

# Music CONNECTION<sup>®</sup>

THE ALTERNATIVE MUSIC TRADE PUBLICATION

## 1983 Record Sales Up

### GARY MYRICK

GUITARS,  
TALK, HITS  
and ART

**IS THE RECOVERY  
FOR REAL?**

**LABEL EXECS  
OPTIMISTIC**

**EXCLUSIVE GUIDE  
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M A G A Z I N E

## COMMENTARY

## The Reality Of The Recovery

As tempting as it has been for various record company personnel and industry insiders to bemoan the evils plaguing the business, from home taping and record renting to video games and the overall recession, they must feel almost embarrassed by the recent good news regarding improved record sales. After all, it's hard to complain and smile at the same time. This may explain the rather muted confidence label spokespersons expressed when discussing the upturn. But what really tempers the optimism is the volatile, cyclical nature of the business.

First, the good news: there is no one single reason for the turnaround. The nation's economy is undeniably improving, but that's not the primary reason. Last year, a woeful recession didn't stop millions from seeing *E.T.: The Extra-Terrestrial*. This year, the music business has its own *E.T.* in the form of Michael Jackson. He and a handful of other superstar acts have lured millions back into record stores. This fuels catalog sales, the real profit gravy of the industry.

Then there's the growing influence of MTV, which provides a much-needed alternative for exposing new acts. It has also persuaded radio to be more receptive to acts that appeal more to teenagers than the ideal 25-plus demographic group. Both the labels and radio again realize that the teens, despite

their dwindling number from the highs of the late '70s, are still the catalysts in any rejuvenation. They incite the interest and the excitement of music far more effectively than the older, more passive audience.

Such enthusiasm is infectious, and it can seep down to even the local level. The teen audience broke Oingo Boingo, Berlin and Missing Persons locally; local radio stations (and not just KROQ) are playing more local product than ever before. Even without that airplay, some acts can do well by putting on the right shows; witness the Black Flag gig that drew 2800 underaged maniacs to Santa Monica last month.

All right, so the motion carries: the music business is back in gear. *Now what?* The inevitable challenge is to keep the momentum going. As one label rep exclaimed, "If you knew the answer to that, you'd be answering these questions!" Actually, there are more theories for that than there are reasons for the turnaround, and unfortunately, most are beyond the control of any label exec. It would be nice to have Michael Jackson release a new album every nine months, but artists are not machines. More often than not, superstars usually divert their energies into other projects (TV, movies), and often spend more time following up on major success. Historically, acts like Fleetwood Mac, the Bee Gees, and Linda Ronstadt lose some of their immense appeal after a while.

It's encouraging to see an influx of popular new groups playing disparate styles of music. That should continue as long as MTV's influence grows and radio responds to the video challenge. However, the teens who've apparently satiated their attraction towards video games could eventually get their fill of video

music as well. There are no guarantees that the hot new group of today will still be around two years from now.

Some label reps think that the business will flourish as long as the labels refrain from the overindulgent marketing and promotional practices of the past. There won't be signing frenzies that tried—and failed—to capitalize on the latest trend; you won't see as many overpriced bidding wars for big name acts either. After all, although David Bowie's latest album makes the EMI gamble look good, he'll have to accrue multi-platinum success for the next few albums for the label to just break even.

When it comes to bidding wars, easier said than done. Reportedly, Duran Duran is asking for six figures for their next deal; odds are they'll get it. But that sum will be infinitesimal compared to the offers Michael Jackson will get once his contract with Epic runs out.

In the end, the lasting impression of the label sales exec interviews was of the tenuous nature of the business. Granted, things look rosy now (but not necessarily for everyone; Warners has had only one top 10 album all year), but inevitably, every label will face another slump. The most they can do is keep the size of their losses modest. Every new signing and new album release is still a crapshoot, and even by hedging your bet by making the push as cost-effective as possible, it won't guarantee success.

For the unsigned band and the novice songwriter, it really makes little difference how the industry is faring. Ultimately, it will be up to your own perseverance and resources. Be it a large conglomerate or a small independent, you still have to prove your talent and dedication. It will *never* be easy.

## In This Issue

### Gary Myrick: Guitars, Talk, Hits, And Art

After two albums for Epic, Gary Myrick dropped the Figures, released the *Language* EP, and opened his first art exhibition. Iain Blair continues Gary's saga. **Page 12**

### Cassette-Only Releases: New Alternative For Bands

In an effort to bypass the traditional album network, fringe artists have taken to releasing their work on cassettes for considerably less. Bruce Duff examines the trend. **Page 16**

### Exclusive Guide To Marketing Your Music Video

Everyone is getting into the video game, and programmers need fresh clips to satiate an impatient audience. Paul Van Name provides a guide. **Page 20**

Cover photo of Gary Myrick by Glenn I. Gross of J.A.I. Studios



### Record Sales: Is The 1983 Recovery For Real?

Thanks to Michael Jackson, the record industry is experiencing its first good year since the late 1970s. Jeff Silberman interviews the heads of sales for new predictions. **Page 14**

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# Feedback

## NAMM Contest Problems

Dear *Music Connection*,

Your article entitled "NAMM and The American Music Conference Seek Songs For Contest" (Vol.VII, No.11) excited me, so I followed the instructions for finding my local representative with the necessary entry blanks by calling AMC. I was told there were no retail outlets north of Los Angeles for obtaining and subsequently submitting the entry forms.

It seems absurd and unfair to publicize a contest as national in scope when Northern California is not included. Cary Baker states: "Songwriters have long fallen prey to contest promising *access* (my emphasis) to 'all the right ears' which costs a lot, etc." How about a little *access*, period! NAMM was unsympathetic to my phone call for help, stating that not only was it a test run of certain market areas, but they didn't have the capability of handling a full national mail-in of songs. The contest is portrayed in *MC* as national in scope, and, if so, it should be available to all.

Dick Darling  
San Francisco, CA

## Where's Rik Fox?

Dear *Music Connection*,

There are a lot of fans wondering what happened to the ex-members of Steeler. Any information would be appreciated, especially regarding their ex-bassist, Rik Fox.

Sandy Wapnick  
Los Angeles, CA

## Joshua Cries Foul

Dear *Music Connection*,

This letter is to critique Chris Clark's album review of *The Hand Is Quicker Than The Eye* by Joshua, (Vol.VII, No.12).

I am outraged to see you write about showcases, rock programs, flowers, images, and the usual journalistically uncreative band comparisons that so many writers suffer from. Of the four other albums reviewed on that page by various writers, all mentioned the names and instruments of the players, at least two or three of the songs by name, and dealt with the album. This was not a band review. Mr. Clark: *MC* has another section for that. In your case, I cannot even use one of my favorite cliches, "It doesn't matter what they say as long as they spell the name right." If my bassist, drummer, and keyboardist were not to your liking, you could at least list their names and why. If you did not like one, three, or even all six of the tunes, I more than gracious-

ly respect your opinion, but let's be a little more responsible by putting the names and reasons in print. All of your complimentary points were guised with subtle semantical nuances so as not to give a complete yea, but rather applause with only one hand. In your future endeavors, I hope you stick to the subject and play it straight with the bands. Please strive for the Pulitzer Prize in another field of journalism, and not at the expense of others.

Leon Perahia  
Los Angeles, CA

## Radio Free Hollywood Found

Dear *Music Connection*,

Two weeks ago, the *L.A. Times* placed Radio Free Hollywood at the Starwood. In your current Tim McGovern interview, (Vol.VII, No.13), you placed it at the Whisky. In point of fact, it was held at Trouper's Hall on La Brea, and the reason Tim McGovern may not have remembered it correctly was that if, in fact, he was there, it wasn't as a member of the Pop. Although Tim had done some occasional fill-in work on drums for the band during those days when they were playing USC Frat parties, he didn't officially join the band until after their second single was released. Pop founders Roger Prescott and David Swanson collaborated with Martha Davis, and Dean and the Dogs on this ground-breaking event, which was christened by coolster Gene Sculatti. The other members of the Pop at that time included guitarist Rick Bitner and drummer Joel Martinez.

Not to quibble about a fine story, but how come no mention was made of McGovern's stint with Blue Herpies, a definite influence on today's Burning Sensations?

Allan Rinde,  
Los Angeles, CA

## Armored Saint's Origins

Dear *Music Connection*,

In rebuttal to the misinformed letter of Leon Brown (Vol.VII, No.13), the majority of Armored Saint is not of Mexican descent, nor do we feel any racial classification is necessary in rock and roll.

Armored Saint  
Los Angeles, CA

We heartily encourage letters from our readers regarding both our magazine and any aspect of the local music scene. Letters must include your full legal signature and a valid address. We reserve the right to edit and/or condense any letters submitted for publication. Send correspondence to: Feedback, c/o *Music Connection Magazine*, 6640 Sunset Blvd., Suite 201, Hollywood, CA 90028.

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# News

## INDUSTRY

### Midwest Music Exchange Features Davis Blast At Lack Of Radio Support

by Joan Ruppert

Approximately 650 area musicians, songwriters, producers, and local label representatives braved a muggy heatwave to attend the second annual Midwest Music Exchange, held at the Bismark Hotel in Chicago on June 24-26.

There they heard Arista head Clive Davis berate the complacency of most Chicago radio stations which hampers the growth of the Midwest music scene, and separate panel discussions that offered contradictory advice on the accessibility of their music.

Davis, in the keynote address, insisted that the music industry was alive and well, then lashed out against the "behind-the-times complacency" of Midwest radio, despite a few notable exceptions. After opening up the floor to questions, he was asked why the label doesn't regularly send out A&R personnel to the Midwest to discover new talent. "Our people go where the creativity is," he replied, adding that for the most part, Midwest radio has a profit margin to protect, but likened the current situation to one where "a mother feeds a kid tuna fish on whitebread day in and day out for years, and then wonders why he only likes tuna fish on white bread."

Norm Winer, program director for WXRT-FM, Chicago's most progressive rock station, responded to Davis' charges. "It's easy for people on the coasts to relegate Midwest radio to a lower status," he replied. "After all, the reason a lot of people live on the coasts is to be as hip as they can be. I've worked on both coasts, and I find Chicago as exciting as anywhere else in the country."

"AOR radio in the Midwest is inferior," he conceded. "But the entire nature of AOR is regressive. Overall, though, I think the Midwest has an homogenized approach."

Attendees then received a mixed message regarding musical direction, as some panelists urged aspiring artists to be more innovative, while another insisted on success through musical predictability. Others took the middle ground, suggesting that straddling both ideas is the key to rising from professional obscurity.

During a song evaluation session, panelists chastized tunes for being too unstructured, and not adhering to any of the standard pop songwriting "rules." A few hours later, however, another panel lamented the fact that some songs were too safe, and they urged songwriters to take more chances with their material. The absence of any consensus on the matter proved

again that anything is possible, with odd twists shaping careers more often than the best laid plans.

Most of the seminars were aimed at novices, though detailed publishing and copyright seminars were also held. Attendance was up 10% from last year's fest.

An overflow crowd watched Phil Ramone select a rough demo from a local singer, Josie Aiello, and using three separate studios, produced a newer, improved mix within 30 hours after first hearing the tune.

Among the live music presented over the weekend were local "Talent Search" winners as well as special guests like the Plimsouls, the Dream



photo by David Arnoff

The Dream Syndicate: Midwest Music Exchange gig last month

Syndicate and Figures on the Beach at northside venue Tux, and a record release party/concert with Amusement Park on Our Gang Records.

The success of this year's Midwest Music Exchange has paved the way for a 1984 version, which is already in the works.

## LABELS

### Warner Bros. To Pool With PolyGram: MCA To Distribute Motown

by Jeff Silberman

Corporate maneuverings in the music industry reached a fever pitch over the past weeks, as Warner Brothers Records announced its intention to pool its resources with PolyGram Records, while at the same time, MCA Records confirmed that it will soon be the sole distributor for Motown Records. The repercussions from the moves are wide-ranging and are expected to last a long time.

Warner Communications Inc. announced that Warners and PolyGram

are discussing the viability of pooling the record companies into two joint ventures. The merger, best described as a "restructuring of interests" by a Warners spokesperson, would have WCI own 80% of a WB/PolyGram company in the U.S., as well as 50% of an international venture.

Siemens A.G., a West German conglomerate that owns 50% of PolyGram, will see its input drop substantially if the proposed restructuring takes place. The statement also noted that Warners would take over "a sig-

nificant portion of the PolyGram sales force."

Another press release, issued soon after the first, stressed that PolyGram would remain as a self-contained record company, still headed by Guenter Hensler as president and chief executive. The agreement would help both labels by consolidating their marketing and promotional clout, as well as provide a faster, more effective introduction of the Compact Discs into the market. Also, all PolyGram product would be distributed by WEA, rendering the former's distribution branch obsolete.

There are other, more subtle reasons for the venture as well. There has been speculation of late that PolyGram, despite its recent success with Def Leppard, the *Flashdance* soundtrack, and John Cougar, had become too big of a burden for the parent company, PolyGram International. For Warners, an underlying motive for the move may be "market share." Until recently, Warners has always been the leading record conglomerate in terms of market share. This year, however, found the CBS Records Group overtaking WB; its success with Michael Jackson, Journey, Pink Floyd and others, saw its market share jump to about 25% of all sales. Warners, on the other hand, has had only two major successes of late, Prince and Al Jarreau, and in turn, its market share now contains about 10-20% of the market. PolyGram currently has less

Please turn to page 9

Please turn to page 8

## RADIO

### Spring Arbitron Ratings: KROQ, KIIS Still Tops

by Jeff Silberman

The AOR radio pecking order remained the same in the newest spring 1983 Arbitron ratings, as KROQ again came out on top of the overall 12-plus age group, with KLOS and KMET inching a little closer in a very competitive race.

KROQ achieved a 4.4 ranking, down slightly from the winter figure of 4.6. Meanwhile, KLOS inched up from 4.0 to 4.1, and KMET raised its numbers from 3.0 to 3.2. But the biggest success story of the new book comes from KIIS. The station's mix of adult contemporary with contemporary hits radio leaped from 4.7 to

6.0, within a tenth of a point from easy listening KBIG. Talk radio KABC was again the top banana, raising its mark from 6.2 to 7.6.

Both of the area's remaining country music outlets lost ground, as KLAC and KZLA-FM finished with a 2.0. Jazz station KKGQ dropped from 1.5 to 1.3. Mellow rockers KNX-FM continued to plummet in the ratings, falling from 1.4 to 1.2. Their showing undoubtedly incited a format switch to a high-energy CHR format. KNX will adopt the "CBS-FM Hitradio" approach sometime this summer, bringing with it a new set of call letters.

# News

## TELEVISION

### 'Solid Gold' Producers Seek Local Talent For Syndicated TV Series

by Jeff Silberman

A new nationally-syndicated talent show is currently looking for unsigned or unpublished talent in the Los Angeles area and across the country. Bob Banner Productions, the makers of the syndicated series *Solid Gold*, are currently in the process of lining up talent for *Starsearch*, another syndicated series to debut on September 10 for a 26-week run.

The series is basically a spinoff of a pilot aired last month. It will regularly feature a smorgasbord of talent, including two male singers, two female singers, and two musical groups every show. The acts will compete against each other with the winner eligible to return to next week's show.

Judging the talent contest will be a panel of industry veterans. In all, there will be seven separate categories, three of which being best male singer, best female singer, and best musical group. Each appearance on the show guarantees AFTRA scale payment of \$500-1000 per artist or band member. Acts that return can win up to \$100,000 in cash prizes.

According to talent co-ordinator Jeff Danis, the series is looking for singers and bands who play mainstream or T-40 material. "Nothing too far out of the ordinary, especially for

the first couple of shows, we have to stay rather conventional."

Danis and other talent scouts have been scouring the local club scene, and through that and referrals, have been setting up regular auditions, where the act is videotaped performing one or two songs. The tapes are then sent to the series' producers in New York, who decide what acts to book on the show. Already 15 acts are scheduled to perform at an audition at SIR studios on July 7. Similar auditions are also being held in other major cities across the country.

Although he prefers unsigned talent, those acts signed to small independent labels and even a few on major labels that have yet to accrue national recognition are eligible to compete. "This is not an amateur hour," he stated. "We're here to promote good, professional acts that have yet to gain national exposure."

Danis added that they are still looking for talent, and he encouraged singers and bands to call him at (213) 657-6800 to set up an audition. They also accept videotapes and audio tapes with the act's picture. Videotapes must be broadcast quality on 1/4" cassette. The series begins taping in mid-August, with four shows taped each month so as not to get too far ahead and miss a potential hot new act.

### WEA/POLYGRAM, MCA/MOTOWN TO COMBINE FORCES

Continued from page 7

than 10% of American sales.

The major stumbling block to the realignment seems to be anti-trust implications. A RCA/Arista distribution deal now in the works is already under investigation by the Federal Trade Commission; since any Warners/PolyGram pact would dwarf that deal, it is almost certain that either the FTC or the Justice Department will look into the pact.

The other major story of the week is Motown Records' new distribution deal with MCA. Although the exact terms have yet to be finalized, it is assumed that all domestic product from Motown will be distributed by MCA Records.

