

MC GUIDE TO
COLLEGE RADIO

Music CONNECTION

THE PUBLISHER'S TRADE PUBLICATION



photo by Ann Summa

X, one of the Los Angeles bands signed to Elektra Records which will be affected by the company's move to New York.

Are Attorneys Taking Over The Music Biz?

BY IAIN BLAIR

The role of attorneys in the music business has grown from interpreting contracts to acting as managers, agents, A&R representatives, publishers, and even producers. While some within the industry hail this as a sign of the times, others fear the growing dependence on the services of attorneys, citing a lack of creativity and knowledge of musical trends, among other problems. While some aversions can be partially justified, the debate continues as to the enveloping nature of the lawyers active in today's music scene.

"Basically, the role of the attorney is defined by the existence of a manager," says Mario Gonzalez of Irvin, Cohen & Jessup, who represent the Plimsouls and the Blasters. "If there's no manager, the attorney is in charge of educating the artist as much as possible. When there's a personal manager, which is very necessary in my opinion, the attorney's role is much more defined, although it then depends a lot on that manager. Some are very sophisticated, and some, typically with new bands, are very street-level. Often the band doesn't want to be involved at all in the legal aspects of the business; other times, a band demands close personal attention, which is impossible—you've got to remember that even the biggest managers only handle three or four acts, whereas a busy attorney may

Please turn to page 12

Moving Off Campus With Special Shows And Varied Formats

College Radio Broadens Its Influence

College radio extends its influence far beyond the boundaries of the campus. As the major AOR/Top 40 stations begin to loosen their restrictions on playing new music, college radio performs a critical role as a proving ground for non-mainstream records. The traditional demographics for college stations (18-24) are expanding as cable hookups allow deeper market penetration than low-power broadcast facilities.

Like FM radio during the 1960's, college radio can take more chances with formats, special shows, and personalities, since most do not have the pressure of ratings or advertisers to repress creative urges.

University administrations often look at their radio stations as extension classrooms, propaganda vehicles, or another student activity to list in their brochures. Many college sta-

tions are affiliated with National Public Radio (NPR), while others focus more on campus activities, sports, and organizations than music. Nonetheless, college radio is an important outlet for new and unsigned

acts which are usually denied airplay on traditional stations. For an in-depth look at the growing college radio phenomenon, see the story and accompanying chart beginning on page 16.

Tom Werman: Elektra's California A&R Survivor

BY JEFF SILBERMAN

The new year has certainly been a tumultuous time for Tom Werman. Four days into 1983, he was officially appointed senior vice president of A&R for Elektra/Asylum Records. It was a definite step up for Werman, who spent over a decade with the CBS Records Group, rising to the ranks of vice president/executive producer for Epic.

Unfortunately, circumstan-

ces beyond his immediate control have disrupted the transition. Elektra chairman Joe Smith resigned, prompting the label to close its L.A. office. A few employees will retain their positions by transferring to New York, leaving Werman working practically alone out of L.A.

The shuffle has temporarily put a crimp in his plans to become more involved with both

Please turn to page 14

Home Taping Royalty Battle Wages In D.C.

BY BRIAN MCGUIRE

The battle over home taping copyright royalties is continuing as the new 98th session of Congress gets under way, but it is unlikely a settlement of any kind will be reached in the immediate future.

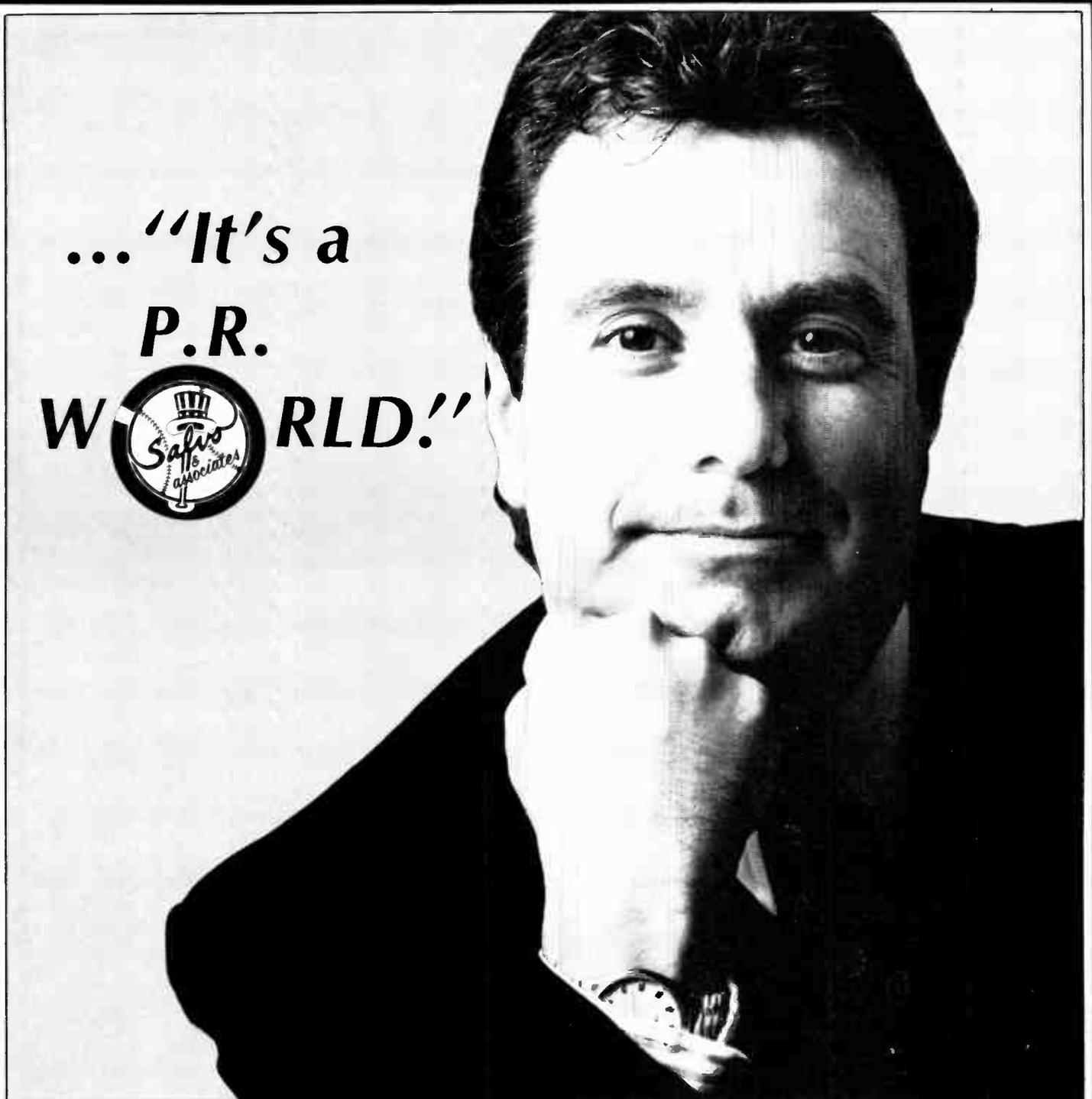
Forces on both sides of the fray are holding fire until the Supreme Court decides the case of *Sony Corp. of America vs. Universal City Studios Inc.*, the so-called "Betamax case."

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106.7 FM

The Jock Line-Up:

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

WEEKENDS:
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Ian Whitcomb
Richard Blade
John Logic

Anthony Ausgang

COMMENTARY

Grammy Hangover



For any true rock and roll aficionado, the Grammy Awards are at best a laughable attempt to honor the best music of the past year. The Academy largely ignores *real* rock acts (Pat Benatar and John Cougar being the possible exceptions), and have accorded new music the "Best Rock Instrumental Performance" category, one the Police and A Flock of Seagulls have been honored in.

It's too easy to simply gripe about the nominees and winners; it's like hitching about the smog. It is getting better, but the Grammys still reward commercial as opposed to innovative releases. This explains Survivor winning "Best Rock Vocal Performance" and Toto's sweep, but what can you expect from a body of voters who consider the only worthy contribution by the Rolling Stones be the album design for *Tattoo You*?

For those of you who have forgotten, *real* rock and roll is loud, aggressive, passionate, and unpredictable. See if any of the above adjectives apply to Grammy winners, past or present.

We can moan about the backhanded compliments true rock acts are given by the Grammys, but that won't correct the awards' inadequacies. In an attempt to restore credibility in the eyes of rock fans and artists, here is some constructive

criticism on correcting the basic flaws in the system, and in finally acknowledging the founding fathers of the rock generations.

The first problem is the nominations. In an effort to appease the many genres of popular music, categories have been continuously fragmented. What was once "contemporary" music is now pop or rock. Unfortunately, the nominating committees have yet to differentiate between the two. Often, albums like Linda Ronstadt's *Get Closer* are nominated in both categories. There may be such a thing as "crossover" music, but in this context, it only obfuscates the distinctions of the artists. The most innovative musicians of the genre suffer when compared to the more popular crossover acts.

In the "craft" categories such as classical music, only those who are actively involved in the genre are allowed to vote. This stipulation should also apply to the country, jazz, and rock categories. Separate nominating committees should evaluate the contenders, and eligible members should be restricted to vote just for their genre. Pop music (which stands for "popular") should be a separate category to honor overall excellence, no matter what the genre. Grammys for Album and Song of the Year could be given to artists in rock, country, soul, and jazz categories, while Record of the Year should be awarded to the best pop release, be it an album or a single.

The one problem in getting such a format to work is that most of the potential voters for the rock category aren't eligible. They are ignorant of the eligibility requirements, and the Grammy committee hasn't done much to recruit a more representative rock contingent. If Arbitron can recruit a more relevant black demographic by daily book calls, then the Academy should take the appropriate steps to get a younger and more involved rock-oriented membership.

The artists aren't the only winners; these awards can be a financial windfall for the record labels. Christopher Cross probably sold as many records after his sweep in 1980 as he did before; *Toto IV* regained momentum on the charts after their myriad nominations. Therefore, it's not surprising that the major label artists win a huge majority of the awards. This is not to say they don't deserve the accolades, but there is a lot of good music produced on small, independent labels that don't have clout or exposure. Bands on Slash, Ze, Jem/PVC, Pulse, Cachalot, Rounder, Sugarhill, and even SST deserve recognition. A category for independent releases would give the nominees, winners, and labels nationwide exposure, as well as acknowledge their truly innovative music (especially as the majors become more cautious in their signings).

Rock artists have every reason to ignore the Grammys, since NARAS has yet to recognize their roots. The writers who vote for baseball's Hall of Fame created a special division for the unheralded superstars of the negro leagues; the Academy should do no less for rock. The forefathers of the rock era—Chuck Berry, Jerry Lee Lewis, Little Richard, Sam Cooke, Buddy Holly, Roy Brown, Big Joe Turner, and even Elvis Presley (whose only Grammys came for gospel recordings)—would get the recognition they deserve. Not only would this give a reluctant rock community a reason to participate and consider them something more than a sales tool, it would give the awards stature among the million of rock fans around the world.

The Grammy committee has always claimed that they're interested in quality, not quantity, yet 90% of this year's nominees went gold or platinum. It's time for NARAS to finally back up their words with constructive actions.

IN THIS ISSUE

Attorneys: An Increasing Role In Music Industry

Given the complex nature of the present music environment, the services of attorneys are needed by both major-label acts and bands which are just getting started. Iain Blair looks at the relationship between artists and attorneys, their increased involvement in managerial functions, and some of the top music lawyers' policies. **Page 12**

Tom Werman: The Elektra Challenge

After spending a decade at Epic signing and producing bands like Cheap Trick and Molly Hatchet, Tom Werman has stepped into the role of A&R director for the rebuilding Elektra Records. Jeff Silberman examines his goals and ideas for the streamlined label in an in-depth interview, in which Werman outlines his plans for local Elektra acts like X, Motley Crue, and Josie Cotten. **Page 14**



KXLU's Stella (second from left) and friends

College Radio Grows Up To Challenge The Majors

The importance of campus radio stations has increased in direct proportion to the influx of new music on the charts. Ron Gales provides an overview and a chart of California college stations currently accepting unsolicited material for airplay. **Page 16**

FEATURES

- 7 News
- 10 Local Notes
- 11 Video / Studio Update
by Jeff Janning
- 20 Songmine by John Braheny
- 21 Concert Reviews
Ella Fitzgerald, Isaac Stern, Felony, Ronald Shannon Jackson.
- 22 MC Reviews
Harvey Cohen, Vectors, Telekin, Caustic Cause, Obsession, Eddie & the Tide, Ray Bans, Hodge Brothers, Green On Red, Sorcery.
- 26 On Record
Trees, Unknowns, Thumbs, Clifton Chenier
- 27 EP File by Jeff Silberman
- 28 Club Data / Live Action Chart
by Ron Gales
- 29 Showcase Dream Syndicate
- 30 Gig Guide
- 32 Connection Section
- 38 Pro Players

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Feedback

KMET Replies

Dear *Music Connection*,

Regarding the article on KMET giving Kareem Abdul-Jabbar 2,000 albums (Vol. VII, No. 4)...

1) The albums that KMET gave to Kareem were 90% old, rare collectors' albums that can no longer be replaced or purchased by him or anyone else. The records in Kareem's collection that burned up were also the same sort of rare recordings. We fully realize that he's a very wealthy man who could afford to purchase an entire record store chain if he so desired. Our gesture was to replace some of the non-replaceable records.

2) If you cared to check further, you would know that KMET also donated thousands of records to charitable organizations during the same period. Several hundred went to the San Gabriel Boys Club, hundreds more to the City of Hope, and still hundreds more to all the nearby college radio stations.

Sam Bellamy
Program Director, KMET



Feedback favorites HELLION

Bitch Bitch Bitch

Dear *Music Connection*,

In your last issue (Vol. VII, No. 4), you did a special story on "Where The Stars Rehearse." Included in this article was local act Bitch, who are a long way from being stars... at least until their singer learns that vocals are supposed to be sung on key!

Performers like Bitch's Betsy are an outright embarrassment to serious female musicians. Think what the publicity about lame bands like the Go-Go's and Bitch is doing to

the girl musicians who want to earn respect for their skill.

It is very disappointing for a female musician to haul all her guitars, speakers, and amps to a rehearsal studio for band auditions, and then not be allowed to even set up because of a preconceived notion that all female musicians are like the Go-Go's or Betsy. I can easily understand where they're coming from though, since publicity for such artists is more more common than the good bands.

As long as you're going to print stories about female rock performers, please stick to ones who are at least a *little* deserving of respect. My suggestions would include doing more on Obsession, Girlschool, and Hellion.

Think about what the promotion of talentless female artists is doing to those who want to be taken seriously.

Rhonda Gommet
Los Angeles, CA

Editor's note: see Bruce Duff's review of *Obsession* on page 24 of this issue.

MC Introduces Format Changes

It has always been the policy of this publication to improve the *quality* wherever necessary and whenever cost-effective. If you are a regular reader of *Music Connection*, you can obviously see that with this issue we have done just that.

Beginning at the front of the magazine, we have added a commentary page to allow the publishers and any other credible industry persons to speak out and point an accusing finger at any injustices in the local music scene.

Next, we have instigated a news section, compiled and edited by Jeff Silberman. These pages will be used to report the top issues facing the industry, follow-ups to past features, and other items of interest to the music community. Reporters for this section include Iain Blair, Ben Brooks, Bruce Duff, Sally Klein, and Rick Orienza. In addition, the Video/Audio Update has been moved to the front of the magazine, after the news and Local Notes.

Finally, we have expanded our exclusive Live Action Chart to include the top 20 performing bands in the L.A. area.

These format and layout changes directly reflect our strict policy to provide the most valuable and honest information possible with a minimum of fluff and filler. These changes are another step in that direction.

—The Publishers

Music CONNECTION

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News

LABELS

Slash/Warner Bros. Expand Distribution Agreement

by Jeff Silberman

The distribution agreement between Warner Bros. Records and Slash Records has expanded to include all artists in the Slash catalog. The revised agreement is two-fold. While all Slash releases will be distributed through the giant WEA system, only the Blasters and now Rank and File will be released under the combined Warners/Slash label.

According to Slash president Bob Biggs, for releases not on the dual label (Dream Syndicate's *Days of Wine and Roses*, for example), all the promotion, publicity, and marketing will still be done by the Slash staffers.

Warners retains the option to pick up any Slash release for the dual label. In that case, they will kick in their promotional and marketing muscle, and work in conjunction with Slash personnel. Rank and File will likely get a push from both the country and the rock arms of the Warners' staff.

Slash's move away from independent distribution is another symptom of the trend towards major distribution.

"It's a realization that we can't continue to distribute independently forever when the indie network is crumbling in some parts of the country," Biggs stated. "The old problems of cash flow are more acute now. We're trying to make the transition as painless as possible."

Biggs also believes that Slash can fruitfully co-exist with Warners, whereby they retain some measure of independence and not be absorbed into the corporation. "It's mutually beneficial," he said. "They see the benefit of our way



photo by Gary Leonard

Standing (l-r): Dave Alvin, Gene Taylor, Bill Batemen, engineer Jim Hill; seated (l-r): Bob Biggs, John Bazz, and Phil Alvin.

of finding bands, of keeping our ears to the street. We realize their muscle when it comes to things like distribution. We're learning from each other."

Rank and File's *Sundown* album and the debut Dream Syndicate effort will both be re-released through the WEA

system on March 23, with the Blasters' second album, entitled *Non-Fiction*, tentatively set for an April 13 release. Also being released on the April date is a Milwaukee act called the Violent Fems, which Biggs described as a "punk'folk" band a la "streetcorner Dylanesque."

POLITICS

98th Congress To Decide Fate Of Home Taping Royalty Laws

Continued from cover

Legislators feel the real action will begin on Capitol Hill once the ruling is made. However, Congressional sources indicate there may be some development much sooner in the matter of

rental and taping of prerecorded tapes and albums. Although video and audio home taping are closely related, the two are being separated in some new legislation.

The *Sony vs. Universal* case deals specifically with videotape recorders, but its implications are wide-ranging. The court ruling is expected to give some direction to the home taping law. As a Copyright Office official put it, "there has to be legislation. Even if the manufacturers are found to have rights against Sony, you cannot enforce those rights through the courts. You need to develop a compensation scheme that will avoid constant litigation.

It may be weeks, or even months, before the ruling is made. Meanwhile, the big guns are rolling into Congress. The same congressmen who sponsored home taping bills in the 97th Congress are now involved with more streamlined legislation and, they hope, more organized support.

Both houses have introduced bills that exempt home tapers from copyright laws as long as the recordings are made for personal use. They do not provide compensation to the copyright

holders. Senator Dennis DeConcini (D-Ariz.), and on the House side, Reps. Stanford Parris (R-Va.) and Thomas Foley (D-Wash.) are sponsoring exemption legislation dealing strictly with video. Its supporters feel a copyright tax will be passed on to the consumer, and that such a fee is an invasion of privacy.

Congressional staffers feel the Parris-Foley bill stands a good chance of making progress. Foley, the House Majority Whip, should be able to effectively organize support. One of the main reasons the home taping bills died last year was the lack of solid coalitions.

Three proposals for a royalty fee mechanism are provided by Senator Charles Mathias (R-Md.). One bill exempts home taping from copyright laws, but also requires a royalty from equipment and tape manufacturers to be paid to the copyright holders. That fee would be set by private negotiations between these two parties. This differs from last year's bill, in which the federal Copyright Royalty Tribunal would set the fee, a function it now performs with cable television and juke

Please turn to page 9

CONCERTS

Rennie, Other Indys To Co-Promote Shows

by Jeff Silberman

A rise of co-promotions in outlying areas illustrates the fierce competitiveness among area promoters, both majors and independents.

Co-promotions, where two concert promoters share the risk and the profits in putting on rock shows, are becoming very popular in places like Santa Barbara and Anaheim. Both of the major local promoters, Avalon Attractions and West Coast Concerts, have pacted with small independents for upcoming concerts.

Both parties benefit from such an agreement. The major promoter assures itself at least

Please turn to page 8

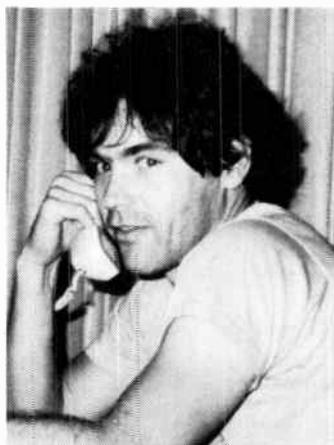


photo by Debbie Leavitt

Local promoter Steve Rennie to co-promote shows with majors

News

CLUBS

Country Club Reopens Under New Ownership

by Jeff Silberman

The Country Club in Reseda reopened February 24 under new ownership. The club was shuttered in January when Jim Rissmiller relinquished control. The new owners have begun extensive renovations at the venue.

Overseeing the current operations are Gary Purnell, a California concert promoter and artist manager, Paul Lamberton, and John Ligon. While Lamberton handles the improved food services and Ligon tackles administrative duties, Purnell will be booking the club for the foreseeable future.

"Our aim is to book the best of everything," Purnell said. "We'll continue to develop as a strong variety showcase, featuring new music acts, local bands, and touring groups of all musical styles. We'll also be stretching out into more contemporary country and jazz acts as well."

The new backers plan to spend \$100,000 for renovations to the club. Some of it has gone to deferred maintenance; the rest will be spent on improving all of its facilities from food service, the dressing rooms, and the bathrooms to a stronger sound and lighting system.

Unlike earlier incarnations of this venue, when it only had to compete with the Roxy for most of its talent, the new Country Club faces additional competition from the Beverly Theatre and the Palace. The latter two clubs may not be open on a daily basis, but they too can handle many of the newer touring acts. Purnell believes that the increased competition is actually good for the Country Club.

"I see no problem with that," he stated. "More venues and shows encourage more people to be concertgoers and ticket buyers. Besides, we really don't

look at what the others are doing as competition. We're already well enough known; we've already had artist manager and booking agencies call us about future shows."

Though Purnell will book a majority of the shows, outside promoters will have opportunities to do special shows. He added that he'd be open to shows put on by outside promoters, be they small independents or majors like Avalon Attractions. "Our egos aren't vested to preclude us from working with outside promoters," he declared. "It's a tough market across the board, and it would only serve us well to help each other out."

Long Beach Music Expo

Music Expo '83 will be held at Long Beach State University on Saturday, April 19, in conjunction with Budweiser Light and Music Connection.

Booths featuring instrument manufacturers, retail stores, and record companies will be featured, as well as live music throughout the day and evening.

For more information, call (213) 631-1283. C.C.

