams and burned-out conquistadors, this LP is the perfect way to discover WOV's unique, demented working-class music.

Three Best Cuts—**On Interstate 15, Wall of Voodoo, La Bomba, Tonio K., Dance Beat, The Untouchables.**

—EDDIE WILLIAMS

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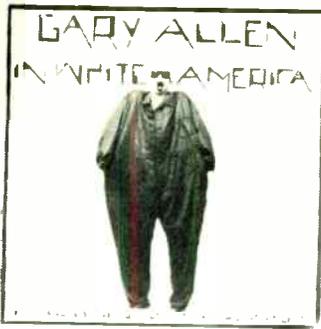
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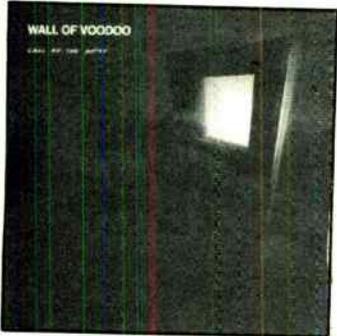
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Fear, The Record



Wall of Voodoo, Call Of The West



Missing Persons, EP

Bobby Hutcherson, Solo Quartet A strong cerebral and mysterious solo side and a quartet side. Though both sides provide many unusual sounds, the quartet material where Hutcherson (on vibes and marimba) and McCoy Tyner trade lines, is truly inspired. **Gary LeFebvre Quartet** may be the sleeper of the year. LeFebvre, whose warm tenor and soprano sax work here should win him many fans, is the genuine article in the frequently ersatz world of jazz vinyl. **Gary Bias, East 101** Though only 23, local alto man Bias makes a strong debut. One of the hardplaying members of the Pan Afrikan People's Orchestra, Bias sails through on the title cut and on an Arthur Blythe flavored piece, 'Arthur's Vamp.' Finally, I must mention some first class LP's that space precludes reviewing. In no particular order these include: **Eddie 'Cleanhead' Vinson & Roomful of Blues**, **Earl Hines, Boogie Woogie On**

St. Louis Blues; Emily Remler Quartet, Take Two, and two from **Art Blakey and the Jazz Messengers, Keystone 3 and Album Of The Year**.

Three Best Cuts—**Going Home**, **Art Pepper & George Cables, Three Card Molly**, **Elvin Jones, Jeff's Express**, **Jeff Hamilton**.

—DAVID KELLER

Fear, The Record This album is genuine rock 'n' roll, be it punk, metal or whatever. I was happy when it came out, played it a lot and still do. It always cheers me up when bill collectors or editors start bugging me. Just about every song is funny, fast or both. A classic for weeks to come. **Wall of Voodoo, Call Of The West** Not their best record as some confused people will try to tell ya, but they really don't make bad records. A lot of thought and ideas went into it, what with the west coast lifestyles being paralleled into sort of a concept. Some actual hooks

here, but they've lost some of the quirky, bizarre edge they had on their first EP. **Nervous Gender/Beelzebub Youth, Music From Hell** The worst sounding record on the list quality wise, but the music makes it all worthwhile. Techno music that is a ballsy alternative to the Limeytronix that became so popular this year. **Gender** has been around a while now, and they have become (or remained) the most consistently interesting and perhaps unpleasant synthesizer oriented band in town. **Red Zone, Living On Lust** A more pop-oriented record, but don't let that fool you. It still rocks out, and all the hooks don't even get in the way. The band has a straightforward rock sound, almost new wave, good vocals from the duo-sexual band and great songs by guitarist Jason Ball. **Channel 3, Fear of Life or Red Kross, Born Innocent** Channel 3 is better produced and better played, while Red Kross, back in happier days when they spelled their name with a "C," is more fun and out of control.

Three favorite cuts—**Mexican Radio, Wall of Voodoo, Monsters, Nervous Gender, Mental Hopskotch, Missing Persons**.

—BRUCE DUFF

Wall of Voodoo, Call Of The West Atmosphere, melodies, smart-aleck wit. Producer Richard Mazda has brought out WOV's strength at a time when they could have fallen into a rut. Joe Nanini's percussion work is going to be more influential as time goes on. **Dream Syndicate, The Days Of Wine And Roses** A psychedelic festival that combines the feedback of Frisco with the cynical twists of L.A. This is dense music, but you can follow every thread, and it's played in a way that makes it fresh with each play. **Fear, The Record** Lenny Bruce used to hang out some in Van Nuys, and so does Lee Ving, and maybe that's why he's so close to the bone. This group is serious about not being serious,

and unlike other so-called "dangerous" bands, this one doesn't get any more comfortable. The record is a classic mesh of heavy metal and punk.

Three best cuts—**Dog Photo Man Becomes Real Dog Art, Dred Scott, Workingmen Are Pissed, The Minutemen, Kaleidoscope, Rain Parade**.

—MARK LEVITON

Missing Persons, EP You can't argue with a great set of songs. They're creative and catchy and, of course, Ms. Bozzio's voice is in a class of its own. **X, Under The Big Black Sun** X's eerie harmonies are an insatiable asset on this LP of incomparable personality. **Robby Kreiger, Versions** Kreiger's instrumental salute to artists like Hynde, the Stones, and the Four Tops comes off as an energetic and original jazz-tinged approach to old memories.

Three Best Cuts—**Mission Of Mercy, The Motels, I Like Boys, Missing Persons, Does It Make You Remember?**, **Kim Carnes**

—BONNIE MCKINNON

Gary Allen, In White America A bizarre, fascinating and provocative debut album from the ex-singer of avant-garde artistes Neighbours Voices, featuring such gems as "Oops! It's An Accident" and "Itchy-Itchy Boy" with the added bonus of back-up vocals from Ava Cherry on "What's So Atomic?" **The Blasters, Over There** Nothing in the rock 'n' roll/rockabilly current craze comes close to this for sheer high-energy, fun and good times. An outstanding contribution to mankind's endeavors. **Missing Persons, Spring Session** M Another step forward for this potential supergroup. Dale Bozzio's squeaky vocals somehow fit this eccentric brand of rock.

Three Best Cuts—**What's So Atomic?, Gary Allen, Go, Go, Go, The Blasters, Shame, Shame, Shame, Jimmy & the Mustangs**.

—IAN BLAIR

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Club Data

by Jeff Silberman

Club Business Drops Off In 1982

Record companies weren't the only ones affected by the economic recession; the slump took its toll on local clubs in spades. For every venue that opened in 1982, three closed due to poor business, leasing or licensing problems. Last year, two out of every three clubs polled reported improved business. The pendulum swung the other way this year, as a clear majority either saw business go down considerably or struggled just to break even.

In order to survive, many clubs resorted to lowering or eliminating door admission. The use of complimentary tickets in an effort to get more people into the club and spend their money on drinks was more prevalent at clubs like the Troubadour and the Palomino.

In many cases, though, even that wasn't enough to turn things around. "Even when you draw the same number of people," said Michael Brennan of Cathay de Grande, "they spend less money on drinks." Carey Leverette at Donte's concurs: "The audience has changed its style of drinking from predominantly hard liquor to wine and Perrier water. While that may be good for the drink-and-drivers—which we're all for—it still means a lower take."

The recession even made its presence known in the amount of talent available to the clubs. Venues like the Troubadour and Club 88 noticed a significant reduction in the amount of tapes they received. "Last year I'd get about eight tapes a day," Club 88's Wayne Mayotte noted. "Lately I'm only getting one a day. There's a general lack of enthusiasm from the bands in areas like self-promotion and advertising."

The acquisition of top-draw talent became a problem for many small clubs. "When bands like the Blasters and Motley Crue become really popular, they usually stop playing the smaller clubs," said Brennan. "Our key to success is to get these regionally popular bands. Then we can get the new,

unknown acts to open for them, thereby establishing an audience, so they can develop in the small club circuit."

Jazz clubs face a different problem. Venues like Donte's have switched their talent booking policy from the older be-bop



Club mainstay Joshua.

groups to fusion acts, which draw a larger, younger crowd. "Younger people are much more enthusiastic," said Allen Goodman of Mulberry Street. "The older acts that play the jazz circuit are getting burnt out. After they play the full circle, the business is down the second time around."

Carmelo's is another venue that caters to jazz musicians, and it reports more difficulty in reaching the general public.

In order to combat the myriad of potential problems, clubowners have had to be "more inventive," as McCabe's Tracy Strann says. The Palomino's Tommy Thomas says, "We predicted the recession, so we ran the club that way, with lowered ticket and drink prices, more comp tickets, buffets and such." The Comeback Inn in Venice booked special shows such as the recent Electronic Music Fest, and added reggae bands to their ethnic jazz talent pool. Sutter's Mill completely changed their booking policy. "Country just died out," Richard Jaramillo claimed. "People are hot to trot for rock 'n' roll now." Other country venues, like Womphopper's and the Abilene Saloon, switched to rock 'n' roll and DJs, respectively.

Not every club was adversely affected by the slump. The Central, At My Place, the Studio Cafe, the Lighthouse, Trails West, O'Mahoney's and the Banjo Cafe kept their heads above water by booking a consistent,

predictable array of talent which established a strong core of regulars.

Even with the demise of an alarming number of venues, the local scene remained remarkably resilient. When C.A.S.H. and the Brave Dog, which primarily ca-

tered to the art-rock crowd, went under, the Anti-Club and the Lhasa Club came by to take their place. After-hours clubs, the Zero Zero, the Zero One, the Fake Club and the Seven Seas, became the year's major new trend. When the Whisky closed its doors, a lot of people predicted the collapse of the local scene—as they did when the Starwood closed a year earlier. The audience for live music, though, didn't evaporate; it just went elsewhere, evidenced in the record years for the Lingerie and the Music Machine.

"Everybody made concessions because of the economy, because everybody's holding on to their money and savings more," Pat Senatore of Pasquale's concluded. "Plus, the media 'negativizes' the whole thing. The outlook for '83, though—things have got to get better. You have to have a positive attitude."