Since MCA and Motown each possess about 7% of record sales, it's highly unlikely that the deal will be held up for anti-trust implications. Yet the deal would significantly impact on Together Distributors, a West Coast distribution arm owned by Motown,

The MCA/Motown deal could lead to Together's demise, since distributing Motown product was its main meal ticket. It would also force other Together clients, like Boardwalk, Beverly Glen, Windham Hill, and D&D to look for other area independents. This would be a windfall for the likes of Jem, Greenworld, Important, and California Record Distributors. A spokesperson from Together could not confirm the consummation of the deal, and offered no insight into the distributor's fate if the deal goes through.

Besides the impending Motown pact, MCA Records continues to operate in a transitory state. Head publicist Joan Bullard has recently left the company, her position is expected to be filled by Larry Solters, one-time partner with MCA head Irving Azoff at Frontline Management. A&R positions at MCA remain unfilled; it has been speculated that MCA will be completely organized by September.

Solters' departure from Front Line also casts a shadow on the future of that management firm. It has been rumored that most of the Front Line roster will now be handled by Fitzgerald/Hartley Management, who currently handle Toto.



photo by David K. Goodman

DJ Rick Dees (left) and PM Magazine's Sandie Newton meet QT, a product of Robot Entertainers which will be pitching new records in stores.

## PROMOTION

### Robot Entertainers To Sell Records With QT

by Larry Hogue

Record buyers may soon be surprised by a new form of in-store advertising that should hit major record outlets sometime in the near future. The new sales device is a 4 1/2 foot tall self-contained robot that will play excerpts of hit songs and deliver sales pitches in between comedy routines to attract customer attention.

The robot, developed by Robot Entertainers, Inc., and named QT, is described as a combination of R2D2, ET, and Robbie the Robot. According to George Jerome, president of Robot Entertainers, QT is unique in that he is totally self-controlled. He can respond to his environment using sonar equipment, and can detect the presence of

an audience. When no audience is present, he complains of being lonely and demands attention.

There are only 2 dozen QTs in existence at the present, but Jerome hopes to have 5,000 out by the end of next year. The initial thrust for QT's sales talents will be in the record industry, although he will eventually be used in other types of sales. Robot Entertainers are currently seeking a deal with a major record label for exclusive promotion in major record chains across the U.S.

QT has also been the host for one segment of *PM Magazine* and will soon be regularly hosting the children's program *Whiz Kids*.

## CLUBS

### Bill Graham Opens New Club In San Francisco

by Larry Hogue

Bill Graham has opened a new club in San Francisco to take the place of the Old Waldorf, which closed at the end of June. The new venue, called Wolfgang's after Graham's first given name, debuted July 4th with the Red Rockers headlining.

The decision to move from the Old Waldorf came as a result of the superior facilities available at the new site, 901 Columbus Ave., formerly belonging to the Boarding House. The same staff that booked and managed the Waldorf and made it one of the top clubs in the Bay Area, will continue at Wolfgang's. For the month of July alone, they have lined up I-Bone Burnett and John Hiatt, Larry Carlton, Rank and File, Romeo Void, Ronnie Montrose and Mitchell Froom, Nicolette Larson, Soft White Underbelly (Blue Oyster Cult going back to

its original title?) and Lata Ford.

Major improvements have been instituted to match the club's lineup, including a \$30,000 state-of-the-art sound system, a bigger stage with a new lighting system, and improvements for the backstage dressing rooms. The club seats 650, and complete food service will be provided by the Stuffed Bagel Deli. Also included in the building will be a BASS Ticket Center, open seven days a week.

Meanwhile, the Old Waldorf, which has become a landmark in the Bay Area rock circuit thanks to Graham's imaginative bookings, will be converted into offices. The final shows at the club featured Carl Wilson on June 29th and Etta James and the Johnny Otis Revue on July 1st.

The information number for Wolfgang's is (415) 441-4333. Ticket prices range from \$7.50 to \$10.00.

# News

## MANAGEMENT

### Tommy Mottola To Open Calif. Offices

by Ben Brooks

In an effort to expand his management company and scout for West Coast talent, Champion Entertainment, headed by Tommy Mottola, are set to open West Coast offices no later than September.

Mottola has managed the superstar duo Hall & Oates since their early days, and has since added Kid Creole & the Coconuts, the Rockats, the Expression, and Haysi Fantazi to the fold. A new West Coast office would provide Mottola with access to worthy talent in California and the greater Western U.S. "We'll be very particular about what we take," he stated. "But it will definitely be what turns us on in the way of new music."

Mottola and Champion Entertain-

ment were one of the first to suggest that their clients work with a sponsor, that being Carefree Sugarless Gum, back before Hall & Oates became a Top 40 staple. "They helped sponsor a tour of high schools," Mottola said. "We thought it would be a great way to grab another whole section of the audience that we're not involved with. That was right before Daryl and John recorded *Voices*. "Kiss On My List" was a young demographic song; the build-up of that audience from those high schools worked phenomenally."

To this day, he remains bullish on the youth audience. "People who think the youth culture is dead are missing a lot," he declared. "If you can sell three-and-a-half million Men at Work albums, it's far from dead.



photo by Lynn Goldsmith

Daryl Hall and John Oates, managed by Tommy Mottola

They will be more avid buyers because their interests are not marred by the economic crunch. I think it's a market that should be catered to in a very big way."

He's also confident that the recent sales increase signals a strong year for the industry in '83. "Even though the '70s were prosperous, the business was not run well. It was run like a circus," he said. "You had so much

volume happening, and so many people at record companies who were not astute businessmen. Now the people at the labels have to be astute, so if you have something that's really good, new and exciting, you can make a deal. The opportunity is there. AOR radio will be receptive to it, pop radio will be receptive, so that's turning around. The opportunities are just starting all over again."

## ARBITRONS

Continued from page 7

In the AOR battle, each station received good and bad news in the latest Arbitron book. For KROQ, they could celebrate their second straight AOR victory, while at the same time be concerned with a slight slippage in audience. KLOS could boast that it cut KROQ's lead in half, and that it still leads in their target audience, men 18 and up. Even so, they still have their work cut out for them to overtake

KROQ in the 12-plus rankings. KMET's showing could be interpreted as a station now on the rebound, as its 0.2 rise suggests. Still, it has a ways to go to catch up with the two other stations.

Naturally, spokespeople for the respective stations looked on the bright side. "We're very pleased," KLOS program director Tommy Hedges said. "We're still number one in our target audience (men 18-24, 18-35, 18-49), and we're continuing to make inroads."

## RADIO

### Sebastian Unveils New EOR Format For Radio

by Jeff Silberman

John Sebastian, national radio consultant, inaugurated a new music format on July 1st. Dubbed "Eclectic Oriented Rock," (EOR), the new format will combine music now played on AOR, CHR, Urban Contemporary, and jazz stations.

The EOR format is primarily aimed at males, age 25-40. Sebastian first hinted about the new format six months ago at the Billboard programming conference. The reason for the change was due to a fragmentation of the AOR audience. "The influence of MTV, modern rock and dance music was cutting the younger AOR audience," he claimed. "They basically appeal to the 12-24 age group, ours is 25-40, 60% of which are males and 40% females. But we're more into the psychographics of our audience, what kind of person they are, than just the demographics."

Sebastian has already test-marketed the format in several markets by slowly integrating the

sound over a period of seven months. Once a new station takes on the format, he expects a period of two to three months for the format to establish itself. "When you come out with a completely different niche, like Rick Carroll did with his KROQ format, you raise people's eyebrows and quickly get their attention," he asserted. "So it shouldn't take that long for the audience to familiarize itself with the sound."

A current playlist under the EOR format would have approximately 45-50 selections, with hot cuts played in a medium rotation, with few cuts making a high rotation found on an AOR or CHR format.

Sebastian has already sent out contracts to several interested stations, though none have had the time to adequately pursue the contract and finalize the deal. "It should work in all markets," he predicted. "But it should work best in major markets, because it's geared toward more sophisticated tastes."

## SENATE VOTES TO RESTRICT RECORD RENTALS IN U.S.

by Brian McGuire

Legislation designed to pull in the reins on record rental stores was passed in the U.S. Senate by unanimous consent on June 28. Audio Rental Bill S32, sponsored by Senator Charles Mathias, (R-Md), would amend the first sale doctrine of the copyright act to control commercial lending of a record after it has been bought by a vendor. Record stores desiring to rent LPs would be required to obtain a license from the copyright holder.

Copyright experts consider the proposal a major alteration of the copyright Act, but Senate staffers describe the bill as "non-controversial," and the legislation passed routinely without a roll-call vote.

A House version of the bill, HR-1027, sponsored by Representative Don Edwards, (D-Calif), is still in the Court Subcommittee of the House Committee on the Judiciary, and is not expected to receive any action in the near future. However, in a related matter, the subcommittee has scheduled a hearing on technology to date. To subcommittee aides, the purpose of hearings is to familiarize Congressmen on the nature of new communications and recording technology, and what can be expected in the field in the future, so that legislation will not lag behind. Witnesses have not been lined up.

It is estimated that hearings specifically on the record rental bill will be held in the fall.

## Radio Report

The following is a listing of Los Angeles area bands which are currently receiving airplay on local AOR/new music radio stations while (a) means the act has been recently added to the playlist.

### KROQ-FM 106.7

Burning Sensations  
Gary Myrick  
City Of Glass  
The Difference  
Gleaming Spires  
The Woz  
Suburban Lawns  
The Ascenders  
The Plimsouls  
X  
Maibooz (a)  
DFX2 (a)

### KLOS-FM 95.5

Gary Myrick  
Joan Jett

### KMET-FM 94.7

Quiet Riot  
Gary Myrick  
Ratt  
White Sister  
Plimsouls

### KNAC-FM 105.5

Gary Myrick  
X  
The Three O'Clock  
Burning Sensations  
The Plimsouls  
The Bytes  
The Untouchables  
Suburban Lawns  
The Difference (a)  
Joan Jett (a)

# Local Notes

**ALCATRAZ**, featuring ex-Rainbow and Michael Schenker vocalist Graham Bonnet, has been signed to Rocshire Records. Dennis McKay will produce their debut, due in the stores in September.

**THE USC SCHOOL** of Music is offering new courses in its Jazz Studies program, with individual instruction in performance, aural and keyboard skills for improvisors, composition, and style and analysis. Faculty will include Count Basie percussionist Gregg Field and other leading jazz artists from Los Angeles.

**YES, SPARKS** will tour with Rick Springfield this summer, hitting 70 cities in the U.S. and Canada.

**STEVIE NICKS** has begun her first national solo tour, playing dates in major arenas on the West Coast. Her touring band features Heartbreaker Benmont Tench and Waddy Wachtel, guitarist from her Buckingham-Nicks days.

**THE VIDEOTAPE** Production Association recently held its 1983 Monitor competition, with three awards each going to "Laser: The Light Fantastic," "VII International Tchaikovsky Competition," and "Actual Size." Other winners included Stevie Nicks' "White Wing Dove" which had the best sound mix.

**PSYCHEDELIA FANS** rejoice! Green on Red has just been signed by Slash Records and will be produced by Slash's own Flesheater, Chris D.

Butch "Eddie Munster" Patrick, now signed to Rocshire, gets measured for his final ride by members of his band.

**IT'S NOT ALL** wine and roses at the top of the charts: Michael Jackson is currently in the middle of a dispute between his father, Joe Jackson, and his managers, Weisner/De Mann. The two parties have been competing for control of the singer's career since his contracts with the two parties ran out in March.

**THE ROCKATS** are appearing in their first movie, a remake of the "Where The Boys Are," being produced by Allan Carr of "Grease" fame. The group is currently working on songs for the soundtrack. Rumor has it that the band plans to depart RCA imminently.

**AMAZULU**, an all-female rock band, will open for David Bowie's gig at the Hammersmith Odeon in London on June 30th. Proceeds from the concert will go to the impoverished London neighborhood of Brixton, Bowie's home turf.

**THE STRUGGLE** for independence continues: Joan Armatrading has been invited to play at the first independence day celebration of St. Kitts, a tiny Carribean island gaining its independence from the dear old U.K. in September.

**ALL THAT** running around in tribal skivvies seems to have gotten to Bow Wow Wow bassist Lee Gorman, as he has come down with a severe case of the flu, just one date into their summer tour of the U.S. As if that weren't enough, guitarist Mathew Ashman broke his hand while falling off the stage during their first concert in New Jersey, and was hospitalized for a week.

**CRIME DOES NOT** spare the music industry, as local heavy metalers Hellion discovered when more than \$20,000 worth of equipment was stolen from their West Hollywood headquarters. The group is offering \$500 for information leading to the arrest of the burglars or for the return of the equipment, including masters of unreleased material and the fan club mailing list. Call (213) 465-0746 if you can help.

**RECORDING** Engineering Workshop of Orange County is offering two

record industry seminars and two ear training labs in July. Topics include artist development, recording contracts, preparing for the studio, and judgment of sound quality. Prices range from \$15-20. To find out more, write the workshop at 421 N. Tustin, Orange, CA 92667, or call (714) 633-8200.

**LA PUENTE VALLEY** Adult Schools are offering a course that promises to provide the student with "everything you wanted to know about the music industry but were afraid to ask." The course includes the topics of music as a business, lyric and song writing, managers and agents, and will be taught by Angelo Roman, Jr., acting secretary of S.O.N.G., beginning on July 5th. For more info, call (213) 968-4638, ext. 277.

Alan Satchwell, former assistant musical director of "Solid Gold," and was released on Music Forever Records.

**CHEAP TRICK'S** Todd Rundgren-produced album, originally entitled *3-D*, will be called *Next Position, Please*.

**ROD STEWART** is now pitching British Shandy, a half-beer/half gingeral beverage, while one of his ex-armypieces, Britt Ekland, is promoting Carling Black Label.

**ROGER WATERS** of Pink Floyd is now being managed by Peter Asher, whose client roster has included Linda Ronstadt, James Taylor, and Bonnie Raitt.

**PAUL McCARTNEY** has tentatively scheduled some concerts to coincide with his new movie. The band

don which will be televised to cinemas around the world. If you hate TV and can't afford to fly across the Atlantic, the pair will precede the London date with a gig at Yankee Stadium.

**BLACKIE LAWLESS** of W.A.S.P. managed to ignite his nair during a particularly poignant moment of pyrotechnia on the second night of the band's blood drive at the Troubadour. The loss of locks was insignificant, but the burly bassist keeps waking up thinking he's Gene Simmons...

**BOBBY "BLUE" BLAND** has been scheduled to appear at the Fourth Annual Long Beach Blues Festival, coming to Cal State Long Beach September 18. Also confirmed for the all-day event are



Karl Pitterson (left) discusses Jah's relation with rack-mounted effects during sessions for the Babylon Warriors' latest reggae offering, *Forward*.

**THE BABYLON** Warriors will have a new album, entitled *Forward*, out in July. Karl Pitterson produced the album, which will be debuted on the "Reggae Beat Show" on KCRW, 88.9 FM.

**THE CAMPAIGN** against educational cutbacks has a new theme song, entitled "Hike Those Reg Fees." This new wave protest anthem was written and recorded by

will be the same one that appears in the film: guitarists Dave Edmunds and Chris Spedding, wife Linda on keyboards, and Ringo Starr on drums.

**BOB WEIR**, guitarist for the Grateful Dead, has left Arista for a new solo deal with CBS. His hippie cohorts may follow suit, since their pact with Arista has also expired.

**SPOTTED ON SUNSET:** bumperstickers reading "I Brake For Atomic Dogs" (in deference to George Clinton's hit) and the Prince-derived "My Other Car Is A Little Red Corvette."

**PHONE SEX** has hit the airwaves in the form of Flying Tiger's latest single, "User Friendly." The cassette-only release utilizes an actual liaison via Ma Bell between consenting conversationalists.

**MODERN SOUND** Of Quiet now wish to be known as M.S. Que. Two female vocalists and a trombone player have been added to the lineup. A 12-inch single produced by Earle Mankey should hit the streets any day now, featuring "Sylvia Scares Me" and "In The Face Of Mercy."

**DIRE STRAITS** have hit the top of the Compact Disc charts in England after selling only 2000 copies of *Love Over Gold*. There are 10,000 CD players on the island.

**THOSE OF** you anxiously awaiting a tour by Michael Jackson will get a partial fix later this year when he teams up with Diana Ross for a concert at the Albert Hall in Lon-

Jimmy McCracklin, Sonny Rhoads, and Freddie Roulette. Rumor has it that the Blasters may also play.

**IMAGES** has made some personnel shifts over the past months. Dina Neves is their new drummer, Mark von Zech has taken over bass duties, and Riley Wilson now handles guitar, while original members Laura Clemens and Greg Rister promise that the band is "sounding and looking better than ever." You can check out the new lineup at the Gold Key in Torrance July 5-9.

**MANOWAR**, the self-proclaimed "heaviest metal band in the world" featuring ex-Dictator guitar mutilator Ross the Boss, are in the final stages of mixing at the Record Plant in New York. The LP, entitled *Into Glory Ride*, will be released on MegaForce Records this month.

**PATRICK SIMMONS** will play his first solo concert in L.A. July 15 at the Beverly Theatre. Backing the ex-Doobie Brother will be Chris Thompson (ex-Manfred Mann), Stephen Bennett (bass), Dale Ockerman (keyboards), Rex Stemm (guitar), and Jim Fox (drums).

**JOHN TRAVOLTA** has been allowed to sing the next single from the *Stayin' Alive* soundtrack, a duet with costar Cindy Rhodes called "Never Gonna Give You Up." Before getting tagged for this film, Rhodes was a dancer for the Tubes and the star of Toto's video for "Rosanna."