Promoters To Join Forces

continued from page 7

a piece of the action, while it gives the small independents respectability and recognition for the major booking agencies, giving them a better shot at future big shows.

Steve Rennie, an independent trying to gain a foothold in the highly-competitive L.A. market, will be co-promoting separate concerts with both of the local majors. On March 28, Rennie will present Adam Ant in Santa Barbara in conjunction with Avalon Attractions. He will also put on Ant's Raincross Square gig in Riverside by himself, while Avalon has sole promotion rights for the Adam Ant date at the Long Beach Arena. For the record, Ant's last L.A. shows, held at the Palladium, were put on by West Coast Concerts.

West Coast, on the other hand, has agreed to co-promote a Sparks show with Rennie, to be held March 30 at the Anaheim Convention Center. They have also pacted with Adventurous Attractions, another local independent promoter, for a Sparks show in Santa Barbara, and a big Men at Work show May 29, also in Santa Barbara.

Despite losing Adam Ant, the organization run by Ken Scher and Andy Hewitt has been very busy, putting on a number of big events at a variety of venues. Among them include Berlin, Wall of Voodoo, and Dexy's Midnight Runners, all at the Beverly Theatre, and the Culture Club extravaganza at the Palladium.

RADIO

KLOS Releases Album Featuring Ten Unsigned Groups From L.A.

by Jeff Silberman

KLOS-FM has just released its first local music album, *Rock To Riches*, on Starstream Records. The LP features ten unsigned Los Angeles bands performing original songs.

The winning bands were determined by KLOS and a panel of judges from the local music community. Over 600 tapes were submitted for consideration.

The winning bands were: Jerry's Kids, Section 8, Teeze, Jackal, Gary Kochak & Green, Odd Numbers, Luce, Sable, Sweetz From A Stranger, and Cromia Zone (who have since disbanded).

Each album contains a ballot so music fans can pick their favorite cuts. The top three vote-getters will then be re-judged by the original panel and KLOS. The winner of the second round will be eligible for regional competition, which leads up to a grand prize of \$25,000 worth of RAMSA sound equip-



Jerry's Kids, one of the winners in KLOS' "Rock To Riches" contest

ment and the release of their song on Atlantic Records.

The nine bands were showcased at the inaugural of the revitalized Country Club in Reseda February 24-26. According to KLOS spokesperson Mark Felsot, the compilation

album will be given "extensive" airplay. Approximately one cut per hour will be played, with equal exposure given to all the winners.

The "Rock To Riches" contest is sponsored by Miller High Life beer.

Weir, English Beat To Play Benefits

The English Beat will headline the Palace in Hollywood on March 8th for the benefit of the Alliance for Survival, an anti-nuclear group. As with most Alliance concerts, many special guests are expected. This will be the only appearance of the English Beat in Los Angeles on this tour.

On March 10th, Bob Weir of the Grateful Dead, Tim Bogart of the Topcats, session ace Nicky Hopkins, Bobby Cochran, and Greg Errico will play a benefit concert for Medical Aid to El Salvador at the Palace. C.C.

News

TV & FILM

Grammys Win Ratings Battle

by Chris Clark

The 25th Annual Grammy Awards, held February 23rd at the Shrine Auditorium in Los Angeles, swept the Nielsen television ratings for that Wednesday evening.

The telecast, broadcast on CBS-TV, received a 33 share overall, compared with a 28 share for ABC and a 22 share for NBC. The Grammy Awards took every half-hour time slot except the last (10-10:30 pm), where ABC's *Dynasty* has traditionally reigned supreme.

Other Grammy notes: comedian Eddie Murphy revealed backstage that he would not be returning to NBC's *Saturday Night Live* next season. Saxophone maestro Ernie Watts told *MC* that he planned to tour with the Rolling Stones again in the near future. Watts took a Grammy for Best Pop Instrumental Performance for *Chariots of Fire*.

Movie and Broadway soundtracks accounted for nine Grammys, with *E.T.: The Extra-Terrestrial* corraling three for composer John Williams. Richard



photos by Sherry Rayn Barnett

Pryor, Joe Cocker, Jennifer Warnes, Jennifer Holliday, *Raiders of the Lost Ark*, and *Chariots of Fire* also took awards for movie-related songs.

Eight of the nine performers at the Grammy ceremonies won awards following their songs, with Linda Ronstadt being the lone exception.

Local rockers the Go-Go's and Oingo Boingo lost to Ronstadt in the Best Album Package category.

Left, Rick James and Grace Jones mug at the Grammys. Below, Maurice Gibb moments before the guilty verdict was declared in favor of Chicago songwriter Ronald Selle in his plagiarism suit against the Bee Gees.

Home Taping

continued from page 7
box royalties.

Mathias' two other bills would make rental of pre-recorded tapes, record albums, and videotapes illegal without the consent of the copyright owners. Audio and video are kept separate to take advantage of legislation before the Betamax decision. These bills are matched in the House by legislation sponsored by Representative Don Edwards (D-Cal.).

The two sponsors' staffers say the bill allows home taping, yet fairly compensate the copyright holders. Thus creates an incentive for the copyright holders to create quality work. Senator Mathias thinks the public would be willing to pay for the property they tape. The Copyright Office has taken an official position in favor of compensation fees. General Counsel Dorothy Schrader said the office is supporting the Mathias and Edwards bills.

More hearings are expected in both the Senate and House, but not until after the Betamax case is over. Even so, the Supreme Court decision, whatever it may be, will only intensify the fight. Members of both factions have said that if the court rules against their cause, they will just have to push harder to change the law, and that struggle could continue late into the year.

Brian McGuire is Music Connection's Washington D.C. correspondent.



STUDIO

Cherokee Adds Small Studio For Scoring

by Denis Degter

Cherokee Studios in Hollywood, responding to declining music industry revenues, is expanding its economic base by building a room to record advertising spots and to be used as a film/video sweetening facility. The move signals a change of direction that the owner Dee Robb believes will support the facility through a changing entertainment industry.

"With the record industry being what it is, and the volume of record dates down, a multi-room facility can no longer afford to specialize," Robb said. This room is part of an over-all plan to do more multi-media business. We are also putting a 35mm projector in Studio 1 to

do more film and video scoring."

The new studio will offer eight as well as 24-track capabilities, featuring SMPTE time-code equipment for video and film synchronization. This way, Cherokee can offer a small cost—effective studio that's versatile enough to cater to areas of the industry that their three larger rooms aren't suited for.

Robb cited the growing number of home studios as one important reason for the decline of music industry clients. "Probably the biggest threat the commercial studios face are the home operations," he declared. "If we could find out the percentage of records that are being made in home studios, we'd all be shocked."

Punk Film In Production

Jerry Roach, manager of Radio City in Anaheim, is finishing up a 40-minute documentary of the demise of the Cuckoo's Nest, entitled *They're Only Kidding*.

The film, directed by Paul Young and produced by members of the USC film school, contains live performances of the Circle Jerks, Black Flag and TSOL. "We're exploring the available avenues to market it," Roach explained, "but it most likely will go to cable." J.S.

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Local Notes

"LADIES AND GENTLEMEN," The Fabulous Stains, a movie about a teenage girl group starring members of the Sex Pistols, the Clash, and the Tubes, has been dropped from Paramount's theatrical distribution list. The film will be available to home entertainment markets in the near future. Don't miss Clashers Joe Strummer and Mick Jones as the leaders of the band Scum in Martin Scorsese's "The King of Comedy" at local theatres.

MORE CLASH: Old/new drummer Terry Chimes has left been fired from the band, saying "it's been a great nine months, but now it's time to get back to my own projects."

JOAN JETT and the Blackhearts are laying tracks in New York with producer Kenny Laguna for her as-yet-untitled third Boardwalk LP.

SMOKEY ROBINSON was awarded a star on the Hollywood Walk of Fame on February 22nd for his 26 years of service to the industry.

THE MAJORITY FOR Musical Morality, the folks responsible for the Sunset Strip billboard which claims "together we can stop the heavy metal poisoning of America" is actually part of the hype for the new Styx album, "Kilroy Was Here," which is simply a reworking of Frank Zappa's "Joe's Garage." Original as ever.

PAUL MCCARTNEY has lost the rights to several of the Beatles' greatest hits when a British court denied his and the late John Lennon's 1969 claim for additional royalties.

PAUL WELLER'S post-Jam band is called the Style Council. A single, "Speak Like A Child," will be released on Polydor in England on March 11.

MAD DOG STUDIOS is offering a 10% discount on their block rates if customers donate blood at the UCLA Medical Center or other hospitals. Proof of donation is required.

FAHN & SILVA PRESENTS. A San Diego-based concert promotion firm, will celebrate their third anniversary March 6 with two shows: the English Beat and Wall of Voodoo at the Del Mar Fairgrounds and Bill Squier and Saga at the Sports Arena.

SOLO, the people who used to operate Creative Space, will open a new self-operated recording facility April 15th featuring Fostex personal multi-track recording gear. For info, call Janis Thompson at (213) 931-9007.

RUSSELL MAEL and Jane Wiedlin of the Go-Go's have recorded a duet single together. Look for the song to possibly appear on the next Sparks LP.

QUEEN ELIZABETH asked Frank Sinatra and Perry Como to sing together at a dinner at Fox Studios (they did). Later, she requested that Rod Stewart and Elton John sit at her table (they did).

OBSESSION will be opening for Girlschool in San Francisco and Quiet Riot at the Roxy. A Texas tour is scheduled for April, and a dash to England is planned for August. Look for their debut vinyl effort at the end of the summer on Killer Girl Records.

TED NUGENT is meeting with Keith Olsen, Ron Nevison and Michael Jackson (?) to discuss producing his next Atlantic LP.

COUNT AREU SHOW, a variety showcase broadcast on Westinghouse Cable systems, is videotaping live performances by local bands at venues within 10 miles of West Hollywood. Call Bill Hooey at (213) 656-0452 for info.

TONI IOMMI, guitarist for Black Sabbath, has a new daughter named Toni.

JAMES BROWN, has signed with Churchill Records in Tulsa, an independent country label with a roster featuring Roy Clark, Jimmy Dean, and Woody Herman. A new LP is scheduled for a May release.

THE WORLD SONG Festival was held at the Shrine Auditorium February 26. Local rockers Gordon Stevens and Guy Babylon took Best Arrangement for Stevens' "Leave It All Behind." The grand prize of \$10,000 went to Hae Kyung Min of Korea for "We Are A Vagabond."



Berlin chanteuse Terri Nunn

BERLIN has started a national tour in Chicago. Their Geffen EP has reached #49 on the charts after only three weeks.

RHONDA MILLER, ex-chief accountant for Chrysalis, has accepted a position as supervisor of accounting for Platt Music Company.

GEORGE CLINTON, back on the charts with "Computer Games," is shooting a video at Sunset-Gower Studios. Peter and Coco Gunn, who are lensing the project, also plan to develop a home video game based on Clinton's "Atomic Dog" single.

THE POLICE'S next album will be entitled "Synchronicity." Sting will be in L.A. soon to begin work on his next film role in the screen adaptation of Frank Herbert's "Dune."

RON HENRY, who manages Moon Martin, will teach a one-day seminar at the Learning Tree University March 19. Call (213) 704-7318 to sign up.

THE FIBONACCIS were presented with their Music Connection "Pick of the Players" award for Top Rock Act in 1982 at a recent gig a McCabe's in Santa Monica.

The Fibonacci's get their award backstage at McCabe's.



photo by Nancy Vollrath

Video/Audio Update

By Jeff Janning

VIDEO

PACIFIC ARTS VIDEO RECORDS president David Bean, has announced the promotion of Ann Schwartz to the position of General Manager. She has spent the last five years with the company, with her most recent position being director of manufacturing.

THE CALL, who record for Mercury Records and currently have released the LP "Modern Romans," recently committed the track "The Walls Came Down" to video tape. The shoot took place on location at an underground fire house pump station, and includes black and white World War II footage. Video Caroline from Santa Cruz produced the shoot.

THE VIDEOTAPE PRODUCTION ASSOCIATION (VPA) has established its "Monitor Awards" as an annual event, for the purpose of encouraging and stimulating creativity and excellence within the industry. The announcement came from VPA's new executive director, Janet Luhrs. Categories include: national regional commercials, local commercials, broadcast programming, non-broadcast programming, cable programming, and for the first time, test commercials. There will also be honors for accomplishments in the craft areas of: directing, editing, photography, lighting, video engineering, sound mixing and art/graphic direction. Eligible entries must have been produced during the 1982 calendar year. Individuals, firms, companies and corporations may enter product with no limit as to

number of entries. Entries are to be in one category only, but they will be considered for more than one craft award. Tapes submitted are to be on 3/4" U-Matic videocassettes and become the property of VPA. The deadline on entries is March 31st. Awards are to be presented at a banquet scheduled for late spring. For entry forms, contact: Ms. Janet Luhrs, Videotape Production Association, 236 E. 46th Street, New York, New York 10017, or phone (212) 734-6633.

AUDIO



Singer Jude Johnstone records an album with Henry Lewy

JUDE JOHNSTONE is working on her debut album with producer Henry Lewy. She is tracking eleven sides for an album to be label shopped, according to manager Bob Burton. The basic tracks were recorded at Davlen in North Hollywood, with the overdubs and mixing being done at A&M Studios. Jude wrote all the songs and Skip Cottrell engineered the sessions.

OCEAN WAY RECORDING, Hollywood, CA: The Blasters are in finishing up tracks for an album. Steve Crimmel is engineering the sides, which are being produced by the group.

PLATINUM RECORDING STUDIOS, Burbank, CA: Owner/engineer/producer Adrian Tilston tells MC "we have completed our upgrading to 24 track with the installation of an MCI recorder with remote and VSO. We have a custom board and bi-amped 4320 JBL's, which have been modified. Our selection of microphones has been expanded, and we have installed more outboard equipment including; LA 2s, LA 4s, Uri 1176s, Limanders, Altec 438A's, Lexicon Prime Time, and an Eventide Harmonizer."

ARTISAN SOUND RECORDERS, Los Angeles, CA: Disc mastering engineer Greg Fulginiti recently mastered LPs for Sammy Hagar's new Geffen album, David Grisman on Warners Records, Berlin for Geffen, Barry Manilow on Arista, Steel Breeze for RCA, Toni Basil for Chrysalis Records, and Sonny Charles on High Rise Records.

BRITANNIA STUDIOS, Hollywood, CA: Snuff Garrett and Steve Dorff are in producing albums on both Shelly West and Viva/Warners artist Porter Waggoner, engineers Greg Venable, Kenny Suesov and Russ Bracher are at the boards.

GALAXY RECORDS, Hollywood, CA: Canadian artist Sandi D. just finished up three sides with producer Walter Stewart and engineer Gary Black. Walter says Sandi is currently doing well on Canadian radio with her current single "These Tears."

SKIP SAYLOR RECORDING, Los Angeles, CA: Local metal group Uranus is in with producer Skip Saylor for Nick Lanphier Productions. Jon Gass is at the boards. White Beach is recording an E.P. for Endurance Records. David Neilsen is producing. Moby Dick Records act, The Boys Town Gang, is in working on overdubs with producer Bill Motley and engineer Don Mack.

The original Moby Grape is in working on an album with producer Matthew Katz for his label San Francisco Sound. The Association is self-producing a new album which they will be label shopping. American Heros are in self-producing a single for independent release, which is engineered by Jon Gass.

DAVID RUBINSON, owner of San Francisco's Automatt Recording Studios, has announced the promotion of his longtime aide Vincent Lynch to the position of Vice President/General Manager of David Rubinson & Friends Inc.

EVERGREEN STUDIOS, Burbank, CA: Motown artist Jose Feliciano is finishing up his latest album, which is scheduled to be released in March. The pairing of Feliciano and co-producer Rick Jarrard goes back to the early days of Jose's career when he recorded "Light My Fire" for RCA and Rick was producing. Engineers on the project are Ellis Sorkin and Dick Bogert. Mike Hatcher and Gary Luchs assisted. The rumor mill has it that it's going to be hard to pick a single off this album, since there are so many great tracks.

THE COMPLEX STUDIOS, West Los Angeles, CA: Maurice White is in tracking Jennifer Holliday (from *Dream Girls*) on her first solo LP for Geffen Records. Mick Gzauski is at the boards with assistance from Barbara Rooney. George Duke is producing the new album for CBS artist Denice Williams and an album for vocalist/percussionist Philip Bailey. Tom Vicari is producing the project. Linda Ronstadt is beginning an album of torch songs from the '30s and '40s to be recorded live on the Complex sound stage. She will be backed by Nelson Riddle's 50-piece orchestra and produced by Peter Asher. The Tubes are also in working on mixing tracks for their upcoming Capitol album.



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be representing up fifty clients."

Gonzalez points out that lawyers have to be more involved with their clients' careers than merely looking over contracts, and denies that the music industry is being 'run by attorneys.' "There's really incredibly few lawyers involved in the business when you consider all the artists and clients around. I think we're involved because we have to be. For a start, everyone knows everyone else in this business, and lawyers have to maintain credibility because we're dealing with the record companies and the A&R guys on a daily basis. We know what deals are being cut, and what deals *can* be cut. I go out to see bands and actively look for talent because it comes naturally with representing my clients. In fact, I *have* to assume a sort of A&R role at times because I don't believe it's right to start shopping tapes if you're not personally committed to the project. I have to decide whether it'll get a deal, and if I don't think there's a reasonable possibility, I don't shop it."

On the question of fees and making spec deals, Gonzalez personally tries to "go out on a limb. In order to keep visible, you have to, or you'll atrophy. You need to take risks." At the same time, he points out that most of the acts trying to score deals are literally "living below the poverty line, so it's difficult. On the one hand, I want to help, but I am also answerable to my colleagues, and I have to justify the time, etc. Typically, I judge the fee on how much guaranteed money is there rather than on a percentage of future royalties; i.e. whether the product then sells

photo by Sherry Rayn Barnett



I won't work on spec, because I don't want to judge their music and I don't want to own a piece of anyone.'

or not is, and should be, a function of the music, not of the lawyer." Gonzalez admits to having come across several "horrendous situations. I know of one lawyer who takes the band's copyrights as part of the deal—now that's highly questionable behavior. Other lawyers take a percentage—say 10%—of all future earnings from an artist. That may seem OK at the beginning, but by the tenth platinum LP, it's not so funny!"

On the other side of the coin, Gonzalez points out that lawyers deserve reasonable

Maurice White of EW&F, represented by Ziffren, Brittenham, Gullen, & Ingber

payment for their expertise. "In California, a client can discharge an attorney at any time, so there's no guarantee that having built up a client, he'll automatically stay with you. We work with a lot of new bands, but realistically, I can't exist solely by making new deals, especially in today's economic climate, so I'm far more interested in building up that band's future." Looking at local bands, Gonzalez is now quite happy to pursue alternatives to the old structure of huge deals and advances. "Both the Plimsouls and the Blasters generated their own excitement on smaller, independent labels. Two or three years ago, I'd have advised against that. I've now really changed my mind regarding a certain type of music. It's down to this: a new band only has limited resources; sometimes they're better spent getting a record out and taking a chance."

John Branca of Ziffren, Brittenham, Gullen and Ingber is another lawyer who believes in building his clients with an eye to the future. "We represent big acts like Michael Jackson, the Beach Boys, and Earth, Wind & Fire, as well as local bands like Jack Mack and the Heart Attack. I look to grow with a band that I believe in. Look at the Go-Go's; they're a perfect example of a local talent that grew and broke nationally. If I see a very talented act, I might take them on spec. Then there are really three options: to charge an hourly rate, which can be very unrealistic as most new bands can't afford it; to agree on a percentage, but I stay away from that, as it's too close to acting like a manager; or to figure out a flat fee.

Branca points out that with all the variables involved, this fee can be anywhere from \$5,000 up to \$15,000. "It depends so much on the time and effort involved, and how necessary the lawyer is to getting the deal, as well as exactly what kind of deal it is. No two are ever alike. If I saw a group I thought were fantastic, and signed them to IRS for \$75,000 or \$50,000, I'd take what they could afford, and build for the future. Most deals I've made over the last two years for new artists ranged from about \$175,000 up to \$250,000 guaranteed, and those are good deals by today's standards! It's a matter of being adaptable." Gonzalez agrees; "It's so hard to get signed now, and so expensive to break a new band. The advantage of being a lawyer is that we can cut the right sort of deal and push a new act in the right direction."

Larry Marks of Donnenfeld & Brent also defends the growing involvement of at-



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torneys; "I work in both music and motion pictures, and there's a definite contrast. In music, you *have* to be more involved, whereas in the movie business, it's more a matter of just being hired to read through contracts. Managers are often lawyers and vice-versa in the music industry."

Jay Jenkins and Saul Davis are two such manager/lawyers who both feel that, under the right circumstances, there are no conflicts of interest, and that their clients only stand to benefit from their experience and legal expertise. Davis, who manages the Textones, Phil Seymour, and Kathy Valentine of the Go-Go's, says that "all my clients feel that it's a major advantage. I review all contracts as part of my service to them, and my belief is that all artists need legal help and advice from the very beginning of their careers." As a manager, Davis takes "about 20% of the artist's gross income, which is fairly standard, although some managers like Colonel Tom Parker allegedly took 50% of Elvis Presley's earnings. I know that some big lawyers are extremely expensive, and they can be very hard-assed. Looking at it from a manager's point of view, I feel that's a good thing, because when they go in to cut a deal, you know they're going to be fighting for every point. Davis himself is represented by Lee Philips and Peter Paterno who also handle Prince, Neil Young, Linda Ronstadt and Elektra/Asylum Records, as well as local talent. "That sort of operation has a unique perspective on the business because they handle superstars and new acts—it's a healthy attitude."

Jay Jenkins, who handles X, the Untouchables, Bruce Joyner and the Planta-



A very small percentage of those needing legal advice in the music business can even afford it, let alone patronize Beverly Hills offices.'

Jack Mack & the Heart Attack receive legal counsel from John Branca

tions, and Rodney Bingenheimer, among others, points out some of the advantages of being both X's manager and lawyer. "When we originally signed to Slash Records, it was always in the back of my mind that one day the band might move on, so I negotiated our deal allowing for that very possibility. As it turned out, it eased the move from Slash to Elektra. If I hadn't been both their manager and lawyer, that proviso would never have been made. Another advantage for X is that they don't have to hire a separate attorney, as my commission covers all my legal services."

Jenkins admits that there is a possible conflict of interest inherent in his dual role, but he feels that in this particular situation, it is beneficial to both parties. "I started out as friends with the band, helping them with legal advice, and gradually drifted into becoming their manager and lawyer." Although Jenkins' background is as an attorney with several entertainment-related law firms, his commitment to the band goes far beyond the simple practice of law. "I recently quit working with this law firm in Century City so that I can go on the road with X for the next six months or so, essentially as their road-manager. After that, I'll be setting up my own practice in Santa Monica specializing in the management of bands and all related legal problems."