'82 Club Highlights Nights To Remember

As Chosen By Southland Club Owners And Bookers

"They're all good...but the two bands that made the strongest impression were Wasp and White Sister." —Michael Glick, Troubadour □ "Blue Riddim, Long Ryders and 3:00." —Howard Paar, O.N. Klub □ "Many shows stand out—Shannon Jackson and the Decoding Society, Clifton Chenier, the Deadbeats/Bent Reunion, Sun Ra, Joe Turner and Hank Ballard." —Brendan Mullen, Lingerie □ "Dream Syndicate/Bangles/3:00 really stood out, as did the Plugz/Gun Club show." —Michael Brennan, Cathay de Grande □ "Plugz/Skanksters/Levi & the Tribe, Dream Syndicate/Bangles/3:00, Plugz/Rank & File (which is the year's house record), and the Johnny Crawford/Phranc show." —Jan Ballard, Music Machine □ "100 Flowers/Age Of Consent/Minutemen, Savage Republic Neef, Fibonacci/Food & Shelter/45 Grave/Jimmy Smack." —Russell Jessum, Anti Club □ "The late Art Pepper, who spent years playing without getting the recognition he deserved, Freddie Hubbard, Lynn Carey, Al Vizzutti, Robben Ford & John Guerin, Ernie Watts and, especially, our anniversary show—without the support of the musicians, we wouldn't be around." —Carey Leverette, Donte's □ "Arco Iris—they created a special kind of atmosphere where they would get the audience involved in their music." —Alan Chemtob, Coffee Emporium □ "I'll always remember the Art Pepper shows. Also, Joe Pass, Harold Land and Oscar Brashear, Ray Pizzi, Baya, Willie Bobo." —Pat Senatore, Pasquale's □ "Byron Berline always put on a good show here." —Raoul Mazzoni, Banjo Cafe □ "Our special festivals stood out—The Electronic Music Fest, which had video synthesized with the music, and the Women's Music Fest." —Jim Hovey, Comeback Inn □ "Dianne Reeves & A Fine Madness, Doug MacLeod, and Wizzard & Co." —Chris Wilson, Lighthouse □ "Rickie Lee Jones' keyboardist, Michael Ruff, put on a great show, as did Expose & the David ii Orchestra." —Matt Kramer, At My Place □ "David Lindley, Full Moon and Jack Mack." —Bill Knorr, Central □ "Richard Thompson and T-Bone Burnett." —Tracy Strann, McCabe's □ "Bobby Redfield, Chiz Harris, and Secret People." —Mickey, Studio City □ "Dallas & Catfish Hodge, A Band Called Sam and, of course, Hot Lips & Fingertips." —Evelyn Mears, O'Mahoney's □ Rob McConnell and Boss Brass were the big hit of the year; we had 800 advance reservations, with a lot of turnaways. Also, Red Rodney and Ira Sullivan did well." —Chuck Piscatello, Carmelo's □ "Joshua, Redbone, Energy and the Twisters." —George Swade, Hot Licks.

1982 Finish	Issues On Chart	1981 Finish	ROCK / POP
1	14	8	Joshua
2	10	-	Plugz
3	7	★	Blasters
4	5	3	Plimsouls
5	9	9	Top Jimmy & the Rhythm Pigs
6	7	-	Jack Mack & the Heart Attack
7	4	-	Motley Crue
8	6	-	James Harman
9	4	-	Sparks
10	4	6	Busboys

HONORABLE MENTION:

White Sister, Untouchables, Fear, 20/20, Motels, Rockin' Rebels, American Heroes, X, Full Moon, Choir Invisible.

1982 Finish	Issues On Chart	1981 Finish	JAZZ / BLUES
1	19	1	Arco Iris
2	15	★	Dianne Reeves & A Fine Madness
3	14	2	Don Randi & Quest
4	16	10	Secret People
5	13	-	Bobby Redfield
6	11	★	Ernie Watts
7	11	4	Wayne Johnson Trio
8	7	-	Richard Elliott
8	6	★	Eddie Harris/Pat Senatore Trio
10	7	-	Doug MacLeod

HONORABLE MENTION:

Chiz Harris, Kittyhawk, Koinonia, Art Pepper, Beverly Hills Unlisted Jazz Band, Affirmation, Real Estate, Ray Pizzi, Phil Upchurch, Allen Vizzutti.

1982 Finish	Issues On Chart	1981 Finish	COUNTRY / FOLK
1	14	★	Gerald Ray
2	16	-	GRITS
3	12	-	Leaky Canoe
4	15	-	Haywire
5	13	6	Elvis Montana
6	15	-	Suzanne Niles
7	10	★	Duke Davis & Buckshot
8	18	3	Hot Lips & Fingertips
9	13	-	Golden State Cowboys
10	10	9	Johnny Meeks

HONORABLE MENTION:

All You Can Eat, Western Union, Jim Seals, Chuck McDermott, Cowboy Maynard, Jim Gibson, Shutouts, Bill Erickson, Van & the Southland Band, Jim O'Neill & Stagecoach.



The Gerald Ray Band, the year's biggest country draw in the Southland.

Year-End Live Action Results

Our Live Action Chart is a straightforward ranking of bands by the size of the crowds they play for in a given period. Our year-end chart, then, gives us a chance to salute the bands that have been most consistent in bringing fans into the clubs.

Our regular poll involves asking dozens of clubowners to list the top draws in their venues and give us approximate crowd sizes. Our year-end poll ranks those listings on a 20-19-18 basis for top finishers.

Hard rockers **Joshua** have won the '82 cumulative Live Action Chart. As the unofficial band of Hot Licks in Torrance, they were consistently in the top 20 listings. The **Plugz** were the only other rock band to finish in double-figures in the number of appearances in the chart this year, through appearances at the Music Machine, Lingerie, Cathay de Grande and the Whisky. The **Blasters** and **Plimsouls** charted with consistent gigging and a strong vinyl presence, while **Top Jimmy** and **Jack Mack** were unofficial house bands at the Lingerie and Cathay de Grande, respectively. In all, six of the top ten club draws are now signed to labels. **Sparks'** showing was a surprise. Their return from Europe turned into a lengthy homecoming. Last year's winner, **X**, spent a good part of the year touring the country, and only played enough local club dates to finish 18th.

Unlike the weekend or one-night gigs accorded to most rock bands, country acts were more likely to use two-week gigs or even longer stints to land on the chart. This accounts for the fact that all ten top draws spent at least 20 weeks on the chart. This year's winner, the **Gerald Ray Band**, leapfrogged from 17th place last year. Most of '82's top draws kept busy in the large Orange County clubs like the Cowboy and the Crazy Horse, mainly because venues like **Womphoppers** and the Santa Monica Cowboy stopped booking country music. The demise of country at **Womphopper's** was the major reason why last year's winners, the **Jim Gibson Band**, finished 15th this year, after topping the chart last year as house band there.

For the third year in a row, **Arco Iris** won the jazz segment of the Live Action Chart. They certainly didn't rest on their laurels; they recently celebrated their fourth anniversary of steady, weekly gigging at the Comeback Inn, and they were also popular at the Coffee Emporium. When singer **Dianne Reeves** hooked up with Billy Childs' **A Fine Madness**, the results were magic, both musically and financially. The combination helped Childs' group move from 16th to 2nd over the space of a year. **Don Randi** and **Secret People** were holdover house bands, while **Ernie Watts** broke Larry Carlton's steady gig record at Donte's. That record propelled him from 20th to 6th. Belated kudos go to **Art Pepper**, who was a steady club-filler until his untimely passing.

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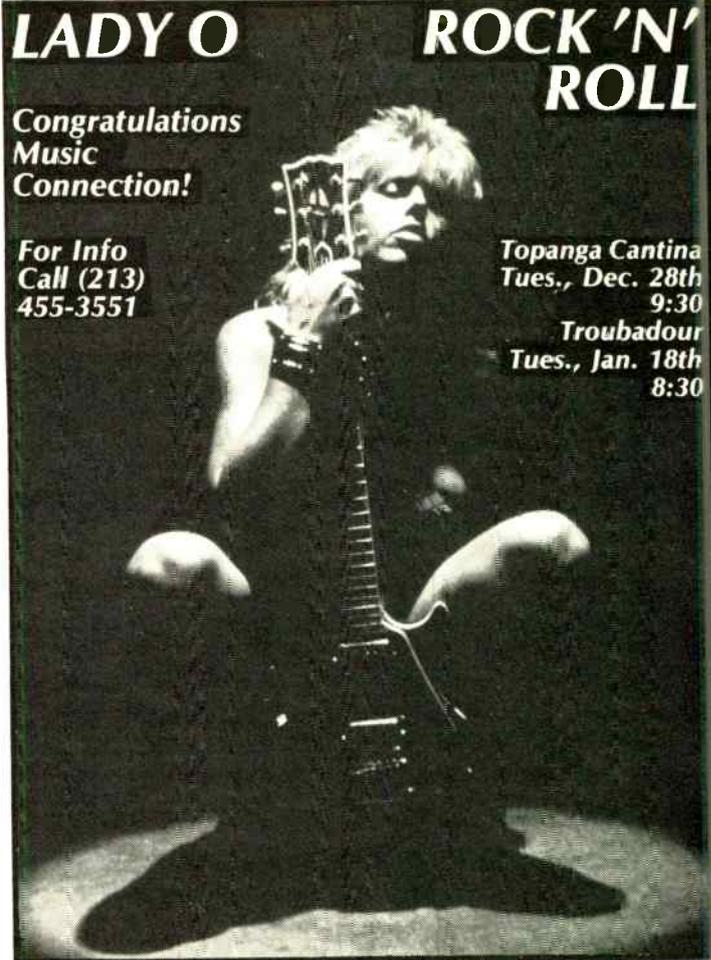
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455-3551*

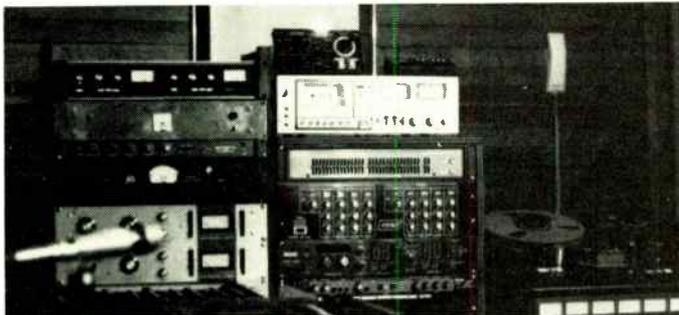
**ROCK 'N'
ROLL**

*Topanga Cantina
Tues., Dec. 28th
9:30*

*Troubadour
Tues., Jan. 18th
8:30*



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& THE CROWNS

CHELSEA
CIRCLE JERKS
THE CRAMPS
DIRTY LOOKS
THE ENGLISH BEAT
MARIANNE FAITHFULL
FINGERPRINTZ
THE FIXX
THE FLESHTONES
FUN BOY THREE
GANG OF FOUR
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GRAND FUNK
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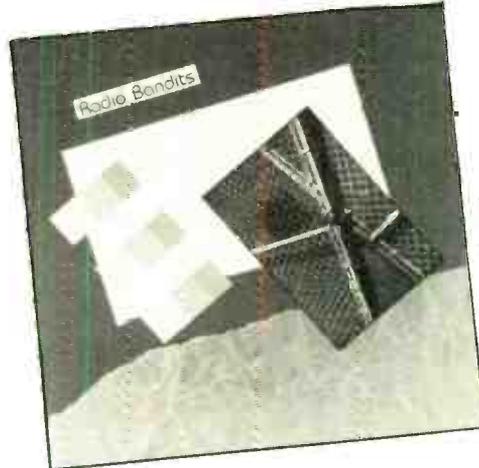
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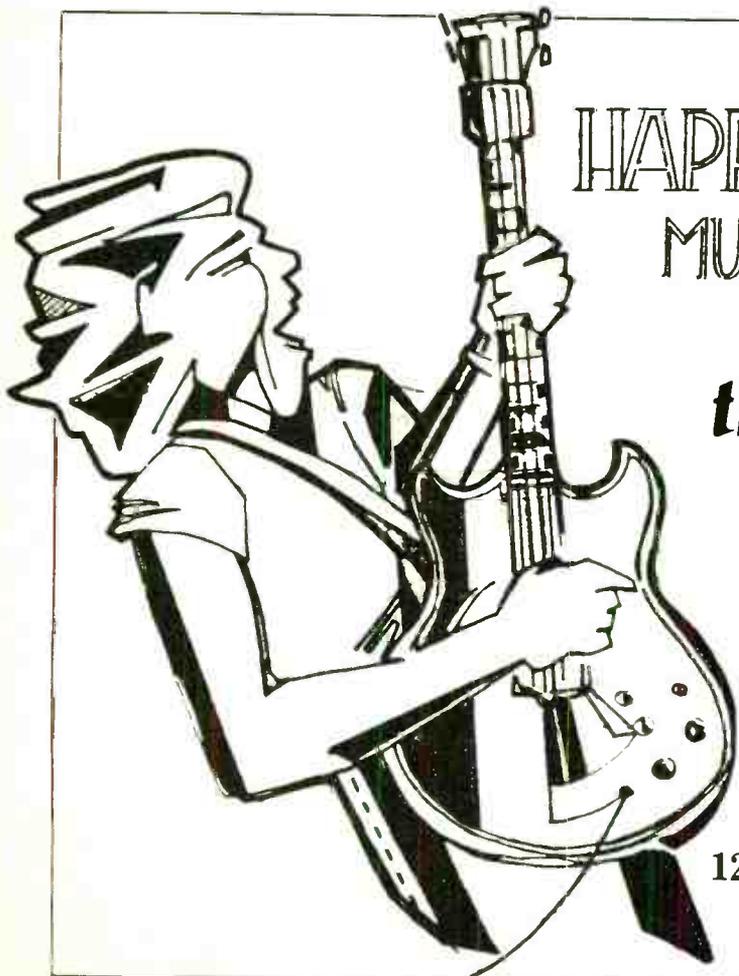
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Gig Guide