**DAVID LEE ROTH** will speak at the upcoming UCLA extension course entitled "Video: The New Game." In "Entertainment" July 23 joining the Van Halen singer are Dan Davis, Robert Lombard, and Tom Lynch. Call (213) 825-1901.

**AFTER TURNING** down numerous offers from various record companies to assume the post of chief executive officer, ex-Chrysalis staffer Michael Goldstone has accepted a position with Backstreet Records as director of marketing. His first job was to make sure Men Without Hats weren't confused with Men At Work.

**DAVID JOVE**, one of the cranes behind the much missed *New Wave Theatre*, has completed a video for the reformed Hellie's first single, "Stop! In The Name Of Love." True to (Graham Nash's) form, the clip involves a B-52 bomber pilot who can't decide whether or not he should drop the big bomb.

**THE CHINO DOWNS** Racetrack will be open in August for interested promoters. Run by Productions Unlimited, the facility holds 8000 people and sports a \$40,000 stage. A heavy metal show will be held this summer and local bands will be spotlighted. For more info, call (714) 891-3191.

**SUSAN RHEE** and the Orientals will appear in *Savage Street*, a film produced by Pentagon Productions, the same people who brought you *Chained Heat*. *Ex-Runaway* Cherie Currie will star. The band will have two songs, including the title cut, in the movie. They also have a new EP out on Shepherd's Bush Records.

**ROB SIMBECK**, who held the editor's chair at MC for three years, has placed a song he wrote with Johnny Macrae and Bob Morrison on the next Ed Bruce LP for MCA. Tommy West is producing.

**45 GRAVE'S** Enigma LP, due in July, will be called *Sheep In Safety*.

**WHITE BEACH** have changed their name to Strux, due to confusion caused by the odd dozen bands like White Sister, Great White, and the White who use similar monikers. Their latest single, "Take A Holiday," was recorded at Skip Sayler Studios with the band and Jon Galt producing.

**OUMB DE OUMB DUMB**, in our guide to L.A. clubs last issue (Vol. VII, No. 13), we neglected to include the Lhasa Club (1116 N. Hudson) in Hollywood, which features a wonderful lineup of cabaret, comedy, mad, and performance artists. We also forgot to credit Iain Blair for his article on



Rock lobsters ravage coast: the bouncin' B-52s bopped into town for some concerts to support their latest party epic, *Whammy!* KROQ's Jed The Fish (third from right), tries to act normal while cavorting backstage with the band.

Steve Mar in the same issue.

**ROCKERS** from the 50's and 60's who are trying to make a comeback are encouraged to call Bill Hovey of the *Count Area Show*, a cable variety show featuring live performances by new talent. He wants to interview you, so call (213) 656-0452 now.

**MV3** has initiated a new wrinkle to their format, the *New Underground Report*, which will feature a spot by an unsigned or independent artist. The first band to be spotlighted was the Snowmen.

**STEPHEN PEEPLES**, one of the Elektra staffers who didn't make the move to New York, is now staff writer and producer for westwood One, the radio syndication people.

**KENNY JAMES** has recorded a single entitled "Come Back To Me," which was cowritten with Tom Scott and Michael Wick. The tune will appear on Scott's upcoming Atlantic album.

**AFTER THE** London Symphony Orchestra, where to next? Frank Zappa has the answer: L.A.'s first Valley Father was recently in New York working on a deal for a Broadway show which will include characters from his earlier songs. The production is billed as a "hi-tech extravaganza" that departs from all norms.

Blaster Dave Alvin practices his Alan Freed imitation while conducting an interview at the KLOS studios.

**LOS LOBOS** are in the studio working on an EP for Slash, with T Bone Burnett and Steve Berlin producing.

**JOHN GIBSON** is currently recording at Image Recording. Bill Walker is producing for Constellation, a subsidiary of Solar Records.

**TOM WAITS**, that old gravelvoiced crooner, has a new album coming out on Island Records, entitled *Swordfish Trombone*.

**BULLFIGHT** fans will be treated to something different this summer when Queen's film, *We Will Rock You*, appears in two dozen Spanish bullrings. The production was specially designed to play arenas of 10,000 plus seating, meaning that each print cost \$75,000.

**PETE SHELLEY** has been fiddling with his computers again; this time he's come up with an album entitled *227*, the first record that can produce graphic images on a home computer screen.

**LOTS OF POLITICS** going down at the Capitol Tower in Hollywood. Seems that the Tubes wanted to release their version of Curtin Mayfield's "Monkey Time" as their followup to "She's A Beauty." Martha Davis sings on the cut, which conflicts nicely with the release of the new Mottley LP, *Let The Rollers Sheave*. No single.

**POWDER BLUES** will appear at the Montreux Jazz Festival in Switzerland, the Northsea Jazz Festival in Holland, and other selected European dates this summer.

**THERESA ZEITZ** has been signed to Love Records. Her first single is being recorded at Hit City West with producer Tai Armstrong.

**DALE TEDESCO** Music has entered a co-publishing agreement with Joette Music for songs by Dennis Kamen and Julie Christiansen.

**THE BLASTERS** have been tagged to open Eric Clapton's summer tour. On July 17, Downey's finest will return to L.A. to tape *American Bandstand*.

**COMMANDER COOY**, whose mother knows him as George Frayne, will be exhibiting 25 of his acrylic paintings at the Star Art Galleries in Hollywood through July.

**PACIFIC ARTS** Video is releasing *Bob & Ray, Jane, Laraine & Gilda*, a video spectacular starring TV celebs Bob Elliott, Ray Goulding, Jane Curtin, Laraine Newman, and Gilda Radner, as well as Willie Nelson and Leon Russell.

**RENEGADE** is releasing their first LP, *Race 'N' Roll Crazy!* July 15 on Allied Artists Records.

**THE ANIMALS**, reformed with all the original members, have been picked up by IRS, and a new album is in the studio effort and a live album at his side. Also signed to IRS recently, the November Group (from Boston) and Let's Active (from Winston-Salem). Look for EPs from both bands in September. Finally, IRS comedian Barry Diamond made his TV debut July 5 on *The 1/2 Hour Comedy Hour*, a five-week summer replacement show from ABC.

**ROBERT PLANT** will release his second post-Zeppelin product, *Principle Of Moments*, at any moment when he tours, he should be backed up by guitarist Robbie Blunt, bassist Paul Amrin, and keyboardist Jeff Woodruff, and an assortment of guest drummers including Phil Collins, Barrimore Barlow (ex-Intro Tail), and Roger Taylor of Queen.

**ANNETTE ZILINSKAS** has left her post as bassist for the Bongles, and will be replaced by Michael Steen, known for her work with Slow Children and Ten and the Mo'Nsters. Sources said that Zilinskas is departing to pursue other interests, and that her departure is a mutual arrangement with the band.

**THE PACIFIC AMPHITHEATRE** has a nice little new wave subscription package available, featuring Oliver Bonzo, Taking Heads, Men At Work, and the Beach Boys. These notorious night surfers should get an, ahem, interesting receipt for their show.

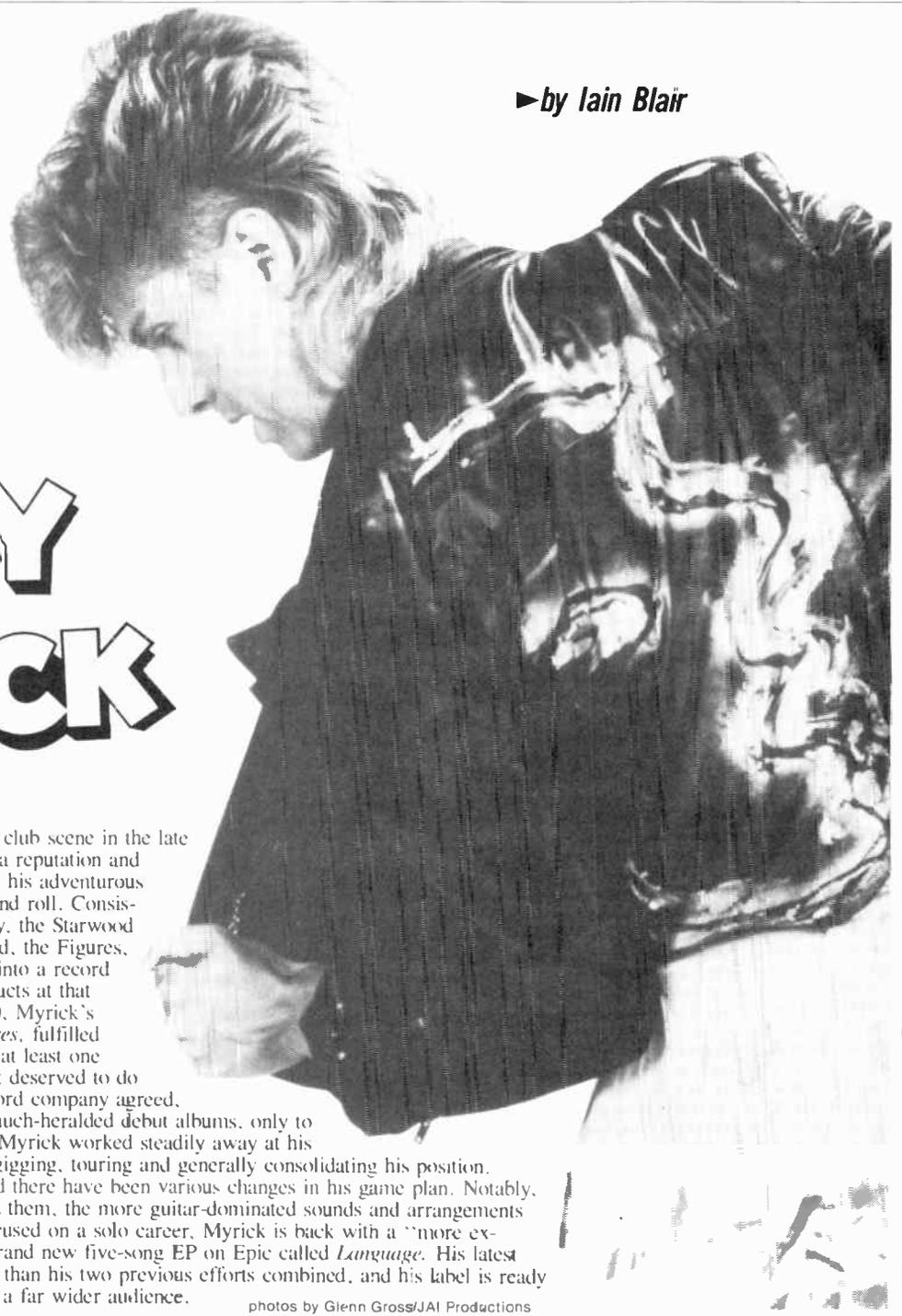
**ROCK TRIVIA** buffs can now put their knowledge to good use on "The Pop 'N' Rocker Game." The show's producers are looking for enthusiastic people with knowledge of music to compete for cash and prizes. Call Wanda at (213) 206-1275 for more info.

**CETEC GAUSS** has sold one of their 2400 series cassette duplicators to China Records, the leading manufacturer of albums and tapes in the People's Republic of China.



# Guitars, Talk, Hits, And Art: The Continuing Saga Of The Guy Whose Girls Talk In Stereo

► by Iain Blair

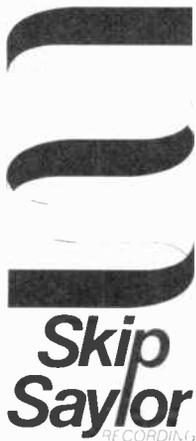


## GARY MYRICK

Since he first appeared on the local club scene in the late '70s, Gary Myrick has established quite a reputation and built a loyal following of fans hooked by his adventurous and emotionally-charged brand of rock and roll. Consistently selling out local gigs at the Whisky, the Starwood and the Troubadour, Myrick and his band, the Figures, quickly translated that initial excitement into a record deal along with various other powerpop acts at that time. Signing with Epic Records in 1980, Myrick's debut album, *Gary Myrick and the Figures*, fulfilled much of that early promise, and yielded at least one great single, "She Talks In Stereo," that deserved to do far better than it did. Obviously, the record company agreed, for while other local acts also released much-heralded debut albums, only to disappear quietly into the mists of time, Myrick worked steadily away at his craft, releasing another album on Epic, gigging, touring and generally consolidating his position.

But the struggle hasn't been easy, and there have been various changes in his game plan. Notably, the Figures have disappeared, along with them, the more guitar-dominated sounds and arrangements of Myrick's earlier work. Now more focused on a solo career, Myrick is back with a "more experimental, challenging sound," and a brand new five-song EP on Epic called *Language*. His latest release is already receiving more airplay than his two previous efforts combined, and his label is ready to finally break Myrick and his music to a far wider audience.

photos by Glenn Gross/JAI Productions



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CONTROL ROOM TUNED BY GEORGE AUGSPURGER



As he pulls up outside the Star Art Gallery on Sunset near the Roxy, where he is currently exhibiting some of his paintings, Myrick looks like the quintessential California kid astride his powerful motorbike with his good looks and blond hair ("I got it surfing," he jokes). But his Southern drawl gives him away, and indeed he turns out to be anything but typically local. "In fact, I grew up in Dallas, and then later moved to Austin for a while, which was great for a musician as there's such a hot club scene there, especially for blues," Myrick recalls. "I suppose I



started playing when I was ten or eleven, and I grew up with the blues, but as I got older, I realized that I wanted to be a lot more progressive in what I was writing and playing, so it was fairly limiting for me there in the end. On top of that, it seemed that most people were totally in a world of their own: L.A. and New York could have been cities on the moon as far as they were concerned, so I knew I had to move somewhere else sooner or later."

Myrick chose L.A., and moved out here in 1976, having already paid a few visits and liked what he saw. But the local scene in L.A.

proved to be initially just as frustrating as the one he'd left behind in Texas. "It was very strange, because at the time, the club scene wasn't happening here at all, and there was really no place to play. For instance, in those days you could only get a gig at the Roxy if you already had a deal. Then I found that while L.A. was full of great musicians everywhere, there weren't really that many writers. It was very frustrating for a while, as it was basically a closed door. On the other hand, I was determined not to just go back, so I decided to stick it out and see what happened."

**H**is perseverance eventually paid off. "Suddenly, about the same time the punk thing started happening here, the club scene opened up and everyone was suddenly gigging again." Myrick had already recruited the Figures from the ranks of local musicians, and the band made quite a name for itself around town. But there was still no real record company interest. "I'd approached most of them, and nothing had happened, so I'd really blown it off. I was real pissed in fact," admits Myrick. But in the sudden Knaek-inspired burst of enthusiasm for local bands, Gary Myrick and the Figures got "discovered," along with acts like the Beat with Paul Collins and 20/20, and in July 1980, released their first album on Epic Records with encouraging, if unspectacular, results.

Unlike most of those contemporaries, three years later Myrick is not only still signed to a label, but is still signed to the same one. "CBS have been extremely loyal to me," explains Myrick, "and they're totally committed to breaking the new EP with whatever it takes. Naturally, I'm very pleased with my relationship with them." Regarding sales on his first two albums, Myrick commented that they were apparently "respectable," although he adds wryly that "I was actually kind of scared to find out the exact figures! Whatever they were, CBS seem to believe in me."

However, Myrick confessed to be less than happy with his first two albums. "It's always a matter of evolving, and finding your style, and that takes time. You can't really expect it all to come together magically the first time or so. When I first signed to Epic, I was still very much in search of my own style, trying different ways and approaches and sounds, and I gradually realized that I couldn't find it unless I was free to experiment on my own. Basically, I had to leave the Figures because I had to evolve, and, great as they were, they were still into our old direction. That's why for this new record I went into the studio with

totally different musicians and a totally different approach. I had to change and grow." Myrick added that the split was, "entirely amicable, although it was really inevitable. I'm proud of what we did, but they weren't hits like I wanted, and they didn't reach the right audience. But radio has changed so much in the last few years; back then, I just wasn't getting a shot, whereas now it's really opened up, thanks to stations like KROQ."

Along with his dissatisfaction with the band, Myrick also admits to unhappiness with his past producers. "I co-produced the first



album with Tom Werman, and *Living In A Movie* with Geoff Workman, and neither of them went far enough for me. They didn't stretch the boundaries of the songs and what I felt could be done with them. I suppose that up until now, I've felt held back in several ways, by the band situation and by the production. I've learned, and now I want to be my own boss. I want to keep it pure, and in order to do that, the ideas and vision have to come from one place. In that sense, I doubt if I'll ever work again in a band situation. I have my own views on songwriting and the sounds, and I

*Please turn to page 24*

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# RECORD SALES ON THE RISE

## IS THE 1983 RECOVERY FOR REAL?

by Jeff Silberman

It wasn't that long ago when the music business was considered by many to be an industry on the decline. Infested with the likes of the home taping debacle, video games, record rentals, and what was once a constricted radio climate, some pundits were ready to bury the business once and for all.

Reports of the music industry's demise are, to coin an old phrase, relatively premature. High-ranking executives of seven major record companies unanimously confirmed that record sales are definitely on the upswing. Huge selling albums by superstar acts like Michael Jackson and a host of others have lured consumers back into record stores, where they've also purchased records by a wide variety of new acts. With radio playlists suddenly more receptive to new talent (thanks in part to MTV exposure) and the money of the early '80s slump still fresh in their memory, the labels seem better equipped to keep the positive momentum going—and not make the same mistakes they've made in the past.