Jenkins is always checking out bands, and has lately been hanging out at the Palomino. "The next act I will take on will be a country act, once I find the right one. I'm always willing to make spec deals, just as X were really a spec deal. I worked with them

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Werman To Promote Creative Interaction At Revamped Elektra

Continued from cover

the entire Elektra artist roster and the promotion/marketing staffs. Keeping the communication lines open between coasts won't be an easy task, especially when an intimate relationship between talent, A&R, and marketing wasn't fully realized beforehand. Even so, Werman believes he can overcome the new, added obstacles, and he's committed to weathering the current turbulence and rejuvenating Elektra's fortunes.

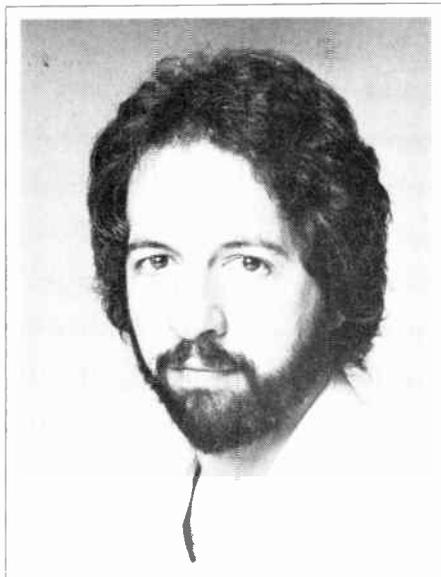
He won't have to accomplish the turnaround singlehandedly; he will be working with an old friend in new label head Bruce Lundvall. It was Lundvall who first recruited him into the music business; Werman eventually left his advertising agency job, accepting then-CBS head Clive Davis' offer to be assistant East Coast A&R director for Epic. In the next ten years, Werman signed acts like REO Speedwagon, Ted Nugent, Cheap Trick, and Molly Hatchet, producing many of their efforts that sold over 20 million records.

"I had done 26 albums at CBS," Werman said, "and accumulated enough knowledge from 12 years in A&R that I felt ready to step out of the studio for a good part of the year and take responsibility for the creative direction of a smaller record company. Elektra had the greatest need for that job; it was almost tailor-made. When I saw that the position was available, and others convinced me it was the perfect position, I talked to Joe Smith, and I got the job."

Those discussions with the former chairman did not cover Smith's impending departure, which caught Werman, and practically the entire Los Angeles staff, by complete surprise. It certainly threw a monkey wrench into Werman's designs for a smooth transition. "It changes my outlook on how the new structure will work, vis a vis A&R," he admitted. "One of the most appealing things about coming over here was its size and the intimacy of the company's work force. You could walk down the hall and make things happen quickly. It was very informal; I saw the potential for a lot of creative interaction

on an hourly basis. Now I'll have to spend more time in New York and be on the phone. The nature of my job won't change, but the way I'll relate to the rest of the company will. Naturally, I would have preferred they all stayed here, but you have to adapt to the changes."

Even now, the details of the transition have yet to be finalized. "I don't think anybody knows who has responsibility for what. Generally, it seems that Elektra will



Tom Werman: scouting new talent for Elektra

keep its own A&R, promotion, and publicity departments, while WEA will handle the accounting and what is called back-office services."

Major shakeups at record companies affect more than those who are laid off. Usually, a pessimistic atmosphere pervades even those who survive, and the enthusiasm required to adequately promote and publicize talent at least temporarily diminishes. "I can't do

much about someone's disappointment about moving to New York, but the company is moving. It is not being absorbed and losing its identity. Nothing that really deals with the music or the label's personality has changed; it's strictly a logistical matter. The upheaval is a temporary pain that will last a couple of months. But once the physical problems are taken care of, it'll be business as usual. The transition will be as swift and as painless as possible."

Amidst the turmoil, Werman has already evaluated the labels strengths and weaknesses. "Basically, there was no involvement in the creative process, which should be A&R's main function," he stated. "Our first order of business is to make sure the music being made now is as strong as possible. Once the reorganization is affected and we settle down and get things under control, I'll have the time to devote to new projects."

Infusing the roster with good, new talent is a high priority. "It's obviously important that we develop new bands," he declared. "We already have a very strong roster of major artists, but given the rapidly changing nature of musical tastes in America, we really need to address ourselves to new talent. The lifeblood of any record company is new music. Without affecting the major artists, we need to provide for the years to come by signing new artists, who will develop into career giants."

Werman has just begun to get acquainted with the new talent on Elektra's roster, which includes local acts X, Motley Crue, and Josie Cotten. "I met with X a couple of weeks ago," he said. "We discussed how things would be different in terms of video emphasis, musical involvement, and feedback. We let them know they won't be faced with the specific problems they had before the transition." However, X has stated that Elektra moving to New York will make their operations more costly due to distance.

Werman also met with Josie Cotten's reps; they discussed potential producers for her second album, which he hopes will be out in late spring. Motley Crue figures to be the most likely candidate for Werman's producing talents, and he admitted the possibility of his involvement. Presently, the band is still writing songs and rehearsing.

Regardless, Werman plans to get more involved with all parties throughout the creative and business process. "The band, management, and the label should have a creative meeting of the minds well before any project is initiated," he declared. "The three

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parties should work together while the project is being completed. After that, marketing enters the picture, and all four should then work together. A&R's responsibility should not end when the record is delivered."

"The intimate nature of this company hasn't been taken advantage of. In the past, A&R seems to have signed acts and then not had much to do with them, during the making of the records or in regards to input into the marketing team. The result, in the most glaring cases, was delivery of a record that marketing wasn't prepared for. It seems logical to me that marketing should develop a concept and approach to the marketplace while the record was being made."

Such an effort seems to be needed even for major artists like Queen and Linda Ronstadt, whose most recent efforts failed to live up to expectations. "The major artists don't necessarily need rejuvenation, Werman said. "It's just that A&R shouldn't sit and wait for any artist to deliver records without being able to contribute. Hopefully, my credentials are strong enough for them to listen to me. It's up to them; they can stand on their own credentials and decide whether to implement my ideas or not. I still should have something to suggest; my advantage is having an objective pair of ears. It would be easier for me to evaluate their direction in terms of the rest of the world."

Some of those very same artists have a reputation for spending an abnormal length of time between albums, and the creative process of an artist like Jackson Browne is notoriously slow. "I can't remedy that situation," he acknowledged, "but in offering certain constructive ideas, maybe I can help

photo by Nancy Vollrath



Josie Cotten: new Elektra LP due this spring

them complete their work faster by avoiding certain problems or stumbling blocks, I don't intend in any way to meddle or intrude into their affairs; I just want to offer my services."

"There is a fine line between input and meddling, which will be in a different spot for each artist. Chances are my input to Motley Crue will be greater than on the next Queen album."

Werman plans on producing some of Elektra's newer artists, who should be more willing to accept direction. "I'm not going to try to bring any sound to anybody," he declared. "I just want to make sure that the

sound that got them signed in the first place is easily identifiable. We try to determine the strengths of these artists and make sure we take advantage of those strengths instead of saying, 'just bring us the record when you're through.'"

Eventually, he expects to find time for scouting unsigned talent. To warrant an Elektra deal, acts need more than a hit single. "Great songs are the obvious answer," he said, "but I usually look for one of two criteria. A unique presentation, where a band sounds completely different in one special way, or if the band deals in familiar, mainstream music, they should do it better than anyone else. For example, Boston had nothing wildly new in either the nature of their songs or their sound, though it was distinctive. But they delivered those sounds in a way that was stronger and more identifiable than anyone else. In other cases, an A&R's function is to strengthen the act's unique quality and magnify it into their calling card."

"I don't play the trends, or try to determine what will be the rage a year from now, and just sign bands that fit that bill. If bands as disparate as the Stray Cats and Men at Work can both have top 5 albums at the same time, how can you determine a trend? The trends will come to me; I don't go out with blinders on and go after certain kinds of bands. There's enough buyers out there to support any kind of music, so I just look for excellence."

Werman is already working with a couple of unsigned acts on material and demos, but has yet to decide on whether to sign them or not. "If I don't feel a band's ready to be signed, I

Please turn to page 19

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College Radio Graduates Into A Major Market For New Music Formats

by Ron Gales

M

ore than ever, college radio is playing a highly significant role in the music industry. Record companies, both major and independent, are increasingly using the college market as a groundbreaker for new bands and new music. While the industry profits from laying a grass-roots foundation for their emerging bands, the radio stations themselves benefit from the association with record companies.

Traditionally an alternative medium, college radio's very nature anticipates the important function it currently serves. KXLU General Manager Mike Davison, reflecting on that alternative nature, explained, "if KXLU at 3,000 watts tried to play the same kind of music as KLOS-FM at 68,000 watts, there'd be no way we could compete. The only way we can get a niche in the market, to make our own little enclave in radio, is to offer something different."

Davison's KXLU is L.A.'s most popular college outlet. Operating from Loyola-Marymount College on the westside, it has a signal range that drives north into the San Fernando Valley and reaches such southern points as Garden Grove. KXLU, like most college stations, offers an eclectic format, with rock during the day and jazz and classical programming in the evening hours.

Much of the station's success is owed to a pair of popular specialty shows: "Surf Wave," highlighting beach music of the past and present, and "Stray Pop" with DJ Stella, which plays the newest in new music. "We pride ourselves on being an alternative," said Davison. "You don't hear the same music we play very often on other stations." KXLU's Top Ten, comprised of such alternative acts as Depeche Mode, Kate Bush, and Rank & File, backs up Davison's claim.

Because it is primarily a cable hookup, UCLA radio station KLA does not enjoy as great a listenership as KXLU. Yet KLA can

boast of frontrunning success amongst college stations in terms of garnering revenue. Early in the new year, the station switched from a Contemporary Hits Radio format back to its original Progressive AOR stance. As General Manager Steve Trauner pointed out, "this radio station is a little bit different than most. Our board of directors is the Associated Students of UCLA, and they are basically concerned with bringing in money. We changed from CHR because the response to it was very poor. That shows our advertisers are getting a response. The bottom line is all our expenses, except overhead, we have to pay for. Yes, we can do both; we can play alternative music and make money."

UC Irvine's KUCI dominates Orange County's college outlets with perhaps the most varied format of all stations. KUCI

delivers classical music, jazz, and pop-rock during the day, thematic programming public affairs shows, the novelty "DJ For A Day" contest, and three weekly reggae shows (the most of any Southern California station) in the early evening, and new music from the late evening onward.

A major factor in KUCI's success, according to General Manager Wally Ross, is the fact that "We aren't run by a communications department. We see this station as a student service and as PR for the school, trying to serve the community and the students of the university. A lot of us are playing stuff just to experiment and our audience is finding out about stuff at the same time we are."

Because college radio can afford to experiment (indeed, it can't afford not to), it has

Please turn to page 18

'We appreciate it and we take it all. If something comes in that strikes our fancy, we'll put it on the air.'



From left: Blaster Dave Alvin, KXLU DJ Stella, Phast Phreddie, Bruce Joyner, & Mark Neill

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MC GUIDE

COLLEGE RADIO

STATION	CAMPUS	FORMAT	NAME/ADDRESS
KXLU 88.9 FM	Loyola-Marymount College	records, reel-to-reel, no cassette	Ed Leon or Maureen Flynn 7101 W. 80th St., Los Angeles, CA 90045
KLA 83 AM 92.9 FM cable	UCLA	records	Dave Safier or Mary Herczog 308 Westwood Plaza, Los Angeles, CA 90024
KUCI 88.9 FM (Orange Co.)	UC Irvine	records and cassettes	Meg Jones, Music Director UC Irvine, Irvine, CA 92717
KSDT 95.7 FM cable	UC San Diego	records, and cassettes	Antion Condino, Music Director, U. of San Diego, B-015, La Jolla, CA 92093
KCR 55 AM 99 FM cable	San Diego State University	records	Duff McDonald, Music Director, SDSU, San Diego, CA 92182
KSFS 100.7 FM cable	San Francisco State	records, reel-to-reel OK, no cassettes	Suzanne Ramsey or Nancy Roeser 1600 Holloway Ave., San Francisco, CA 94132
KZSU 90.1 FM	Stanford	reel-to-reel, records	Phil Moeller, Music Director Box 5788, Stanford, CA 94305
KALX 90.7 FM	UC Berkeley	prefer records, accept tapes	Dan Niven, Music Director 2311 Bowditch St., Berkeley, CA 94704
KPCS 89.3 FM	Pasadena City College	reel-to-reel or records	Gary Nissley, Music Director 1570 E. Colorado Blvd., Pasadena, CA 91106
KFCR 91.3 FM	Fullerton City College	anything and everything	Chuck Ronge, Music Director 321 E. Chapman Ave., Fullerton, CA 92634
KSPC 88.7 FM	Pomona College	prefer records, accept tapes	Ross Powell, Music Director Thatcher Music Building, Pomona College, Claremont, CA 91711
KSDR 88.5 FM	Saddleback College	records, reel-to-reel (jazz only)	Music Director Box 3420, Mission Viejo, CA 92690
KCPR 91.3 FM	Cal Poly San Luis Obispo	records only	Mike Dawson, Music Director Cal Poly State University, San Luis Obispo, CA 93407
KSAK 90.1 FM	Mount St. Antonio College	records	Phil Markell 1100 N. Grand Ave., Walnut, CA 91789
KZSC 88.1 FM	UC Santa Cruz	prefer records, but tapes OK	Bob Prusha UCSC, Santa Cruz, CA 95604
KSJS 90.7 FM	San Jose State College	records	Bob Helms, Music Director SJSU, San Jose, CA 95192
KDVS 90.3 FM	UC Davis	records, cassettes, reel-to-reel	Music Director 14 Lower Freeborn, UC Davis, Davis, CA 95616

Music Connection's Guide To College Radio does not include stations which are part of the National Public Radio network. Although every effort was made to contact all college stations in California, this guide is not a complete representation. Always send submissions in care of the station, as music directors are often changed. Do not expect material to be returned, although a SASE should always be included.

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College Radio

Continued from page 16

become an essential proving ground for new music. The changing face of music also makes it imperative that more commercial stations keep an eye on what the colleges are doing.

"A lot of the commercial stations are taking a cue from college radio," Davison concurred. "Our music director has noticed that KROQ-FM won't add a song by a new artist until we add it. We even send them a copy of our playlist. Record companies are more apt to try and develop a relationship with college stations to break in new acts because they know they can't go to KLOS with a new band and expect it to get heavy airplay."

"Big stations won't take a chance playing a group they've never heard before," Ross agreed. "College radio is very important for record sales to labels like Slash and 415. People are being more selective, and college radio is giving the record-buying public a chance to taste all these different pieces of music."

Linda Clark of Slash Records felt, "college radio has become very important in breaking the new artists and the new genres. They (college stations) have a very loyal audience and they lay a base within the marketplace."

Some larger companies also have extensive relationships with college stations. Warner Brothers has a particularly specialized program, headed by National Collegiate Artist Development director Larry Butler and his invaluable aid, Gabriella Knubis. "We look to college radio to provide us with exposure for the new and emerging acts," Butler said. "We don't need Fleetwood Mac exposed on college radio. A lot of college stations are a little miffed at us because we don't send them the Rod Stewarts and Fleetwood Macs, but that isn't our function." Butler also suggested that a company's involvement with college stations depend on that company's talent roster. "We have a lot of alternative music on our label. If I had a roster of Eric Carmen, Melissa Manchester, and Barry Manilow, I wouldn't work college radio very actively. On the other hand, there are labels like IRS and Island that work far more actively than we do."

The college markets are so crucial that a promotional firm, Side One Marketing, was created over two years ago with just that medium in mind. "Side One was founded with the purpose of working within the col-

lege marketplace as an independent company for the major labels, the minor labels, management, and the artists," said David Gerber, a Side One executive. The firm has connections with 180 college stations nationwide, as well as 60 other alternative outlets. Side One's priority is "getting the stations the (client's) album and going after airplay, depending on the station and the way they do things in terms of programming. We try to get it (the client's album) as high on their playlist as possible."

'We don't need Fleetwood Mac exposed on college radio, which miffs a lot of stations'

Because of their limited signal range, college stations have a greater concern for their community as opposed to a larger station's preoccupation with primarily national acts. Groups like X, the Blasters, and Oingo Boingo had generated a sizeable college following before breaking into the national markets.

KXLU's Davison possesses a highly

liberal attitude toward incoming material from local bands. In going through demo tapes, Davison looks for "something of high enough quality that will sound as much like a record over the air as possible, and something our listeners would be interested in. We don't need extremely high quality tape as long as it doesn't sound like a bunch of guys in a garage. If it is comparable in quality to what we now put out over the air, it doesn't matter that it's a tape from a band that doesn't have anything on vinyl yet."

Though just as open, KLA Music Director David Safier has to work within more constricted programming boundaries. "We can always play anything that comes in, even the most outrageous punk or heavy metal, on our alternative and local music shows. If we can't use it in the day-to-day programming, we'll definitely use it on the special shows. As far as what we're looking for musically, unless it's really funny or politically important, I'm going to add a song on the basis of its music rather than its lyrics. I agree a lot with Rick Carroll in that the sound of the '80s is oriented toward synthesizer dance bands, like Heaven 17, the Human League, and Soft Cell. I would be more inclined to give a favorable response to a band that was really progressive along those lines than to some band that all they do is play cliched licks."

KUCI's Ross warmly accepts unsolicited

photo by Debbie Leavitt



Depeche Mode: one of the many new music acts gaining exposure via college radio

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tapes, but has his reservations. "We wouldn't mind discovering a new Residents in the area, but there's just so many grinding hard-rock bands playing all the clubs that when we once put it out in the press that we were accepting tapes, at least half of them sent in that kind of music and a lot of it is not distinctive enough. I'd say about a third (of the submissions) turn out to be really interesting. We appreciate it and we take it all. If something comes in that strikes our fancy, we'll put it on the air."

KLA's Trauner reminds people of another important facet of college radio that most do not address: training. "That's one of the things we really try to stress. This is one of the few places a student can work for free for an extended period of time as a DJ and can come to understand how radio operates," Trauner stated, citing a number of KLA alumni that are now in the broadcast industry. "While record companies are concerned with just their business, you cannot overlook the training aspect."

Southern California presents certain difficulties for college radio. "In your large metropolitan areas," Slash's Clark advised, "college stations might be watered down because there are so many signals and there's such a diversity in a large market between commercial and non-commercial stations." "In Southern California, there are already two high power stations (KROQ and KNAC) that offer alternative music," KUCI's Ross pointed out, "so it's a challenge to grab an audience. It's a challenge to try to get the most unusual and hard-to-find stuff on the air." In short, the challenge for all college radio is to be even more daring. □

Attorneys

Continued from page 13

for one and a half years before I even took a cent, and to this date, I've taken quite a bit less than the commission I'm legally entitled to. That's because my priorities lie in maintaining a financial balance, for the band and their crew first. To me, charging an hourly fee for my work doesn't make a whole lot of sense under these particular circumstances. But however you work it out, every band needs a lawyer, and as both lawyer and manager, I've had to rescue many artists from bad deals, including some bands I've worked with such as the Kingbees, the Cramps, the Plugz and Eddie & the Sub-Titles."

As most attorneys admit, only a very small percentage of those needing legal advice in the music business can even afford it, let alone patronize the plush offices of a Beverly Hills establishment for around \$150 an hour. With this in mind, Steve Massarsky has created the Entertainment Law Center at Jacoby & Meyers to especially represent "people with less money. We will specialize in contract drafting, review and negotiations, copyright matters, and legal advice for all types of entertainers." Massarsky charges \$50 for the initial consultation and \$75 an hour thereafter. "I won't work on spec," adds Massarsky, "because I don't want to have to judge their music and I don't want to own a piece of anyone." Massarsky has had a large response from more established people as well, and among his initial clients are Dicky Betts, Modern Records and Steve Chapin.

"Whoever they are, I tell them one thing," says Massarsky. "Before you sign anything, get legal representation, because *nothing* is standard in this business—every deal is different. Look at the Capricorn Records fiasco." Massarsky helped rescue the Allman Brothers from "one of the worst deals in history." Label president Phil Walden was also their manager, publisher, part of their booking agency, and negotiated everything for the band. Massarsky now plans to pass on his experience with his no-frills legal services. As they are inclined to say, "it's about time." □

Werman

Continued from page 15

ask myself why not? What's lacking? Then I try to remedy that, either by suggesting better songs or that the band add a new guitarist or replace another member. If they consider my suggestions, and it turns out I was right, then I'll sign the band."

However, one area where Werman can't help an unsigned act is on stage. "If a band isn't playing as well as it should be in a live situation, I'd definitely sit back and wait," he said. "That's the bottom line. Chances are they won't deliver in the studio, either. We won't sign a band unless I'm confident they could do a top-drawer job on stage."

The reorganization has yet to be finalized; the label is still looking for a national promotion director. Even so, Tom Werman is anxious to get things in gear. "We've been organizing for two months now," he said. "It's time to get going and start making records." □



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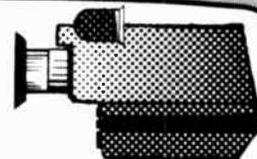
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Songmine

By John Braheny

Themes of Love and Lust

Of all possible song themes, love is the most popular. There's no other subject as universal, and no other human need so emotionally rich, provocative, and potentially traumatic. A quick survey of the top singles in any category of the trade charts will show that over 75% of their subject matter pertains to love or lust. We spend most of our lives looking for it, exulting in it, or losing it.

I thought it would be interesting to break the subject down into several categories based on the span of a relationship with a variety of samples for each.

Feeling the need: The longing to love and be loved has inspired some classics: "Lookin' For Love," "When Will I Be Loved," "Dream Lover," "Looking For Another Pure Love," and "You Can't Hurry Love."

I think I've just found her (or him): This is the part where you've just seen someone, you think you might be in love already, and you're scoping out the situation: "Da Doo Ron Ron," "I'm Into Something Good," "I Saw Her Standing There," "Like To Get To Know You," "I've Just Seen A Face," "Pretty Woman," "Sharing The Night Together," "Must Be Somebody's Baby," and "Love, Or Something Like It."

The big come-on: A formidable category since so many love and lust games are played out to a background of popular music. It encompasses both the bold and tender: "Let's Spend The Night Together," "Kiss You All Over," "I'm In The Mood For Love," "Feel Like Makin' Love," "Lay Lady Lay," "Sexual Healing," "Make Yourself Comfortable," "I'm Ready," "Tonight's The Night," "Let's Get It On," "Help Me Make It Through The Night," and, of course, hundreds more.