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

Gig Guide Listings Are FREE

Los Angeles (213) 462-5772

5th Anniversary Special

For this year-end, anniversary issue, we are providing an overview of the Southern California club scene. Below is a more comprehensive listing of clubs who frequently book local acts. While not exhaustive, it represents most major venues and many of the smaller ones. Some have appeared in our regular Gig Guide before, and are anxious to hear from new bands, and others have more restrictive policies. It is, therefore, always best to talk to the club's booker about his or her specific policy before submitting a tape or other material.

Clubs

LOS ANGELES

PALOMINO
6907 Lankershim Blvd.
N. Hollywood
Tommy or Connie
(213) 983-1321
Country, Rock

COFFEE EMPORIUM
4345 Glencoe Avenue
Marina del Rey
Alan
(213) 823-4446
Jazz

CATHAY DE GRANDE
1600 N. Argyle Ave.
Hollywood
Gil or Mike
(213) 461-4076
Rock/Variety

SASCH'S
11345 Ventura Blvd.
Studio City
Bill
(213) 710-9797
Rock

RISSMILLER'S
18415 Sherman Way
Sherman Oaks
Tracy or John
(213) 881-9800
Rock/Variety

O.N. KLUB
3037 Sunset Blvd.
Silverlake
Howard
(213) 939-9549
Ska/reggae

TROUBADOUR
9083 Santa Monica Blvd.
West Hollywood
Michael
(213) 937-4440 or (213) 937-4441
Rock

LINGERIE
6507 Sunset Blvd.
Hollywood
Laurie or Brendan
(213) 466-8557
Rock/Variety

SUTTER'S MILL
11054 Sepulveda Boulevard
San Fernando
Lyon or Richard
(213) 361-7151
Country

BRASS RAIL
233 South Brand Boulevard
Glendale
Louie
(213) 242-2227
Top 40, rock

AT MY PLACE
1026 Wilshire Boulevard
Santa Monica
Matt (213) 451-8597 or
Jim (213) 451-8986
Jazz, variety

COMEBACK INN
1633 West Washington Blvd.
Venice
Will or Jim
(213) 396-7255
Jazz and variety

PASQUALE'S
22724 Pacific Coast Highway
Malibu
Pat Senatore
(213) 456-2008
Jazz

HOP SINGH'S
4110 Lincoln Boulevard
Marina del Rey
Rudy
(213) 821-5955 or (213) 822-4008
Jazz, variety

McCABE'S
3101 Pico Boulevard
Santa Monica
John, Nancy or Tracy
(213) 828-8037
Variety

THE PALOMINO
6907 Lankershim Boulevard
North Hollywood
Tommy or Connie
(213) 983-1321
Country, rock

THE LIGHTHOUSE
30 Pier Avenue
Hermosa Beach
Kathy, Chris or Kenny
(213) 372-6911
Jazz, blues, reggae

GOLDEN BEAR
306 Pacific Coast Highway
Huntington Beach
Kevin
(213) 960-5436
Rock, variety

BANJO CAFE
2906 Lincoln Boulevard
Santa Monica
Raoul
(213) 392-5716
Country

ROSIE'S
3200 Rosemead Boulevard
El Monte
Bill
(213) 572-9380
Country

LONESTAR SALOON
2003 Mount Vernon Avenue
Pomona
Bob
(714) 629-9696 or (714) 623-2648
Country

THE CENTRAL
8852 Sunset Boulevard
West Hollywood
Tony, Bill or Keith
(213) 855-9183
Rock

CLUB 88
11784 Pico Boulevard
West L.A.
Wayne
(213) 479-1735
Rock

TWO DOLLAR BILL'S
5931 Franklin Avenue
7000 Hollywood
Hollywood
Judy
(213) 466-2307
Variety

H.J.'s
6411 Lankershim Boulevard
North Hollywood
Joe
(213) 506-9728
Rock, reggae, R&B

CELEBRITY CENTER
5930 Franklin Avenue
Barbara Cordova
(213) 464-0411, ext. 201 or 214
Classical to jazz

THE LANDMARK INN
213 South Glendale Avenue
Glendale
Bob
(213) 247-5719
Country

CLUB DOMINO
11637 West Pico Boulevard
West L.A.
Tom Sullivan
(213) 392-7034
Jazz, jazz-fusion, Top 40, rock

TRANCAS
30765 Pacific Coast Highway
Malibu
Al Warbucks
(213) 457-5516
Open

TAURUS TAVERN
1616 West Washington Blvd.
Venice
Ray Hagar (213) 399-9787 or
Pat Doyle (213) 318-2164
Rock, blues, jazz

DONTE'S
4269 Lankershim Blvd.
North Hollywood
Cory
(213) 877-8347
Jazz

MUSIC MACHINE
12220 W. Pico Blvd.
Jan
(213) 820-0947 or (213) 820-9933
Rock

ANTI-CLUB
4658 Melrose Ave.
Los Angeles
Russell Jessum
(213) 275-3525
Avant-garde underground music

BAKED POTATO
3787 Cahuenga Boulevard
North Hollywood
Shelly or Don
(213) 980-1615
Jazz

CARMELO'S
4449 Van Nuys Blvd.
Sherman Oaks
Chuck
(213) 784-3268
Jazz

THE COVE
1229 Hermosa Avenue
Hermosa Beach
Debbie Manczarek
(213) 322-7403
New wave rock, orig. only

THE LONGHORN
21211 Sherman Way
Canoga Park
Bud Ragan
(213) 708-2557
Country

Gig Guide

RETREAT CHAMPAGNE LOUNGE
3935 Sepulveda Boulevard
Culver City
Arthur Porter
(213) 391-1196
Pop, jazz

THE STAGE
10540 Magnolia Boulevard
North Hollywood
Marsha or George
(213) 985-9937
Rock

CANDY STORE
8117 Sunset Boulevard
West Hollywood
Maggie
(213) 654-1298
R&B, funk, fusion, variety

CHEERS!
10700 Van Owen
North Hollywood
Cheri
(213) 761-6747
Any new music

SOUTH BAY ORANGE COUNTY SAN DIEGO

CRAZY HORSE
1580 Brookhollow Drive
Santa Ana
Bob, Robin
(714) 549-1512
Country, rock

THE COWBOY
1721 South Manchester Ave.
Anaheim
Bob, Robin
(714) 731-6361
Country

MOM'S SALOON
945 Garnet
Pacific Beach
Murray Dalaimo
(714) 483-7737
Rock, Top 40

DISTILLERY NIGHTCLUB
140 South Sierra Avenue
Solana Beach
John (9-5 weekdays)
(714) 481-5692

RIB RACK
28682 Marguerite Parkway
Mission Viejo
Bob, Robin
(714) 731-6361
Country, variety

BACCHANAL
8022 Clairmont Mesa Boulevard
San Diego
John Marien
(714) 560-8353
Rock

BELLY UP TAVERN
143 South Cedros
Solana Beach
Dave Hodges
(714) 481-8140
Roots rock, reggae, rockabilly,
vintage jazz

SILVER SADDLE
801 North Beach
La Habra
Bob, Robin
(714) 731-6361
Country

RADIO CITY
945 South Knott
Anaheim
Jerry
(714) 826-7001 or (714) 826-7000
Rock

COACH HOUSE SALOON
33157 Camino Capistrano
San Juan Capistrano
Bob Lemon
(714) 549-7028
Original rock

LEHR'S GREENHOUSE
2828 Camino de Rio South
San Diego
John Zirkel
(714) 299-2828
Rock 'n' roll

MY RICH UNCLE'S
6205 El Cajon Boulevard
San Diego
Martin Montoya
(714) 287-7332
Rock, Top 40, dance

HALCYON
4258 West Point Loma
San Diego
Randy French
(714) 225-9559
Rock, Top 40, some new wave

RODEO
8980 Villa La Jolla
La Jolla
Bruce Warren
(714) 457-5590
Rock, new wave

SPIRIT CLUB
1130 Buena Vista Avenue
San Diego
Madalene Herrera
(714) 276-3993
Rock, power pop

STUDIO CAFE
7891 Warner
Huntington Beach
Mickey
(714) 675-7760

TRAILS WEST
3244 West Lincoln
Anaheim
John Butler
(714) 995-9902
Country

THE MELODY INN
110 South Harbor Boulevard
Fullerton
Reverend Moses
(714) 879-7570
Country, rock, blues

CALABASH LANDING
179 E. 17th Street
Costa Mesa
Dennis Cooney
(714) 642-9855
Rockabilly, R&B, jazz

THE GALAXY
121 North Gilbert
Fullerton
Janina Alton
(714) 525-1334
New wave, pop, rockabilly

THE PANHANDLER
34130 Pacific Coast Highway
Dana Point
Star Productions
(714) 549-7028
Name acts, showcase, Top 40

Song Market

HIT SONGWRITERS Former Jobete publisher with excellent access to R&B and pop acts seeks hit material only. Send tapes to Dale Kawashima, P.O. Box 3238, Hollywood, Ca. 90028. All submissions accompanied by SASE will receive a written reply and evaluation.

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

BRAVE NEW MUSIC is looking for commercial pop songs. Send them along with a SASE for return to their new address at: P.O. Box 25695, L.A., Ca. 90025.

MAJOR PUBLISHING and production company with contacts in the U.S. and Europe seeks new songs and songwriters. Particularly interested in Hall & Oates and John Cougar-type rock and dance-oriented rock. Send maximum of four songs on cassette and lyric sheets with SASE to Zebra Music, 8282 Sunset Blvd., L.A., Ca. 90046. No personal deliveries please, and no phone calls.

PRODUCTION COMPANY looking for songs a la Kenny Rogers. Send 3 songs on reel-to-reel or cassette with lyric sheet and SASE to Robert, c/o New Improved Prod., 20605 Longworth Ave., Lakewood, Ca. 90715

Miscellany

WANTED: Rock band to play at the Erickson Center For Adolescent Advancement on December 17th. These kids love rock music and very seldom have the opportunity to see it live. There is no pay. For more information, call Maelena, 213-344-8705 or 213-704-5448.