The first inkling of a resurgence came when the CBS Records Group (featuring Columbia and Epic Records) reported record first-quarter profits last April. However, a significant portion of that profit came from reduced expenses: massive employee layoffs and the closing of its Terra Haute, Indiana pressing plant. Since then, sales of Michael Jackson's *Thriller* album, which first topped *Billboard's* chart in late February, went through the proverbial roof. Spending 17 weeks at number one, it has sold upwards of seven million copies. It is still turning about 300,000 units a week, with a one-day sales peak of 106,000 records. *Boom.*

Add to that the recent platinum-plus efforts

Michael Jackson and his new friends.



, by Men at Work (two albums), Pink Floyd, Journey, the Clash and Toto, with the new success of the Culture Club and Eddy Grant, and the conglomerate fully expects second-quarter profits to match the previous record.

But it's not solely a CBS celebration. Several other major labels have come up with big sellers, such as PolyGram



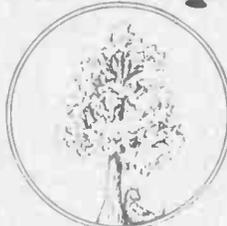
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(Def Leppard and *Flashdance*), EMI (David Bowie, Stray Cats), A&M (Styx, Bryan Adams, and the Police), RCA (Hall & Oates, Rick Springfield), Warner Brothers (Prince, Al Jarreau), and Capitol (Duran Duran, Bob Seger), to name but a few.

But it is Michael Jackson's blockbuster that has opened the floodgates by getting a lot of atypical record buyers into the stores. "It's great to have a big, big record out there," Bob Merlis, spokesperson for Warner Brothers said. "Six to seven million people had to go to a place where records are sold. A decent percentage of them also bought other records while they were there."

"Records are still basically impulse items," Jack Kiernan, executive vice-president of sales and marketing for PolyGram, added. "Having a Michael Jackson, a Def Leppard or a *Flashdance* soundtrack gets a lot of people in the stores, and some of them will buy a Martin Briley as well."

While the labels differ on exactly when the rebound started (some say January, others point to Easter), all agree that the resurgence is across the board, from established superstars to new acts, and from the freshest albums to the catalogs.

"We're very enthusiastic about it," Lou Mann, vice-president of sales for Arista declared. "It first started for us about 90 days ago. A lot of new releases by superstar acts have gotten people into the stores and have rejuvenated catalog sales."

"When catalog sales increase, as they have for us over the past 90 to 120 days, that's a real positive sign," Bill Berger, Elektra's vice-president of sales, concurred.

"We started to feel a groundswell in

January," PolyGram's Kiernan stated. "Catalog sales are considerably ahead of last year's pace, and an increase in staple items are a big barometer of sales. I haven't seen anything like it since 1978. Part of that is attributable to the music, but it is beyond that. The whole musical spectrum—rock, urban contemporary, country—are all selling well."

***'Actually, we were never in the toilet. Sure, we were down in a valley, but it's a cyclical process: consumers are now pro-records.'***

—Bob Merlis, Warner Bros.

Outside of the Jackson influence, several other factors were cited as sales catalysts. "There is a more positive feeling among everyone," Merlis stated. "We've all heard that radio is getting more open, that playlists are expanding. Although that's not necessarily a factor in a resurgence, it has helped. People are more aware of a choice. If they hear 10

different songs, they might like one. If they hear 40, they'll probably like more than one."

It is common knowledge that MTV has helped break new acts. "It has motivated radio to play new acts," Harold Childs, senior vice-president for promotion and sales at A&M, noted. "The economy has picked up. Records are becoming a fad again for teenagers. The key is to get them to buy the records, and bring them out of video arcades."

"Their love affair with video arcades seems to be tapering off," Mann added. "Maybe that's because of the summer season; we're not exactly sure why that is."

Kiernan cited the video influence as one reason the record industry didn't rebound as fast as they initially hoped. "Anything that takes away recreational income in a tight economy affects the business in total," he said. "So video games have had an effect; to what degree is the question. It does appear that the craze has leveled off."

But the main reason for the upturn, according to Elektra's Bill Berger, is the labels are actively courting the teenage audience again. "To a certain extent, the industry, over the last couple of years, got away from the younger demos. They started shooting for the older consumers; they spent too much time and effort to get the adults. But it's the young people who are really buying the records, so we had to gear more toward the younger crowd. Swing and big band albums have a limited audience. We're really starting to zoom in on new rock and urban contemporary, where the barriers to cross-over hits are falling down."

A reflection of the new-found openness to  
*Please turn to page 18*

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# Cassette Releases

## Cult Artists Turn To Tapes To Be Heard

by Bruce Duff

**B**ubbling under the alternately thriving/surviving independent record market is a relatively new phenomenon: the indie cassette company. These companies, often consisting of one-man operations, issue cassette-only releases, bypassing the expense of vinyl altogether. Part of the reason for this trend is the fact that the average music consumer today probably has a cassette player of reasonable quality, whereas ten years ago this wasn't true. The explosion of "personal" cassette players, pioneered by Sony with the Walkman, has caused a noticeable upswing in the sales of pre-recorded tapes. Although cassettes only command 15-25% of the market, this is a share large enough to warrant the undivided attention of a number of tape-only "record" companies. On the plus side, cassettes are easier to store and ship than a record, and you can play them anywhere your tape machine can go. There is one drawback, as far as retailing goes; cassettes are harder to display in the store than records, thus making impulse purchases less likely.

The most successful of the cassette-only companies is ROIR (pronounced "roar"), which stands for Reach Out International Records. Founded by Neil Cooper, ROIR began issuing tapes in May 1981, and has since sold over 80,000 tapes by a variety of cult artists. Cooper has worked in both art and music as an entrepreneur since the mid-1960s. In early 1980, he began checking statistics on the sale of cassettes and cassette players. Says Cooper, "It was the increase of sales in cassettes as opposed to vinyl. I also found that hi-fi stores were selling more cassette machines than turntables." Since that time, Cooper's company has issued 21 different tapes, including unreleased recordings of the New York Dolls, the Germs, Shox Lumania, Television, 8-Eyed Spy with Lydia Lunch, Johnny Thunders, Nico, the Bush Tetras, James Chance, the Dictators and an interesting collec-

tion of groundbreaking, but out-of-print New York singles such as Patti Smith's visionary "Piss Factory" and Richard Hell and the Voidoids' punk anthem, "Blank Generation." Upcoming releases include the Cramps, the Buzzcocks, the MC-5, Dub Syndicate and Glenn Branca's "Symphony #1."

All of ROIR's tapes feature what Cooper calls "fringe groups;" acts that are currently without a deal, important cult bands that have broken up, and out-of-print records. The tapes



photo by Dan Buchanan

*Zoog: Rift: dala-rock on independent cassettes*

are all album-length or longer. The 52-year old Cooper says his catalog "moves regularly at a rate of 2,500 cassettes a month." They use high-grade ferric tape, and some of the higher-quality masters are put on chrome, such as Branca's symphony. They're packaged in brightly-colored cartridges, all with fairly-extensive liner notes by critics such as Greil Marcus, R. Meltzer, Robert Palmer, and Craig Lee. Cooper says that ROIR is "exactly like a record company, except we distribute cassette only."

Most of the other companies dealing with cassette releases are run by musicians who

want to make themselves or artists they appreciate available without waiting for a label to pick them up. Most of it is pretty uncommercial and bizarre, to say the least, but all of these recordings are commercially available, either by mail order or in speciality stores.

An excellent local example are the tapes issued by the Los Angeles Free Music Society. LAFMS releases tapes, publishes the *Light Blue Cassette* magazine, and even puts out a few discs. Their most successful outing to date has been the LP, *Darker Scatcher* which to date has sold over 6,000 copies. According to label spokesperson Fred Nilsen, the society has released 14 LPs and eight cassettes since the mid-1970s. Nilsen says that the name of his organization "is kind of a satire on classic music societies. We place ourselves as the society of the tasteless and untrained."

The majority of LAFMS and Nilsen's own Solid Eye Records are sold by mail. There is a LAFMS master mailing list, assembled from insert cards mailed in by the individual purchasers across the world. LAFMS products are also distributed by Rough Trade and Greenworld who, according to Nilsen, buy 10 to 100 copies immediately upon release. Pina Kothea, a distributor in Japan, is releasing *Light Blue #4* as a double LP. To test market these musical oddities (which include such performers as the DooDooettes, Le Forte Four, Rick Potts, the Romans and Friendship Pagoda), Nilsen says, "I make ten copies, and then I go 'fishing' for bites to see how many (total) I should make, so I don't over-produce. Another Room (a duplicating outfit in Oakland) does the cassette copies."

Not every record store is anxious to deal with these companies. In fact, most chain stores don't bother with independently-released cassettes. Specialty shops have been the major retail outlets of the indie cassette. Zeds in Long Beach carries selected major-label cassettes and cassette-only releases. According to a store representative, the cassettes

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are displayed at the front counter in a glass display case, and they are selective about what they carry. Some of the indy tapes have done very well there, such as the English tapes *Touch and Touch 33*. As far as ROIR goes, the biggest seller has been the Bad Brains, which has sold between "two and three hundred copies, while the Raincoats have only sold one copy." Vinyl Fetish in Hollywood also sells cassette-only releases. According to a spokesperson there, "all our tapes sell well, but we only carry a select few. People will buy them just because of the cover (art)." Vinyl Fetish displays the tapes along the wall. So far, the best seller has been a live tape featuring the gone, but obviously not forgotten Throbbing Gristle.

The Throbbing Gristle tape was put out by Party Sound Tapes, a company run solely by Mike Fey, who also plays in the L.A.-based Debt of Nature. Fey began making unusual tapes when he recorded a tape of "music concrete" for a Throbbing Gristle concert, to be played as people filed into the hall. Surprised by the good response his effort received, he continued to record unusual things, and was encouraged by friends to put them out himself. His first actual release came about after he taped a concert at the Press Club featuring Monitor, Non, 45 Grave, and the Meat Puppets, which came out well enough to be released (it is now out of print). Since then, Fey has released both group efforts by Debt of Nature and solo efforts by himself and group leader Brad Laner, as well as John Trubee, a career overview of Nervous Gender, Severed Head in a Bag, and, as Fey puts it, "the tape I would really like to forget," a Judas Priest interview taped right before the band broke on a



Shox Lumania during their New York days

huge level. The Priest tape was released in hopes that it would make Party Sound a lot of money, but has so far failed to garner much interest amongst metal maniacs.

Fey's tapes are self-distributed to selected shops and by mail, as well as the few that are distributed by Aeon in Colorado. Fey admits that "it's small, but that's the way I want to keep it. My goal is to be able to sell 200 copies of a given tape within a few months. Any more than that, and I don't have enough time to make all the copies." Fey does all his own dubbing at home. Fey's policy of A&R is pretty simple: "if I like it, I put it out. If I don't, I don't. Most of the tapes have had to do with Debt of Nature and offshoots, but I'd like to put out some real pretty acoustic guitar music, if someone would send me some."

John Trubee also puts out cassettes, but his attitude, like his music, is different. Trubee's only concern is to be heard. As a result, Tru-

bee often sends his tapes out for free to anyone interested enough to let him know that they want one. Trubee's tapes, all 90 minutes long, vary in material from dub to dub, but two tapes have been standardized: *Notes From The L.A. Underground* and *Nothing Is Worse Than The Pain Of Children*. Trubee's tapes are largely instrumental, with generous doses of his prank phone calls mixed in. Trubee assumes a phony voice, calls up strangers and verbally hassles them, while all the time treating his voice with effects and adding background sound effects, all to the dismay of the unsuspecting victim at the other end of the line. It seems to be the phone calls that initially turn people on to the rest of Trubee's music, and he gets letters from as far away as New Jersey (where he resided prior to L.A.) from high school kids and others requesting tapes. Others from Jello Biafra to Dr. Demetrius have expressed interest in Trubee's work.

From Nevada City in Northern California comes *The Other*, put out by George Parsons and Mikail Graham. *The Other* issues its own cassette magazine, as well as full album-length tapes by selected artists. Parsons and Graham host a radio show on KVMR-FM called *Mr. Filter's Unusual Music*. Says Parsons, "*The Other* is an outgrowth of this show, because at first we were playing indy records, then people started sending us tapes. People would call and ask where they could get this music, and so we decided to put some of it out as a cassette magazine." *The Other* has had two issues so far, featuring such groups and soloists as Johanna Went, Phil Perkins (the Resident's sound man), Zoogz Rift, Pope Paul Pot, No-Y-Z, Plasticland, and

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## Record Sales

Continued from page 15

musical genres surfaces in the wide variety of successful new acts. Unlike the short-lived disco boom, the success of acts as disparate as U2, Dexy's Midnight Runners, Def Leppard and Lionel Richie augurs well for an economic upturn that lasts longer. "There is no one trend," claimed Laurie Stenberg, a spokesperson for CBS Records' vice-president of public affairs Bob Altschuler. "We don't have all our eggs in one basket. Journey, Men at Work, the Clash, and Pink Floyd are all selling well."

"When you have sales from different kinds of music, be it the new Police album, or *Flashdance*, or David Bowie, the huge success of those five or six acts will help increase the sales of everyone," Mann added.

Now that the business is on the upswing, the next challenge is to keep the momentum going. To many of the label reps, the answer (besides putting out music that's "in the grooves"), is not to make the same overindulgent mistakes in exorbitant marketing practices or huge advances for new talent.

"Obviously, there is a more realistic attitude from a business standpoint," Berger declared. "The whole thing is back to the basics. A lot of companies got into the periphery of the business to sell records; lavish promos, billboards, and wild merchandising extravaganzas that were incredibly expensive."

"The industry was burned once, and rather severely," Kiernan added. "Everyone is more cautious. Hard times make you re-evaluate how you spend your money."

"Marketing practices have changed," Steinberg added. "We have limited the number of returns, which really hurt us in the late '70s."

Mann noted that Arista remains wary, and is not planning any major increase in office staff. Ed Rosenblatt, president of Geffen Records, refuted any thoughts of a signing frenzy at his label. "We're not going to sign more acts just because the economy's better," he declared. "Our modus operandi remains the same—only if they're good enough."

"We're not going to get carried away with big deals, parties or limos either," Childs stated. "Hopefully, the industry will have the sense to keep things in perspective."

Keeping the good times going will probably take more than cost-efficient marketing

techniques; it will take more big sellers. A few multi-platinum records in September and December should keep consumers coming back to the record stores, which in turn will make for healthy catalog sales.

Arista and PolyGram are two labels which are preparing for the fall and winter seasons by scheduling album releases by some of their top-selling artists. Not all the record companies can adequately schedule the releases of the superstars on their roster for a specific date. Indeed, one label rep noted that one reason CBS has been doing so well is that most of their top-of-the-line talent, in the form of Journey, Pink Floyd, Neil Diamond, and Men at Work, all released their newest albums around the same time.

"Scheduling in this business is a problematic thing," Merlis asserted. "Naturally, we'd like to have a new Fleetwood Mac album out every September, but we certainly can't guarantee or demand that. So we can't put a lot of weight on scheduling superstar releases. They'll be out when the artists are satisfied with their work. On the other hand, we rarely hold back a major artist release for a certain time, say, for the big Christmas season. If Jimmy Page reformed Led Zeppelin, and came to Atlantic with a new studio album, they'd put it out as soon as possible."

Just as important as upcoming superstar releases is the potential success of new talent. "One reason the slump went on so long was because there was no new talent being developed," Berger stated. "Within the last year, however, a lot of big-selling acts were bands you'd never heard of a year ago, like Dexy's Midnight Runners, Culture Club, Duran Duran, and Men at Work. So, relying on superstars has not been as prevalent."

Berger believes that the reason for such an influx of successful new talent is due to different marketing strategies, where the labels don't go for the big nationwide push and hope for immediate results—and drop the product if it doesn't pan out.

"It takes a lot longer for a record to develop on a radio and a sales level these days," he claimed. "Now we won't give up on a record after a couple of weeks if it doesn't get a major buzz right off the bat. No one can market that way anymore. It's not a nationwide blitz; you look at records regionally. You spend your promotional money market by market, wherever the specific buzz is. Once you get strong regional action, then you go nationwide."

One potential Achilles heel for the resurgence may be the recent wholesale price increases for records, inaugurated by WEA and Capitol. Several reps downplayed the hike and any possible effect it might have. Berger and Mann thought that such a small increase wouldn't deter a consumer from buying a record he wants. "An extra 25c won't stop someone from buying a good record," Rosenblatt concurred.

Another potential side-effect of the upswing concerns the home-taping battle in Congress. Some legislators might conclude, "if home taping is so bad, how come the labels are making money?"

"Home taping still counts for almost half of our potential business," Stenberg replied. "The more we sell, the more they tape."

"We are not going to back down on home taping," Kiernan declared. "It still has a tremendous negative impact that affects us severely. If there was no home taping, albums would be selling at a lower price, so it affects consumers in the long run."

"It may have the opposite effect," Mann alleged. "By generating more money, we can spend more on lobbyists, which increases awareness of the problem."