This is it, I'm in love: For better or worse you've passed the point of no return: "Fooled Around And Fell In Love," "For Once In My Life," "Can't Help Falling In Love," "It's So Easy," "This Is It," "Truly," "Baby I Love You," "How Sweet It Is," "Your Song," "My Girl," "My Own True Love." This may possibly be the biggest category.

The honeymoon is over: Or "The Thrill Is Gone," "Don't Be Cruel," "Cold As Ice," "Suspicious Minds," "We Can Work It Out," "This Masquerade," "Sometimes When We Touch," "You've Lost That Lovin' Feeling," "You Don't Bring Me Flowers," "Love On The Rocks."

Cheating: Songs of infidelity, guilt, suspicion and jealousy are popular despite their negativity because they're great drama and everyone can identify with those feelings and experiences: "Lying Eyes," "If Loving You Is Wrong," "Me And Mrs. Jones," "Your Cheatin' Heart," "Ruby Don't Take Your Love To Town," "You Belong To Me," "I'm Losing You," "Who's Cheatin' Who," "Him," and "What She Don't Know Won't Hurt Her."

Leaving: Along with cheating, the trauma of goodbye is an emotional stick of dynamite. Heavy pathos. "I'd Rather Leave While I'm In Love," "For The Good Times," "By The Time I Get To Phoenix," "Bye Bye Love," "Don't Think Twice, It's Alright," "Breaking Up Is Hard To Do," "If You Leave Me Now," "I've Been Loving You Too Long," "It's Too Late," "I Will Survive," and "Fifty Ways To Leave Your Lover."

Remembering how it used to be: After the breakup and after time passes, we tend to fondly remember the good times and forget the bad. If we've been on the losing end, there's a profound sense of loss and longing that has created some classics: "I Can't Stop Loving You," "Love Has No Pride," "Time In A Bottle," "As Tears Go By," "Tears On My Pillow," "Hello Walls," "Funny How Time Slips Away," "San Francisco Bay Blues," "I'm Sorry," "She's Gone," "Same Old Lang Syne," and "Yesterday."

Philosophy: It's also human nature to aid the recovery process by trying to get rational and perspective for it all. "All In Love Is Fair," "Only Love Can Break Your Heart," "The Things We Do For Love," "It's All In The Game," and "The Rose."

Reviews

CONCERTS

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The legendary Ella Fitzgerald effortlessly showed why she is indeed the First Lady of Song. Accompanied only by a superb trio featuring another jazz legend, guest guitarist Joe Pass, she soared and swooped through a wide variety of old standards and newer songs, slow beautiful ballads and speedy bossa nova scats. The lady may be over 60, but her voice is as smooth as ever, rich as honey and full of surprises.

Part of her universal appeal lies in her quality of innocence and childlike wonder. While many of her contemporaries succumbed to intoxicants, or survived in bitterness, she has

continued to work and record with unflinching enthusiasm and inspiration, and it shows. She also has a great sense of humor, erupting in little vocal flourishes or gestures. She carressed a ballad like "Bewitched, Bothered and Bewildered," switched moods for "Mr. Shame," and then plunged into a fast and furious version of "Old McDonald Had A Farm," complete with all the relevant animal noises. Her version of "God Bless The Child" and "You've Changed" were the perfect marriage between vocal expertise and emotional sensitivity towards her material.

The second half of the concert opened with a superb solo spot from Pass, but when Ella joined him for a succession of Duke Ellington masterpieces, they created pure magic. They played off each others' phrasing and timing until the audience was on its feet.

It was a classic concert from one of the world's greatest singers. —Iain Blair

photo by Lynn Goldsmith



Ronald Shannon Jackson: "from lilting to menacing"

Ronald Shannon Jackson

At the 9:30 Club,
Washington, D.C.

Ronald Shannon Jackson and the Decoding Society may play music that no one has been able to accurately categorize yet, but in concert, they give an impressive demonstration of the tremendous power they can put into it.

Jackson has created a wild, often chaotic-sounding style of playing. The band—Henry Scott on trumpet, Zane Massey on saxophone, electric guitarist Vernon Reid, bassists Melvin Gibbs and Reverend Bruce Johnson, and Jackson on drums—will often play conflicting lines and rhythms simultaneously, giving the impression of convulsive, roaring confusion. It is soon apparent that

this is a carefully constructed sound, built layer by layer, its dynamics under strict direction. There was little emphasis on individual solos; the group would collectively gather momentum until it was rolling like a freight train, only to stop abruptly and charge off in a new direction.

Jackson showed admirable restraint by taking only one solo during the set, occasionally giving in to technical display, but making up for it in emotion.

Reid was a major influence on the mood of the music, ranging from lilting to menacing, and his dexterity was amazing. Gibbs was notable in the way he wove through the songs, playing his bass like a melody instrument, while Johnson concentrated on percussive funk lines.

The near-capacity crowd was enthusiastic and followed every turn the band made. If Jackson's music operates in its own language, his listeners have learned it. —Brian McGuire

Felony

At the Palace,
Hollywood

High rotation airplay on KROQ has become the Goose that Laid the Golden Egg. It gets unsigned bands major label deals, it sells records, and it sells a lot of tickets.

However, all that glitters is not gold. Felony's performance at the Palace was an exercise in waiting for that one hit, the gimmicky "Fanatic." It was hardly worth the time.

Felony played medium-tempo, rather sedate rock with a dash of loud guitar here and a keyboard change there. There were remotely interesting passages, but there was usually something faulty to drag things down. The main problem was Arty Blea's turgid drumming. His beat was too steady, lacking any force or accents that would create dynamic peaks. A song like "Positively Negative" would start with a bouncy beat but soon enough, the rhythm would get mired in a rut.

The entire band was competent, but hardly distinctive. Singer Jeffrey Scott Spry sounded a bit like Rush's Geddy Lee, but save for a few clenched fists, showed little personality. Everybody acted cool, even in songs like "Bent Out Of Shape" that were better suited for manic expressiveness.

"Fanatic" is the perfect KROQ novelty song: quick, steady beat behind a couple of hooks, and some annoying



Felony's Jeffrey Scott Spry

vocals. It did its job; it got a lot of people to pay \$10 to see Felony. But if they're going to go any further, they'll need some more imaginative material, a more impassioned performance, and a more involving visual show. To say the least, they have their work cut out for them. —Jeff Silberman

Isaac Stern

At the Music Center,
Los Angeles

Isaac Stern gave his usual stellar performance of music by Bach and Mendelssohn. Accompanied by the L.A. Philharmonic with guest conductor Myung-Whun Chung, the maestro was in top form as he gave an exquisite rendition of Bach's beautiful *Concerto in E for Violin and String Orchestra*.

From the initial fanfare, the allegro movement was aptly energetic and lively, as Stern began to weave his solo lines into the sturdy fabric of the main theme, jabbing and darting with his characteristic stance to the

left of Chung. The stunningly beautiful adagio movement, which is really the heart of the entire concerto, was impeccably played by both soloist and orchestra as they elaborated on the themes first stated in the opening movement. Here, Stern's technique was a miracle of dexterity and expressiveness, from the bittersweet drawn-out notes to the cascade of embellishments towards the end, and the final movement.

If anything, Mendelssohn's *Concerto in E Minor* is even more of a showcase for the solo violin, and Stern effortlessly rose to the occasion with another superb performance. Apart from one very slight problem with intonation near the

beginning of the opening movement, his rendition was faultless, as he perfectly complemented the controlled passion needed in this piece. Stern's sweetness of tone combined with his highly intelligent reading made for an ideal interpretation of this great, expressive work.

By contrast, the second half of the concert consisted of Prokofiev's rousing *Symphony No. 6 in E Flat Minor, Op. 11*. Chung and the orchestra fearlessly tore into this violent work with a minimum of fuss and emerged at the other end unscathed. It was a strange choice to follow Bach and Mendelssohn—like eating a hot pepper after an apricot. —Iain Blair

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Reviews

CLUB ACTS

The Vectors At the Golden Bear, Huntington Beach

□ **The Players:** Myles Crawley, lead vocals, acoustic guitar; Stan Embry, vocals, lead guitar; Dave Devlin, vocals, drums; Dave Guccione, vocals, rhythm guitar; Mike Moore, vocals, bass.

□ **Material:** Tight pop songs played, for the most part, fast, furious and well. The writing is consistently good; maybe a little too consistent in terms of style and influence. From the opener, it's the 1960s again, hardened and accelerated, typified by the choice of two covers, "Do You Love Me" and "Twist and Shout." Most songs would translate easily onto vinyl, the most commercial being "Not With You" and "Dirty Mags."

□ **Musicianship:** The band is very well rehearsed. The guitars of Embry and Guccione work well throughout the set. Embry's break during "The Trend" was particularly impressive. Devlin and Moore kept



The Vectors: "hardened and accelerated 1960s music"

the pace going with extremely energetic performances, both shining on "Afraid Of The Dark." Crawley's voice is strong and ideally suited to this kind of music; he has good range and is expressive.

□ **Performance:** The energy emanating from the songs is good enough, but it's naturally embellished by the performers. Moore has a multitude of very

odd facial expressions that demand attention without begging for it.

□ **Summary:** The Vectors have a strong, commercial sound and they perform well. The writing is thoughtful, but needs more variety in order to avoid sounding like a lot of other proponents of this musical genre.

—Martin Brown

The Ray Bans At the Raven & the Rose, Arcadia

□ **The Players:** Irene Cathaway, vocals; Mike Murphy, keyboards, vocals; John Mauceri, drums, vocals; Pete Anderson, guitar, vocals.

□ **Material:** Buddy Holly and James Brown go to Tito Puente's house and listen to reggae and New Orleans second-line. The Ray Bans play behind-the-beat love songs in a rhythmic and adventurous R&B setting, some with an Al Green or Ry Cooder feel, some with a

decidedly Mexican rock groove, still others with a Chuck Berry influence, and even a few ska-types. Their most engaging original was the AM "Valerie."

□ **Musicianship:** All are well-credited professionals and it shows. Cathaway's vocals are awesome and her covers of Aretha Franklin's hits are a must for any R&B fan. Keyboardist Murphy provides that great cheap organ sound necessary for the latin-flavored songs, and is also no slouch as a vocalist. Mauceri is always an accurate and impeccable drummer who never misses even the most subtle texture changes

within each song. Bassist Freiberger is a great subtle player. Lead guitarist Anderson's playing seems to have a mind of its own, full of wit and sarcasm.

□ **Performance:** Relaxed and self assured with no posturing or pretentiousness. Not only do the Ray Bans seem too busy interacting for large scale theatrics, it really isn't necessary to convey their message.

□ **Summary:** The Ray Bans are new, innovative, fun, and a magnetic blend of musical styles. If you missed that party at Tito Puente's, don't miss the Ray Bans.

—Margarite Rogers

Harvey Cohen At Club 88, West Los Angeles

□ **Material:** Acoustic, California E-Street music. Cohen's songs look life squarely in the face, sometimes with a smile, sometimes with a grimace. Highlights included the bluesy "Wailin' Around Town" and the contemplative "We Are The Parade," a quiet musical celebration of life. Some riffs in songs like "Rose Cafe" and "Don't Be Afraid" have been heard before, but Cohen uses his guitar to evoke passions, not to preach. The result is sincere,

truly engaging music.

□ **Musicianship:** Flawless, due as much to his avoidance of musically dangerous territory as to his command of his instrument. Cohen is no guitar maestro, but he uses the guitar to its best purpose in getting his point across. One of his strong suits is the emotion he puts into his voice, but more vocal control would certainly help.

□ **Performance:** On stage, Cohen gets so charged up that he moves as if there's a four-piece band locked inside him struggling to get out. His emotional style risks going out of control. Between songs, he contributed a dialogue that was

sometimes superfluous. Otherwise, if one didn't know Cohen was a relative newcomer, you would think he had been performing for a couple of years.

□ **Summary:** A gutsy singer, Cohen isn't afraid to lay his heart on the line in both his music and his performance. The range of influences recognized runs the full gamut from Springsteen to Rickie Lee Jones to Cat Stevens to Buddy Holly. The bottom line is that Harvey Cohen shares that spirit that those artists lay claim to. It is a tough road for an acoustic performer, but Cohen has the necessary heart and soul required.

—Ron Gales

Reviews

CLUB ACTS

Green On Red

At the Lhasa Club, Hollywood

□ **The Players:** Dan Stuart, lead vocals, guitar; Chris Cacavas, keyboards, vocals; Jack Water-son, bass; Alex MacNicol, drums.

□ **Material:** Loud, torrential garage rock. The Velvet Underground overtones of their vinyl efforts are for the most part lost, but the material doesn't suffer. Their moody impulsive rock surges and ebbs in dynamic crescendos, illustrated in the clashing guitar and keyboard parts. Songs like "Beverly Talks" and "Black Night" start off in a dreamy state, and build in intensity until they practically overflow. "Lost World" is an eerie ballad, while "Narcolepsy" is a pile-driving rocker that is performed with abandon. A swamped version of Stevie Wonder's "Superstitious" is nice, peculiar, and practically unrecognizable from the original.

□ **Musicianship:** Uneven. The band was undeniably sloppy, and while that may be apropos

photo by Elaine Gaika



Green On Red: "an impressive display of garage rock"

for garage rock, the too-simplistic bass lines of Water-son and the awkward drumming of MacNicol hinder some of the music's potential momentum. Guitarist Stuart and organist Cacavas just sounded sloppy, but they actually worked well together to create the intense surges in the music. Stuart has a distinctive voice, with effective harmonies by Cacavas. Their combined vocals, in tandem and in counterpoint, could develop into the band's most appealing aspect.

□ **Performance:** Again, Stuart and Cacavas stood out. The former looked like a mess in

oversized clothing, but it fits the music's image. By lurching about the stage, Stuart added an edge of unpredictability. Cacavas wrung as much visual heat out of performing behind an organ as possible. The rhythm section could just as well have been hood ornaments.

□ **Summary:** There's loads of room for improvement, but the strong suits of Green On Red make for an impressive display of garage rock even at this early stage of their career. Any band that can take its material—and the audience—to the edge of chaos and back deserves attention.

—Jeff Silberman

Telekin

At the Lhasa Club, Hollywood

□ **The Players:** Ted Quinn, vocals, Cathie Kimble, vocals, key-boards; Don Kaiser, keyboards, rhythm machine; Liz Taylor, vocals, keyboards; Nu Mui, bass; Denise Fraser, drums, vocals; Debra Quinn, vocals, keyboards.

□ **Material:** This synthesizer-based band plays easily accessible and often very melodic compositions. Adjectives often applied to synth bands like "calculating" or "cold" certainly don't apply here. Telekin has some very danceable, emotional material. One of the best songs, "Waiting For The Moment," has a hypnotic rhythm, aided by the oft repeated title line, and very catchy hooks. Shades of Bowie were evident in some songs.

□ **Musicianship:** The lack of guitars did nothing to detract from the overall melodic content of the material. Telekin manufactured a grooving, pulsating sound, which grabbed you from the outset and carried you along. Two-thirds through the set, however, songs like "Angel Of Mercy" lost some of

photo by Moshe Brakha



Telekin: "a grooving, pulsating sound which grabs you"

their initial impact, lacking a sense of urgency. The instantly appealing nursery rhyme-ish keyboard sound patterns diminished a bit at this point. They utilized a drum kit as well as the almost obligatory drum machine, a welcome sign that Telekin have not entirely foresaken a strong, authentic beat in their pursuit of a "new" sound.

□ **Performance:** They're rather entertaining to watch. Front-

man Quinn, outfitted in formal wear, complete with gloves, projected himself well, appearing at ease in spite of some sound problems. The quartet of harmonizing female keyboardists, standing behind matching deco-style instrument stands, contributed a good visual aspect.

□ **Summary:** Telekin have a lot going for them, good image plus songs boasting hummable, sing-along melodies that aren't too lightweight. —Richard Crowley

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Reviews

CLUB ACTS

Obsession

*At the Troubadour,
 Hollywood*

The Players: Terry Leary,
 vocals; Debbie Wolf, guitar;
 Krissi North, drums; Cathy
 Amanti, bass.

Material: Simplistic heavy
 metal a-go-go. The originals
 don't seem to say anything or
 go anywhere, and their covers of
 "All Day and All of the Night"
 seemed like an unrehearsed jam.
 There was nothing in their
 music to distinguish them from
 the rest of the local metal heap.

Musicianship: Good heavy
 metal requires flash and good
 licks. They have some flash, to
 be sure, but their chops are
 weak. North doesn't pack the
 necessary punch and basically
 doesn't seem strong enough to
 be an effective HM drummer.
 Wolf's guitar was inaudible for
 the entire performance, prob-
 ably due to technical problems.



Obsession: "simplistic heavy metal a-go-go"

Amanti seemed the most confi-
 dent and talented on her instru-
 ment. Leary's voice was a little
 too thin and screechy, but she
 can carry a tune.

Performance: Amanti is a
 good performer as well as a
 player, taking the limelight at
 the edge of the runway several
 times, strutting and getting the
 crowd into it. The centerpiece of
 the show was the generous
 display of Leary's cleavage via a

very lowcut Danskin. The boys
 in the crowd were transfixed to
 the point of writing their phone
 numbers on napkins and throw-
 ing them onstage!

Summary: As a musical enti-
 ty, Obsession are no great
 shakes. It just goes to show you
 that a little sex goes a long way
 to the bank. Now, if they'll just
 dial my phone number off that
 napkin...

—Bruce Duff

Eddie and the Tide

*At the Keystone,
 Palo Alto*

The Players: Steve Rice, guitar,
 lead vocals; Chris Perri, lead
 guitar, vocals; Scott Mason,
 drums, vocals; George Deibold,
 bass; Jeffery "Cazz" McCazlin,
 keyboards.

Material: Traces of hard-
 driven Springsteen or Tom Pet-
 ty are unmistakable in the Tide,
 yet there's more youthful
 adrenelin in the material. This is
 matched with an optimistic con-
 viction in their mostly love-
 oriented songs. The sound
 definitely has commercial lean-
 ings, but not so much as to
 make it homogeneous with Top
 40 fluff. The band knows how to
 shuffle the textures of their
 pieces to create a set that's
 varied, catchy, and memorable.

Musicianship: Each member
 is excellent on his instrument. A
 nice sandwiching of sound
 renders strength and a certain



Eddie & the Tide: "strength and smoothness in their music"

smoothness in their music; a
 firmness is occasionally
 augmented by Perri's zesty
 guitar and the nostalgic organ
 sounds of McCazlin.

Performance: With the gifts
 of a showman, leader Rice is
 vulnerable, and not overly sexy.
 He exudes such a boyish en-
 thusiasm that you can see the

blueness in his wide eyes from a
 distance.

Summary: Eddie and the Tide
 communicate a strong belief in
 themselves and their music.
 Like the early gigs of the Plim-
 souis, there's a feel of empathy
 and success surrounding the
 guys. You want to see them
 make it. —Bonnie MacKinnon

Sorcery

*At the Roxy,
 Hollywood*

The Players: Richard Taylor,
 guitar; Eisley, vocals, piano,
 harp; Pere Morris, drums;
 Richie King, bass; Steve
 Henren, keyboards.

Material: Foreigner-Styx-
 Rush mainstream pop-rock. The
 music is no better or worse than
 most of the stuff on the radio.
 The songs have a chance, but
 they could use stronger, more
 distinctive hooks. A good exam-
 ple would be the rock anthem,
 "Pride and Glory," which had a
 nice, understated intro and a

melody that reflected the lyric,
 but the musical theme fell
 slightly short. The best song
 was a ballad, "Believe in Tomor-
 row," which was pleasantly
 slow and uplifting.

Musicianship: Taylor is a
 tasteful and controlled guitarist
 with intense concentration.
 Henren stayed in the back-

Reviews

CLUB ACTS

ground most of the time, adding texture with his keyboards. His few brief moments in the spotlight were highlights; he could probably handle a bigger load. The rhythm section of Morris and King never missed a beat, and worked up an honest sweat. Easley has a hard time with his vocal placement, especially on

high notes. With his indistinctive voice and style, he needs help with well chosen harmonies, which never arrived. Playing good, basic piano, he produced a sweet, warbling vocal on "Believe in Tomorrow." Unfortunately, this song just illustrated how ill cast Easley is in his present role.

□ **Performance:** The band seems to exist only to back up Easley, although the other members are not static. There is very little high range and almost no bottom end to their commercial sound. As for Easley, he should

interpret more and perform less. He obviously has the talent and he shares the stage. He seems insecure up front and his efforts are geared towards befriending the audience. His jiggles, quivers, and crotch-thrusts were overused punctuation marks to movements that were out of synch too often.

□ **Summary:** This genre that Sorcery has chosen doesn't seem to really work. We in the audience have seen this bag of tricks before, so Sorcery better find some new ways to present their ideas. —Kong

Caustic Cause

At the Cathay de Grande, Hollywood

□ **The Players:** Colin Jameson, vocals; Duff Marlowe, sax; Jet Trego, guitar; TK, bass; Craig Maronde, drums.

□ **Material:** An interpretive and almost jazz-like approach to what most would call punk music, thematic exploration that is seldom attempted in this genre. Each song has a "normal," tempoed overture that would segue to a hard rock/punk rhythm and melody line. Lyrical content runs the gamut of adolescent angst, but there is a smattering of greater social consciousness as well. Most of the tunes were either

good or excellent, but there were standouts in this outstanding set. "My Backyard," a pained piece about revolution with a jungle beat, and "Surfin' U.S.S.R.," a Ventures-like piece with Russian rhythm patterns.

□ **Musicianship:** TK on bass and Maronde on drums worked up a good sweat providing cuttily crisp syncopation. Marlowe's sax swooped tastefully in and out with whatever degree of force was necessary. Trego plays his axe hard and clean, but he could be a bit more independent with his lead work. He has a lot of room to embellish because the other players are so solid. Colin Jameson is a rotund dynamo with awesome concentration and a total commitment to his

music. He has a blues singer's sensibilities in a punk format.

□ **Performance:** The group's emotional display of such finely focused musical energy is riveting. They launched themselves into their set; there was no warming up. The interaction between the participants is almost telepathic, and certainly empathetic. The core, the pulsating, staccato wellspring of this effect, is the dervish Colin. As he sings, he is sucked deep into the heart of each song and it is jumbling to see/feel his response.

□ **Summary:** Caustic Cause is definitely into reaping the creative whirlwind. The group plays on what Antonin Artaud call the Edge. If you get a chance to see these guys, steel yourself. —Kong

The Hodge Brothers Band

At O'Mahoney's, Santa Monica

□ **The Players:** Catfish Hodge, guitar, vocals; Dallas Hodge, guitar, vocals; Skip Van Winkle, organ, bass pedals; Marty Grebb, keyboards, vocals, sax; David Woodward, sax; Larry Zack, drums.