TELEPHONE SALES PEOPLE needed. 5-hr. day. \$14/hr. Experience not necessary. Contact Johnny Francis, 213-891-9420.

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

NEW RECORD COMPANY seeks modern original bands and singers. Send demo tape and info to P.O. Box 24C58, L.A., Ca. 90024. Please enclose SASE for tape return.

CATALINA ISLAND: Groups interested in gigs on Catalina Island, send bios and tapes to Island Entertainment, P.O. Box 2445, Avalon, Ca. 90704. Want rock, jazz, Top 40 for concerts, dances and club dates.

WANTED: Top 40 rock band to play a wide variety of music and perform at a party on Christmas evening for "The Holiday Project." Also Hanukkah party and small groups making hospital visits. No pay. Approximately 1000 will attend. Must have own equipment and share yourself and your talent this Holiday season. "You are the gift." For further info, call 213-479-5353. Leave name and number on machine.

RCM RECORDS, Nashville, independent production, LP's, 45's, excellent client and artist terms. For information and arrangements, call producer J.D. 615-269-3284.

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.

Pro Players

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

SESSION PLAYERS

JIM FRABLE

Phone: 213-846-3232
Instruments: Piano, guitar (lead or rhythm), banjo, fiddle, mandolin, bass, string synthesizer.
Styles: Country and bluegrass.
Read Music: Yes
Available For: Sessions
Qualifications: T.V., radio and studio sessions.

WILLIAM OZ

Phone: 213-461-4436
Vocal Range: 4-octave tenor.
Styles: All lead and background.
Sight Read: Some.
Qualifications: Former Capitol and RCA recording artist, songwriter, arranger, producer. Can help you get a deal. Member of AFTRA, A.F. of M., BMI. Available for sessions, demos and jingles.
Available For: Sessions, demos and jingles.

KEVIN SHEPHARD

Phone: 714-554-3595
Instruments: Bass, bass pedals (2nd vocals and percussions), two bass systems (guitars and pedals).
Styles: Orchestrated rock, progressive rock.
Qualifications: New York, N.Y. with (CBS) Epic Records with Wizard's Workshop, my previous concert band of seven years, ending fall of 1980 NYC. Wally Heider's, San Francisco, Ca. 1978 bass sessions (on call). J.W. Everett (Larson) (former guitarist of Stephen Stills band Manassas) toured on Everett's southern and east coast tour debuting solo LP. Berklee School of Music, Boston, 2 1/2 years. Write/arrange music/lyrics. To date 1 LP and two larger credited tours. Good attitude. Knowledge of music industry.
Read Music: Percussion, yes; bass, no.
Available For: LP session work, major artists/bands. Prefer signing up with a good quality, national recording/touring artist/group. Please call any time. Will relocate (on notice) east/west coast or Europe.

BRAD WILSON

Phone: 213-656-5227
Instruments: Guitar, lead and rhythm; vocals, lead and backup.
Styles: Rock, all styles.
Vocal Range: 3 octaves
Qualifications: 15 years of guitar; toured with Kathy McDonald (Capitol Records), recorded with Blind Date (RCA Records), recorded guitar for Regency Records.
Available For: Group situation, recording, touring, sessions.

JOHN E. DOUGLAS

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

JON DELSON

Phone: 213-650-0758
Instruments: Fretted/fretless electric bass
Styles: Solid in all
Read Music: Yes
Qualifications: Extensive studio and live experience, including album and TV work, demos, jingles, concerts and club work. Extremely reliable and reasonable.
Available For: Sessions, demos, paid showcases, fill-in work.

STEVE FELLER

213-982-8472
Instruments: Prophet, acoustic piano, Rhodes, B-3 and clavinet.
Styles: All
Read Music: Yes, also arrange and write.
Qualifications: 22 years playing keyboards, 10 years professional, also do sound at Palamino and other clubs—tapes of originals available.
Available For: Sessions and paid showcases.

HERB MICKMAN

Phone: 213-462-4502, 985-7464
Instruments: Piano, electric piano
Styles: Jazz, rock, pop, etc. I know over 1000 songs.
Read Music: Yes
Qualifications: Concert tours, recordings, night club engagements with Sarah Vaughan, Jose Feliciano, Carmen McRae, Joe Williams.
Available For: Work with union players and professional-level singers.

GLENN LETSCH

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

ROY A. BERLINER

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

BRIAN BECVAR

213-470-2329
Instruments: Yamaha piano, Korg polyphonic synthesizer
Styles: Rock, jazz, R&B, classical
Read Music: Yes
Qualifications: Recording and touring with John Cougar, Roberta Flack, Bobby Caldwell, Cheryl Lynn, Foxy, Wild Cherry. Songs placed on albums by John Cougar and Cheryl Lynn.
Available For: Recording sessions, arranging and producing, television and film scoring, song writing, live gigs.

VOCALISTS

KAREN CAPPELLI

Phone: 213-465-6061
Vocal Range: 2 1/2 octaves
Styles: Rock, pop, R&B, country
Sight Read: No. Good ear
Qualifications: 15 years singing w/ 8 years pro experience. Live & recording situations.

DANIEL BROWN

213-500-1327
Styles: Rock, pop, R&B, MOR, country.
Read Music: Yes
Vocal Range: Tenor
Qualifications: Extensive recording & live experience in L.A., Boston & Midwest. Have done well over 100 demo, album and showcase situations the past few months. Berklee College. Very versatile, having performed hundreds of covers and originals, all styles, in nearly as many circumstances. Extremely quick learner. Adaptable and fresh. References and tapes available.
Available For: Sessions, demos, fill-ins, club or casual work.

THE HARMONY KID

Phone: 213-506-4515
Vocal Range: 3 octaves, tenor to baritone.
Styles: Buyer's choice
Sight Read: More or less
Qualifications: Precision vocal harmonist; 14 years stage and studio, professional barber shop 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!

GROUPS

FINAL NOTICE

Nita, Paul, Chuck or Vince
Phone: 213-426-0610
Instruments: Lead and rhythm guitars, bass, drums, female lead singer with five-octave range.
Read Music: Yes
Styles: High-energy rock, heavy metal.
Qualifications: Pro live and recording experience. Presently in studio. Appearing New Year's Eve at Club 88, headline act at midnight. Together two years. Tight sound.
Available For: Pro live and recording experience.

KASARAILIA RHYTHM SECTION

Phone: 213-343-9651
Instruments: Complete rhythm section, including bass guitar, drums, keyboards, lead and backup vocals.
Read Music: Yes
Qualifications: Professional.
Available For: All musical styles for all situations. Recording, live work.

TRINITY RHYTHM SECTION

Phone: 213-343-9651
Instruments: Complete rhythm section including bass guitar, drums, keyboards, lead and backup vocals.
Read Music: Yes
Qualifications: Professional, exp. in live and recording situations.
Available For: Live gigs or recording.

TECHNICAL

ED FREEMAN

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

GORDON ALEXANDER

213-242-6437
Technical Skill: Recording engineer and production.
Qualifications: Have worked in various Hollywood studios for three years. Client list upon request. Special interest in electronic soundcrafting.
Available For: Recording sessions, production assistant, films, video.

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)

FAULTY PRODUCTS

And Our Family Of Artists Congratulate
Music Connection On Their 5th Anniversary
Best Of Luck In The Future!

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B PEOPLE
CHROME
T.S.O.L.
D.O.A.
THE FARTZ
ALEX GIBSON
KRAUT

THE BANGLES
(formerly the Bangs)
DEAD KENNEDYS
ANTI-NOWHERE LEAGUE
SEVEN SECONDS
SOCIAL DISTORTION
HUMAN SWITCHBOARD
MAXIMUM ROCK & ROLL

FAULTY PRODUCTS

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

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- Shure Vocalmaster 6 channel w/ reverb \$200. Also 2 spkr. cabs. \$75 each. Chuck 213-784-1830h
- Fender Vintage 4-10 Bassman amp w/ 4-10" Jensen spkrs. 40 watts RMS. Mint cond. 1955-6 \$475-obo. 213-669-8755h
- Yamaha PA system EM 152 6 chnl. board. So 112T spkrs. hardly used. \$800. 714-223-0894h

- Yamaha amp 6100-112, 1982. Hardly used. \$350. 213-223-8809h
- Ampeg V6B bass cab. w/ 2 15" JBL spkrs. Great cond. \$300 & Sunn Colliseum front loaded bass cab. w/ 18" JBL spkr. \$200. Frank 213-936-0586h
- Tapco 6100R 6 chnl. stereo mixer, w/ reverb, sep. FX, input mon. hi-lo levels, outputs, like new. Mounted in Anvil cab. w/ wheels. \$30 213-981-9398h
- BGW Power stereo amp. 250 watts per chnl. Like new. \$300. 213-981-9398h
- Tapco stereo EQ Model 2200. \$250. David 213-981-9398h

- Altec Voice of the Theater spkr. cab. w/ horns, drivers 15" spkrs. Like new. \$575-obo Tony 213-653-0237h
- Asly SC63 parametric EQ. Brand new. \$150. John 213-845-2097h
- Anvil 14 space rack mount. \$200. John 213-845-2097h
- 2 Custom made 12" spkr. cabs. w/ EV spkrs. \$250/pr. 213-845-2097h
- Peavey 215 cab. like new. \$200. Jim 213-444-8533h
- Peavey 200 EA head, 4 chnl. \$100. Jimmy 213-851-8316h

- Randall Commander 2 guitar amp w/ 2 12"s. \$250, w/ Anvil case \$350. Jimmy 213-851-8316 or 463-5859h
- Randall 412 spkr. cab. w/ Marshall main, sounds great. \$250. Mark 213-886-8831h

- Brand new Gaelien-Krueger guitar amp. \$350. Michael 213-665-6558h
- 2 Custom spkr. cabs. both containing 2 a2" Celestion spkrs. \$235 each. Michael 213-665-6558h
- Music Man 130 watt amp, reverb, exc. cond. \$275. 213-763-8826h
- Randall CPA 4 chnl. head 120 watts w/ 2 RSC 4 spkrs columns. Exc. cond. \$795. Dave 213-789-6505h

Tape Recorders 3

- Stereo cassette deck. PC3450. Toshiba \$100. 213-631-6151h
- Nakamichi 600 cassette deck, perf. cond. \$350. David Hamilton 213-559-2375h
- Sony TC 399 reel to reel. 7" exc. 110/220 volt. \$350. James 213-390-0535h
- Tascam Teac 22-4, Reel to reel. 4 chnl. Simul-sync deck. 10 hrs. use. \$895. 213-393-2455h

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- Teac 2340 reel to reel 4 track \$500. Eves. 213-793-7098h
- Teac 3440 RX9, DBX noise reduction unit. Exc. cond. 6 mos. old. \$1,400. Chris Correll 213-840-0396h
- Sanyo Slimline AM-FM Stereo cassette player like new. 2 mics. Auto music select system. \$150-obo. Morns 213-391-3097h
- Teac portastudio 144 exc. cond. \$800 Barry 714-680-3736h
- MCI 24 track tape machine. \$20,000. Opamp Labs 24 track recording console \$10,000. 213-467-9467h