The importance of image to the record industry cannot be discounted. Many believed that the pessimism, magnified by the media, prolonged the slump in the same way as the media hyped the disco boom, which had some labels believing their own inflated press clippings of mega-platinum sales.

"Actually, we were never in the toilet," Merlis stated. "Sure, we were down in a valley for a while, but it's like a cyclical continuation. The attitude of the consumer and the media is now pro-records. For months, people would call us up on stories about the death of the industry, due to video games or whatever. Now, they're all talking about the resurgence. It's hard to explain to them that the industry was never in danger of dying. Music is pretty much of a constant."

"You have to temper your optimism," Mann concluded. "I've seen this business come and go; for a while, record sales spurt, then the bottom drops out. Of course, we're going to keep it going as long as possible. There's a new excitement in the business right now, because there are some really good new releases. But no matter what the sales figures are, you always have to be cautious." □

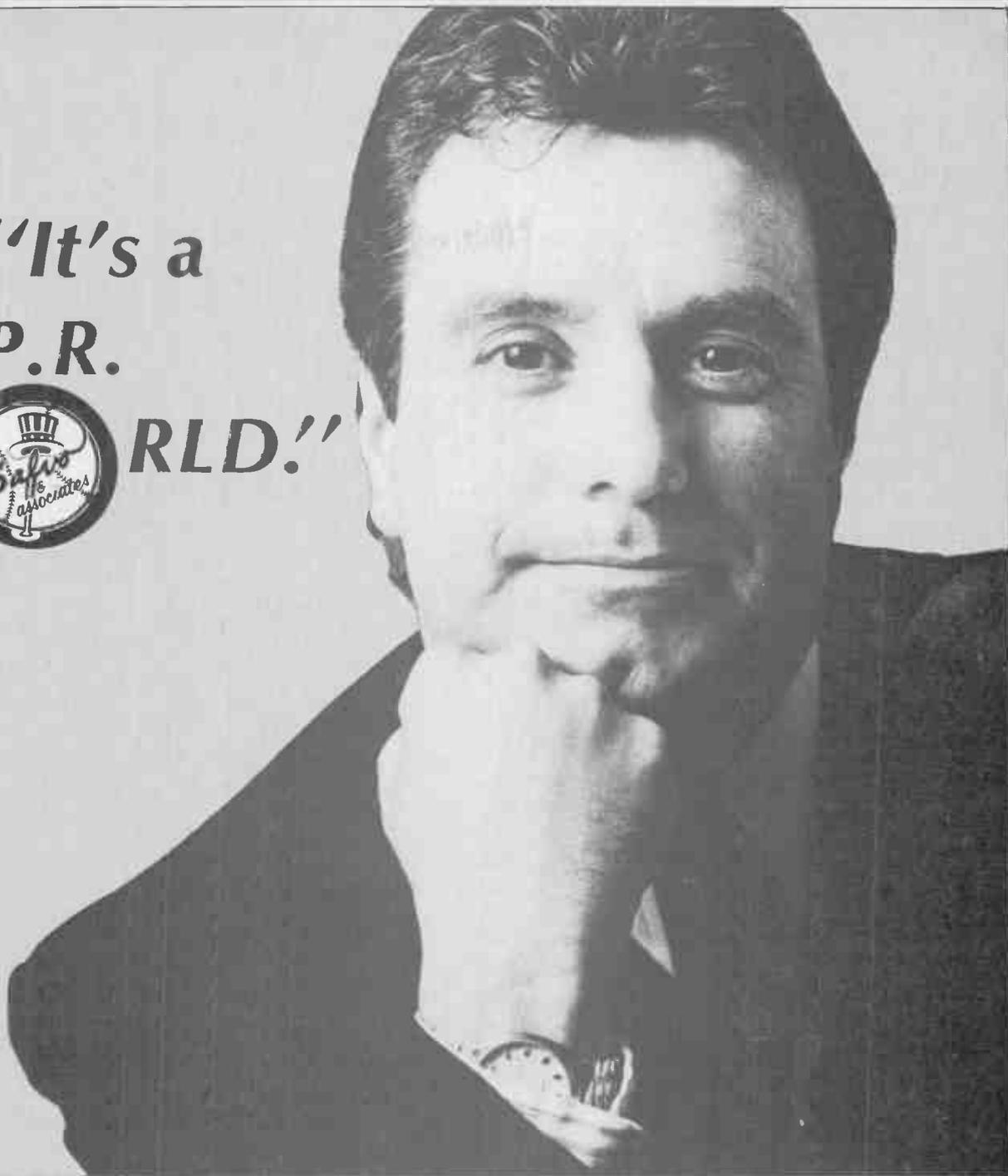


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# Video Marketing

## New Clips Needed For Growing Audience

by Paul Van Name  
**W**hat MTV has really proven to the cable industry is that rock and roll works on television," states MTV's Buzz Brindle. "So the public is now seeing more and more services pop up which serve an array of musical tastes, which means that there will be an even greater need for music video both now and in the future."

For the independent music video producer, that is good news. Undaunted by high production costs, lack of a clearly-defined market, and programming concepts that are difficult to explain, many independent filmmakers have jumped headfirst into what has been described for years as being "the next big thing." Rock video, the *enfant terrible* of the record industry, is growing up fast, and programmers around the country, who have found that they can not ignore MTV's huge commercial success, are now adding more rock music programming to their schedules based on the first rule of successful TV programming: give the people what they want.

The following reference guide highlights some of the opportunities existing across the channel selector today. MTV has undisputedly earned the lion's share of the youth market tuning in to music video, but is by no means the only game in town. Always send a SASE with any submission to these programmers, and be sure to label your tapes. Don't expect an immediate answer from these companies; they are probably swamped with clips. If you encounter any difficulties, please let us know in writing. No phone calls, please.

MTV is by far the most effective narrowcasting music channel to date, having adopted radio's AOR audience. Available in 13.5 million homes, it has singlehandedly placed the music video at the forefront of the new music scene. But how realistic is it to assume that a relatively-unknown act can land

a time slot on this high profile service? "Very realistic," concludes Brindle, director of music programming. "We don't reject as many tapes as the public may think, unless of course the music is not right for our format or for program-standards considerations such as nudity or excessive violence. Every Tuesday, a group of us sit down and screen somewhere between 10-40 tapes a week, and we wind up airing about 70% of them at one time or another. Those bands on independent labels will have to take their chances along with the big acts, and for bands who haven't been signed to a label, there is "The Basement Tapes," where bands in competition for the best video



MTV  
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Contact: Gale Sparow

of the year can win an EP deal with EMI/America Records. MTV publicist Doreen Lauer explains that "broadcast quality is a negotiable term, but please don't submit something that was shot in your garage and expect it to get on the air." Brindle adds that "most of the tapes that we get are of the conceptual variety, but at any time that we have polled their audiences on what they prefer, live or conceptual, it has always been an even split." Tapes submitted to MTV for consideration should be on ¼" cassette. Until the tape has been accepted, stereo sound in the viewing copy is not a priority.

USA CABLE NETWORK is the other giant basic cable service which delivers alternative music programming to the youth market, reaching over 12 million homes across the country. *Nightflight*, *Radio 1990* and *Hotspots* are shows presently being produced by ATI Video for the channel, and all three

exhibit a spirited blend of music and counter-culture madness which provides ample opportunity for the independent producer. Cynthia Friedland, director of programming at ATI, is bullish on the new wave of wildcat independents who are on the scene today. "Most of my product comes from independent sources from all over the country, and I rely on them to keep our operation going. Right now, most of the material we are getting in the mail are rock videos; we average between 30-50 tapes a week." ATI's target demographics are the influential and affluent youth market, and with the quality programming that ATI has consistently delivered to USA Cable, both are confident of continuing success. The channel would like to go stereo by September, but, according to Friedland, "We would not pass on a project that we liked if it wasn't in stereo. However, anything that we get in stereo is better. We request a ¼" cassette for viewing, and, if accepted for broadcast, a 1" copy must be made for airing." Friedland emphasizes that, "with all tapes submitted, it is imperative that a return address be printed legibly on the tape if the producer wants his tape back. A cue sheet should also be included which lists the name of the tune, the publisher's name and the length."



USA CABLE NETWORK  
c/o ATI VIDEO  
888 7th Ave., 21st Floor,  
New York, NY 10106  
Contact: Cynthia Friedland

BET (Black Entertainment Television) airs seven days a week, six hours a day, and has saturated cable systems in 43 of the 50 United States, including the Virgin Islands. VP Jeff Lee describes BET as being a *total* service, which was not established as an outlet for those acts who reportedly were not getting

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fair play with MTV. "We appeal to mass-audience tastes and therefore program educational, sports, and children's programming as well as our music show, "Video Soul," which spotlights the professional artist in a pop-clip format. However, we also provide an opportunity for the band which is just getting started. One hour of our evening show is devoted to the new artist. For those acts who are having difficulty getting airplay anywhere else, we provide a national stage for them to showcase their material. We want to encourage the independent video producer to provide us with product material because we feel that there are more credible artists out there than have made it to the major labels." Lee defines broadcast quality as "Professional looking material which complies with standard FCC regulations." Tapes must be submitted in 3/4" format.

**BET**  
 BET  
 3222 N. Street, NW  
 Washington, D.C. 20007  
 Contact: Programming Dept.

**THE NASHVILLE NETWORK** is transmitted in stereo 18 hours a day with an emphasis placed strongly on homespun country programming. The bulk of their shows cover the Nashville scene in the Grand Old Opry tradition, focusing on concert events with "Nashville After Hours." Narrow-casting country programming manifests itself to such an extent that TNN has even devised a game show called "Fandango," which tests contestants on their knowledge of famous stars, recordings, and trivia. "Dancin' U.S.A." features live acts while dancers show all their latest steps in an *American Bandstand* type format. Director of programming Mary Healy feels that "unlike MTV, we have a much larger variety. Most of our shows are geared toward family entertainment, and as of yet we have not started running any video clips. However, we may start doing that sometime in the near future."



**THE NASHVILLE NETWORK**  
 1451 Elmhill Pike  
 Nashville, TN 37210  
 Contact: Mary Healy

**WTBS**, Ted Turner's superstation which broadcasts to 26 million homes from Atlanta,

## WTBS

**LB ENTERPRISES**  
 c/o WTBS  
 1102 W. Chestnut  
 Burbank, CA 91504  
 Contact: Ellen Berkowitz

has already taken the television industry by storm with the success of its all-news network and satellite feed to cable systems around the country. Their Friday and Saturday-night programming practice of running classic B&W films from Hollywood's heyday has suddenly taken a new dimension with the newly-scheduled rock show, *Night Tracks*. This show runs for 6 hours on both nights of the weekend, dedicated to serving the audience who have responded to MTV. Thomas Lynch, president of LB Communications who produces *Night Tracks* for WTBS, feels that his company has "consciously veered away from the type of narrowcasting programming practiced at MTV in an effort to reach a wider audience with mainstream tastes. The company is presently accepting video tapes from bands who feel that they have quality, state-of-the-art product." Says Lynch, "we receive about 100 tapes a week, and the record company product out-weighs the independents five to one. Indy product is given as much of a shot at landing some airtime as the majors. Who would you rather air... Mick Jagger or Bo-Bo and his Bouncing Balls?" Artists should submit both a 3/4" viewing copy and a 1" master.

**PAY TV** is still in the business of running first-run movies, sporting events, Broadway plays and Specials, but has found that music video fills in between major programs inexpensively. Their need for this type of "interstitial" material gives the independent video producer an excellent opportunity to air his product to large, appreciative audiences.

"Z" CHANNEL, like other successful "premium services," knows its audience well and serves their needs consistently. Since its inception, programmers have been "tuned in" to viewers desire to see music video on cable. A spokesperson for the service recalls a time when "we used to have a show where we would feature artists in live performance. That concept has now developed into 'Z Music.' We use basically the same clips that everybody else gets. We make a decision based on how they fit into our programming."

The Z Channel prefers variety, but also feature local artists when the product is up to par. Broadcast quality is defined simply as "how the piece looks. If it looks like a home video, that's a strike against it, no matter how good the song is." As for musical preference by genre, "we are trying to stay away from hard rock or heavy metal." A 3/4" viewing copy is requested.



**Z CHANNEL**  
 2001 Barrington Blvd., Suite 100,  
 Los Angeles, CA 90025  
 Contact: Alan Mandel

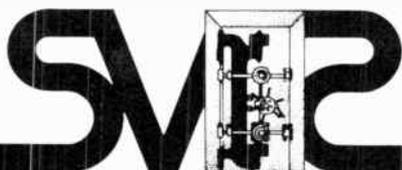
**ON-TV** is also screening unsolicited tapes from local acts, but, according to a spokesperson there, "95% of our material comes from the major record labels. We have had success with clips from the Blasters and X. Bands should submit a 3/4" viewing copy. A stereo track makes it sound better, although we do

**ON-TV**  
 1139 Grandcentral Ave.,  
 Glendale, CA 91201  
 Contact: Wencesloa dela Cerna

not have facilities for stereo broadcasting yet. After a viewing copy is submitted, we give the band a two-week turnaround before we let them know if we've decided to air it. We then order a 1" sub master for broadcast and credit the band for the copy. In other words, we give them free air time. There is no licensing fee involved; payments are made to nobody. If your video is good enough and we decide to air it, the compensation is free exposure."

**HBO** was the first cable programming service to go national via satellite in 1975, and it continues to lead national programming trends. With the advent of "Video Jukebox," they are turning their attention toward made-for-pay music programming, an exciting development for independent producers. According to a spokesperson for HBO, "we are very interested in developing programming that will give us a unique profile in the cable field." They have also been in the business of spotlighting youth-oriented music for some time now, because "people love it. Before MTV came to L.A., subscription TV was the only place where people could see rock video

Please turn to page 22



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## Video Marketing

Continued from page 21

clips. The response was tremendous. However, we do not see music as a priority. People buy our channel because they like the kinds of films we program. Unlike MTV, our audience is not in the 14-25 age group, they are more sophisticated."



**HOME BOX OFFICE**  
1271 Avenue of the Americas,  
New York, NY 10020  
Contact: Programming Dept.

SHOWTIME representatives are also quick to point out that, "to be honest with you, our priorities for filler material does not place music at the top. The video has got to fit with the continuity of our feature programming. We consider using rock video as interstitial because it is a good source of programming for us, and it doesn't cost much.



**SHOWTIME ENTERTAINMENT**  
1633 Broadway  
New York, NY 10020  
Contact: Ellen Kroner

The band's status as a signed artist doesn't matter as much as the quality of the piece or the song itself. We look for professional-looking videos, because if a particular clip is running after one of our first-run movies which cost \$50 million, then we suddenly

come up with a music video which really doesn't come up to the same calibre of quality, then there is going to be a glaring difference. If a video clip is accepted, we will go through the expense of getting the video transferred to 1", but direct compensation for the artist is minimal, and is a grey area at best."

**THE PLAYBOY CHANNEL** is currently carried over some 250 cable systems across the country and is reached by about 500,000 subscribers. A spokesperson at *Playboy* stated that "there is nobody in the business who has not been impressed with what MTV has accomplished. However, the channel is now exploring different musical genres and a format which will fit our philosophy." *Playboy's Hot*



**PLAYBOY "HOT ROCKS"**  
8560 Sunset Blvd.,  
Los Angeles, CA 90069  
Contact: David Lewine

*Rocks* is a project presently in development which will spotlight artists in both the jazz and rock music fields. Their first 60-minute special has been slated for a July air date. According to *Playboy* spokesperson David Lewine, "we're looking for the hottest clips with the emphasis on something provocative. Most clips shown on MTV are tame by our standards. We are planning to air the uncensored versions of clips like Bowie's 'China Doll' (which features a nude love scene on a beach), Duran Duran's 'Girls On Film,' and Culture Club's original video of 'Do You Really Want To Hurt Me' (banned on MTV

because of white performers in blackface). Uncensored material is the essence of the channel."

Network and broadcast TV have inevitably placed rock and roll in variety show or talk show formats. Free from those restraints, the all-music rock show has proven to garner impressive ratings and consistent viewership with the youth market.

**KABC "GOOD NIGHT-LA"** is a 90-minute weekend show which features national and local acts in a format which promises to combine music videos, profiles on Los Angeles street life, classic movie clips, and capsulated glimpses from the past. Primarily a music show, producer Robert Burris is presently accepting video tapes from local acts regardless of their status or genre, and would like to present a broader scope than MTV's narrowcasting programming policies. Conceptual videos are being favored over live clips, and all material submitted need not be state-of-the-art broadcast quality; either 1/2" or 3/4" format is acceptable.



**KABC "GOODNIGHT-LA"**  
4151 Prospect Ave.,  
Los Angeles, CA 90027  
Contact: Robert Burris

**KHJ's** syndicated rock program *MV3* is a hybrid of MTV and *American Bandstand*, having won critical acclaim from advertisers and viewers alike. *MV3* got the jump on the



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L.A. market by showing local bands performing in the studio and airing slick popclips even before MTV got a chance to hook into any of L.A.'s central cable systems, and it is still running strong. Their policy is very much local band oriented, and if they like a particular clip or song, will consider running it on the air regardless of the band's status with a record label. Video ¾" cassettes should be submitted.