□ **Material:** This band serves up a hearty dose of self-styled, homegrown blues/rock. Some of the varied cover tunes included a gutty version of Freddie King's "Tore Down," the King Curtis instrumental "Soul Surrender," and a southern boogie interpretation of Costello's "Pump It Up." Of the originals, the gems were the reggae "Middle Of The Night," the ever-pleasing "Get Away Clean," and "Call On Me," arguably the most memorable song of the set.

□ **Musicianship:** Playing smooth, low-down fills and solos with precision, Dallas Hodge cranked out some truly impressive work; brother Catfish's guitar chores were simple yet suitable. On sax, Woodward's efforts produced deep and warm tones, contrasting with the highly emo-

photos by Michael N. Marks



The Hodge Brothers Band: "self-styled, homegrown blues-rock"

tional, more rapidly executed sax work of Grebb. Organist Winkle dealt out some sleek, cool solos, and drummer Zack played with economy and restraint. His solo on "Bopping Down At Lester's," however, was too self-contained, materializing as a sluggish interruption to the tune.

□ **Performance:** Catfish has an immense frame, which he shakes around freely and joyously. Dallas has his feet firmly planted on earth, but shuttles his head back and forth as fast as lightening during involved solos.

These boys excel on stage; they're great fun to watch.

□ **Summary:** The Hodge Brothers are fairly new in town, but they shouldn't have much trouble attracting audiences and garnering a good reputation. They'd be best to eliminate a few of the weaker moments of their set; "Peru," the opening number, just wasn't gripping enough to win the crowd. Overall, the Hodge Brothers make good music, shake a lot of booty, and are well worth catching.

—Randal A. Case



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Reviews

RECORDS



Sleep Convention *Trees*

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Produced by Dane Conover

Yet another disc chock full of (take a wild guess) techno/synth pop produced by San Diego's one-man band, Dane Conover. Surprisingly, he acquits himself fairly well. He avoids the trap a lot of the genre's acts fall into (dry, one-dimensional melodies), by sprinkling his tunes with a variety of guitars and percussive frills. The synthesizers are tastefully used, which highlight the melodic changes more than the artificial rhythms.

The material itself is very consistent—not spectacular, but decent enough, and there are no real clunkers. The only problem of note is one common to the genre: the steady, metered mechanical beats are too plain and predictable. It's no coincidence that his best tune, the energetic "Shock of the New," features some aggressive, loud, *real* drumbeats. A human drummer could better serve the music with passionate accents and fills.

Unlike the disc's title, Dane Conover's debut effort is a modest success. To improve, he should break away from the stylistic confines of the genre. But experimenting with a sliding glass door as an instrument is a bit much.

—Jeff Silberman

No Price On Earth *Thumbs*

Ramona Music, Inc.
Produced by Thumbs.

Thumbs are a Kansas band that combines basic rock with well-structured lyrics a la Springsteen, Costello, maybe Tommy Tutone, and John Cougar. They sound a little like all these people, with very little originality thrown in.

In terms of playing, the rhythm section fall right into this style. Guitarist Kevin Smith seems to be influenced by noisier guitarists like Townshend or Neil Young, while sideman Marty Olsen plays some clever organ parts. Most of these songs only rise to the level of filler (there certainly aren't any hits here), so it sounds like they're only going for a "hit sound," whatever that means.

As a consolation, "I'm the Jesus" is very good; a song in this everyman's rock style sung from the perspective of Jesus Christ, or maybe just someone who thought he was Jesus, depending on one's interpretation. If you ever hear this album, this will be the only song you will remember. —Bruce Duff



The Unknowns

The Unknowns

Produced by The Unknowns and Jeff Cranford

Since vocalist/lyricist/leader Bruce Joyner recently left the band, this is probably the last vinyl from this line-up. It's hard to say whether that's too bad or a blessing. They were a good band, and Bruce was sort of the guiding light, so what now? Maybe 1 1/2 albums was just right for the Unknowns' career.

The sound here is exactly like the Bomp/Sire EP, which claimed to have been recorded in an airplane hangar. The group uses reverb on everything—Mosrite guitars, drums, organ and voice. The result is a hybrid of surf music, horror-movie soundtrack music, and rock and roll. The Unknowns' nightclub staple, "Rave On," is included.

There's a strong dose of misogyny here. Usually it seems pretty silly to worry about real-world problems in pop music, since it isn't about reality, but this theme is persistent and hard to ignore on *The Unknowns*. "Pull My Train" includes lyrics like "I'm gonna tie you to the railroad tracks/And I'm gonna love you till the cows come back/You need it/Me too." Another offender is "White Trash Girl," which doesn't really take a stand as to whether

Reviews

RECORDS

the "whore" in the story should be pitied, relished, or despised; it's discomfiting in a vague way.

Other than those, there are some good songs here. "Rat Race" uses a pretty, intriguing melody. "The Bounce" is a scorcher with lyrics reminiscent of Wild Man Fisher's "Do the Wild Man." "Jump up/Oh no/Let's do the pogo/Oh get some feeling/Hit your head on the ceiling."

If the Unknowns disband, this album will serve as a fitting memorial. If not, it will be a hard act to follow. Stay tuned.

—Bruce D. Rhodewalt



The King Of Zydeco

Clifton Chenier

Arhoolie Records

Produced by Clifton Chenier

Just as James Brown is the king of soul, Clifton Chenier is the king of zydeco. Although Clifton and his Red Hot Louisiana Band pass through town annually, there is always a big gap left when his van rolls down the road. This album fills that gap and, perhaps with the resurgence in rockabilly and roots music, Chenier and his soulful accordian playing will pick up more listeners.

This album was recorded live at a recent Montreaux Jazz Festival and it captures a great deal of the excitement and exuberance of a Chenier performance. The album features Chenier's veteran drummer Robert St. Julian and brother Cleveland Chenier on rub board, and their heavy percussive work powers the songs like a locomotive. The tried and true favorite "Jambalaya" opens side one, but "Boogie Woogie," and aggressive instrumental where Cleveland and St. Julian shine, is the more driving song. On the flip side, Clifton and crew are all over "Money" and

speed through the delightful cooker, "Woo Woo."

At your next party, when it's getting late and folks seem unable to rouse themselves from their lethargy, put on this album. You'll have everyone up and dancing their tails off.

—David Keller

EP FILE

BERLIN—Pleasure Victim (Geffen): Give 'em credit: Berlin goes right for the adolescent hormones with both barrels. The ammo is sleek, danceable synth-pop/rock, combining Ultravox/Human League melodics and Soft Cell tawdriness, coated with Terri Nunn's pretty, cool, and sultry vocals. The result is KROQ overplay, 25,000 Enigma Records sold, and the Geffen deal. The band's been around for years, so they didn't hit the bulls-eye overnight. But look what they did to get it—"Sex" ranks as one of the most blatant, calculated, and chauvinistic tunes of all time. Nunn goes through sundry guises (bitch, giesha, slave, bi, little girl, mother, slut, ad nauseam), yet her male counterpart remains "a man." "Masquerade" has a cohesive lyrical scenario, but their attempt at a continental feel on "The Metro" winds up as a third-rate cop of Bowie's "Heroes." Curiously, for all the alleged naughtiness, the layered synthesizers and Nunn's icy vocal tease exudes the erotic heat of a cold shower; there's no real passion in the music or the performance. But she sure wears a wonderful mink...

TOM STEVENS—Points of View (Pulse): Stevens' EP begins on a promising note; "Telephone" is a pleasant, melodic powerpopper featuring his rich acoustic guitar and expressive vocals. That momentum soon bogs down. Changes start sounding the same, and his guitar playing isn't inventive enough to hold up a three-piece format. Most of the tunes depict lost love in a well-worn way. The "relevant" "Friend or Foe" is a big mistake; his isolationist stance reflects textbook paranoia. Yet he redeems himself on the closer, "Another Man's World." A very tuneful melody is graced by well-conceived lyrics, leaving a nice taste in one's mouth after an uneven main course.

MICHAEL STRANGE AND THE STRAIGHT-JACKET BAND (Strange): Mainstream rock that's head and shoulders above most of the faceless major label soundalikes. "Hit on the Bar Scene" has a nice, lazy Tom Petty swagger; "Dr. Strange" uses subtle percussion to create a distinctive, grinding beat. "Can't Sleep at Night" rocks with zest, though it goes on too long. Other flaws: one decent bridge does not an entire song make in "I Don't Really Care," the other cuts are forgettable, and the lyrics generally are less than inspired. Even so, making oneself even occasionally distinctive in an overpopulated genre is no small feat.

DANNY JOHNSON & THE BANDITS (Lipstick): Johnson has accrued some hefty credentials, touring with Stewart and reaping the talents of Richie Podolor on this disc. With so much going for it, it's disappointing that this isn't much better. The rhythm generated dance treatment of "Hit the Road Jack" may fit in a new wave disco, but the classic's soul roots are sacrificed. The originals start as subtle rockers and build to guitar break crescendos. Since it doesn't grab you right away, the peaks lose their intended impact. Podolor's pure pop instincts work against tunes like "Can't Let Go" and "Burning." They demand a raw, gritty, lowdown feel; Podolor creates a polished sweetness. What's left is only decent music that should be compelling. —Jeff Silberman

Coming soon: Vic Trigger, Jamie Sheriff, the Heartbeats, Buzzy Lindhart, Boy Next Door, Transport.



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Club Data

by Ron Gales

MADAME WONG'S WEST, Santa Monica, CA: Jan Ballard returns to Esther Wong's mini-empire as the new booker. The almost unequivocal Ms. Ballard plans on booking a broader spectrum of talent for both the Santa Monica and Chinatown venues.

THE PLANT, Studio City, CA: Janet Thompson, who left the Wongs' job, will be booking live talent into what was formerly the Bla-Bla Cafe in March. Instead of two separate rooms, the wall has been torn down to make way for one large room. More on this venue when the details are finalized.

STAGE WEST, Granada Hills, CA: Another West Valley rock club has sprung up. Stage West, formerly the Antique Mirror, has been remodeled, and a big grand opening is planned for March 11, featuring the Dickies and Failsafe. For more information, call George at (213) 360-3310.

STARDUST BALLROOM, Hollywood, CA: This venerable old relic has been turned into a big band ballroom. Pat Longo and his Super Big Band inaugurated the club on February 25th. The Stardust will be featuring a regular menu of big-band jazz, ballroom jazz, and special events. For more info, call (213) 462-1111.

CRAZY HORSE, Santa Ana, CA: This country venue goes big band on March 20, when Harry James' 17-piece orchestra hits the stage.

DONTE'S, North Hollywood, CA: Lannie Morgan's Quintet returns March 11-12 after launching the Alaska Jazz Society earlier this month in Anchorage.

THE LIGHTHOUSE, Hermosa Beach, CA: Contrary to rumors that the venue would close its doors, the club is staying open. Perhaps in confirmation of this, a local blues festival has been scheduled for the weekend of March 18-20.

AT MY PLACE, Santa Monica, CA: Rhythm hipster Billy Vera will perform a rare solo acoustic performance on March 10th.

O'MAHOONEY'S, Santa Monica, CA: After 7½ years, Hot Lips and Fingertips, this cozy west side club's unofficial house band, called it quits after their last weekend shows February 25th and 26th. Taking over the weekend slot will be the Hodge Brothers Band, reviewed on page 25 of this issue.

HOP SINGH'S, Venice, CA: R&B superband Takit is slated to appear here on March 9th. The outfit is a conglomeration of members of Earth, Wind & Fire, Tower of Power, and Deniece Williams' band.

321, Santa Monica, CA: This humongous club had its official grand openings February 24th and 25th. The venue (formerly Moody's) has three levels, private rooms everywhere, and enough plush sofas to put Brueners out of business. Steppin' Lazer and Jimmy & The Mustangs were featured.

LHASA CLUB, Hollywood, CA: A funny thing happened to Kommunity FK right before their gig here—they broke up.



photo by Nancy Vollrath

St. Regis, along with ComboNation and the Notorious Barbies, played at the Women In Music's "Heart of the Industry" concert Valentine's Day at the Bonaventure Hotel. The show was used to raise funds for music for hospitalized children.

RUMBLESEAT GARAGE, Long Beach, CA: This South Bay venue will be taping their own new wave/rock and roll dance show, called *Rumbleseat Beat*, for cable syndication. Hosting the show will be the club's booker and full-time diva, April York, and KNAC's Jimmy Christopher. Dancer auditions are scheduled for March 7 and 21, while the show will be taped on the 14th and 28th.

TUTS, Chicago, IL: To combat the Windy City's restrictive 21 drinking age limit, this Northside venue books special 7:30 pm shows for the neglected Chicago teenagers. The Circle Jerks will be playing at such a show on March 13, with a regular late night set immediately thereafter. Other big acts to hit Tuts include jazz guitarist Larry Coryell on March 16 and Boston's Mission of Burma on the 19th.

FEB. 7—FEB. 20

LIVE ACTION CHART

This Week	Last Week	On Chart	Artist Name	This Week	Last Week	On Chart	Artist Name
Rock/Pop							
1	7	3	W.A.S.P.	10	—	1	Slim Chance Band
2	—	2	Ray Campi	11	9	2	Ray Price
3	10	3	Steppin' Lazer	12	—	2	Windfall
4	—	1	Bangles	13	—	2	Steve Gillette
5	—	1	Naughty Sweeties/ Rubber City Rebels	14	—	1	Rick Glenn
6	—	1	Levi	15	—	2	Diana Blair
7	—	1	Sandi West/ Radio Bandits	16	—	1	Cowboy Maynard
8	—	2	Plimsouls	17	13	2	Golden St. Cowboys
9	—	1	Tupelo Chainsex	18	16	2	Emmylou Harris
10	5	4	Los Lobos	19	—	2	Doug Kershaw
11	—	1	Doug Feiger's Taking Chances	20	—	2	Larry Dean & Shooters
12	—	1	Jimmy & Mustangs	Jazz/Blues			
13	—	2	Camouflage				
14	—	2	20/20				
15	—	1	Kingbees				
16	—	1	Hypnotics				
17	—	1	The Effects				
18	—	1	Paul Roessler & Brest Lugar's Cabaret				
19	—	1	Great White				
20	—	1	Mick Manz & Cocktails				
1	—	3	Duke Davis & Buckshot				
2	2	4	Grits	2	—	1	Nika Rejto
3	1	2	Gerald Ray	3	—	2	Expose
4	—	2	Dynamite Gangbusters	4	—	1	Bill Berry Quartet
5	7	4	Garth Phillips	5	—	1	Dick Berk Jazz Adoption Agency
6	—	3	Brad Hartwyck	6	—	1	Harmonic Smith Band
7	18	3	Geary Hanley	7	13	1	Appolonicon
8	—	1	Cheyenne	8	—	1	Manhattan Transfer
9	—	3	Western Union	9	—	2	Pay Pizzi
Country/Folk							
10	—	2	Feather	11	—	1	Willie Bobo
11	—	1	David ii and the Love i Orchestra	12	—	2	Bobby Snew & Chuck Findley
12	—	1	Baya	13	—	1	David ii and the Love i Orchestra
13	—	1	Pepper Watkins	14	—	1	Baya
14	—	1	Karizma	15	—	1	Pepper Watkins
15	—	1	Bernard Ighner	16	—	1	Karizma
16	—	1	Hornets	17	—	1	Bernard Ighner
17	—	1	Lanny Morgan	18	—	1	Hornets
18	—	1	Extensions	19	—	1	Lanny Morgan
19	—	1	Extensions	20	—	1	Extensions

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

Showcase

by Chris Clark

Dream Syndicate

Flusing the fashion is always a dangerous sport, especially in such a trend-conscious community as Hollywood. While every other band excretes synthesizer melodies faster than they can punch presets on their Prophets, the Dream Syndicatø has opted for a sound somewhere between 1965 Bob Dylan and the Cramps.

Despite the apparent lack of hipness, the group has made their mark on the scene in less time than it takes some bands to tune up. A year ago, the band (Steve Wynn, vocals, guitar; Karl Precoda, guitar; Kenora Smith, bass; Dennis Duck, drums) were opening shows at local venues, garnering a resume of reviews that all started with the words "Velvet Underground." As the psychedelic revival, or "Paisley Patrol," started gathering momentum last summer, the Dream Syndicate released an independent EP that was either loved or despised, depending on your opinion of Blue Cheer nostalgia.

Soon thereafter, the band inked a deal with Ruby Records, a subsidiary of Slash, and entered the studio in September with producer Chris D. to record *The Days of Wine and Roses*. This time around, critics fell on top of each other to praise the album, and the band's success was cemented with a sold-out Roxy showcase in January 1983. Not bad for a group that swears by their Sears Silver-tone guitars.

Steve Wynn credits the Dream Syndicate's success from being "the best band that ever lived, according to my tastes. That sounds cocky, but if you're going to be in a band, make it the best. I have friends who form bands who say, 'I hate the songs we're doing. I hate the way we sound.' Fuck that. We're fun."

Critics love to play spot-the-influences with the Dream Syndicate. They are always compared to American bands—the Velvets, Dylan, the Stooges, Television, Creedence, Hendrix—and Wynn feels the album "would fit comfortably between *After The Gold Rush* (Neil Young) and *Music From Big Pink* (the Band)." Wynn doesn't understand the Lou

photo by Elaine Galika



The Dream Syndicate backstage at the Roxy after their sold-out January showcase

Reed comparisons, since he claims he never heard the Velvets until three years ago. "Still, I really defy someone to take our record and find another record that it sounds like. We never set out to copy anyone."

The most distinctive aspect of the Dream Syndicate's sonic attack is the feedback exercises of Precoda, which alternates between elegant and ear-piercing. "We didn't sit down and decide that the feedback would represent the struggle of the proletariat or anything," states Wynn. "Karl's really into heavy metal; the louder and harder, the better. When we recorded the album, Chris D. had the sense to let us loose as far as playing and arranging the songs. He made us sound like a band. The feedback wasn't the easiest thing to record, but we're happy with the results."

The Syndicate specialize in somewhat unusual concerts, although Wynn feels their Roxy showcase "was too rehearsed. There were too many vultures in the crowd. We let ourselves get caught up in the whole showcase thing. I wanted to lean my guitar against my amp or something." At a recent show in Sacramento, the band opened what the audience thought would be a hardcore concert with three ballads; in Santa Cruz, they kicked off with a 20-minute version of "Mr. Soul" which brought the house down.

Wynn likes their shows to be "weird and abstract. It's encouraging when the crowd likes it, because it means we don't have to play three-minute renditions of 'When It's Over' every time. As far as covers go, we do 'Let It Rain,' 'Piece of My Heart,' 'Born On the Bayou,' 'Do Ya,' 'Foxy Lady,' 'Folsom Prison Blues,' and even 'Werewolves of London.' Everyone in this band knows all this history, but we have no reverence for it. We wouldn't play a cover just like the record. We make the songs our own."

As far as the future goes, the Dream Syndicate plans to tour until the summer, when they are scheduled to enter the studio for album number two. Warner Brothers has picked up *Days of Wine and Roses* for national distribution (see story on page 7 of this issue), which means the rest of America will soon see and hear the band, whether they're ready or not.

You can rest assured that the Dream Syndicate will not be using a drum machine or writing songs geared for KROQ airplay. They skirt the edges of meglomaniac, but a little personal excess never hurts when you passionately believe in your musical convictions. Whether it plays in Peoria is besides the point with this band. The Dream Syndicate wants simply to play their music their way.

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ALL THE WAY LIVE

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

COMEBACK INN

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

CHEERS!

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

BODIES

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

CLUB 88

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

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

CARMELO'S

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

DAVID'S RED RAVEN

7013 Melrose, W. Hollywood
Contact: Charles (213) 934-5730
Type of Music: Variety, originals OK
Club Capacity: 400
Stage Capacity: 5
PA: Yes
Lighting System: Yes, limited
Piano: Yes
Audition: Live with tape
Pay: Showcase Thurs-Sat, cahnce to appear on Sunday show with pay..

HUCKLEBERRY FINN'S

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

THE ICE HOUSE

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

JOCKEY CLUB

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

321

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

THE STAGE WEST

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

NEW YORK, NEW YORK

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

THE SILVER SADDLE

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

ROLLS ROYCE CLUB

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

ANNABELLE'S NIGHT CLUB

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

THE STOP

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

TRANCAS

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

RETREAT CHAMPAGNE LOUNGE

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

H.J.'s

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

THE BASEMENT COFFEEHOUSE

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

Gig Guide

CELEBRITY CENTER

5930 Franklin, Hollywood
Contact: Barbara Jespersen
(213) 464-0411

Type of Music: All but hard rock, originals OK

Club Capacity: 80

Stage Capacity: 5

PA: Yes

Lighting System: No

Piano: No

Audition: Sign up at 9 pm on Thursday to play that night

Pay: Showcase only

ORANGE COUNTY SAN DIEGO

BACCHANAL

8022 Clairmont Mesa, San Diego

Contact: John Marien

(619) 560-8353

Type of Music: All new music, top national acts, originals OK

Club Capacity: 500

Stage Capacity: 10

PA: Yes

Lighting System: Yes

Piano: No

Audition: Tape, bio

Pay: Negotiable, percentage

GOLDEN BEAR

306 Pacific Coast Hwy, Hunt. Beach

Contact: Kevin Kirby

(714) 960-5436

Type of Music: All forms of entertainment, originals OK

Club Capacity: 300

Stage Capacity: 10 plus

PA: Yes

Lighting System: Yes

Piano: Yes, and organ

Audition: Tape, bio, and list of any forthcoming dates

Pay: Negotiable

RONSTADT'S

719 W. 19th St., Costa Mesa

Contact: Andy

(714) 642-2973

Type of Music: Rock

Club Capacity: 400

Stage Capacity: 16

PA: No

Lighting System: Yes

Piano: No

Audition: Tape

Pay: Flat rate

RADIO CITY

945 S. Knott, Anaheim

Contact: Jerry Roach, M-F, 1-5 pm

(714) 826-7001, 826-7000

Type of Music: Straight ahead rock, new wave, rockabilly, ska, originals OK

Club Capacity: 400

Stage Capacity: 8-10

PA: Yes

Lighting system: Yes, with operator

Piano: No

Audition: Tape or live

Pay: Negotiable

THE CONCERT FACTORY

1714 Placentia, Costa Mesa

Contact: Joe or Mike

(714) 548-8615

Type of Music: Mod, ska, rockabilly, heavy metal

Club Capacity: 300

Stage Capacity: 6

PA: Yes

Lighting System: Yes

Piano: No

Audition: Tape

Pay: Negotiable

MY RICH UNCLE'S

6205 El Cajon, San Diego

Contact: Martin Montoya

(619) 287-7332

Type of Music: R&R, Top 40, dance, originals on Tuesdays only

PA: No

Lighting System: Limited

Piano: No

Audition: Live, bio, pix, song list

Pay: Flat/negotiable/percentage

HALYCON

4258 W. PT. Loma, San Diego

Contact: Randy French

(213) 225-9559

Type of Music: R&R, Top 40, new wave, originals OK

Club Capacity: 350

Stage Capacity: 8

PA: No

Lighting System: Yes

Piano: No

Audition: Tape, photo, bio

Pay: Negotiable

WOODSTOCK NIGHT CLUB

951 S. Knott, Anaheim

Contact: John

(714) 995-1844

Type of Music: Rock, originals OK

Club Capacity: 300

Stage Capacity: 10

PA: No

Lighting System: Yes, with operator

Piano: No

Audition: Live or tape

Pay: Negotiable

MOM'S SALOON

945 Garnet, Pacific Beach

Contact: Murry Dalaimo

(619) 483-7737

Type of Music: R&R, Top 40, originals OK

Club Capacity: 315

Stage Capacity: 6

PA: No

Lighting System: No

Piano: No

Audition: Live or tape, pix, bio

Pay: Negotiable

RODEO

8980 Villa La Jolla, La Jolla

Contact: Bruce Warren

(619) 457-5590

Type of Music: R&R, new wave, national acts, originals OK

Club Capacity: 560

Stage Capacity: 10

PA: Yes

Lighting System: Yes

Piano: No

Audition: Tape, bio, pix

Song Market

FEMALE COUNTRY SINGER/ACTRESS

(on current network series) with production deal needs one or two quality, deal-making songs that are strong and sensitive, possibly with humor. Send 3 songs maximum on cassette to: Joel Wachbrit, 11046 McCormick, N. Hollywood, CA 91601.