Music Acces. 4

- Wanted: Echoplex in exchange for free rehearsal time. 213-763-8102h
- MXR stereo tape compander unit. New in box. \$85. Chip Halstead 213-887-2049h
- Roland TR 808 rhythm composer. 6 mos. old. Exc. cond. \$650. Chris 213-840-0396h
- Boss DR55 Dr. Rhythm machine. Programmable. Brand new. \$120-obo morns. 213-391-3097h
- Electric flash metronome & sound clicker. Brand new. \$30. Morns. 213-391-3097h
- Acoustic guitar case \$12. J. P. Erickson 213-469-1892h
- Bass spkrs. pair of JBL 15" in folden horn cabs. pr of Altec 12" reflex cabs. \$750. Mike 213-868-6024h
- 12" Fender guitar spkrs. Brand new. \$40. Roy 213-396-7942h
- MXR Phase 100 \$65-or trade for ?? Joel 213-760-3937h
- Full 24 track studio equip. sale. Will sell as package or separate. 213-467-9432h
- Pedal board w/ fuzz, flanger, octave divider, analog delay, 2 buffer amps and case. All AC. \$700-obo 213-240-6988h

- Gauss 15" bass spkrs. #5840s like new, recond. \$110 each. 213-393-2455h
- Brand new Dr. Rhythm, Boss DR55 \$140. 213-459-6953h
- Anvil cases for Rick bass and Precision bass. \$150 each. John 213-845-2097h
- String bass covers 5/8, 3/4, 7/8 \$25-\$60. 213-462-4502h
- Fender Bass Gig Bag Black w/ zippered pocket. Like new. \$40. 213-462-4502h

Guitars 5

- String basses five 3/4 roundback basses from \$550 to \$2,500 213-462-4502h
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- Fender precision bass. Very rare 24 fret bass, rosewood fingerboard goes up to hi G. Exc. sound and intonation. \$425 with hard shell case. 213-462-4502h
- Fender music master bass. Jet black in mint cond. \$390. Kenny 213-906-0581h
- Fender strat white '82 w/ case. \$300 213-223-8809h

- Fender acoustic 6 string with new hard shell case. \$100. 213-837-2509h
- Takamine F-400 12 string acoustic guitar with case. Perf. cond. \$195. 213-887-2049h
- Gibson ES-347 Ebony and gold w/ case. \$575-obo 213-710-0740h
- Fender Strat exc. cond. natural finish. \$425. Eves. 213-662-4220h
- Gibson Les Paul 1971 custom. \$450. Yamaha 1600 1972 \$375. Both in exc. cond. 213-993-7913h
- Classical guitar in hard shell case. Good cond. Great sound. 8 mos. old. \$125. J. P. Erickson 213-469-1892h
- Ibanez L5 solid body elec. w/ DiMarzies, hard shell case. Superb cond. \$350. 213-989-0211h

- Martin 15 mid '50s all mahogany. Exc. tone and cond. Martin hard shell case. \$450-obo. 213-989-0211h
- Fender Precision fretless bass. Sunburst body rosewood neck. Mint cond. w/ hard shell case. \$450. 213-379-5527h
- Elctra bass brand new, hardly used, w/ case. \$150. Mark 213-886-8831h
- Elec. acoustic violin. Unique & very clear. \$1,200-obo. Paul 714-642-3333h
- Charvel custom made dolphin guitar w/ Bill Lawrence pickups, jet black w/ gold hardware & case. \$850-obo. Nick. 213-656-3500h
- Ovation acoustic elec. in mint cond. w/ hard shell case. \$450. 213-760-2594h
- Alembic short scale bass. Stanley Clarke model w/ power supply and flight case. Great cond. \$1,500. Frank Coglitore 213-936-0586h

- Custom Bergtrhine Marle elec. guitar, on board EQ, special EMG pick ups. Anvil case. Rack mount power supply, input modules. Must see. \$1,750-obo. Serious only. Joel 213-760-3937h
- Joe Oribe hand made classical guitar. \$750. Brand new. 213-845-2097h
- Guild F100 blonde, 1963 single cutaway, hollow body elec. guit. All orig. parts, beautiful cond. w/ hard shell case. \$400. Tony 213-665-3860h
- Silvertone guitar, cherry red, hollow body w/ Bigsby tremolo bar. \$90. Jimmy 213-851-8316h

- Gibson 335 '69 guitar, cherry red w/ case, tailpiece, push/pull pots, exc. cond. \$700-obo. 213-240-6982h
- Gibson ES345 for sale \$400-or trade for good Fender bass. Tim 213-784-1580h
- 1972 Martin D-18 orig. owner, action lowered. Barry pickups. Nice \$550-obo. Dave 213-507-7160h
- 2 Gibson Flying V's Exc. cond. \$450. Dave 213-650-6574h
- Guild G212NT 12 string guitar. No scratches, incredible sound. \$400. John Kirwin 213-654-3867h

Keyboards 6

- Arp String Ensemble w/ heavy duty road case. Perf. cond. \$495. 213-887-2049h
- Hammond B-2 portable organ w/ Linear Circuits percussion attack unit. \$800-obo. John before 5:30 213-470-2277h
- Wuriltzer 140B suitcase model. Perf. cond. \$700-obo. Morns 213-391-3097h
- Korg mono-poly synthesizer. Brand new still in box. \$550. Marty 213-649-3100h
- Minimoog Exc. cond. \$750. 213-763-8826h



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- **Hammond CV** organ w/ percussion, large Leslie full double keyboard w/ bass pedals, dolly & cover, bench. Exc. cond. \$1,300-obo 213-766-9049h
- **Moog Taurus** bass pedals in good cond. \$550. Scott 213-891-1365h
- **Rhodes Stage 73** Exc. cond. \$600. James 213-390-0535h
- **Korg Vocorder** Exc. cond. w/ Anvil case & custom modification for string ensemble. 213-390-1265h
- **Minimoog** exc. cond. \$750. 213-763-8826h
- **Sound Chaser** digital synthesizer with Apple computer. New. \$3,200. Steve Wilson 213-876-9415h
- **Yamaha** electric grand piano CP80 \$4000-obo. Danny 213-353-1255h

Percussion 8

- **Gretch** drums 7 piece custom built cases and practice pads, extra heads, only 7 sets like this made in 1980. 714-223-0894h
- **New Rogers 24"** bass drum, 15" bass tom, 18" Paiste crash cymbal w/ boom stand & special case for stands & hardware \$450. Well sell pieces sep. Tracy Burroughs 213-826-0259h
- 10 pairs of never used Grek R&R drumsticks \$30. Tracy Burroughs 213-826-0259h
- **Wanted: Brazilian Pandeiro.** Kurt. 714-642-4267h
- 2 **Synair Sensors** w/ accessories. Exc. cond. \$100. Kurt. 714-642-4267h
- **Rogers Drum Drone** \$45. 213-933-7805h

Guitarists 9

AVAILABLE

- **Guitarist/background** vocalist thoroughly familiar with jazz, rock and classical styles. Reads & studio exp., demo exp. avail. Jim Cooper 213-858-0424h
- **Country lead** guitarist, 25 yrs. exp. J. D. Roberts 213-788-3182h
- **Blues** guitarist avail. for work. Lots of exp. 213-828-9651h

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- **Serious** guitarist influ. by modern music and pop of today wishes to join band in process of rcrding. or playing out. Micky before 10AM or 6-8 PM 213-473-3741h
- **Pedal steel** guitar player looking for gigs and casuals. Also play guitar and sing. 15 yrs. exp. Steve. 213-762-1687h
- **Lead guitar/vocals** doubles on keyboards & drums avail. New in town. No punk or hard rock. 213-710-0749h
- **Lead guitarist** vocalist exp. dependable seeks working r&r or high energy country band. 213-249-4639h
- **Guitarist** seeks tasty progressive rock group in Kansas, Dregs, UK, Asia style. Have concert level mat., will travel, have industry opp. Do vocals, can create and compose. Russ 213-456-1589h
- **Guitarist** who sings well avail. for wrking. country or country rock band in LA area. Fine ear & stage presence and studio background. Afternoons Ron 213-836-0292h
- **Ld. guitar** lap steel, will add style to your band, country, blues, swing. Travel OK. Rich 213-760-4823h
- **Strong lead** guitarist, ld. vocalist w/ very high range. Seeks pro wrking. sit. 15 yrs. exp. Craig 213-765-7551h
- **Ld. Guitarist** seeks wrking. C&W or rock band. Sing T40 & oldies. Good image, equip, chops. Fill in or temp work OK. Steve 213-276-6519h
- **Exp. singer/guitar** player/songwriter from NY. seeks musicians into Pretenders, Clash style to form wrking band. 213-823-3172
- **Dynamite lead** guitarist into UFO, Van Halen, etc., seeks bassist, drums & vocals to form heavy metal rock group of '83. Must have equip, trans, presence & attitude. 18-25 pros only. Bob 213-574-0820h

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- **Guitarist** looking for band. Pros only. Randy 213-981-7321h
- **Avall: w/ exp.** performing rock, jazz, classical, reggae, new wave, etc. willing to travel. Ken 714-837-9976h
- **Lead guitarist/singer** would like to form or join a serious band w/ interest in country rock, rockabilly, reggae. 10 yrs. exp. plus road work, tired of playing T40 country. Gary 213-369-0396h
- **Guitarist avail.** jazz-rock. Formerly w/ name Swiss recording band. Very expressive good improv. Session and touring exp. Dale 213-942-7944h
- **Guitarist** seeks pro band exp. in all styles. 213-634-9901h
- **Lead guitarist/vocalist/songwriter** w/ exc. equip. Seeks serious wrking. band, club, studio & tour exp. Rock to heavy metal. Peter 213-891-1611h
- **Lead rhythm guitarist/producer/songwriter** 12 yrs. pro exp. seeks wrking. sit. session work song and band prod. R&B, new music, T40 & country. No punk or heavy metal. Joel 213-760-3937h

WANTED

- **Popular LA** rock band needs male guitarist high range voc., a must. Good equip, trans. 213-534-1839h
- **Post/singer** seeks guitarist w/ rhythm ala Talking Heads. Artists need only apply. Call Wild Hedges 213-654-3962h
- **2nd Guitarist** needed for high energy heavy metal act ala Saxon, riot. Pro attitude & image. Chris 213-274-1379h
- **Guitarist** wanted for reggae ska rock band. Gigging & recording. Robert 213-843-5470h
- **Guitarist/synth** must sing, needed by synth. rock dance band. Immed. stage, studio & video work. Infl: Simple Minds, Roxy, B-Movie. 213-663-2524 or 464-8090h
- **Guitarist/violinist** needed to complete evolutionary band ala Gabriel, Fripp. Attitude & exp. Jimmy 213-466-7445h