**KHJ-TV**  
 c/o MV3  
 5515 Melrose Ave.,  
 Los Angeles, Ca 90038  
 Contact: Mike Ramsey

Local Cable TV stations are many in number and also offer a refuge for video projects which are experiencing difficulty in seeing the light of the cathode ray tube. Public access and local-original programming are offered to the viewing public at the cost of a standard cable hookup, giving new bands with less than broadcast quality material an avenue of exhibition. Not to be discounted, national and local programming services share the same scrambler box in the viewer's home to present the illusion of unified services. If a viewer likes what he is seeing and finds it of high entertainment value, he very seldom questions the source of the broadcasted material.

As should be readily apparent from the attitudes shared by nearly every programmer in the country, there is an ever-increasing need for music video. The public is developing a

voracious appetite for new material, and as Buzz Brindle of MTV concludes, "there is a tendency at MTV to program more of the newer stuff, because people turn on the channel to find out what's happening in music today. We therefore have a commitment to our viewers to stay on the cutting edge." But has the video market become saturated with product already? "There are more and more videos all the time, that's for sure, but it still hasn't become saturated at this point." □

## Cassette-Only Releases

Continued from page 17

the late Lester Bangs. Also, *The Other* has issued tapes by Zoogz Rift (the infamous *Amputees in Limbo—Phase III* collection) and a mysterious group known as the Young Penguins. Parsons says that the growing indy cassette business is one in which "anyone can afford to do it. I encourage everyone to do it!"

The aforementioned Mr. Rift did indeed try it, and was less than successful. He issued a tape of some of his own vintage material, called *Music Sucks*, along with a tape by Auntie Death and a tape by Trubee. He advertised via flyers at his gigs, but got little response. He's quite happy to have *The Other* putting out *Amputees*, partially because they are also including Zoogz's self-designed 24-page booklet, which features a back cover drawing by Gary Panter.

*The Cluster Project* comes from Dayton, Ohio and is put together by Bob Moore. *The Cluster Project* differs from other cassette mags in that it is subscription only and one subscribes to a whole year worth of projects

for \$60.00. Each tape comes on TDK AD tape and is accompanied by extensive 8½x11 reading materials. So far, Cluster has issued such acts as Borbetomagus, NEEF and Sonic Youth, as well as the *Geodesic Dome* compilation. Moore also issued a compilation sampler of groups originating from the Inland Empire, such as Cahuenga, White Flag, Death Patrol, and No-Y-Z. Moore has been at it for two years; he began by releasing mostly hardcore, but is currently concentrating on avant-garde jazz.

Ken Moore (no relation) oversees the "group tapes" distribution through the International Electronic Music Association. Moore "breaks even, but I claim a loss on taxes," which is thankful, considering that his tapes have a more limited audience than usual. Moore believes that his persistence will eventually lead to recognition, not only for the Association, but for himself as well in terms of his own electronic music tapes (eleven so far). Based out of Maryland, Moore's group tapes feature No-Y-Z, John Wiggins, Leon Lowman, and David Vosh, to name a few.

We have just touched the surface of the cassette-only marketplace. The greatest virtue of releasing tapes is that an individual or a band can become responsible for manufacturing and distributing their own music (or music they want to make available). As cassettes increase in popularity, musicians will be free from the expense of vinyl to be heard—a luxury that should be appreciated in today's economy. □

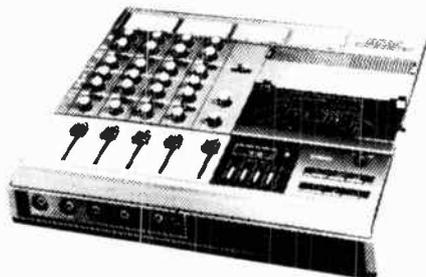
(Editor's Note: *Music Connection* heartily encourages musicians to submit cassette-only releases for review. All tapes must be commercially available; NO DEMOS, please).

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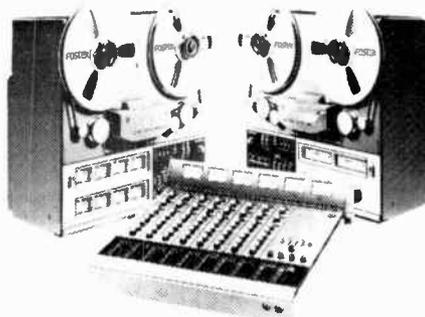
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## Gary Myrick

Continued from page 13

want it to be very stylized."

In light of Myrick's comments, it's ironic to find out that all of the new material on his solo outing is co-written, whereas his previous albums with the Figures had been entirely self-penned. "It is pretty strange," he laughs, "but it worked out great. In fact, it was a made-in-heaven situation for me, as I co-wrote all the music, but then wrote all the lyrics myself which is important for me, as it's a very personal touch. I suppose the lyrics always come easiest for me, but I don't really separate them from the music when I write. Basically, I just like to write songs." Myrick co-wrote the songs with Jay Ferguson (ex-Spirit and Jo-Jo Gunne) and drummer Curly Smith, both of whom feature prominently on the record. "When I said I was writing with Jay, everyone said it'd never work because our styles are so different, but we hit it off immediately," explains Myrick. "He's actually very experimental, and very knowledgeable about synthesizers and keyboards, and that's the direction I wanted to go in. I just didn't want to write with another guitarist, because it tends to limit the feels and the grooves you work around." Ferguson plays Moog, Arp bass, Jupiter 8 and Prophet synthesizers on the project, and Myrick also plays some Emulator keyboard, but is proudest of his guitar work. "I feel I play more 'real' guitar on this, and let loose more. There's a lot of wilder guitar sounds than on the first two albums.

"Writing with Jay and Curly also helped me write in a totally different way. Often, we'd just start with a great groove or sound,

and get into something from there. And I wanted it to sound 'new' and make every track count. There's no filler. In the end, we wrote about twenty songs, and picked the top five, so it's really like the cream album that never was. I think Epic was initially slightly nervous about the project, so keeping it as an

EP was a good idea. It focuses in on the material better, and the audience wins in both ways, in terms of quality and price." Myrick co-produced with Bob Margoueff (of Devo fame), his third collaborator in as many projects. This time, he seems quite satisfied with the production, but hedged on the possibility of future work together; "we'll have to see what happens," he stated.

Currently, the EP is doing extremely well, and has been added to over 110 radio stations throughout the country, with heavy airplay on tracks like "Guitar, Talk, Love and Drums," and "Message Is You," which is the new single. "Like I said, CBS are really behind us, and we've also done a dance-mix of "Guitar, Talk..." as well as a video of it," explains Myrick. "It was pretty crazy. We shot it on location at the Bronson Caves and in

the L.A. subway system downtown, which is amazing—the tunnels are used by a lot of gangs, and there's all this incredible graffiti everywhere. We also used a lot of pyrotechnics and explosions. It was a lot of fun to shoot!" The result is also currently airing on MTV, and Myrick is preparing to do a second video of "Message Is You." The video exposure has also brought into play Myrick's other artistic talents. "I've always been painting and drawing. In fact, I've been doing it longer than music, and I've always wanted to incorporate it into my music. And now I can. I do my own LP covers, the stage design, work with the director on the video concepts, plus, I have my exhibition at Star Art where I've actually sold some, so the thing has already paid for itself! I think it's sad to exclude all those other areas just because you're a musician, and anyway, it all comes together in various ways. That's what's so great about video. And of course, it's fun to do."

Myrick is also currently rehearsing for his upcoming tour with a band that includes drummer Curly Smith and two keyboard players; "it's just a four-piece, but it's working very well. We start in July, and we'll be back to play L.A. sometime in August. There's also plans to tour Europe in the fall, and then it's probably back in the studios later this year." Myrick will also headline at Magic Mountain on July 15.

As *Language* streaks up the charts, Gary Myrick's persistence seems to have finally paid off. The acceptance of his music and his art must be gratifying after watching his L.A. contemporaries rise and fall in dizzying succession. Now it's up to the rest of America to catch on. □

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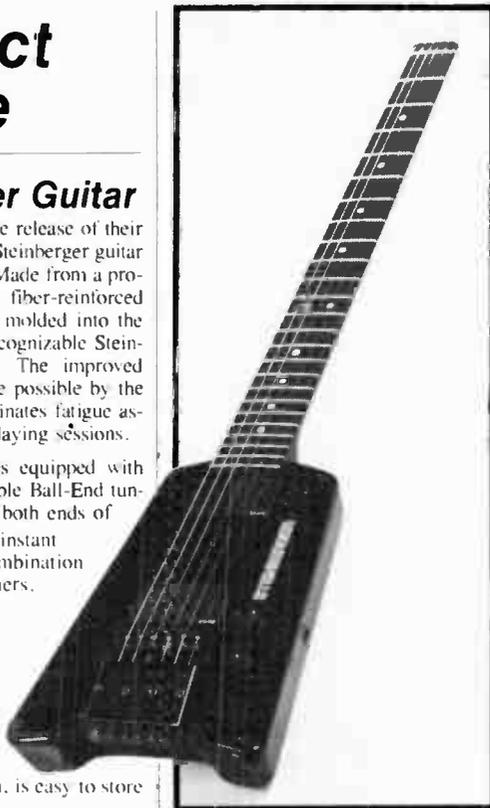
# Product Profile

## Steinberger Guitar

Two years after the release of their acclaimed bass, the Steinberger guitar has made its debut. Made from a proprietary blend of fiber-reinforced epoxy, the guitar is molded into the unique, compact, recognizable Steinberger body shape. The improved overall balance made possible by the headless design eliminates fatigue associated with long playing sessions.

The guitar comes equipped with the Steinberger Double Ball-End tuning system. Balls at both ends of the string allow for instant changing and, in combination with micrometer tuners, maintain extremely-fine pitch control and minimize accidental detuning. With a full 25½-inch length, the Steinberger guitar, at only 29½-inches overall length, is easy to store and to carry.

For more information about Steinberger instruments, please contact



Steinberger Sound Corporation, 475 Oakland Avenue, Staten Island, NY 10310 (213) 447-7500.

## Ibanez Delay

The Ibanez HD1000 Harmonics/Delay boasts a studio-quality harmonics section and a full-function digital delay line, all in a single rack-mountable package. The harmonics section provides up to 13 semitones of pitch up and down. Melodic harmony, octaves, doubling, and shimmering pitch shift effects are some of the features of the HD1000, as well as a delay of up

to 504 milliseconds.

Studio-quality flanging, chorus, hard reverb, slapback and long echo are all possible with the HD1000. The suggested list price for the unit is less than \$500.

For more information about Ibanez products, please contact Chesbro Music Company, 17421 "B" East Gale Avenue, City of Industry, CA 91748 (213) 964-1155.

## Tascam 3-Track

Tascam has revised its model 133 recorder/reproducer. The 133-B is fully compatible with high-line balance systems and low-line level unbalanced systems. All other specifications are identical to those of the original 133 model.

The 133-B is an ideal cassette deck for multi-image, broadcast production, and on-air applications. Two tracks are used for recording sound and the third track is used to record in-

ternal 25Hz cue/control tones, external control data or FSK (frequency shift keyed) codes. All three tracks of the 133-B come equipped with unbalanced RCA input and output. The switch-selectable 0 dBV medium output level is no longer needed because the 133-B's XLRs deliver +4 dBm nominal level.

For more data on Tascam and Teac products, please contact Tascam/Teac Production Products, 7733 Telegraph Road, Montebello, CA 90640 (213) 726-0303.



## Oberheim OB-8

Oberheim Electronics has introduced its new OB-8 programmable polyphonic synthesizer. The OB-8 boasts all of the features of the famous OBX-a, while adding many new features most requested by musicians.

The new design features a programmable Arpeggiator, expanded LFOs, a programmable pitch bend, a programmable volume, external pan-

pots, and provision for a volume pedal. The program memory has also been expanded to include 12 splits and 12 double programs in addition to the 120 sound programs. Standard Oberheim features like a five-octave keyboard and eight-voice polyphony have been retained on the new models.

For additional information, contact Russ Jones, Oberheim Electronics, Inc., 2250 S. Barrington Avenue, Los Angeles, CA 90064 (213) 473-6574.

## Ampeg Bass Amp

Ampeg recently released its latest addition to their long-existing line of bass amplifiers.

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# Audio/Video Update

## AUDIO

By Jeff Janning

**Skip Saylor Recording**, Los Angeles, CA: Terraplane Records act X.P.D. are tracking a single with producers Jon Guess (who is also engineering) and Mike McIntyre. Jon is also at the boards with Skip Saylor to mix a single with producer Greg Gaytan for singer John Cannan. Moby Dick Records artist Nina Schiller is working on overdubs for her new album with producer Bill Motley and engineer Don Mack. Ben Brooks is producing two acts for Dudley-Gorov Organization. Both are EPs: one for a new wave group called Sister and the other for recording artist Oskar Scotti.

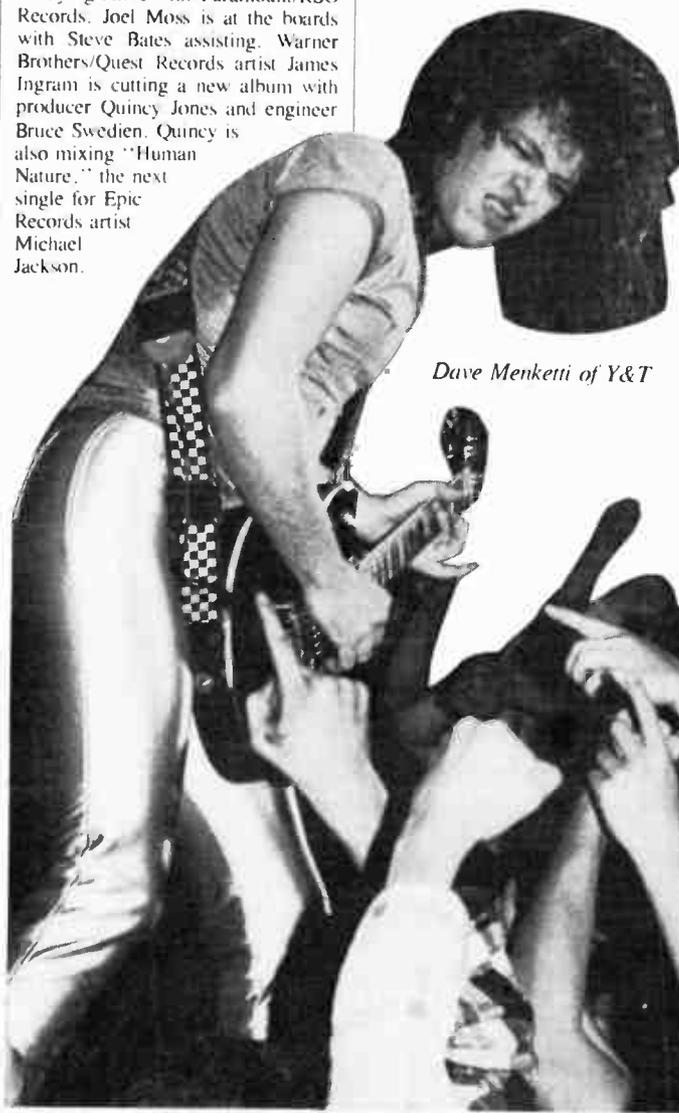
**Western Audio**, San Diego, CA: Pop Records act Three Simple Words are tracking three sides for an EP. Harlan Lansky is producing and Mike Harris is at the boards.

**Westlake Audio**, Los Angeles, CA: Johnny Mandel is producing the soundtrack album for the movie "Staying Alive" for Paramount/RSO Records. Joel Moss is at the boards with Steve Bates assisting. Warner Brothers/Quest Records artist James Ingram is cutting a new album with producer Quincy Jones and engineer Bruce Swedien. Quincy is also mixing "Human Nature," the next single for Epic Records artist Michael Jackson.

Canadian artist France Joli is working on an album for Epic Records with producer Pete Bellotte and engineer Brian Reeves. Geffen/Warners artist Jennifer Holiday is cutting an album with producer Maurice White and engineer Mick Guzauski, who is assisted by Ric Butz.

**The Village Recorder**, West Los Angeles, CA: Actress Shelley Duvall is wearing the producers hat, working on the *Pinocchio* episode of her cable television series, *Faerie Tales*. Joel Fein engineered with Robin Laine and Steve Powell assisting. The Crusaders just finished overdubs and mixing a new album for MCA Records in Studio D. Wilton Felder produced the tracks with Terry Becker engineering and Cliff Jones, Jim Faraci and Doug Williams assisting.

**Steve Mitchell** and **Steve Katz**, who together compiled some 20 years of staff engineering experience at A&M Records, have opened up a cassette duplication company appropriately entitled Cassette Duplicator Company. They explained their philosophy and goals concerning the business venture to *MC*: "High quality cassette copies are hard to find and when you do find them, they are expensive. Our goal is to offer top quality at a lower price. To do this, we use a better cassette than the competition.



Dave Menketti of Y&T



photo by Nancy Vollrath

The Plimsouls on location for their video with the Wolfe Company

We also were very particular about the duping machines, and went to great lengths having them meet with our rigid standards. The duping machines are Sony TCK 777's, with the master machines being a 3M M-79 for 15 and 30 ips and a TEAC 7030 for 1/4-track and 1/2-track and 7 1/2 ips format."

**Ocean Way Recording**, Hollywood, CA: Jeff Eyrieh, who produced the new Plimsouls album, is tracking guitar parts for a new album by T-Bone Burnett for Warner Brothers. Mick Ronson and Pete Townshend are the players. CBS Epic artist Teena Marie is tracking a new LP with engineer Bobbie Brooks. Motown's Lionel Richie is working on a new album with co-producer David Foster.