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

ORIGINAL SONG material requested. Styles of popular country and easy rock. Contact: T. MacIntosh (213) 826-1108.

AUSTRALIAN BASED management company looking for rock and roll ballads. Send 3 songs maximum to: Victoria Weaver, 7250 Franklin Ave., No. 602, Hollywood, CA 90046. SASE for return.

FEMALE VOCALIST looking for songs to record. R&B, pop, dance style music. Excellent recording facilities. Serious only. Send tape and SASE to: Amy, c/o Sound Image Entertainment, Inc. 6556 Wilkinson, N. Hollywood, CA 91606.

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

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

ASCAP PUBLISHER needs pop/rock R&B/funk & country songs for possible publishing & recording. Mail cassette, lyrics & SASE to: Free & Show Music, 2554 Lincoln, Suite 398, Marina del Rey, CA 90291.

Miscellany

IF YOU KNOW A LOT about synthesizers, programming, effects, mixing, multi-track recording, and have a good command of the English language, I can offer you work as a freelance writer. To set up an interview, write a letter detailing your qualifications and special abilities to: W.A., Inc. 8036 Wilshire Blvd., Suite 1095, Beverly Hills, CA 90211.

VEGAS INTERNATIONAL Personalities now looking for variety duos, trios, and bands to seven pieces doing Top 40, variety, rock, country & swing, oldies and musical comedy. Acts must be 100% pro and available for travel with good transportation and completely outfitted. Call Chris or Stan, (702) 384-0834, (702) 451-3026.

HEAVEN ON EARTH restaurant is looking for a musician for dinner hours & after dinner entertainment. Please call (213) 394-5112 & speak to Q.

PRODUCER LOOKING for Vanity 6 type female singers, dancers for record deal. Good vocals a must. For more info, call (213) 508-9538.

SOUND MAN wanted for established L.A. modern rock band. No immediate bucks. Must be smart, good & reliable. Mark (213) 553-9414.

WANTED: ROAD MANAGER for major jazz artist. Extensive touring background & road management experience absolutely necessary. (805) 646-8156.

MICHAEL O'CONNOR Productions is looking for a killer rock male vocalist for a recording project. Has acts placed on RCA & Phonogram. Send tape, pix & SASE to: Michael O'Connor Productions, P.O. Box 1869, Studio City, CA 91604.

SOUND MAN WANTED: pro only with top equipment for working Top 40 & original rock band. (213) 981-1611.

THE SILLY GEESE are looking for a video man, a soundman & roadies. Paul (213) 874-8224.

I NEED CASUAL BANDS! 4-5-6 piece bands with pictures & tapes to work in the L.A./Orange County areas.

Must be able to play a variety of material. Tony Teresi (213) 366-1183. **PRO GUITARIST** wanted for commercial hard rock band a la Foreigner, Billy Squier, Eddie Money. Must have pro equipment, rock image, strong vocals, transportation, stage & recording experience. Recording project, paid sessions & rehearsals. (213) 656-5227

CAL STATE UNIVERSITY Long Beach is presenting Music Expo '83 on April 14. Needed are a variety of bands & musicians. No pay, but great exposure, large crowds. Contact Mike Neipris at (213) 631-1283.

PROFESSIONAL TALENT Management is looking for stable, organized, all original songwriter/artist groups. Send demo tape, picture, typed lyrics, biography, SASE to Holman & Jason, P.T.M., Box 1504, Beverly Hills, CA 90213-1504. Replies will be made immediately thereafter.

WANTED: ATTRACTIVE FEMALE vocalist for recording & video production. Age under 24. Send material with picture to: Nu Video, Inc. 8855 Sunset, L.A., CA 90069.

WANTED: ALL TYPES & styles of groups for overseas bookings/label shopping or management. Mail promos to: London Star Promotions, 10928 Magnolia, N. Hollywood, CA 91601 (213) 909-0447. The best only.

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

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

NEXT CLASSIFIED DEADLINE THURS. MAR. 10, 12:00 NOON

1 Shure vocal master PA, 6 channel plus 1 vocal master 3' column. \$400
Jane 213-906-0420m
1958 Fender Princeton tweed, rare bird. \$200. Jeff 213-841-9127m
Eastern Acoustic midrange PA cabinets w/ 12" gauss in each. \$350-or trade. 213-856-0934m

Kustom 200 head, re-conditioned, boosted extra tone switch w/ Fender dual Showman bottom W/ 2-15" spkrs. Looks and sounds great! \$400
Jeff 213-306-7067m

Fender Pro amp. Perfect cond, looks good, sounds great. \$300
Paul 213-874-8224m

Ampeg V4 1/2 stack 100w lead amp. 4-12" speakers. Exlnt condition. \$375
Brian 213-944-6484m

Kustom PA cabinets W/ EV spkrs, 15" woofer, midrange horns and 2 piezos per side. \$500. Anvil amp rack W/ casters and power bar, 18 spaces \$200
Brian 213-343-2048m

JBL compression driver, midel 175, 30w, continuous power W/big Altec horns, model H-11B w/ integral x-over, in wood cabinet. Xlnt condition. \$120
213-956-1092

Dynakit stereo 70 power amp, 70w per chnl, tubes, sounds great, xtra features. xlnt condition. \$100
213-956-1092m

Shure PE585 Unisphere mic w/ wire. Very good condition \$40
213-956-1092m

Acoustic Power amp 200w, xlnt cond. \$200
213-956-1092m

15" speaker cabinet w/ horn. Needs spkr. Perfect for keyboards. \$150
Jim 213-506-1072m

Sunn speakers, 1-12" s, 1 tweeter, good for keyboards, small PA or DJ. Call after 8pm.
213-466-8882m

Gallien-Krueger 400RB, almost brand new \$400-obo. Fender cabinet w/ 2-15" electro voice speakers, almost brand new \$350-firm
213-881-7090m

Karvin folded horn bass bottom w/ 18" JBL. Mint cond. \$380-or trade for Marshall bottom w/ 4-12" speakers.
213-684-5245m

Acoustic 301 bass bottom w/18" Vega spkr. Lifetime guarantee, xlnt cond. \$275 obo. Lorne 714-662-1137m

Quilter 13 channel stereo soundboard \$300 or trad for PA gear. Lorne 714-662-1137m

Acoustic 123 guitar amp, 120w, 2 channel, equalizer, reverb, foot-switchable \$350 Stu 213-454-1563m

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

Marshall 50w Super Lead, good condition. \$450
213-684-5245m

BGW 250B power amp \$325. Brian 213-343-2048m

16 channel Carvin mixing board with Anvil case. Many accessories. \$1550 obo Brian 213-343-2048m

Tascam 58 mixer 12 in, 4 out \$1195 with brand new Anvil case. \$150. All mint cond, used once. Zenobia 213-798-9127

Fender Champ amp, xlnt cond. \$100
213-760-4568m

2 Yamaha 4115 cabinets \$300 each for PA use or keyboards. Also 4 Celestion spkrs \$30 each. Call evens only 213-793-7096m

Marshall 50w amp top, xlnt cond. \$375
213-701-6302m

Tapco 6201B stereo mixer 6 channels, xlnt cond. \$275 obo. Jeff 213-343-7679m

Yamaha EM 100 ll mixer/amp w/Anvil case. Yamaha spkrs and AKG telescoping stands. New & like new \$850. Patti 213-460-5888

Marsahl stacks 50 & 100w heads, masters, brand new 30w Celestion spkrs, all xlnt cond. 714-964-2430m

Yamaha EM 150 PA board \$400. Roland RE 201 space echo \$250. Monitor amp w/two floor monitors \$400 619-724-0424m

Bass amp, Kustom 200 top, serviced, boosted, extras. Fender pre-CBS Dual Showman bottom w/ 2 15" spkrs, sounds & looks great. Jeff 213-306-7440m

Gallien-Krueger bass cabinet 4 rear-loaded 12s and 1 front loaded 10. Big \$220
213-506-6901m

2 12" JBL speakers \$150/pr. Tony 213-766-1592m

Any 16 or 24 track mixing board in any cond. Will pay top \$ Josie 213-392-3207

Wanted: broken pro microphones
213-973-0781m

4 JBL 24-20 drivers \$500. 2 JBL horn/lense combinationis \$350
213-344-9266

Custom 8 trk board audio interface, Songtech parametric equalizer, DK precision scope, plus complete mount. 1 JDC intransit turntable and mount \$6000 or will separate. J. Rabbitt 213-464-1686m

Gibson PA head 150w \$150. Traynor PA head, 4 chnl \$200
213-390-1265m

3 TAPE RECORDERS

Tascam 40-4 4 trk tape machine, will accept DBX 10" reels. 7 1/2 and 15 ips w/remote control unit incl. Mint cond. Used \$1195 Zenobia 213-798-9127m

Roberts reel-to-reel 15 ips and SOS plus mics \$130
213-501-3342m

TEAC 3340S 4 chnl tape deck, prft cond. incl. all orig accessories \$650 Peter 213-789-2093m

Sony TC850-2 1/2 trk reel to reel, variable speed operation, including remote control \$450
213-785-2324m

Sound workshop series 30 recording console, 281/o modules w/tt patch bay. \$15,000. Bob 714-625-3288m

Sonyo Slimline portable AM, FM w/ cassette. Top condition, almost new \$125-obo Gene bet. 5pm-7pm
213-391-3097m

Nakamachi 600 cassette deck, per. cond. \$325. Ron 213-467-4360m

4 MUSIC. ACCES.

Marshall casters, 4 sets \$25-30 a set. Marshall covers, bottom and top \$35
213-684-5245m

4 stage spotlights, 6" diameter, includes footswitch Brian 213-343-2048m

Shure SM59 mic with cord \$75. Brian 213-343-2048m

Yamaha B100 bass amp 3 yrs old, xlnt cond. \$450 obo
213-994-2471m

Ibanez stereo chorus xlnt cond. \$75 or trade for Boss chorus
213-684-5245m

Anvil trap case \$200, tom tom case \$225, bass drum case \$175. Xlnt cond. Dave 213-763-1100m

MXR Dual limiter model 136, 8 mos old \$450 list, sell \$205
213-973-0781m

Sony ECM 170 condenser mic, very gd. cond. \$35. Call bet 12-6 pm
213-653-4243

DBX model 158 8 channel with power supply and space cord \$1300
213-345-4707

Fender music master bass case wntd.
213-399-4747m

Sony ECM 170 condenser mic. Very good condition \$35
213-653-4243m

DBX model 158, 8 chnl w/ power supply and spare cord. \$1400.
213-345-4707m

Eventide harmonizer H910, modified, xlnt cond. \$1000-obo
213-392-3207m

Showman top \$150
714-960-3579m

Sansui deluxe component rack. 3 shelves and record compartment in gloss black finish. Perfect condition. \$65.
213-887-2049m

TSS Studio monitor spkrs, 12"-3 way w/ 150w capacity, adjustable x-overs, solid walnut cabinet. new cond. \$165
213-8987-2049m

Sansui A-40 25w per channel, solid state integrated amp w/ power meters and 4 speaker hook-up. Like new w/ owners manual \$85
213-887-2049m

Univox Rhythm machine. Over 20 beats, completely controllable, practically brand new. \$150. Paul 213-874-8224m

MXR double flanger, rack mounting, xlnt condition. List \$467. Sell \$245. Dimarzio strat neck, maple w/ satin finish plus \$75
213-464-8381xDG11

Bob 213-851-0130m

Morley Volume pedal, electric eye type. Xlnt cond \$40
213-956-1092m

Ultimate support keyboard stands. Strong, lightweight w/ carrying bag. New, barely used. \$80-ea.
714-891-8721m

2 PA'S AND AMPS

Snake, Belden Cannon, 12 chnl, 100ft \$300
213-989-4533m

Electo-voice FM12-2 monitor spkrs, good condition. 1 year old. \$250
213-989-4533

Ampeg VT 22 extension bottom w/ 2 CTX speakers \$200
213-989-4533m

Fender twin wired to be Boogie, no speakers \$500
213-989-4533m

Kustom 200 amp w/ 2 15" speakers \$300-obo
213-392-10067m

New Mitchell guitar amp, 50w, Fender tweed finish, 1-12" speaker. List \$600-sell \$250
213-467-5048m

Lab Series bass amp L-4, 200w, fan cooled solid state. \$300. Chuck 213-784-1830m

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- MXR Micro amp booster, brand new \$45
213-789-7878m

5 GUITARS

- Washburn A20v explorer type, black w/ brass binding, vibrato, push-pull volume pots. Plays, sounds and looks excellent. \$400-or trade for Marshall bottom.
213-654-5245m
- G&L F100, series I guitar, immaculate cond. \$375 obo.
213-701-6302m
- Guild 12 string elec. guitar, rare T-100, blonde, 2 pickups, stereo ind. string compensating bridge, xint cond w/hard shell case \$350
213-827-2092m
- Beautiful 1969 Gibson 335 \$575
213-345-4707m
- 1965 Gretsch hollowbody elec. guitar, sunburst w/orig. case \$295. Steve
213-651-3514m
- Gibson Blueridge acoustic guitar w/hrdshl case and elec. pickup. Xint cond. \$495
213-277-8044m
- Custom Stratocaster by Star's Guitars, xint shape, humbucking, DiMarzio's and Strat pickups. Maple front w/hrdshl case \$450 obo.
213-277-8044m
- Ovation elec/acoustic steel string guitar. New. Hrdshl case. Sunburst \$550 obo or will trade for Rhodes
213-841-0410m
- Ibanez Destroyer II with case, looks outrageous, sounds hot \$350 Stu
213-454-1563m
- Gretsch White Falcon stereo, 2 cutaways, hrdshl case, new in box \$795
213-396-5046m
- BC Rich Eagle, classical rock style, will get any sound \$1300 list, only \$600 Stu
213-454-1563m
- 1964 Stratocaster, pre-CBS, sunburst. \$475-obo
805-252-2759m
- BC Rich, long scale bass. Burgandy finish w/ case. Like New. \$600
213-856-0934m
- Rickenbacher 4001 bass w/ case and straps. Like new. Hardly used. \$650
805-498-5566m
- Stanley Clarke Spellbinder bass, fiberglass neck thru body, ebony fingerboard, double octave neck, rare, in xint cond. \$850 Pat
213-343-4996m
- Fender Strat, brand new, maple neck, all brass parts w/ case \$400
213-464-8381xD311

Bob 213-851-0130m

- Fender Strat, cream w/ maple neck, has DiMarzio SDS-1 lead pickup w/ case. \$350
213-464-8381xD311
- Bob 213-851-0130m
- Acoustic electric violin w/ inlay mother-of-pearl. Unique and very clean. \$1000
Paul 714-642-3399m

6 KEYBOARDS

- Oberheim OB-XA w/ 120 programs. 5 mos old. Never used. \$3200-obo
Jerry 213-654-5310m
- B3 Hammond w/ pedals and Leslie \$2500. Wurlitzer electric piano \$400. Pro I Squid circuits \$400. Steve
714-980-3579m
- Fender Rhodes, stage 88 Mark II, brand new in box, \$1100 Paul
213-348-9830m
- Fender jazz bass, pre CBS, stacked volume and tone control, Badass bridge \$1000 Dale Upton
213-892-8842m
- Farfisa duo-pro with Leslie spkr \$700 Terry
213-362-3110m
- Hammond organ to trade for elec. piano Jason
213-662-3184
213-660-2578m
- Fender Rhodes 73 keys. stage model, 6 mos. old. Mint cond. \$750
213-780-7893m
- ARP Omni synth, very good cond wideluxe hrdshl case and pedal compartment, 2 pedals & owners manual. \$550. Call 9-6 pm
213-653-4243m
- Elec. piano Oberheim OB-Xa 120 programs. 5 mos. old, never used \$2950 obo. Days
213-557-3788m
- ARP Quadra polysynth, an orchestra at your fingertips \$2000. Stu
213-454-1563m
- Hohner Pianette/clavinette duo. Cost \$1800, like new \$800
213-856-0934m
- Oberheim synthesizer expander module adds 2 oscillators to existing synth. Perfect cond. \$385
213-994-6486m
- Moog Liberator with case \$700. Robert V
213-665-2869m
- Hammond M-2 organ \$450. Robert V
213-655-2869m
- ARP Omni polysynth, perf cond \$550. Sound Chaser digital synth including Apple computer. Like new \$3200. Ron Watson
213-467-4360m
- Korg Sigma performance synthesizer. Great for stage work. Has presets \$500 Jim
213-506-1072m
- Baldwin electric/acoustic piano xint cond. Modified fr studio and stage. Real piano sound. \$1200 obo. Jeff
213-395-4745m
- Oberheim OB-XA w/ 200 programs. \$3000
213-392-1008m

- Hammond B3, 1958 for sale w/ pedals and Leslie \$2500.
714-980-3579m
- Wurlitzer 140 flat top electric piano \$350
714-980-3579m
- ARP Omni Synth. Very good condition, deluxe hardshell case w/ pedal compartment 2 pedals and owners manual. \$800
213-653-4243m
- Would like to trade Hammond organ for Electric piano or synthesizer. 213-662-3184 Jason
213-660-2578m
- Wurlitzer Electric suitcase model 140B. Top condition. Never used for gigs. \$650 Gene bet. 5pm-7pm
213-391-3097m
- Oberheim OBX synth, 6 voice w/ anvil case. \$2500-obo Alvin
213-457-9962m
- Steinway and Sons piano B, circa 1890, black xint cond, original sounding board, new hammers and felts. \$12000 Eves.
714-980-4457m

7 HORNS

- Selmer Mark 6 soprano sax w/case in mint cond. Xint intonation \$1000 obo James
213-392-3207m
- Gold plated, older Buescher sax xint tone and cond. Brihart metal mouthpiece. \$595 Steve Williams
213-891-6498m

8 PERCUSSION

- Rogers 8 piece drum set, 24" bas, 14" chrome snare, assorted Zildjian cymbals, Rogers and Tama hrdwre, some cases \$1100 obo. Dave
714-640-0959m
- Drum riser \$75. Ludwig 20" bass drum and 14" tom toms \$125, 13" tom \$50, high hat stands \$35. Rogers heavy duty cymba stand \$35. 5 1/2 x 14 wood stand \$49. Tama 6 1/2 x 14 Kingbeat chrome snare \$100. Dave
213-763-1100m
- 5 piece CB drum set, Pearl hardware & Zildjian cymbals \$450 firm. Bob
213-356-0289m
- 10 pairs of new R&R drum sticks in the bag \$30 Tracy
213-826-0259m
- Ludwig mahogany 8" snare drum. Mint cond. \$200
213-906-3656m
- Pearl drum set, 3 piece 24-18-14 \$325 obo
213-906-1396m

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- Rogers 20" bass drum white gloss, xint cond. w/case \$100
213-760-4568m
- Ludwig timbales with case \$100 Jim
213-994-4417m
- Ludwig snare drum 5x14 \$75 Jim
213-994-4417m

9 GUITARISTS WANTED

- Lead guitarist wanted to record and showcase with orig. modern high energy rock band. Must be pro with back up vocals and good presence
213-851-6781m
- Guitarist wanted for fresh sounding Top 40/ pop/R&B group with hot material. Must have aggressive, youthful image, solid strumming and picking. Pros only Steve
213-464-8568m
- Guitar player wanted Bowie, Stones, Led Zep. Known professional. Call eves. Louie
213-381-5570m
- Heavy metal, psychedelic dedicated guitar player/songwriter wanted to collaborate w/female lead singer/lyricist. CALL anytime
213-821-9367m
- Ld. guitarist wanted w/innovative arrangement ideas to help form extremely pop concept band. Jeff
213-766-6644m
- Two lead guitarists wanted for ultimate heavy metal band w/bass and drummer. Paul
213-296-2947m
- Ld. guitarist, influences: Beatles, XTC, Rockpile, and Clash. Doubles on sax
213-387-2522
- Looking for a guitar player who can sing lead and has lots of stage exp for Top 40 gigs
213-892-4208m
- Guitarist wanted for flashy high energy new wave band doing both copy and orig material