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- **Guit. needed** for wrking LA based rock band. Infl: Motels & Missing Persons. Class image and equip.. Immed. 213-255-0255h
- **Betty Boop & The Beat** looking for pro guitarist w/ new music sound. 213-242-9177h
- **Male guitarist** wanted for pop. top draw LA commercial rock grp. Have LP out. Must have high range voice and good guitar tone, trans. 213-375-3577h
- **Wanted:** guitarist, versatile on other instruments for raw, challenging R&R grp. Must sing. Rex 213-650-5391h
- **Ld. guitar** player wanted as good, if not better than Adrian Belew-in the Bowie, Crimson style. Dino 213-344-3347h
- **Wanted guitarist** young progressive must love danceable rhythms ala Talking Heads & Tom Tom Club. If you are one of a kind call Wild Hedges. 213-654-3962h
- **Lead guitarist** wanted by reforming orig. melodic hard rock band ALA Journey, Rainbow. Pro attitude only. After 7 PM 213-841-0973h
- **Black** vocalist, keyboardist, writer into funk, R&B seeks guitarist, bassists writing partners to form rcrding. act. Only exp. w/ tape call. 213-980-7926h
- **Guitarist** wanted for orig. rock band doing music about big oil, war and depression. Must be Exc. w/ real political convictions. Andy 213-392-8027h
- **Wanted: Lead guitarist** for orig. rock band for rcrding & MTV deal. Writing a must. Eric 213-962-9665h
- **Lead guitarist** wanted by writer/publisher for band w/ strong orig. & studio looking for attitude on stage perf. for top 40 circuit and EP master. Ben 213-434-1451h

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CONNECTION SECTION

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Bassists 10

AVAILABLE

- Bass player avail. for club, casual & studio wrk. Wrking only. Scott 213-884-8542h
- Pro bassist w/ credits & exp. seeks to share front & writing position in high energy melodic rock band. Pros only, please 213-934-1360h
- Exp. rock bassist looking for top 40 or wrking rock band. Only serious bands call. 213-881-7032h
- Bassist avail. 10 yrs. exp. reads, vocals, seeks band doing 140 country, or casuals. Wrking sits. only. Eric 213-762-8714h
- Bassist also plays guitar, have lots of exp. Prefer R&B & modern jazz. Avail. for clubs, sessions, & tours. Melvin 213-851-1481h
- Bass player age 27, seeks orig. rock band w/ or near record deal. Dan after 4:15 PM 213-782-9791h
- Avail. prior signed w/ CBS/Epic NY w/ Wizards work shop. Lking. for signed artist or band. Avail for rcrding and touring. Kevin Sheppard 714-524-3595h
- Bassist avail. for est. new music band image 9 direct. a must. Rick 213-413-1084h
- Pro bassist seeks club, casual fill in or session work. Exc. reader, extremely versatile. Jon 213-650-0758h
- Bassist avail. for wrking. sit. Good reader, good chops, studio & stage exp. EZ to work with. John 213-845-2097h

- Bassist/guitarist into '60s pop Beatles. Police. William 213-380-9634h
- Bassist avail. for grp., rcrding, touring, etc. Glenn 415-254-5657h
- Pro bassist read, writes, transcribes avail. for work. Know country & rock. Chuck 213-784-1830h
- Pro bassist Rik Fox now avail. from NY. formerly w/ W/ASP, Warlord & Thor seeking sully equipped orig. pro metal act already gigging. No games or egos. Call between 3-9 PM 213-933-2631h
- Bassist avail. intelligent and versatile for a wrking. country or country rock band. Harmony, vocals, double on guitar and harmonica. Good equip and trans. 213-876-6492h
- Bassist avail. intelligent and versatile for wrking. country 213-634-9901h
- Bassist looking for wrking. sit. club or studio. 213-634-9901h
- Avail: formerly of Epic for major artist or touring rcrding band. studio sessions. Kevin Sheppard 714-554-3595h
- Avail: creative bassist/guitarist seeks band or exper. musicians w/ varied tastes w/ ear for texture. Will travel. Bernie 714-642-7215h
- Bass player also plays guitar prefers R&B funk and modern jazz. Have 14 yrs. exp. avail. for tours, clubs & rcrding. Have good equip. and serious. Melvin 213-851-1481h
- Have bass will travel. Tim Woods 213-464-6815 or 213-457-5929h

WANTED

- Bass player wntd. for band w/ gigs, record. 3 piece, top quality musicians. 213-349-9179h

- Bassist/vocalist wanted for modern hi-tech night club circuit rock band, must have modern clean cut image, goog gear/chops group has mgmt, solid future 213-343-2414 213-344-3130h
- Bassist needed to complete all orig. pop band. Must read, back up vocals a plus. Serious only. Kenny 213-906-0581h
- Wanted: Bassist to form heavy metal rock group of '83. Must have equip, trans, presence & attitude. 18-25 pros only. 213-574-0820h
- Bass player wanted for newly formed rock band. Soon to be wrking. Michael after 4 PM 213-754-8779h
- Bass player for all orig. pop rock new wave band w/ rcrding contract, booking agent, rehearsal studio & gig all ready to go. Michael 213-391-7957h
- Bassist wanted by unique orig. new wave funk pop dance band w/ studio & backing. 213-379-0428h
- Bassist/vocalist wanted for pro pop, rock jazz grp. Must ead & double on another instrument. Gina 213-710-1696h
- Bassist wanted with strong vocals to work with pop rock vocalist/guitarist/songwriter w/ record company interest. Pros only. Anthony 213-653-0237h
- Bass player w/ lead voice need to complete original rock R&B band w/ strong material 24 trk tape ready to be mixed. Bruce 213-396-4994h
- Needed: Upright bass player to join folk trio. Immed. work after rehearsals. Sartuse 213-734-0159h
- Orig. rock combo needs bassist alive w/ ambition & anxious to play. Rick 9AM-4PM 213-240-9300h
- Bass player replacement wanted for high energy all orig. melodic rock band. 213-851-6781h

- Bassist needed to back new wave rockabilly rcrding artist w/ mngmnt. Recording & touring soon. Pros only. Must sing. Send tape & pix to Mr. Stanfield 504 E. Sycamore St. #C, Anaheim, CA 92805.
- Dangerface seeks charismatic bassist w/ vocal ability. Don't call if you have anything less than international aspirations. Gary 213-393-2456h
- Bass player wanted by reforming orig. melodic hard rock band ala Journey Rainbow. Pro attitude and equip. only. Call after 7 PM 213-841-0973h
- Pro bassist sought have Exc. sit. O.C. 213-508-9713h
- Bass player needed for blues band in Downey area. Jeffrey 213-803-3533h
- Rock group Madame X currently negotiating w/ major record labels need bassist w/ good singing voice. Rick Dallas 213-894-5590
- Bassist wanted for melodic hard rock pop band. Orig. material. Inlu: XTC, Doors, Squeeze, etc. Nick 213-787-2572h
- Bassist wanted for melodic hard rock pop band. Orig. material. Inlu: XTC, Doors, Squeeze, Alan 213-874-6753h
- Bass player wanted for career minded orig. R&R band. Backing vocals a must. Pat 213-282-4465h
- All orig. European style heavy metal band seeks bassist for tour and L.P. Image req. Markor Bill 213-761-8452h
- Bassist wanted for orig. rock band doing music about big oil, war and depression. Must be Exc. w/ real political convictions. Andy 213-392-8027h
- Bass player wanted for new band signed with Major label ala Steely Dan, Toto, Police. Great looks, lead vocals a must. Under 25 yrs. old preli. 213-651-0403h
- Bassist wanted for pro 5 piece rock act with top mngmnt. 213-450-2288h
- Creative bass player wanted to complete R&R trio. Inlu: Costello, G. Parsons, Little Feat, The Band, Stones, N. Young. Wide variety of quality covers and orig. Singing & writing abil. a plus. Roger 213-876-3714h

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Keyboardists 11

AVAILABLE

- ☐ **Keyboardist w/ Prophet 5, Crumar orch.** Rhodes, into new wave pop rock w/ exp. and vocals seeks orig. band. Malinda 213-827-0348h
- ☐ **Solid pianist pop rock.** Great feel, Michael McDonald, Billy Joel, avail. for studio and live work. Vocals 213-650-0170h
- ☐ **Keyboardist/accompanist avail.** for sessions, demos, rehearsals, showcases. Pro only. Sight read and transpose all styles. Yamaha elec. grand, Jupiter 8 polysynth, Rhodes. John 213-763-8199h
- ☐ **Keyboardist w/ Prophet synthesizer and digital synthesizer avail.** for pro bands only. Steve Wilson 213-876-9415h
- ☐ **Classical trained hard rock pro keyboard player w/ rock image seeks orig. hard rock bands** ala Journey, Foreigner. Have Oberheim, elec. grand and 10 yrs. exp. 714-759-1345h
- ☐ **Avail: multi-keyboardist for Top 40 or wrking rock new wave gig.** Also sings & writes. Exp. Harold Nobles 714-788-7726h
- ☐ **Keyboardist Jupiter 8, moog, rhodes, 1ef: hand bass, vocals.** Looking for wrking, sit, or sessions. John 213-780-6126h
- ☐ **Keyboardist w/ OBXa and minimooq** for session work and/or collaboration. Ron 213-393-6489h
- ☐ **Keyboardist accompanist seeks paid rehearsals, gigs, etc.** John Douglas 213-763-8199h
- ☐ **Keyboardist seeks wrking band only, any style w/ Yamaha elec. grand, classical training, reads writes, rock jazz, country, studio exp.** Tom 213-342-3874h
- ☐ **Piano accompanist w/ extensive credits avail.** for singers, demos, club work, etc. See bio on "Pro Players" page in this issue. Herb Mickman 213-462-4502h
- ☐ **Keyboardist/vocalist w/ Rhodes, OBXa, amp and board seeks nightly wrking sit.** Can read & write. Serious only. Call days, 12-4 PM Matt 213-348-1291h
- ☐ **Synthesist/programer w/ OBXa avail.** for tape projects, i.e. demos, records, sound tracks, multi-image, etc. Alexis 213-907-8059
- ☐ **Pro multi-keyboardist/vocalist recently left Joshua band & is avail.** for other projects. Donnie 213-841-5921h

WANTED

- ☐ **Keyboardist w/ poly synth wanted for modern hi tech night club circuit rock band.** Must have modern clean cut image, good gear/chops, grp. has mgmt, solid future. 213-343-2414 or 344-3130h
- ☐ **Prof. male keyboardist wanted w/ synth.** for all orig. rock grp. w/ exc. potential. 213-464-1593h
- ☐ **Betty Boop & The Beat** looking for keyboardist or sax w/ new music sound. 213-242-9177h
- ☐ **Female synthesizer vocalist wanted for all girl band.** Equip & trans a must. Orange County Area. Leslie 714-739-0729h
- ☐ **Pro keyboardist needed by working LA based rock band.** Influ: Motels, & Missing Persons. Must double on sax. Class image & equip, please. Immed. 213-255-0255h