**Hyde Street Studios**, San Francisco, CA: Private View and Andy Scott are producing a demo for Warner Brothers Records with engineer Richard Van Dorn.

**Fantasy Studios**, Berkeley, CA: A&M Records act Y&T are in finishing up their new album with Chris Tsangarides, who is both producing and engineering. Neil Young is finishing the mixes on his new album, which was produced by Elliot Mazer

and is all digitally recorded. Azymuth, a Brazilian group, is working on their fifth album for Fantasy Records which they are co-producing with engineer Danny Kopelson. Also in for Fantasy is Taxxi, who are tracking their third effort which they are co-producing with engineer Phil Kuffel. Jesse Osborne is seconding the sessions.



Janet Fisher

**Sound Image**, North Hollywood, CA: It was erroneously reported in *MC* (Vol VII, No. 12) that George Faber and Stronghold (the first act to be signed to Sound Image Records) were in the studio recording a single of "Ride Sally Ride," when in fact the Secrets are recording the single. George Faber and Stronghold are co-producing their own album with Lenise Bent. Jamie Sheriff is in producing Patti Davis (Ronald Reagan's daughter) for Runaway Records (an English label) with engineer Scott Singer. Producer Henry Lewy is working on an album for James Scott with engineer Skip Cottrell. Poco bassist Charlie Harris and Ed Tree are in producing an album on themselves with engineer Patrick von Wiegandt.

**Hollywood Central Recorders**, Hollywood, CA: Roy March and Janet Fisher are producing an album for Janet for label shopping. Mike Dotson is at the boards.

**Salty Dog Recording**, Van Nuys, CA: Jeff Janning is in wearing both the producer and artist hats, laying down vocals and percussive overdubs on a single for label shopping. Ellis

Sorkin is co-producing and engineering. Tammy Renee, the 11-year old country singer who recently appeared on the television show *Fantasy*, is in with producer John Tobin. They are tracking three sides for label shopping. Jeff Sheriff is producing three sides for artist Patti Davis.

## VIDEO

By Iain Blair

**Vide-U Productions** of Hollywood recently completed editing on a three-song visual music production for the new techno-pop group Bone Symphony, who were recently signed to Capitol Records. The three videos, entitled "It's a Jungle Out There," "Dome of the Spheres" and "Everything I Say Is A Lie," were produced and directed by video artist Bradley David Friedman. "It's a Jungle Out There" was shot on location and in the studio, and is a conceptual piece using a number of special effects including a blue-screen chroma-key process. "Dome of the Spheres" features the band performing on a white set while luma-keyed video synthesized effects were combined with their images. Denise Gallant of Synopsis helped design the special effects on an analog eight level video keyer/synthesizer. "Everything I Say Is A Lie" was shot live at the band's 24 track studio. All three songs were taped in stereo and mono, and video photography was mastered on a Sony 4800 deck using a Sharp XC-700 color camera.

Vide-U Productions also recently completed work on a live shoot of the Witches, an Icelandic all-girl tribal rock group. The band were taped at the Lhasa Club during a recent sell-out performance, and the shoot was again directed and produced by Bradley Friedman. The video features some complex post-production opticals, and includes a series of short clips from the African Pygmy and Kyaba village Ubangi tribes, which serve to underscore the primitive nature of the Witches' sound.

For further information, contact



Sammy Hagar

Bradley Friedman at 612 No. Sepulveda Blvd., Los Angeles 90049. Tel: (213) 472-7023.

**Positive Video**, a post-production and effects house in Orinda, Northern California, has been working on a video for the current Journey tour. The song, "No More Lies," is a cut off Journey guitarist Neal Schon's new solo effort with Jan Hammer and is

the concept for the video-animation project which is being used to introduce the song during Journey's 1983 *Frontiers* World Tour. Jim Welch of Artist & Friends Inc., San Francisco, produced and directed the video, taking advantage of Positive Video's GVG Mark II DVE and their recently-acquired Ampex ADO to animate the album cover. The video will be shown on two giant screens flanking the stage.

For further information, contact Jim Lautz or Karen Tezyk at Positive Video, 15 Altarinda Road, Orinda, CA 94563. Tel: (415) 254-3902 or 2339 Third St., San Francisco, CA 94107. Tel: (415) 864-3062.

**The Wolfe Company**, fresh from its recent successes with videos for Wall of Voodoo and the Ramones, have just completed a shoot for local heroes the Plimsouls. The song, "A Million Miles Away," was shot at two locations, including a three-day outing to the Salton Sea which doubled for a Mexican location. Francis Delia directed the Wolfe Company production and Dominic Sena was director of photography and cameraman. Production manager was Jason Braunstein, Blake Yates co-ordinated production, and Christa Monroe was production artist. The project, which was commissioned by Geffen/Warner Brothers Records, was lensed on Arris in 16mm color and was edited at Electric Light & Sound in Hollywood. The results should soon air on MTV and other music channels. Upcoming projects for the company include shoots with the Fleshtones and Quarterflash, as well as Oingo Boingo.

For further information, contact The Wolfe Company at 464-0534.

**Pro-Vision Productions, Inc.**, of New York recently completed total production and post-production for a four minute conceptual music video promo for the group Whodini's latest single "Magic Wand." The clip was produced in cooperation with Arista/Jive Records and Quinn-Hart Productions and was shot entirely on location at 1515 Broadway. The project, produced by Barry Weiss, was directed and written by Alvin Hartley and Al Gomez, co-written by Cherrie Shepherd and choreographed by Barbara Frazer. The video was edited on 1" by Peter Roniek and Jack Niesi, and utilized a wide variety of digital video effects, including multiple DVE builds, posterization, slo-mo, mosaic effects and stop frame intervals.

For further information, contact Alvin Hartley at Pro-Vision Productions, Inc., 35 West 39th Street, New York, N.Y. 10018. Tel: (212) 994-1550.

**Alcon's MusicArts Division** have just finished post-production work on the new Sammy Hagar concert special shot especially for MTV. Alcon's chief editor, Jayne Morris-Paul, edited the project which was shot at the Checkerdome in St. Louis during Hagar's current U.S. tour. Production was by Nocturne Video, and Mick Anger directed the shoot. For further information contact Nigel Paul, Director of MusicArts Division, Alcon Video/Film Productions, Inc., 950 Battery Street, San Francisco CA 94111. Tel: (415) 397-0490.

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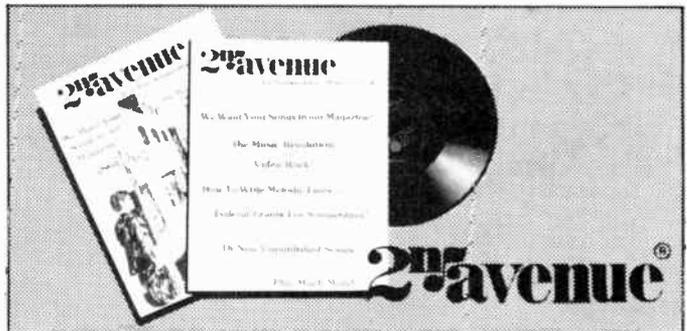
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# Songmine

By John Braheny

## Keeping The Doors Open To New Writers

In last issue's column, I made a plea for all involved to keep the doors open to unsolicited tapes. Record companies, publishers, and producers are understandably feeling vulnerable and paranoid in the wake of the outcome of the Bee Gee's infringement case. The group lost their case without the prosecution ever proving that the group had any way of hearing plaintiff Ronald Selle's "Let It End" before writing their monster hit, "How Deep Is Your Love." If that can happen, how much more vulnerable could a company or writer be when access *could* be proven?

Why is there so much concern over *unsolicited* tapes? Can't a company or writer be sued for infringement just as easily from *solicited* as unsolicited material? The consensus of several publishers and attorneys I questioned was that most cases (industry attorney Al Schlessinger estimates 90%) arise from unsolicited material. Songs coming to them from credible professional sources in the industry offered them more of a feeling of security than did unsolicited songs, even though there was legally no more or less jeopardy.

So is there any protection short of closing the doors? Entertainment attorney Michael Fletcher offered some advice to those who receive tapes. He says that in many cases, the record-keeping of incoming tapes is poor either because it was never set up as a regular procedure or because there isn't sufficient time or manpower to do it properly. Keeping track of when a tape comes in, who listens to it, and the date it's returned could protect the recipient of the tape in the event an infringement claim arose in which the defendant's date of copyright or registration actually preceded receipt of the plaintiff's tape.

Another bit of advice is offered by Fletcher to publishers who may be interested in a song which has not been registered or copyrighted. Often when a reversion clause is involved in the agreement and there's the possibility that the song will revert back to the writer, the publisher doesn't go to the trouble of copyrighting the song. Meanwhile, that song is vulnerable to infringement with no registration date. Fletcher advises publishers to either make sure the writer has registered the song or to register it in the writer's behalf with an SRS type of service, pending the publisher's copyright registration as a published work.

It has been suggested that waivers signed by songwriters protecting the recipients of unsolicited tapes from future lawsuits would soon be the only way through the doors. A major problem with this approach, however, is that it feels to writers like a license to infringe and one does not have a legal right to indemnify another person or company from criminal acts. So in the end, what good would it do when a waiver wouldn't stand up in court anyway? The waiver idea has other problems. Does a company have to bear the expense of sending waivers to everyone who wants to send in a tape? Are they attached to the outside of the tape package like a packing slip? How can everybody know the correct wording?

I was perhaps naively hoping to be able to come up with a plausible definitive solution for everybody but, as yet, there doesn't seem to be one. I'd appreciate hearing from anyone who has any other ideas. Is there such a thing as infringement insurance, or would it only encourage people to sue? Lets put some of the creativity this industry can harness to the service of working this out.

*John Braheny is one of the founders of the Los Angeles Songwriter's Showcase.*

# Reviews

## CONCERTS

### Phoebe Snow

At the Beverly Theatre, Beverly Hills

One of the most neglected figures in pop is Phoebe Snow. Her fluid vocal techniques sent "Poetry Man" scurrying up the charts in 1975, but she has never been able to duplicate that success. In addition, she has been plagued by personal problems. However, for her first Los Angeles performance in five years, Snow was clearly ready to put the past behind her. It is a credit to her talent that she is still able to attract a large, vociferous crowd without the benefit of being on a label.

The key to Snow's appeal is her ability to bend and twist notes with the ease of a musical alchemist, and make the songs her own. This was demonstrated on her choice of oldies in this nearly two-hour show. Her versions of the R&B classic "I Can't Stand The Rain" and "Didn't I (Blow Your Mind)" managed to challenge the originals in terms of emotional impact.

While her use of other chestnuts ("Shaky Ground," "Stir It Up," "Into The Mystic") was not quite as successful, they still showcased her ability as an interpreter. They also turned the spotlight away from the jazz side of her personality. Even Snow standards with jazz affectations, such as "No Regrets," have been dropped from the set. Though it is admirable for Snow to seek an R&B/pop base, it's unfortunate that it comes at the expense of her jazz efforts.

Backing Snow was an expert quintet of guitarists Larry D'Bari and Jimmy Vivino, keyboardist Lorrie Argese, bassist Greg Hollister and drummer Gary Gold. However, ironically, Snow was at her best when the band would leave the stage and she would hold everyone's attention with just an acoustic guitar, a few jokes and that voice. For a few minutes at least, the Beverly Theatre became the Beverly Coffeehouse. —Cary Darling

### Public Image Black Flag

At the Palladium and the Santa Monica Civic

The ghosts of punkdom past and present were unveiled during two separate concerts over the June 10-11 weekend. They again proved that the "punk movement," however nebulous it might be, still draws a fervent young following.

John Lydon has spent the better part of the past five years trying to distance himself from the Americanized version of punk rebellion. Public Image's sound has always been grating drones that are near-impossible to slam to; he's always looked at his audiences with no small measure of disdain and contempt.

At this sold-out Palladium show, a tuneup for his swing through Japan, he seemed to actually accept his place in history. Lydon took the crowd's admiration/abuse in stride, toying with the stage crashers, still baiting the crowd on their blind allegiance to what he used to stand for, but still found time to deliver the goods musically, even without the services of PiL conspirator Keith Levene.

With a strong but faceless band behind him to paint a chaotic aural canvas, Lydon was a passionate, riveting singer, graphically fleshing out challenging themes like "Public Image" and "Is This Religion." The constant fan-bouncer forays did disrupt his concentration, so he wasn't as visually intense as he was at the second Pasadena show in 1982, but by encoring with "Anarchy In



Phoebe Snow: "her band turned the spotlight away from her jazz side"

The U.K." Lydon seemed to confirm the viability and the historical significance of the Sex Pistols.

If Lydon sees the relevance of punk in past tense, then Black Flag seems willing to carry that force into the future. Although several former lead singers did their respective tunes from past eras, together it still was a potent display of the physical and thematic heat of the music.

Black Flag plays protest music for the young. Instead of dealing with socio-political themes that carry little weight with a pre-teen and adolescent audience, they strictly deal with their immediate concerns: resisting authority figures, be they parents or police, overcoming overheated emotions ("Rise Above," "Depression"), and dealing with the mediocrities of life ("TV Party").

Fortunately, the band doesn't distort their thrust in stereotypical punk garb or image. Looking like normal, everyday types (except for current frontman Henry Rollins, who is still the most menacing lead singer around), they drive their message home in a roaring, rock thunder. The tumultuous noise is tempered by an occasional melodic hook that keeps the songs dynamic and arresting. The intense aural energy literally raises goosebumps; you can feel the heat of their sound and performance.

Punk as a lifestyle or a politic may be passe, but as a musical force, it is an unkeniably effective means for teenagers to rebel and arouse an increasingly blasé and jaded society. —Jeff Silberman

### Keith Jarrett

At Universal Amphitheatre, Universal City

He enters from stage left, a small wiry presence outfitted in something akin to the "campus casual" look. He acknowledges the crowd and turns to the nine-foot Steinway. Once perched on the piano bench, he sits motionless, withdrawn, more concerned with what not to play than with what to

Critics slam his enigmatic demeanor as pretentious and hubristic. Indeed, Jarrett has a history of chastising audiences for any number of piddling discourtesies. Similarly, his prolific recording output has been stamped self-indulgent by some who fear his brand of "jazz" is more shaman than substance.

As always, the true measure of an artist's worth lies in his or her ability to extrapolate from the given some new connections within the discipline, to ascend a different vantage point from which to observe and comment on all that has come before. On a recent weekday night, before a large and enthusiastic following, Keith Jarrett breathed that rarified air reserved exclusively for high-altitude artistry. —Ken Kubernik

### Maurizio Pollini

At the Music Center, Los Angeles

As the season drew to a close, there seemed to be a glut of fine pianists performing with the L.A. Philharmonic. In recent weeks we've had Egorov, Perahia, Davidovich, Dichter and Ashkenazy, with Canino, Schub and Watts still to come. However, it would be hard for any of these gifted players to top the electric and exciting performance by Italian pianist Maurizio Pollini. The man is a shy, almost retiring performer, not given to attention-seeking flourishes and tosses of the hair, but nevertheless capable of fiery depths and intense emotion when the music demands.

Substituting for an ailing Carlo Maria Giulini, the respected British conductor Sir Charles Groves opened the program with the serious and dramatic *Adagio and Fugue in C minor* by Mozart. With its Bach-like contrapuntal tensions underpinning the themes, this piece demands an accuracy that was sadly missing from much of the orchestral playing. In particular, some of the violin entrances were less than tuneful.

Happily, all this changed with the appearance of the soloist for Mozart's *Concerto in D minor for Piano and Orchestra*. This well-known work, again in a minor key, gives plenty of scope to passion and pathos, and Pollini plunged straight into its complexities with a single-mindedness that immediately galvanized the orchestra back to life. After the stormy, tragic first movement where piano and orchestra battle each other for the upper hand, the gentle major opening of the Romanze movement seems to offer escape and peacefulness. But Pollini was not to be trapped that way, and instead of drifting off into inviting self-indulgent excursions, he very much took control of the music, revealing it as an unsettling struggle of conflicting emotions that pave the way for the tragic final movement. Here again, Pollini was not fooled by the sweetness of the happy ending, and triumphantly brought the concerto to a suitably questioning ending, that had a discerning and appreciative audience on its feet cheering for more.

—Iain Blair

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# Reviews

## CLUBS

### The Crayz

At Club 88,  
Hollywood

**The Players:** M. Gellette, rhythm guitar; G. Heupel, lead guitar; D. Wenzel, vocals; C. Petersen, bass; S. Gould, drums.

**Material:** Mostly uptempo MOR rockers that are fun to dance to. All of the material has style and obvious intelligence; they owe a lot to groups like the Police and Thin Lizzy. While not exactly turning over virgin musical sod here, they do have fertile imaginations. Of the 12 tunes, nothing was really bad, but merely good. Two favorites would be "Too Much Alcohol," a fine blueser with a nicely-constructed lyric, and "Stay With Me," a raggedy-assed rocker that had everybody moving to the beat.