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9 GUITARISTS AVAILABLE

- Lead guitarist lead vocalist/songwriter, formerly with name act. pro. 29, high energy, killer equip, image, PA, backing contacts, etc. seeks serious pro band. 20 years exp. Jeff 714-964-2430m
- Lead guitarist seeking heavy metal band or musicians with solid rock image. I have Marshall equip and 2 yrs LA circuit exp. 213-876-7488m
- Country guitarist looking for working band. Can play anything from Chet Atkins to Albert Lee. Xint singer and songwriter. David Ferguson 213-982-7943m
- Lead guitarist/songwriter into commercial rock seeks working band. Serious pros only. John 213-793-9473m
- Guitarist/guitar synthesist all styles for musical "I'm Getting My Act Together" Doubles on bass and keyboards, lead vocal 14 yrs exp in concerts, clubs, sessions, looking for working or near working band. John 213-652-4756m
- Blues guitarist avail for working band. Bertlee grad. Also arrange and compose 213-828-5651m
- Guitarist/vocalist seek working Top 40/rock/pop/funk band. 15 yrs exp. Gd. equip, trans and attitude. DMX drum machine* 213-989-4533m
- Ld guitarist looking for orig. rock band. Call after 6 pm 213-284-5394m
- Ld guitarist/songwriter w/classical/blues country/jazz and prog. heavy metal rock style w/emphasis on soloing seeking working or near working orig. or Top 40 group. Lots of fun, great attitude, plenty of enthusiasm. Read/write music. West Covina Jess 213-337-8442
- 213-919-9979m
- Established English guitarist extensive touring and recording exp. now seeks working act 213-656-3005m
- Ld. guitarist seeks country or rock band. Xint equip, image, sing current and oldies. Mickie 213-276-6519m
- Hard rocking, melodic ld. guitarist seeks estab. bass., drummer, keyboard w/vocals. Pro attitude. After 6 Doheny 213-846-5935m
- Ld. rhythm pro guitarist seeks orig. working or near working hard rock band. No amateurs, please 213-399-8973m

- Guitarist avail, plays all styles, sings lead, reads. Looking for working band only. Neil 213-276-9470m
- Lead guitar, pedal steel, will flow right into your dance band. Can improvise in country, blues, and swing styles. Travel OK. Double on bass, lap steel. Clean appearance. Ready to work. Rick 213-760-7823m
- Guitarist wants to join or form a rock band for fun, primarily need bass player, drummer, and ld. guitarist. Call eyes. Louie 213-381-5570m
- Guitarist/songwriter with tape and equip seeks bassist and drummer for gigs and recording. Call Johnny Puga 213-736-9136m
- Surf rock style guitarist a la U2, Seagulls seeks innovative musical situation. 15 yrs exp. Lv message. Peter 213-785-0637m
- Guitarist, versatile w/vocals looking for good original or cover sit. Pros only. Call before 10 pm. John 213-340-1638m
- Pro guitarist seeks working Top 40 band. Gd. equip, exp in a variety of styles. Vocals, doubles on bass, reads, good ear. Serious only. David 213-789-7878m
- Guitarist/vocalist seeking part time Top 40 band. Pro attitude and equip. Jeff 213-841-9127m
- Guitarist/bassist/songwriter avail for club band. Steve Schuffman 213-789-1868m
- Ld. guitarist, extremely heavy metal style, image, attitude. Marshall equip. Loud, clean, and unforgiving. 2 yrs. LA circuit exp. Seeking band or musicians forming band. 213-876-7488m
- Studio and performing guitarist familiar with jazz, classical and pop styles seeking band. James Cooper 213-858-0424m
- Lead guitarist/songwriter with progressive rock/jazz/blues/classical/country styles with emphasis on soloing looking for working or soon to be band. Orig. and Top 40. Great attitude, plenty of enthusiasm, read, write music. West Covina. Jes Seda 213-337-8442
- 213-919-9979m
- Female guitarist/writer/singer also plays harmonica and some keyboards looking to join a band. Plays rhythm and some lead and some slide. Have equip, some rehearsal soace, and trans 213-659-5291m
- Guitarist/arranger having pro recording and live experience in all styles of music, seeks working band. Reads well 213-506-7798m
- Reggae guitarist looking for established band Ray 213-653-6152m
- Pro guitarist 26, chops, image, reads, album credits working bands only. Sings lead. Chris 213-709-0595m
- Flashy lead guitarist looking for pro hard rock band w/management. Randy Young 213-559-5382m

Pro guitarist seeks original rock new wave funk wave band. Ron 213-426-5187m
Bass player looking for guitarist and drummer to form group. Jimmy 213-652-8069

10 BASSISTS WANTED

- "Sweet Revenge" seeking strong pro bassist/writer for collaboration and performing. Original 80s techno-rock team a la Pretenders, Men at Work. Management and promotional backing. Angela 213-454-8569m
- Bass player wanted for working heavy metal band doing copies. Must be solid and have gd. image. 213-727-0453m
- Bass player needed for estab. metal copy band. Good musicianship req. Larry 213-280-7428m
- Bass player wanted for orig. rock band "Vengeance." Must be mature and have what it takes to make it. Blake 714-645-7899m
- Female band looking for keyboard bass player or bass guitar player, ages 14-18 years old. Must be attractive. 213-666-7185m
- Bassist/vocalist needed by orig. 3 piece concert act. Influ by Billy Squier, Babys. Self-motivation, stage presence, appearance big clean sound important. SVT/GL/8 string suggested. Challenging position avail to right person. 213-434-0110
- 213-864-5143m
- Bass player wanted, dependable, reliable. Must sing high backup. Play all styles, no immediate work, but prospects great. 213-952-6042m
- Female bassist lead vocalist needed. Join signed act with LP in progress 213-360-8325
- Bass player wanted by working pianist for jazz duo. Prefer uprights. Scott 213-660-3184
- Bass player needed: Starsearcher must be contemporary, super cool, young, talented, with background vocals, equip and trans. Johnny 213-652-1286m
- Bass player wanted for new wave band. Infl by T. Dolby, Split Enz, Squeeze, etc. Recording and gigging soon. 213-501-3342m
- Bassist needed for high energy danceable rock band. Must have equip and trans. Good attitude a must. Lv.msg. Bob 213-824-5903
- 213-277-4580m
- Male/female bassist with bg vocals wanted to join "Raz Nasty Band" For more info, see Music Connection Feb 17-Mar 2, pg. 24 Guide to Calif Bands 213-506-5562m
- Separate Beds, needs streamlined, melodic bass player w/modern, creative approach. Shane 213-461-4201m
- Bass player & drummer needed for band. Infl by Banshees, X and Gang of 4. Karen 213-351-9859m
- Bass player needed for orig. female rock and roll band. Call after 3 pm Ann 213-475-0408m
- Bass player needed with solid, simple style to complete modern band with European infl. Simple Minds, U2, the Cheer, Don or Sheri 213-874-9759m

Looking for bass player into Beatles, Motown 213-387-2522m

10 BASSISTS AVAILABLE

- Bass player from Gamma, led by Ronnie Montrose, is avail for group situations, touring, etc. Sanm Francisco area. Glen 415-254-5657m
- Bassist looking for working band, cover, original or shows. Read charts, all styles. Touring exp, backing vocals, god. equip. 213-346-8899m
- Bassist with vocals exper, equip, trans and gd. attitude. Seeks steady working Top 40 rock/pop band w/good vocals. Serious only, please. Rick 213-469-4290m
- Bassist still looking for estab. modern techno-pop band. Orig. material and imager. LA & UK infl. Rik 213-413-1084m
- Have bass, will travel. Tim 213-752-1299
- 213-506-6431m
- Bass player avail. Pro. gd. image and attitude, much exp. Looking for open minded, modern rock band with future, pros only. 213-841-0633m
- Bassist avail for in-town working band. I play all styles and sight read well. Avail anytime. Marty 213-663-0317m
- Bass player avail for soon-to-be-working band for in-town or weekend out of town gigs. Also avail for road work. Will travel. All styles, play charts 213-382-4182m
- Pro bassist seeks working band. Elec. or acoustic bass. Extrimely versatile, gd reader. Jon 213-650-0758m
- Pro bassist avail for working band. Ex-name rock group, have recorded for major labels and toured extensively. Gary 213-654-5809m
- Pro bass player w/recording and touring exp looking for a working band. Greg 213-856-9558m
- Bass player is seeking pro band. Plays R&B, funk, Top 40, rock, jazz. Sing lead and backup vocals. Trans and gd. equip. Danny 213-222-1314m
- Bass player from musical "I'm Getting My Act Together" seeks working or near working band. All styles, vocals, Bill 213-874-4790m
- Bassist w/hard rhythm feel seeks exciting musical sit. 15 yrs exp. Lv message. Peter 213-785-0637m
- Bass player seeks Top 40, 60s, or coun tyr rock copy group for 3-5 nights a week in town 213-997-0230m
- Bassist/songwriter, Lp credits, xint sound and equip, strong visual image, studio and touring exp, seeks commercial heavy rock band. Pros only
- Bas player/singer, ld and backup, read music, seeking a Top 40 or casual band. 213-876-4968m
- Pro bassist/vocalist/guitarist/writer avail to pro management and label sits only. Dynamic/aggressive music only. Dennis 213-508-7448m
- Bassists seeks hot orig. band in working sit. Gd. equip, trans, and have demo tapes, if needed. SB 213-982-3155m

11 KEYBOARDISTS AVAILABLE

- Rock keyboardist a la Rainbow, UFO, and Foreigner with image seeks pro orig. hard rock band. Have OBR rirc. grand. Call after 5 pm 714-759-1345m
- Keyboardist/arranger seeks jazz/country or AOR band. Vocals, read, fake 213-982-6637m
- Keyboardist/arranger seeks country, jazz, or MOR band. Doubles on bass an dquitar. Vocals, read, and fake. 213-982-6637m
- Keyboardist, writer/arranger 26 yrs old, looking for jazz, MOR, or country band. Good appearance, reading, vocals, fake. Have Rhodes. 10 yrs pro exp. Scott 213-660-3184m

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☐ **Multi keyboardist/singer** for hire. Seeking working band. Prefer Top 40, new wave. Scott 213-542-5941 x621m
 ☐ **Pianist avail.** Jim 714-623-6433 rm 8m
 ☐ **Creative pianist/multi-keyboardist** seeks working casual group. Dennis 213-548-7223m
 ☐ **Keyboardist seeks** working Top 40 band. Have B3, Rhodes, Mini Moog and poly. Gary 213-842-0455m

11 KEYBOARDISTS WANTED

☐ **Keyboard/sax player w/high range vocals** wanted for San Diego band. Originals, touring, record in stores. Fully managed. Call 8-5 John 619-481-5692m
 ☐ **Multi keyboardist** wanted for pro original rock and roll band. Must be dependable and have gd. equip. Jean 213-936-5466m
 ☐ **"Sweet Revenge"** seeking multi keyboardist/writer for performance and collaboration and 80s techno-rock team. Management and promotional backing. Early morns, late eves. Angela 213-454-8569m
 ☐ **Keyboardist w/poly synth** wanted for totally new type of group. Must read well and be free for travel. 213-623-3805m
 ☐ **Keyboardist wanted** to work with singer on arrangements and later form band. Style blues/pop/rock/country and ballads. Serious minded only. Sonya Harper 213-841-6230
 ☐ **Keyboardist wanted:** pro minded band seeks a keyboard player w/pro attitude who wants to work hard on orig sound and show to take on tour and record. Infl progressive heavy metal and comm. rock. Tom Bennett 805-492-2678m
 ☐ **Multi keyboardist** needed to form dup to work in LA and Orange County. Ken 213-382-2521m
 ☐ **Keyboardist** wanted for flashy high energy new wave group doing both copy and orig material. 714-892-4208m
 ☐ **Synthesizer player** wanted creative, musical, sparse, orig., modern music u8nit. Bowie, Eno, Gabriel, Sparks. Carson Russell 213-704-0128 213-760-7054m

☐ **Keyboard player** wanted for British pop/rock band into T. Dolby, ABC, and orig. Image a must. String and piano arrangements for soundtrack type recording. 213-908-8722m
 ☐ **Wanted:** female keyboardist w/vocal ability for working female Top 40 club band. Cheryl 213-361-5036m
 Musicians forming band, need Prophet synth player, OBX-Opperheimer. Ed 213-735-6846m
 ☐ **Wanted:** keyboard player for blues band. B-3 a must, backup vocals helpful. Film and live recording date to meet. For info, call: 12-8pm 805-527-2177m 8-12am
 ☐ **All keyboardists:** experienced musicians needed to join female lead vocalist, guitar-stick player, bassist in completing musical unit. Polyphonic synth and open mind necessary. No egos, no bozos. Pat or Tracy 213-343-4996m
 ☐ **Musicians looking for versatile keyboard player w/ synth and Prophet.** Also need a drummer w/ drum machine. Also versatile and pro bass player. Serious only. Edmund or Keith 213-735-6846m
 ☐ **Female Keyboardist** wanted by estab. org. new music rock group. Must have a prophet 5 or comparable synth. Great opportunity. Steve 213-944-6464m
 ☐ **LA recording artist "Rinoco"** are now holding auditions for a keyboardist w/ good equip. Must be at least 22 years old and be able to do backing vocals. Exp. pro only. For more info call manager. Diane 213-780-0913m
 ☐ **Multi keyboards player** wanted for salsa/rb band a la Santana. Quality only. Lv message for Alan Webber 213-855-1010m
 ☐ **Keyboards/vocalist** wanted for T40 band. 213-399-6268m
 ☐ **Seagull** is looking for a qualified keyboard-vocalist, preferably falsetto range. Brad 213-316-0870m
 ☐ **Synthesist** wanted for LA based RB band w/ management, backing, and single. Must be willing to make a commitment. Call eves. 213-294-1013 or 213-498-2901m

☐ **Keyboard player** wanted for band w/orig material. Mixture of progressive rock, jazz, rock, and miscellaneous fusion. Club work avail. Demo tape as were. Dave 714-640-0959m
 ☐ **Synthesist** wanted for superstar rock band. Immediate world tour, recording contract, TV and movies. Must know Top 40 and co-write orig. Female lead vocalist. Pros only. Queenie 213-859-8087m
 ☐ **Polyphonic synth player** needed for high energy danceable rock band. Must have equip and trans. Gd. attitude a must. Lv msg. Bob 213-824-5930 213-277-4580m
 ☐ **Singer seeks keyboardist** to join him in doing night club work James 213-965-6319m
 ☐ **Keyboard/sax/vocals** male or female, wanted for Top 40 group. Call after 5 pm. Les 213-506-6692 Janice 213-985-6818m
 ☐ **Keyboardist** needed, multi-style with synthesizer and Prophet, also minimoog and OBX. Edmund 213-735-6846m
 ☐ **Dr. Fright & the Surgeon Generals** is looking for a new keyboard player a la Bowie, Gabriel 213-344-3347m
 ☐ **Keyboard/synthesist** wanted by new wave band. Infl: Tom Dolby, Split Enz, Squeeze, etc. Vocals a plus. Recording soon. 213-501-3342m
 ☐ **Multi-keyboardist** wanted for orig commercial hard rock metal band. Have excellent material and major label deal Proper equip and image a must 213-967-6915m
 ☐ **Established Top 40 rock band** seeks multi-keyboardist. Must sing. immediate work. 213-956-1092m
 ☐ **Polyphonic synth player** needed for high energy danceable rock band. Must have own equip and trans. OBX or similar. Gd attitude a must. 213-824-5930 213-277-4580m

12 VOCALISTS AVAILABLE

☐ **Male vocalist**, 20 yrs old seeks pop/RB band or working situation. Infl by Fitwrd mac, James Ingram, Kenny Loggins. Nial 213-852-0529m
 ☐ **Black lead singer/songwriter** would like to join modern rock band w/ jazz influence. Mathew 213-874-8603m
 ☐ **Male vocalist w/pop/jazz style** seeks band or duo or willing to form duo or band. Tim 213-382-2521m
 ☐ **Dynamic female vocalist w/ commanding stage presence**, extensive studio and video experience on both coasts, seeks working band only. Full PA. Noel 213-392-3207m
 ☐ **Pro lead vocalist**, dynamic high range seeks working band. Top40/rock/new wave Russ 213-432-2374m
 ☐ **Rockin lead vocalist**, ready for hard hitting band. Strong chops and looks. 213-506-0396 213-855-1010m
 Rosey 213-469-3769m
 ☐ **Female lead vocalist**, dedicated voice like Donna Summer and Stevie Nicks, moves will on stage, seeks working or soon to be working band Jennifer 213-982-7331m
 ☐ **Female vocalist**, totally pro, seeks working T40 band situation. Rock/wave/RB Debra 213-469-3769m
 ☐ **Attractive female** seeks T40 or lounge. Good stage presence, versatile voice, dance background. Pros only. 213-478-1634m
 ☐ **Creative vocalist** seeks talented musicians to form T40 band. Lisa 213-398-1459m
 ☐ **Two female vocalists** looking to form progressive act. Must be ambitious and musical. Call after 1pm 213-779-1180m
 ☐ **Female vocalist** with strong voice seeks pro R&R band. I write lyrics—you write music. Jennifer 213-655-4532m

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☐ **Ld vocalist** songwriter seeks down to earth Rock band. Owns PA. Influe: Springstein, Dire Straits. Call 7-11 eves.
Steve 213-366-3930m

☐ **Bob Starr** would like to appear on rock shows, festivals and oldies but goodies shows. Also backup vocals.

☐ **Male vocalist**, tenor range, looking for group into pop/rock/jazz.
Eric 213-655-2801m

☐ **Male vocalist**-songwriter seeks down to earth rock band Owns PA. Infu Springstein, Parker call 7-11pm.
Steve 213-366-3930m

☐ **Dynamic female vocalist** w/ excellent technique and lyrics seeks flexible rock/new wave guitarist and bass player and keybds. with pro attitude to form intense band. No Heavy metalists, please. Call after 5 or weekends. Julie 213-259-8057m

☐ **Hollywood based vocalist** from NY seeks band into high energy danceable rock material 13 yrs. pro experience. Toured w/ Bowie and Van Halen.
RJ Marshall 213-460-6016m

☐ **Experienced Metal lead vocalist** with soulful voice recording and live exper. seeks new music band in vein of Culture Club, Duran Duran, Human League. No rock stars please. Label writer and singer.
John 213-837-0763m

☐ **Tall, skinny dark-haired female vocalist**-lyricist looking for grp. Influ by Pretenders
213-258-3521m

☐ **Male new wave/R&B singer** with club dates. Infl by Joe Jackson. Phil Collins seeking band or musicians close to West side. Joe 213-450-6075m

☐ **Front man** avail distinctive voice, much live and studio exp. great rock image, label exp, seeks image conscious rock unit with deal or very pending. 213-506-6901m

☐ **Female vocalist** experienced, songwriter, seeks orig band, rock, new wave with a heart. 213-848-1378m

☐ **Male vocalist** avail. Good range and pro attitude. South Bay area. Tim 213-371-7982m

☐ **LA Jazz choir**: singer's workshop, thurs. 6-90pm, audition, must read, no fee.
213-704-8657m

☐ **Dynamic front man** w/ strong vocals and stage presence desired for incredible hard rock act w/ label interest. Image and compatibility.
213-385-0489m

☐ **Vocalist wanted** for progressive rock band. Yor Original Ideas are welcome.
Marty 213-437-7746
Tim 714-535-6345m

☐ **Female vocalist** needed by all female original rockabilly rock band. Influenced by Early Stones, Beatles, STray Cats, Chuck Berry, Barb
213-851-9361m

☐ **Male singer**, modern, creative, intelligent, hard working, for original modern musical unit. Bowie, Devo, Gabriel.
213-704-0128
Carson 213-760-7054m

☐ **Female vocalist** songriter sought by keyboardist/guitarist for collaboration on original and commercial material. Amateur or pro. Lv mess. for Bentley
213-949-6012m

☐ **Star singer frontman** wanted for choice English/American heavy rock band. Mst look great w/Van Halen type imge and have good range and stage presence. Recording LP soon
213-999-5083m

☐ **Dynamic female lead singer** wanted for Please Attack. Pro attitude a must. Louren
213-466-0835m

☐ **Male vocalist** Meat Loaf style and range. Must have intensity and great emotional sound
213-996-3372m

☐ **Established LA band** seeks singer/guitarist/songwriter into modern hard rock a la Rocy Music, T Rex, Bowie, Billy Idol, Holly & the Italians. Must be young, energetic, have charismatic image and stage presence. Tom
213-476-1605m

☐ **Aggressive vocalist** wanted for English metal band. 18-23 yrs old, serious only. Kevin
213-820-3711m

☐ **Two vocalist** wanted for fresh soundyng Top 40 R&B pop group with hot material. Must have aggressive, youthful image and solid prch.. Pros only. Steve
213-464-8568m

☐ **Established Top 40 band** seeks foxy female vocalist. Immediate work
213-956-1092m

☐ **Male vocalist** wanted for live and recording project. Call 10am-4pm. Darin
213-363-8950m

☐ **Male front man/lead singer** needed for local Top 40 band. Steady work, 5 nights weekly rock and R&B. Versatility, appearance, gd. attitude a must. Barry
213-552-3709m

☐ **Left handed singer** wanted for tasty heavy metal rock band. Clean, powerful voice a must. trans and PA a must. John
213-836-1302m

☐ **Vocalist** wanted for show band. Speciality: R&B, pop, funk. Call Tues & Thurs 7-9 pm. Sandra
213-931-7508m

☐ **Keyboardist** seeks female pop singer to form duo. Aarion
213-462-2174 rm 115m

☐ **Male lead vocalist** wanted for orig commercial hard rock metal band. Have excellent material and major label deal pending. Powerful voice, range, and image a must.
213-967-6915m

☐ **Attention: female singers** and players. If you're interested in forming a progressive act for working and recording purposes...
213-779-1180m

☐ **Established rock and roll act** with agents and management seeks male or female vocalist frontperson for paid gigs, recording, and video. Don or John
213-933-8443m

☐ **Female vocalist** needed for R&B and funk style of music. Pros only. Edmund
213-735-6846m

☐ **T40 RB band** is looking for a good male vocalist. Call between 8-6pm
Bernard 213-867-3429m

☐ **Singers interested** in recording w/ group project, all styles including pop/rock/ciry or new wave.
Terry 213-396-4239m

☐ **Female vocalist** wanted for totally new type of group. Must read well and be free for some travel.
213-623-3806m

☐ **Vocalist** wanted for ultimate heavy metal band. Must have own PA and trans.
Paul 213-292-5430m

☐ **Female vocalist** w/ modern English and 50's rockabilly look and sound. Strong voice and sharismatic stage presence a must. Call for details on group.
Jeff 213-705-2767m

☐ **Female group** w/ recording contract w/ Big Dick Records, require top line, super fox female singer for the vocal group. Gd vocal range, gd appearance, gd image. Send kpix, resume, and cassette to Ed Lozzi and Associates, 13126 1/2 Valley Heart Drive, Studio City, CA 91604m

☐ **American Bells** is looking for two male singers to front group, 1 black, 1 white, age 18-25 w/ good wimage, good vocal range, around 5'9". Recording new single on Big Dick Records. Please send photo/resume/cassettes to Edward Lozzi and Associates, 13126 1/2 Valley Heart Drive, Studio City, CA 91604m

☐ **Looking** for female singer who can tour Hawaii, Bangkok, Japan. For info, call Frank
213-475-2290m

☐ **Female vocalist** needed immediately for recording and show. Must have backup experience. Barbara
213-204-0251m

☐ **Dynamic Male vocalist** wanted for unique, melodic and powerful original hard rock band. Must have power, range and drive.
213-398-8028m

☐ **The Quiz** is seeking a female vocalist w/ punk/new wave image, KROC sound, pros only. Tom
213-792-4946m

☐ **Xint vocalist** w/credits and original front stage presence needed for very serious Orange county rock band with backing and major interest doing 24 track EP in early March. Lynn
213-642-1403m

☐ **Female vocalist** wanted for original heavy metal club act. Must be influenced by popular male heavy metal singers. No amateurs, please.
213-342-1977m

☐ **Female vocalist** wanted call for more info
213-475-2290m

☐ **13 female vocalists** needed for band forming. Pros only. Progressive sound. Keith
213-735-6846m

☐ **Dr Fright & the Surgeon Generals** are looking for two female backup singers. New wave music
213-344-3347m

☐ **Female background singers** wanted for mod powere pop group a la Beatles. Missing Persons, Plimsouls, and Pretenders. Must have modern look
213-343-2414m

☐ **Female vocalist** wanted for pop rock recording project. Must have studio exp, hot sound and image. Imm. work. Brent
213-851-8351m

12 VOCALISTS WANTED

☐ **Lead Male vocalist** w/ theatrical background needed to complete progressive, new wave act. High range, must read.
213-767-6070
213-894-1976m

13 DRUMMERS AVAILABLE

☐ **Drummer**, 24 yrs old, plays all styles, lead vocal ability, instand harmony, studio and road exp seeks worng Top 40, new wave band Steve
213-841-7059m

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L.A. SONGWRITERS SHOWCASE

WEDNESDAY, MARCH 9

7:00 P.M. INTERVIEW WITH ARNIE GELLER, Manager of the Atlanta Rhythm Section and producer of Alicia Bridges' "I Love The Night Life."
7:45 P.M. CASSETTE ROULETTE-PUBLISHER SONG EVALUATION by DIANA BLAIR, President of I'm The Girl Music, who is looking for country pop tunes.
8:30 P.M. LIVE SHOWCASE featuring Richard Hosing, winner of the ICM Award for Songsearch '82.
9:00 P.M. PITCH-A-THON with MIKE FISH, independent A&R man looking for all styles of music, from middle-of-the-road to new wave.