- ☐ **Wanted: Keyboard/synthesizer w/ drum machine to bach anarchist, pacifist percussion vocal trio.** Tom Tom Club sound. Carol 213-467-1542h
- ☐ **Piano player wanted for song demos at studio in Van Nuys.** Paul 213-782-7743h
- ☐ **Keyboardist wntd for T40 & orig. band.** Must be hi energy & able to travel. Vocals a plus. No drugs, please. Sheila after 6 PM 213-761-9447h
- ☐ **Prophet player wntd. for new music.** Dino 213-344-3347h
- ☐ **Keyboard player needed to complete evolutionary band ala Gabriel, Fripp.** Attitude & exp. Jimmy 213-466-7445h
- ☐ **Keyboardist wntd. for orig. rock band w/ mgmt.** preparing for gig & rcrding. 213-933-0926 or 982-0872h
- ☐ **Keyboardist/acoustic pianist needed to back new wave rockabilly rcrding, artist w/ mgmt rcrding & touring soon.** Pros only. Must sing & double. Send tape, file & pix to: Mr. Stanfield, 504 E. Sycamore St. #C, Anaheim CA 90805h
- ☐ **Dr. Frignt & The Surgeon.** Genrals looking for polyphonic synth player. Must have equip & trans. influ: Missing Persons, Gabriel, Bowie. 213-344-3347h
- ☐ **Keyboardist needed for T40 & orig. band.** Must be hi energy & able to travel. Vocals a plus. No dopers please. Billy 213-461-5731h
- ☐ **Multi keyboardist w/ polyphonic synth wanted by English influ. new wave band.** Great mat., rcrding soon. Tom 213-501-3342h
- ☐ **Multi-keyboardist wanted w/ state of the art equip, vocals and rock look.** Lead vocal helpful. Pays \$300-\$350 a week. In town gigs and 24 track rcrding. More money later. Michael 213-661-1322h
- ☐ **Hard rock keyboardist wanted by re-forming orig. melodic hard rock band** ala Journey, Rainbow. Pro attitude and pro equip. only. Call after 7 PM 213-841-0973h
- ☐ **Wanted keyboard player to join orig. hard rock group to record, tour Midwest concert and club circuit.** Must have some vocal skills and writing capabilities. Only exp. pros. need apply. 213-659-8755h
- ☐ **English guitarist forming commercial hard rock band, together w/ hit mat. & backing seeks multi-keyboardist w/ good image and gear.** Pros only. 213-344-9266h
- ☐ **Keyboardist needed for top 40 band.** Must be versatile. K.L. Johnson 213-935-9249h
- ☐ **Keyboardist wanted for career minded orig. R&R band.** Backing vocals & dedication a must. Pat 213-282-4465h
- ☐ **Keyboardist/strong vocalist wanted.** Must be strong reader, have multi-keyboards and have trafs. 213-392-0664h

- ☐ **Keyboard player wanted for new band signed w/ major label ala Steely Dan, Toto, Police.** Great looks, lead vocals a must. This is no joke, This is a commitment. 213-651-0403
- ☐ **Keyboardist wanted for estab. rock band in West LA.** 213-273-5170h
- ☐ **Keyboardist with sings ability needed to complete group currently rehearsing in S. Bay area for future gis.** Orig. & copy. After 5:30 P.M. Jim 213-322-0030h
- ☐ **Keyboardist singer composer wanted by soon to be wrking grp should be in style of Asia, Supertramp, Pink Floyd, Steely Dan, Little Feet.** Should have pro equip. Band has opportunities if we can get it together. Good players please. Russ 213-456-1589 or Jerry 213-985-2727h
- ☐ **Keyboardist wanted for pro 5 piece rock act with top mgmnt.** 213-450-2288h
- ☐ **Blind musician wants volunteer pianist to record Georg Gershwin music for piano on cassette tape.** Richard 213-533-8312h
- ☐ **LA's biggest power pop band close to major deal seeks keyboardist 18-24** must have impeccable hi harmonies. Look & sing as good as McCartney or don't call. Rick 213-657-5739h

- ☐ **Dynamic pop session vocalist avail.** for demo & or live perofmces. Cassette avail. at request. Pros only. 213-545-4369h
- ☐ **Lead vocalist/guitarist/songwriter w/ solid track record, seeks orig. pop rock band for rcrding & showcasing.** Pros only. Anthony 213-874-2032h
- ☐ **Exp. female vocalist.** Studio & live avail. for studio background or lead vocals. Most styles also 1 nters. 213-874-2032h
- ☐ **Exp. vocalist baritone-tenor avail.** for sessions, demos, etc. All styles. Great reader. George 213-874-2032 or 805-496-0677
- ☐ **Male vocalist baritone avail.** for demos LP project. Reads well, Exc. ear also plays piano & guitar. 213-785-5816h
- ☐ **Hot male lead singer w/ dynamite stage presence.** Club, studio, tour exp. Rock to heavy metal. Call me first. Roy 213-891-1611
- ☐ **Female vocalist 21 yrs. old, attractive, creative.** Looking for orig. band. Must be serious. Debbie 213-935-2743h
- ☐ **Female vocalist lead & harmony now avail.** for rcrding sit. 2 1/2 octaves, reads, gd. ear 213-258-3275 or 960-3064h

Vocalists 12

AVAILABLE

- ☐ **Male vocalist w/ strong voice & exc. hi notes** seeking already formed band or indiv. musicians to form band. Should be oriented to pop rock, T40 & have image, energy and attitude. Michael 213-794-3751h
- ☐ **Female vocalist seeking ld. guitarist & drummer to start rock band.** Rose 213-427-1374h
- ☐ **Vocalist seeks wrking. band.** T40, R&B, Dan 213-500-1327h
- ☐ **Accomplished top flight dynamic pop baritone session vocalist avail.** for audio video demos or pro stage work. Demo on request. 213-545-4368h

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

Male vocalist/songwriter pro dedicated w/ solid clean soulful voice seeks top notch R&R or R&B sit. Jamie eves. till 1 AM 213-650-7938h

Top flight dynamic pop session vocalist w/ 15 yrs. exp. seeks est. writers, publishers, producers for stage and studio proj. Pros only. Audio visual demo avail. 213-545-4369h

Male singer/songwriter with unique voice looking for band for lead or back up work. Lindsey 3-5 P.M. 213-240-1960h

Female lead vocalist/writer orig. sound & style. Seeking pro caliver orig. band. New wave, Jazz, reggae, pop. Jazan after 6 PM. 213-994-7910h

Female guitarist/bassist seeks female musicians to form orig. rock pop new wave band. Have solid mat., but welcome other writers. Barb 213-851-9361h

Hollywood based vocalist from NY seeks band into danceable high energy rock mat. 13 yrs. pro exp. toured with Bowie & Van Halen. R. J. Marshall 213-460-6016h

Male rock/barritone vocalist looking for a good band w/ good connects & serious potential for a record deal. Box 149 213-980-3012h

Strong male vocalist avail. for demo projects. 213-467-8402h

Vocalist will trade demo work for studio time. James 213-467-8402h

Female vocalist who doubles on keyboards, guitar, harmonica & percussion seeks pro wrking sit. S.F. Valley pref. Jo Alice 213-901-1488h

Male lead vocalist new to LA seeks rcrding & touring rock band. Robert Sykes 213-856-9364h

Male vocalist avail. for work ala Stones, Seeger. Jerry 213-474-2993h

Female vocal student seeks male vocalist for country duet. Sini 213-382-1042h

Superb lead male vocalist pop rock R&B versatile creative, great range. Falsetto avail. for studio work and live gis. 213-650-0170h

Singer songwriter front man seeks modern band along lines of Police, Men at Work 213-451-4916h

Strong male vocalist all music, avail. for demo work. Will trade demo vocals for studio time. 213-467-8402h

Male vocalist avail. for sessions, demos, fill-ins, etc. Dan 213-500-1327h

Female jazz vocalist seeks serious keyboardist to form duo. 213-397-3647h

Female vocalist pro image and Exc. stage presence seeks any pro wrking sit. have 200 song rep. & charts to match. Call Sar or Gina 213-710-1696h

Male vocalist w/ barritone, blues & rock voice looking for band or grp w/ good connects & ambition. Nick 213-665-6881h

Pro male vocalist, ld. backup, exp. studio & stage. Seeks rcrding work. Alexis 213-907-8059h

Ld. vocalist/guitarist/songwriter w/ solid track record seeks orig. pop rock band into rcrding & showcasing. Pros only please. Anthony 213-653-0237h

Ld. singer looks, sounds, writes, great. 3 LPs exp. wants pop new wave band. Scott 213-994-4539h

WANTED

Vocalist/strong keyboardist wanted. Must be strong reader, have multi-keyboards and have trans. 213-392-0664h

Commercial hard rock band seeks pro quality vocalist. Image & voice a must. Members have LP exp. Drew 213-944-9694h

Select front man wanted for new Anglo-American hard rock band w/ hit mat. Must have good range & outstanding image. Pros only rcrding. LP soon. Have great connects. 213-344-9266h

Songwriter/piano player lkn. for vocalist to form duo act playing club & lounges guitar a plus. Must be dedicated, hard wrking & ready to perform. Position must be filled immed. 213-781-1385h

Vocalist wanted by production team must have commercial voice and be attractive. 213-473-8132h

Looking for lead vocalist male for top 40 band must be versatile in R&B, funk, pop, rock and standards. K. L. Johnson 213-935-9249h

Lead singer needed for blues band in Downey area. Jeffry 213-803-3533h

Male lead vocalist 20 yrs. old seeks all girl band pop, R&B only serious call. Nial eves. 213-652-0529h

Male singer style toward the Doobie Bros. Diane Hill after 7PM 213-463-8061h

All orig. European style heavy metal band looking for male lead vocalist for LP & tour. Image and pro tape req. Mark or Bill 213-761-8482h

Female vocalist wanted. Must be able to front band & have trans. 213-392-0664h

Wanted: On the lookout for happening front person and drummer. Strong image for popish metal. Big sound. Brian 714-443-8407

Wanted: new type progressive band seeks pro male or female serious good attitude & will to work hard. STEVE 714-994-0995h

Female vocalist putting together heavy female R&R and new wave band must play instrument. all orig. Jeanne 8AM-4PM 213-670-1515 ext. 3065

Wanted lead singer/lyricist in style of John Anderson, Steve Perry for soon to be working grp. Have orig. and Opportunities. Good singers only. Russ 213-456-1589 Jerry 213-985-2727h

Vocalist/lyricist wanted. Orig heavy metal intelligence and image required. Ted 213-883-7324h

Needed female vocalist that can singer top 40 variety & standards for travelling band. Las Vegas style. Mike 213-856-0374h

Male lead vocalist screamer wntd. for hi energy all orig. commercial heavy metal band. Rock image a must. Gigs 9 backing pending. Must have tape. Pros only. Call 6-11 PM 213-244-0467 or 352-1722h

Dynamic female vocalist needed to join powerful T40 orig. band. We have pro PA equip, exc. promo & stage show. Prefer Motels, Missing Persons, Pretenders. Brett after 5 PM 213-340-1107h

Need not be Chrissie Hunte, Dale Bozzio or Martha Davis to read this ad, but you better sing like one of them to join this band. Brett after 5 PM 213-340-1107h

Ld. vocalist wanted by high energy rock grp. Hi range & other instrumental abilities pref. Some money. 213-374-1515h

Ld. vocalist ala Missing Persons, Motels, Pretenders for modern hi tech night club circuit rock band, must have modern look, grp, has mgmt, solid future. 213-343-2414 or 213-344-3130h

Wanted: Vocalist to form heavy metal rock grp. of '83. Must have equip, trans, presence & attitude. 18-25 pros only. Bob 213-574-0820

Vocalist front person needed to complete new type progressive rock band. Steve 714-994-0995h

Looking for singer to sing lead on LP to be released next month. Skip 213-672-0782h

Wanted: top pro male singer for est. local R&R band-Charisma, range & power a must. Richard 213-784-1590h

Wanted: lead singer to join orig. melodic hard rock grp. to rcrd & tour Mid-West concert & club circuit. Must have powerful vocal skills. Like Lou Graham, Paul Rogers writing capabilities, stage presence. No booze or drugs. Only exp. pro need apply. 213-659-8755h

Powerful lead vocalist wntd by hi energy rock grp. High range & other instrumental abilities pref. Some Money 213-374-1515h

Pro vocalist male/female wntd for hard rock band w/ record contract, prod. co. & rehearsal space. Call after 6 PM 213-392-8117h

Tenor lead vocalist needed for orig. hi energy heavy metal band. ro attitude & image only. Rising Sun mgmt. 213-274-139h

Wanted: Immediately exc. rock vocalist male or female for top caliber orig. rock band. Hard hitting, energetic, melodic, musical style. Strong perf. orientation & choreography. Have mgmt., backing & op notch players. National TV video & concert exp. Talisman 213-939-7875 or 213-751-2377h

Lead singer w/ great voice need by rock R&B orig. band w/ strong mat. 24 trk. demo already cut. Waiting for a unique voice w/ complete. Bruce 213-396-4984h

Male and female country vocalists needed for a demo. Pay is the exp. Good songs. Carolyn 213-348-1838h

Singer/ld. guitarist seeks partner to form wrking duo. Gary 213-369-0366h

Drummers 13

AVAILABLE

Versatile drummer w/ exp. 34 yrs. old. Singers, seeking top 40 grp. Barry 213-982-7373h

Pro jazz/rock drummer avail. Much exp. versatile can play all styles to suit all tastes. Brett after 9 PM 213-542-8361h

Female drummer seeks to form or join all girl band. No 600 lb. bull dykes need to call. Creative rock bands only. 714-359-8960h

Tribal can drum all styles. New wave, audition only. Basheer 213-389-6679h

Drummer currently wrking in Bay area w/ style & dynamics skng. rcrding, touring act in LA area. Eric 408-295-1368h

Drummer with many yrs. of rcrding & concert exp. very solid & poerful & creative playing style seeks work in rock, pop rock band with pro mgmt & record deals, etc. Exc. equip & trans. will consider wrking top 40 rock band. Sony 213-845-0160h

Drummer 26 seeks wrking sit. top 40 or any paid jobs. plays all styles, can read 10 yrs. exp. Kevin 213-891-8903h

Drummer pro solid seeks orig. proj. w/ mngmt. Good equip & credits. tapes avail. Bob 213-464-8381 ext. D311

Modern sparse drummer w/ exp. needed to complete band influ by Bozzio, Gabriel, Bowie, Pretenders, XTC. 213-704-0128 or 213-344-5311h

Jazz drummer seeks jazz & fusion sit. I read John 213-827-4283h

Drummer at large Singer/songwriter '66 yrs. exp. If you've got the tunes, I've got the beat. Pros only. SF Valley Snare, after 6 PM 213-993-7645h

Drummer seeking country band 213-671-1544h

Exp. prof. drummer avail. for rcrding & gigs. All styles, reads music. Good equip. Chris 213-473-6682h

Drummer seeking grp. leaving the county. Have trans. I play rock, jazz, R&B. Eves 213-671-1544h

Drummer 17 yrs. exp. on stage, studio, concert, TV commercials & TV. 3 sets of drums Record w/ top name bands. Percussion instruments. 213-553-4581h

Drummer very exp. sings lead, reads, plays all styles, seeks wrking rock, T40, jazz or country grp. Michael 213-506-4589h

Exp. highly versatile drummer/performer percussionist/vocalist w/ image & chops seeks wrking band. I handle all styles. Kevin 213-293-9623h

Elec. drummer seeks conceptual & futuristic type unit into Kraftwerk, Devo, etc. Pros only. I have exc. equip. 213-390-1265h

Drummer from NY formally w/ the Winter Bros., Leo Sayer & major touring acts. Label exp. Also looking for musical band, funny rock or pop rock. I sing and write. Bob 213-392-3432h

Pro drummer major touring & rcrding background, just set free to play with new projects. Prefer funk & T40 styles. Pros only, no punk. Buck 213-399-1533h



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WANTED

- **Drummer wanted** exp. influ. by Clash, reggae, Gil Scott Heron, political fusion. Eric 213-821-0216h
- **Wanted: drummer** to form heavy metal rock grp. of '83. Must have equip., trans, presence & attitude. 18-25 pros only. Bob 213-574-0820h
- **Desperately need a drummer** for R&R band just forming. Serious musicians only. Sara 805-498-1835h
- **Wanted drummer** to joining powerful orig. rock grp. Must be powerful w/ good feel like Bonham, etc. pros only. 213-659-8755h
- **Drummer wanted** for all orig. rock band. Must have exp. & good equip & trans. Richard 213-399-8973h
- **Drummer wanted** by unique orig. new wave/funk/pop dance band. Ringo would be ideal Steven Wolf 213-379-0428h
- **Wanted: Heavy drummer** to join orig. melodic hard rock grp. to record & tour Midwest concert & club circuits. Must own big drum kit. Ludwig kit pref. No drugs, no boozers. Pros only. 213-659-8755h
- **Drummer w/ vocals** needed to collaborate w/ rising singer/keyboardist/songwriter for hit records & showcasing. Ron 213-650-9829h
- **Drummer wanted** for modern hi tech night club circuit rock band, must have modern clean cut image, big size drums, chops, grp. has mgmt. 213-343-2414 or 344-3130h
- **Drummer needed** to complete all orig. power pop band. Must read, backup vocals a plus. Serious Only. Kenny 213-906-0581h
- **Drummer needed** to back new wave rock a billy artist w/ mgmt. Rcrding & touring soon. Pros only. Send tape, bio & picture to Mr. Stanfield, 504 E. Sycamore St. #C Anaheim, CA 92805
- **Drummer wanted** for soon gigging, orig. hard R&R band. Must be hard hitting but versatile. Vocals helpful, studio in Downey Norwalk area. Ralph 213-863-3496h
- **Hard rock drummer** wanted by reforming orig. melodic hard rock band ala Journey, Rainbow Pro attitude and good equip. only. After 7 PM 213-841-0973h
- **Drummer wanted** orig. heavy metal rehearsing Canoga Park. Ted 213-883-7324h
- **Uncompromising drummer** wanted for post punk band influ: PIL & Generation X 213-871-0456h
- **Rock grp.** Madame X currently negotiating w/ major record label need drummer. Rick Dallas 213-894-5590h
- **All orig. rock grp.** w/ exc. prospects seeks drummer w/ pro attitude. 213-464-1593h
- **Wanted: country western** for newly formed grp. for dynamic female country star. Saini 714-831-9759h
- **Drummer wanted** for orig. rock band doing music about big oil, war & depression must be Exc. w/ real political convictions. Andy 213-392-8027h
- **Drummer/percussionist** wanted for creative modern band. West L.A. area. Darren Swimmer 213-559-2791h
- **Drummer wanted** for pro 5 piece rock act with top mgmt. 213-450-2288h

- **Sax player avail.** baritone, tenor, alto and flute. Sight read, studio exp. in all styles. Exc. improv. Jay 213-399-2451h
- **Tenor and soprano** saxophones, vocals & rhythm guitar seeks wrking & or rcrding band. All styles. Errol 213-599-2708h

WANTED

- **Sax player needed** to back new wave rock a billy rcrding. artist w/ mgmt. Rcrding & touring soon. Pros only. Send tape, bio, pix to Mr. Stanfield, 504 E. Sycamore #C Anaheim, Ca. 92805
- **Vocal coach** needed for singer who understands vocal mechanics & wants to venture into R&B & funk styles. Pro credits pref. Mr. Williams 213-539-8444h
- **Now auditioning** R&B bands. Interested grps. call "The Speakeasy" after 1 PM 213-657-4794h
- **Dynamie R&B soul grp.** avail for gigs. Brenda 714-545-8177h
- **Production Co.** seeks African female vocalist age 18-25 to join new group. Brenda 714-545-8117h
- **Recording studio** for sale or lease. Bob 714-892-1859h
- **Mgmt. or booking agency** wanted by OC band Vengeance. Blake Hastings 714-645-7899h
- **Funksters only** jam session date and place TBA get your name on the list now. 213-980-7926h
- **Wanted investors** and producers for anti-drug audio visual project. Hasan 213-234-6630h
- **Orig. R&R trio** looking for mgmt. & bookings. Ed Cassidy or Larry Knight 213-540-2117 or 786-8696h
- **Creative investor** needed to assist 2 major cos. in backing album prod. for new rcrding artist w/ new sound, strong mat. & major label int. \$15,000 min. Ken Sands, Spell-bound Prod. 714-857-9000h
- **Singer/songwriter** seeks to join or form new wave grp. Pros only 213-451-4916h
- **Wanted: Multi-keyboard player** and guitar player for orig. R&B grp. 213-768-7951h
- **Wanted piano** Do you have a piano you have no use for? Give me a call. James 213-467-8402h
- **\$ Needed** for rcrding proj. Strong artist, strong mat. 213-462-8402h
- **Pearl Horn arrngmnts** all styles. New music a speciality. Contracting avail Craig 213-466-5655h
- **Pop rock R&B songs** needed by female vocalist w/ backing. Gina 213-710-1696h
- **Mngr seeks wrking bands** rock, reggae, new wave will consider other types. Matthew Coleman 12-6 PM 213-455-3492h
- **Looking for sharp young woman** to collaborate w/ on writing new funk song mat. John Henley 213-631-4075h
- **Conga player** looking for drummer, bass, ld, guitar to form Christian new wave grp. Danny 213-571-8117h
- **Female musicians** wanted for orig. rock pop, new wave band. Barb 213-851-9361h
- **Wanted: back up band** MOR R&B for former Columbia recording artist. 213-763-8102h
- **Wanted: Investor** to back former Female Columbia recording artist. We have new orig. mat. (A&M Pub.) Major labels waiting to sign immed. 213-763-8102h
- **Songwriter wanted** danceable rock songs needed for stage presentation & demo tape. R. J. Marshall 213-460-6016h
- **Investor needed** for hot recording project. O 213-467-8402h
- **Seeking pro wrking** sit, w/ pay SF Valley pref. Female vocalist who can double on guitar, keybords, harmonica, percussion & synth. Jo Alice 213-901-1488h
- **Looking for bass, lead singer & drummer** to perform orig. mat. showcase if interested. Mark 213-464-0300h

Specialties 15

- **Serious minded lyricist** seeks serious minded musical collaborator for R&B musica success. Richard 213-663-5239h
- **Producer/arranger/investor** needed to collaborate w/ top flight pop session vocalist. Demo avail. 213-545-4369h
- **Serious minded lyricist** seeks serious minded composer to collaborate on R&B pop country style music. Robert 213-291-6200
- **Manager with drive** and connects wanted by carrier oriented dynamic pop session vocalist front man songwriter rcrding artist. Audio & visual demo avail. 213-545-4369h
- **Singer/songwriter** seeks male singer who also writes in collaboration. Goal to form orig. act blending pop & rock. Serious only. 213-782-8779h
- **Female musicians** wanted for orig. rock pop, new wave band. Barb 213-851-9361h
- **Wanted: back up band** MOR R&B for former Columbia recording artist. 213-763-8102h
- **Wanted: Investor** to back former Female Columbia recording artist. We have new orig. mat. (A&M Pub.) Major labels waiting to sign immed. 213-763-8102h
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