WEDNESDAY, MARCH 16

7:00 P.M. INTERVIEW WITH STEWART LOVE, Vice Pres. of A&R at LARC, a new label specializing in black music.
7:45 P.M. CASSETTE ROULETTE-PUBLISHER SONG EVALUATION by JANIE BRADFORD for Mountain Goat Music, Needs R&B/Pop.
8:30 P.M. LIVE SHOWCASE featuring BABY LOVE, funk-pop-rock.
9:00 P.M. PITCH-A-THON with Stewart Love, who wants uptempo R&B for Shawn Christopher.

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☐ **Drummer seeks band** doing Top 40, club work, sing backup. Charlie 213-386-9566m
 ☐ **Pro drummer** with many years exp. concerts and recording seeks working pop/rock band with management and label. Very solid, high energy, playing xint equip and trans. Oversized toms. Working Top 40/rock bands are also welcome. Sonng 213-845-0160m

☐ **Conga and timbale player** 11 years exp looking for working band. 213-938-4114m
 ☐ **Very excellent drummer** age 24, seeks fun, energetic hard working band in the style of the Plimsouls. Peltly doing orig material, working toward recording contrate. Don't call unless you're fantastic. Call evs only 213-248-5427

☐ **Experienced, versatile and creative drummer** with pro equip looking for dedicated working or soon to be modern rock band Paul 213-506-6495m

☐ **Drummer/vocalist/writer** seeks orig rock group with keys. 10 piece kit, trans, rock im-age, day job. Solid hitter, versatile with studio and stage exp. infl: Journey, Toto, Stan 213-880-4523m

☐ **Drummer/vocalist** seeking label act, pop/rock vein. Credits avail 213-906-1396m
 ☐ **Rock drummer**, pro, experienced, studio and live, seeks rock band. Pro equip and trans. Steve 314-358-7502m

☐ **Drummer, 12 yrs exp**, stage and studio, looking for jazz or progressive rock group. Bob 213-342-1415m
 ☐ **Electronic drummer** seeks high-tech synth band 213-390-1265m

☐ **Drummer, 17 yrs exp**, on stage, studio, and concert, TV commercials and TV credits. 3 sets of drums and percussions. Have recorded with top name band, pro attitude with good image onstage. Seeks v.orking pop/rock band with management and label 213-553-4581m

☐ **Female drummer** seeks to form or join all girl punk rock band. 213-468-1178m
 ☐ **DMX digital drummer** xint programmer, looking for working band. 213-478-1634m

☐ **Drummer, power, fast w/ recording experience**, seeks high energy metal band. Pors only. Steve 213-780-8575m
 ☐ **Drummer seeks original rock/new wave band**. Pro attitude. 714-892-2318m

☐ **Creative Energy** on drums, solid rhythmic, inspirational, with recording and video credits formerly with B. Wild, seeks rock stuation w/ management. 213-540-6505m

☐ **Rock solid drummer** w/xint meter and dynamics seeks orig high energy melodic rock group. Steven 213-704-9487m
 ☐ **Drummer, plasy double bass** drums, hard hitting, looking for modern heavy rock, seeking a working band. Have a 10 piece drum set, good trans. Larry 714-599-5860m

☐ **Drummer seeks immediate work**, versatile into every style willing to travel. Good attitude, 14 yrs exp. Larry 213-881-8809m
 ☐ **Latin percussionist**, plays congas, congos, timbales, hand percussion, all styles, seeks working band. 8 yrs exp. Johnny 213-255-8876m

☐ **Drummer, pro exp** avail for working Top 40 group. Prefer travel. Origs OK. Tapes on reg. 213-978-8109m

☐ **Drummer seeks orig band** who is going places. Infl: by Neil Peart, Terry Bozzio, F. Phillips. 13 piece Ludwig set, double bass, very versatile. heavy metal to new wave. Call anytime Tony 714-683-9873m

13 DRUMMERS WANTED

☐ **Machine gun wanted**: pro drummers/writers needed by "Sweet Revenge" for orig techno-rock team a la Pretenders, Men at Work, Management and promotional back-ing. Angela 213-454-8569m

☐ **High powered ambitious drummer** needed for highly successful local punk band with following 805-259-2351m
 ☐ **Wanted: drummer** with big sound, solid groove 213-387-2522m

☐ **A hard driving female drummer** w/ steady chops wanted to form heavy metal band w/female guitarist/singer. Have rehearsal space and management. Only serious with good looks and equip please. Vickie 213-656-9515m

☐ **Pro drummer** sought by 3 talented and am-bitious musicians seeking to complete an all orig pop/rock band geared to commercial success. Chris 213-355-7866m

☐ **Wanted: drummer** into new wave, band infl by Beatles and 60s music, looking for powerful drummer into new wave. Lv msg Scott 213-318-3208m

☐ **Drummer wanted for flashy high energy** new wave group doing both copy and original material. 714-892-4208m

☐ **Percussionist with unique instruments** and sounds to join now forming percussion ensemble. Need vibes, timpani, bells, chimes etc. Play free new age music to ultimately become part of multi-media prod. Tony Teresi 213-366-1183m

☐ **All drummers: exp musicians** needed to join female lead vocalist, guitarist, Stick player, bassist in completing musical unit. Steady meter and chops necessary. No egos, no bozos. Pat or Tracy 213-343-4996m

☐ **Drummer wanted: pro attitude**. Must have car for hard rock band. Must be very hot looking to record with Mark Mason 714-969-2079m

☐ **Drummer wanted: Bonham monster** for orig melodic very hard rock project. Xint, powerful and musical origins. Must be hard hitting with meter and drive Bill 213-3988028

☐ **Xint, powerful and serious drummer** W/credits into slightly progressive rock needed for Orange county orig band that's moving fast with backing and interest. Doing 24-track EP with one month video to follow. Lynn 714-642-1403m

☐ **Drummer and percussionist** wanted for Salsa/R&B band a la Santana. Percussionist must sing. Quality only. Lv message. Alan Webber 213-855-1010m

☐ **Drummer/vocalist** wanted for pro Top 40 band 213-399-6268m

☐ **Drummer wanted** for fresh sounding Top 40, pop, R&B group with hot material. Must have aggressive, youthful image and solid tempo. Music has been written and is being cut. Need drummer for group record deal. Pros only Steven 213-464-8568m

☐ **Madam X** is currently negotiating with major labels. We need a drummer. Rick 213-894-5590m

14 HORNS WANTED

☐ **Female sax player/singer** wanted for sophisticated rock combo currently playing LA circuit. Debra 213-469-3769m

15 SPECIALTIES

☐ **Need musicians who sing** for orig salsa R&B band a la Santana. Keys, bass, drums, percussion. Leave message. Allan Webber 213-855-1010m

☐ **Pro 16 track audio facility** wishes to merge with video company needing sound sweetening to expand its post audio capabilities. We have extensive signal processing fear and mic selection. Interested parties call 805-496-5756m

☐ **Don't let Uncle Sam** take it all. Investor/backer wanted for top notch production team with hit song, hit artist, and the best facilities avail. Brian or Greg 213-985-0822 213-559-6795m

☐ **Rock band seeks exp manager** to help in promoting a new record. Also showcase bookings Van 213-597-5772m

☐ **Guitarist and bassist** looking for road work. All styles, vocals, gd. equip 213-346-8899m

☐ **Artist/writer** needs representation. I've got tunes, musicianship, stage presence and experience—totally committed. Jeff 213-343-7679m

☐ **Bass player** is looking for guitar, keys, drummer, sax for newly forming R&B/Top 40 group. Rehearsal in Anaheim. Call between 8-6pm Bernard 213-867-3429m

☐ **EZ Street band** looking for management and booking agents. Kevin 213-340-4770m

☐ **Looking for musicians** to make a major motion picture. Luther 213-972-9183 rm 25m

☐ **Guitarist who doubles** on sax and sings lead wanted byu working OC 4 piece Top 40 rock band. Origs also Pros only 714-662-1972m

☐ **Top notch booking agent** wanted for the new wave rock group Betty Boop and the Beat Lucretia 213-255-0256m

☐ **Top 40 R&B band** is looking for booking agent or club owner for work. Bernard bet 8-6pm 213-867-3429m

☐ **I need a bass and rhythm guitar player**. Must sing high backup, play rock, pop, heavy metal, reggae, new wave. Imm. work not avail, but possibilities great. Keni 213-952-6042m

☐ **NY rock artist** featured on NY top Fm station looking for agent, producer, manager. Just moved to LA area. Keni 213-952-6042m

☐ **Creative electric violinist**. Concert, club, studio exp read, improvise, vocals. All styles. Xint working attitude. Looking for a pro working band. Paul 714-642-3399m

☐ **Rhythm section** looking for guitarist and keyboardist for Top 40 or orig band. Pros only. Call after 6 pm. Mark or Greg 213-225-0477m

☐ **Dennis Ross and the Axberg Bros.** band, straight from Texas, looking for an agent, amanger, producer. John Claude 213-845-5454m

☐ **Easy Street** is looking for management and booking agents. Kevin 213-340-4770m

16 SONGWRITERS

☐ **Arranger seeks lyric writers** for collaboration. Aaron 213-467-2174 rm 115m

☐ **Songwriter/lyricist** looking for band or people to work with. May have record deal, pros only, call anytime Jack 213-823-3457m

☐ **Songwriter w/recorded songs** looking for persona manager. Into McCartney/Lennon, Townshend, Davies, B. Holly, Bowie, Smokey, Marvin Elam 213-387-2522m

☐ **Versatile singer/musician** on major vinyl seeks current rockers with good songs. Have xint backing/record contacts. Marathon Management. Bob 509-525-7603m

☐ **Pro lyricist** seeks musical collaborator for R&B musical success. Call before 5:30 Richard 213-663-5239m

☐ **Singer/songwriter** seeks male singer/songwriter who also collaborates to form original act blending pop and rock. Serious only please 213-782-8779m

☐ **Singer/songwriter** in search of a pianist to collaborate with in pursuing a musical career. James 213-965-6319m

☐ **Versatile singer/musician** on major vinyl seeks current rockers with good songs. Offering xint backing/recording opportunity. Marathon Management. Bob 509-525-7603m

☐ **Lyricist/singer** seeks songwriter for collaboration. Funk/punk/rock/new wave/country Aires 213-450-1375m

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GUY BABYLON

Phone: (213) 664-7284
Instruments: Synclavier II, Minimoog, ARP Odyssey, Roland VKI, Rhodes, Vox Jaguar
Styles: Rock, pop, fusion, electronic
Read Music: Yes
Qualifications: BA in music composition, album credits, film & dance scores. Conscientious, creative, and tasteful.
Available For: Sessions, demos, film and modern dance scores

ROZ TROTTER

Phone: (213) 934-3392
Instruments: All flutes & piccolo
Styles: All
Read Music: Yes—extremely well
Qualifications: 14 years professional experience; master's in flute performance; previous college instructor. Reliable, Local 47, played sessions, shows, casuals, orchestras
Available For: All professional situations, session work, casuals, teaching.

TERENCE ELLIOTT

Phone: (213) 306-3912
Instrument: Acoustic & electric guitar
Styles: All—pop, jazz, R&B, funk, country & new wave
Read Music: Yes
Qualifications: Extensive studio experience, including jingles and soundtracks. I have the ability to arrange on the spot guitar hooks with a good commercial feel. Rhythm section available.
Available For: All professional and working situations

ALEXIS STORM

Phone: (213) 907-8059
Instruments: Vocals, OB-Xa 8 voice polyphonic synthesizer
Styles: All—pop, new wave, ballads
Read Music: Yes
Vocal Range: Tenor
Qualifications: Expert at creating specific synthesized sounds & vocal arrangements.
Available For: Sessions, demo work, soundtrack and multi-image.

KASARAILIA RHYTHM SECTION

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

JOHN VITALE

Phone: (213) 652-4756
Instruments: Guitar—electric, acoustic, classical & guitar synthesizer, lead vocals (baritone) and bass
Styles: Rock, pop, jazz, classical and country
Read Music: Yes
Qualifications: 14 years live & studio experience. Played L.A. & Chicago companies of hit musical "I'm Getting My Act Together." Toured U.S. with Chicago Free Street Theatre. Player & music directed "Citising," Free Street's LP. Concert, club, theatre & studio work. Session, albums & demos. Degree in classical guitar. Do arrange & compose.
Available For: Live work, sessions, recording & touring

STEVE PEMBERTON

Phone: (213) 785-0160
Instruments: Drums; commercial & orchestral percussion
Styles: All—pop, jazz, rock, etc.
Read Music: Yes
Qualifications: Graduated Berklee, Summa Cum Laude. Formerly with Frankie Avalon, "Love Boat" cruises. Heard on "Dinah!" and John Davidson shows. Have played Las Vegas, Atlantic City, Bermuda, England, Scotland, South America. Pro concert, recording, TV experience. More available on request.
Available For: Recording situations, demos, jingles, TV, concerts, casuals, teaching, etc.

NEIL KUNEN

Phone: (213) 257-5622
Instruments: Electric & acoustic guitars, Roland guitar synthesizer
Styles: Most
Vocal Range: 2½ octaves
Read Music: No
Qualifications: Berklee, 19 years playing, recording & performing in many styles
Available For: Sessions, gigs, casuals

TONY BIRD

Phone: (213) 653-0618
Instruments: Violin, mandolin, guitar, banjo
Styles: Jazz, gypsy, Italian, Greek, frailing
Vocal Range: Songs in 8 languages
Read Music: Yes
Qualifications: Classical training in violin; melodic improvisation; background & fill-in for vocalists
Available For: Recording sessions, backup

LOUIS PUGLIESE

Phone: (213) 763-0641/660-3217
Instruments: Bass & synth bass
Styles: All
Read Music: Yes
Qualifications: Extensive studio experience
Available For: Paid sessions & showcases

DWIGHT FURROW

Phone: (213) 999-2366/763-0641
Instruments: Drums & percussion
Styles: All
Read Music: Yes
Qualifications: Extensive studio experience
Available For: Sessions, gigs, showcases

LEONARD WILSON

Phone: (213) 789-1682
Instruments: Acoustic piano
Styles: All
Read Music: Yes
Qualifications: Worked with Jobete Music and other demo projects, BA in piano from CSUN, excellent chart reader, also fast learner without charts. Can play all and any styles.

NANCY FOREVER

Phone: (213) 374-5218
Instruments: Multi-keyboards, vocalist, lead & rhythm guitar
Styles: All except jazz
Vocal Range: 3½ octaves
Read Music: Yes
Qualifications: 15 years professional musical experience, one-girl band. Tape on request.
Available For: Demos, recording, commercial projects

CHRIS COLUMBY

Phone: (213) 394-4497
Instruments: Electric guitars (6 & 12 string), bass, Rhodes, Minimoog
Technical Skills: Engineer
Styles: Fusion, rock, blues, R&B, country-rock
Vocal Range: 3½ octaves-tenor
Read Music: Yes
Qualifications: 15 year experience with stage, 8, 16, 24 track experience engineering, recorded with Teri DeSawo, Redbone, War, Miroslav Vitous and others.
Available For: Sessions, demos, pro group.

VOCALISTS

JIM MANDELL

Phone: (213) 667-1234
Vocal Range: Baritone to tenor
Styles: Pop, rock, MOR, R&B
Sight Read: Easily
Qualifications: 15 years live and studio experience as a solo recording artist.

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

SUSAN SOLOMON

Phone: (213) 460-4658
Vocal Range: 3 octaves; alto-high soprano
Styles: R&B, pop, funk, jazz, melodic rock
Sight Read: Yes
Qualifications: Excellent lead vocalist with good ear for harmony. Have an unusually high, soulful voice. Good at embellishing songs. Experience ranges from working with producers such as Patrick Adams in NYC to going on the road as back-up singer for various disco artists on T.K. Records. Also live theatre performing experience. Solo club act at Simply Blues and cabaret work in NYC. Demo on request.
Available For: Demos, sessions, and live work (lead or background).

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

TECHNICAL

ED FREEMAN

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

DAN WARME

Phone: (213) 654-0269
Technical Skill: Engineer
Qualifications: Worked with top name studios and bands such as Carl Wilson, John Cougar, "Fame," Sneaker, and more. Have access to studio time at top studios for extremely low rates. Get your record or demo done under budget.
Available For: Demos, projects, live sound audio consultant.

MATTHEW TOOMEY

Phone: (213) 980-1766
Technical Skill: Monitor mixer, house sound stage manager, front work
Qualifications: 1½ years as stage & equipment manager for New Riders. Toured U.S. and Canada with band. 4 years as mic & equipment manager for Bogus Productions, San Francisco
Available For: Any local or road work, full or part time.

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READ MUSIC: YES NO (check one)	

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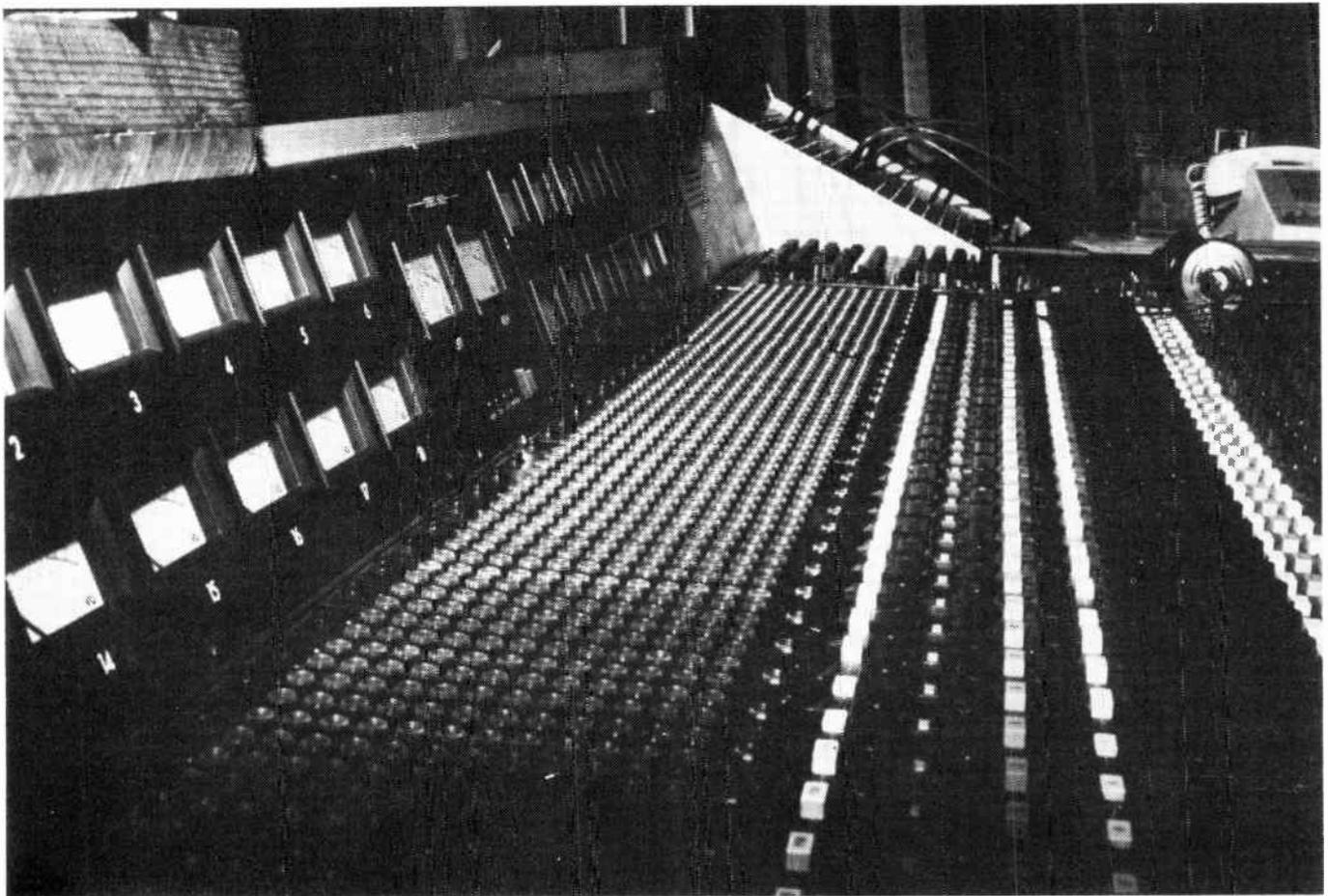
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