**Musicianship:** There's a strong strain of professionalism here. Gellette tastefully added his layers to the Crayz' sound and Petersen dropped nary a beat, plunking away with excellent concentration. Gould is a very deliberate drummer who could do a lot more than drive the sound; he never lost his place, but he didn't push much either. Heupel is a sterling fret man who knows how to take the lead. He does noodle around sometimes ("Don't Slam The Door") and the low neck is over-mined, but his timing and emotion are superb. In the vocal department, Wenzel's a class act, but the group's harmonies are chanted monotonous. Wenzel himself has a clean, sweet-sounding voice that can



The Crayz: "a lot of time staring at their feet instead of the audience"

get nasal at times, but he can sing with the best. Unfortunately, perfection of tone is not the perfection of style. A good example of this was the aforementioned "Too Much Alcohol," which failed to achieve any synthesis because Wenzel felt none of the pain he was trying to convey.

**Performance:** Somebody must have filled their shoes with concrete because the Crayz don't move around a lot. There also had to be something very interesting on the tops of the shoes, because they spent an awful lot of time staring at their feet instead of opening up to the audience. The only

contact these guys had was with each other. Wenzel was the worst offender; he was very tight (maybe uptight) and closed in. At one juncture, in an effort to relax with the crowd, he sat on the edge of the stage with a studied air of nonchalance. The real effect was amazing: He kind of caved in around his solar plexus, doing an excellent imitation of an implosion.

**Summary:** Commercial, good looking and good sounding. A lot of other people have built careers making this kind of music. There's no reason why the Crayz can't queue up with the rest.

—Kong

### Famous Figures

At the Club Lingerie,  
Hollywood

**The Players:** Rick Arbuckle, sax; Greg "Benny" Benson, drums; Adam Dubov, guitar, vocals; Rob Freeman, bass.

**Material:** The Famous Figures look and even sound somewhat rockabilly at first glance. Upon taking a closer listen, there is evidence of more than what first meets the ears. Exclaiming they do not plan to die with a fad, the Figures combine rockabilly with their own brand of Chubby Checkers' twist-rock, some surf sounds, and a spicing of other elements. They even do a blues/rocker with an early Foghat feel entitled "Grand Island Nebraska."

**Musicianship:** The vocals were clear and balanced most of the evening, as well as the instrumentation. The sax slipped behind at several points but always came back burning and grooving. Several of the guitar breaks cried out for variance. The players were proficient, well-rehearsed, and energetic throughout their set.

**Performance:** The set burned from start to finish, and the crowd was on



photo by Lesley Campbell

Famous Figures: "combine rockabilly with their own brand of twist"

its feet most of the evening. "Tangiers," a surf-style instrumental, was adequate, but not one of their strongest tunes. "Texas Corvette Stingray" featured a sax and guitar dual solo with a pleasing delivery. After the initial numbers, the band loosened up and moved about the stage. The middle of the show brought us "Esther Rodna" with its Latin flavor. It was good but could have been a standout had they slowed the pace down. For

the most part, though, the full throttle approach was the charm.

**Summary:** The Famous Figures are hot. However, they lack a certain maturity before graduating to major label status. I can't stop wondering what a good producer might accomplish in the studio with this outfit now. Still, at this point, they're definitely worth the cost of club admission.

—Greg Philippi

# Reviews

## CLUBS

### The Sneaks

At Cattleman's Wharf,  
Hacienda Heights

☐**The Players:** Brett Perkins, lead vocals, rhythm guitar; Rob Schilling, lead guitar, vocals; Greg Tortell, drums, vocals; Pat Hacker, bass, vocals.

☐**Material:** A straightforward combination of new wave and modern pop rock with dashes of Bowie and Costel-

to thrown in. The Sneaks have incorporated a good, commercial sound which is neither punk nor bubblegum, but could appeal to either genre's devotees. The music is simplistic without a lot of variation; very fast and fun. "Down 'N' Out" was a surprisingly good funk number.

☐**Musicianship:** Sparks fairly flew from the guitars of Schilling and Hacker during their intro bit. Perkins possesses a strong and engaging vocal style and plays a strong rhythm to Schilling's lead. Although a couple of strange notes were detected during the rendition of "The Message" (due to the sometimes-faulty sound system), as far as musicianship goes, these guys left very little to be desired.

☐**Performance:** Their style is loaded

with plenty of elan and their dress very sophisticated mod. The aura they evoke is one of very cool sophistication. Nonetheless, they get down to the basics of their music. They put plenty of heart into it, while Perkins exhibits a charming stage manner which could appeal widely to young girls and grannies alike and sports some facial expressions reminiscent of a very youthful Paul McCartney.

☐**Summary:** The Sneaks are geared to a youthful audience, but their style and appearance is so clean that they would have no trouble appealing to a more mature market as well. Their sound is good and touches on everything musically in vogue with no possible threat of offending anyone.

—Theresa Nixon

### St. Vitus

At the Troubadour,  
West Hollywood

☐**The Players:** Scott Reagers, vocals; Dave Chandler, guitar; Mark Adams, bass; Armando Acosta, drums.

☐**Material:** Definitely hardcore, headbanging heavy metal. Their music has a certain dark intensity, very hypnotic and dirge-like (much like classic Black Sabbath), and at their best, they sound like some infernal machine tunneling through a steel mountain. However, most of their songs are very similar with dense bass and drums, heavily-distorted guitar and apocalyptic vocals. After a while, monotony starts to kill the intensity.

☐**Musicianship:** Adams and Acosta are more than able musicians (as highlighted in "Welcome To Darkness"), and provided most of the interesting rhythms and changes in the songs. Both are very powerful and inventive players. It's hard to tell exactly how well Chandler plays the guitar, as all that feedback and distortion produces a muted drone that gets lost in the bass line. His solos have a psychedelic-blues feel, with lots of crunch and effects, but too often he seemed to be just playing rhythm guitar. Reagers provided appropriately eerie, doom-laden vocals; however, his singing needs to be more dynamic and expressive to be truly effective.



St. Vitus: "definitely hardcore, headbanging heavy metal like Sabbath"

☐**Performance:** They played to a fairly large, enthusiastic crowd, many of whom knew all the lyrics that I couldn't even begin to decipher. Interaction between the band members and the audience was minimal, and the energy level dropped noticeably after the first few numbers. Their encore reached an energy level they should try to sustain throughout their set.

☐**Summary:** The band succeeds at the difficult task of creating an intense mood and atmosphere in their music. All that's needed is some complexity and diversity to keep their sound from being too one-dimensional; otherwise, it's not likely they'll expand much beyond their cult audience.

—Melinda Lewis

### Doo-Wah Riders

At the Palomino,  
North Hollywood

☐**The Players:** Ken Liebenson, keyboards, vocals; Lindy Rasmuson, guitar, vocals; Rob Fresco, bass, vocals; Norm Roper, drums; Bob Houghtaling, pedal steel guitar, vocals; Richard Green, guest fiddler.

☐**Material:** From the hilarious "Footprints On The Inside Of My Windshield" and "Boogie Woogie Radiator Shop" to the poignant "Film At 11" and "Hold Your Ground," Liebenson utilizes his lyrical wit and commercially-melodic sensibilities,

Rasmuson's more sedate "I Earned A Little Whiskey Tonight" was also effective. Even the sprinkling of cover selections, most notably Milton Brown and his Musical Brownies' "Down By The Ohio" and a gospel medley, has been Doo-Wah-ized, blended swing, jazz, country, gospel, blues and rock.

☐**Musicianship:** This band's forte is in functioning as a unit both instrumentally and vocally. Guest Richard Greene did not detract from the ensemble effect in adding another flavor. While no one is a soloist per se, Liebenson occasionally will offer a rousing boogie piano solo or Houghtaling will add a short pedal steel highlight. Each member more than capably handles the demands of playing a variety of styles. A strong, solid bottom is provided by Fresco and Roper,

and the band excels vocally with full harmonies and rich dynamics.

☐**Performance:** Opening with their own "The Joint Is Jumping Again," the band had absolutely no difficulty in maintaining that energy throughout. Most noticeable was the fun the band had on stage, including the effective theatrics on "Footprints." The material was well-paced and executed.

☐**Summary:** The Doo-Wah Riders have all the elements to succeed, from a range of material to excellent presentation. They have a distinctive sound in their own tunes and their arrangements of their select covers which should appeal to a wide audience, since they combine a variety of elements. A night with the Doo-Wahs is a promise of toe-tapping fun, musical delight, and complete entertainment.

—Robyn Flans



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# Reviews

## CLUBS

### Legend

At The Old Waldorf,  
San Francisco

□**The Players:** Vic Holguin, vocals; Kevin O'Brian, guitar, harmonies; Doug Caldwell, keys, synthesizers, harmonies; Steve Wells, bass; Don Frank, drums.

□**Material:** Saccharine music for those young and idealistic enough to enjoy starry-eyed lyrics like "I really had my eyes on you, bay-beh," and "You're the only woman that I'll ever love." It's an REO Speedwagon set catering to everyone in general and no one in particular. Their sound doesn't discount the advantages of sweet popularity in the commercial mainstream market, which tends to tippy-toe back and forth from the realms of stylishly-composed songs to those too obviously packaged for sale.

□**Musicianship:** With speed over melody, thick beat over imagination, Legend's holistic barrage of sound, while not at all abrasive, is nonetheless so full of angles, solos, harmonies, and short, fast leads that it comes off as many little off-hand comments but no one big statement. Even so, Holguin's voice is a saving grace, and O'Brian really knows his way around his axe. His continuous break-neck speed could use an occasional slow melodic line for contrast. Wells and Frank provided the primitive and heavy elements in the sound, while



photo by Pat Johnson Studio

Legend: "never mind your mind and social consciousness be damned"

Caldwell's keys and guitar never really asserted themselves to any real noteworthy extent.

□**Performance:** Legend offered up a tightly paced set of light pop with a nice flow in the choice and placing of the songs. The guys have a good time, they work well together, and seem to genuinely like one another. Holguin is immediately loquacious with his smiles and casual, albeit stylish, dress, and O'Brian's boyish antics of careening, spinning, and near-falling through the audience area was fun. Another boon was a visually striking

theatrical routine in which the front three guitarists all got on their knees in coordinated choreography and played synchronicity-style to the rhythms of the song.

□**Summary:** Those who can't get enough of Styx or REO and are distressed at the trend away from all the sparkle groups will love the die-hard traditional FMism of Legend. Never mind your mind, and social consciousness be damned, Legend lives in a void of pop-rock, swirly lyrics, and all happy smiles.

—Bonnie MacKinnon

### Tex & the Horseheads

At the Anti Club,  
Hollywood

□**The Players:** Linda "Tex" Jones, vocals; Mike Martt, guitar; Smog Vomit, bass; Rock Vodka, drums.

□**Material:** Grinding, hard country metallic rock, which is overlaid with Tex's impassioned and often bluesy vocals. A made-in-hell marriage of a more burlesque Janis Joplin and a wound-down Ramones would be a suitable way to describe the audio textures spat out by this band. On numbers like "Short Train," with its L.A. appropriate chorus of "I ain't gonna walk," they often made me wish that they'd been gigging in the pistol-packing, early Ramonic era of 1977.

□**Musicianship:** Tex's three partners in crime are decent musicians. There's nothing outstanding to witness here, but then, this isn't a "watch our virtuoso solos" type of band. The Horseheads are about attitude and aggression, not finesse and subtlety. Vodka and Vomit meshed together satisfactorily, succeeding in creating a suitably dirty backdrop over which Martt could pick in and out of his repertoire of punked/



photo by Bruce Kalberg

Tex & the Horseheads: "are so bad, they're wonderful."

thrashed rock licks. The band's overall sound sometimes tended to suffocate Tex a bit, who sometimes became a trifle monotonous. Yet, when they locked into a good rock song such as "Jailed Again," where the basis of a melody was just discern-

nable (quite a rarity), they didn't let up at all.

□**Performance:** Now this is what the Horseheads are all about! Tex, dressed in black sleaze queen attire, struts rampant over the stage, as well as making occasional forays into the audience. She sings zombied, decadent nursery rhymes and drunken rock numbers like "Ice Cold Beer." She also covers a few '50s and '60s oldies like "Cutie Rudie," which was given their typical distortion treatment after a good vocal and drum intro, a version of Marvin Gaye's "Ain't That Peculiar" and Clarence Carter's "Slip Away." She frequently indulges in pseudo/real sexual activity with herself; this is not a songstress to take home to meet mother.

□**Summary:** Tex and the Horseheads are so bad, they're wonderful. Like an over-intoxicated strip tease artist, Tex comes at you determined to inflict her musical and physical deca-dance on your eyes and ears. Definitely not everyone's cup of meat, they should attempt not to sound too drony. Tex shows definite promise; she's got the ability to move into other musical areas when and if she quits horsing around. In the meantime, if your taste runs to hearing something like Dolly Parton duetting with Siouxsie from the Banshees after a lengthy drinking bout, check Tex and her heads out.

—Richard Crowley

# Reviews

## CLUBS

### Commuter

At the Music Machine,  
West Los Angeles

□**The Players:** Dave Merenda, keyboards, lead vocal; John McCormick, bass, vocal; Mark Keefer, drums, vocal.

□**Material:** A keyboard oriented, brisk and breezy version of new wave. "Like I Do," was spirited, full-throttle pop piece, while "Losing The Best Years" had a slow, anguished

quality, hinting of youthful melancholy. Quite a few of the tunes were enticingly danceable. Interestingly, the group played "Lonely Is The Heart" twice, once early in the set and then as the encore number. It worked, too—the encore version was almost twice as fast, which brought matters to a focused, fever-pitched close.

□**Musicianship:** All three players worked with verve and conviction. John McCormick played his heart out, using a thickened, chunky tone to play muscular bass lines. All the key efforts of Merenda were crisp and successful, and drummer Keefer showed he had a nimble set of wrists. At times the bass and drums locked

together to snap out maddened bullets of tense energy.

□**Performance:** The musicians looked like they were having fun on stage and moved quite a bit. Not once did McCormick's clean patterns cause him to plant his feet immobile. And Merenda, behind keyboards the entire time, still swayed and boogied with the rapid-fire beat.

□**Summary:** The slower songs were much less interesting vocally; they lacked the urgent, near-strained quality present in the faster-paced tunes. Also, some of the vocal harmonies sounded just a trifle flat every once in a while. Despite this, Commuter is enjoyable and worth catching, if only to take notes on today's status quo.

—Randal A. Case

### Jane

At Wong's West,  
West Los Angeles

□**The Players:** Rachel Raylove, lead singer; Miles Joseph, guitar; Bobby Buccelli, bass, vocals; David Raven, drums.

□**Material:** All original pop tunes, shaded with anything from reggae to blues. Jane are at their best on bluesy and/or moody numbers such as "Giving It Up" and "Condescending K," and on the sassy duet "I'm Not Going To Chase You."

□**Musicianship:** Jane are a tight, competent ensemble and sound like they are just about through paying dues. Raven (who bears a faint resemblance to Mel Gibson) is a sharp, sometimes imitative percussionist, especially on "Giving It Up." Joseph, a capable lead guitarist, strutted his stuff on a well-performed, if slightly out-dated solo, during the same song. Buccelli doubles as an excellent vocal harmonist. His duet with Raylove in "I'm Not Going To Chase You" was one of the high points of the evening. Raylove, with sultry eyes and flouney white mini-dress, has a strong, self-assured vocal style and is not too caught up in lead singer ego-mania to join the audience on the dance floor for a few spins.

□**Performance:** Raylove seemed most in her element when performing slow numbers, such as the sensuous "Condescending K." Here, she sat in a chair and crooned like a cross between Martha Davis and Rickie Lee Jones. More such bluesy numbers should be added to their repertoire. The rest of the band supports her with enthusiasm and vigor.

□**Summary:** Jane is a great party and dance band, but one that can only provide background music unless they come up with some more commanding material. Jane has the talent and musical finesse to pull off something just a little more innovative, and they'll have to, or risk the fate of hundreds of other good, but ultimately forgettable bands roaming the club circuit of L.A. —Margret Coleman



Jane: "great party and dance band, but need some commanding songs"

### O.T.R.

At the Golden Bear,  
Huntington Beach

□**The Players:** Bill Jobe, lead vocals, guitar; Steve Caruso, guitar; Scott Smith, bass; Marc Bishop, drums; John Marin, keyboards.

□**Material:** Rock, pure and simple. The power of the material was reminiscent of Cream, particularly on "Doin' What You Want To Do." A more commercial rock feel was demonstrated on "Talk To Me," which was the most completely satisfying song of the set.

□**Musicianship:** The playing was very tight and clean throughout. The twin guitars of Jobe and Caruso were used sparingly and effectively; excessive use would have detracted from

the impact. The changing pace was kept well by Smith and Bishop, with Smith's bass being particularly impressive on "Again And Again." Marin contributed some additional texture on keyboards; his break on "Beverly Manor" was good, sounding like Stevie Winwood in the good old days. Jobe's vocals are the crowning achievement of the band. He sings with feeling and power, most notably on "Doin' What You Want To Do."

□**Performance:** Honest and unpretentious, but also unadventurous. A little more movement on stage would not come amiss.

□**Summary:** O.T.R. is an extremely tight outfit, but with so much competition in their particular genre, they should concentrate their efforts on more varied writing and put a little more sparkle into their performance.

—Martin Brown

### The Vandals

At the Santa Monica Civic,  
Santa Monica

□**The Players:** Stevo, vocals; Jan Nils Ackermann, guitar; Steve Pfauter, bass; Joseph P. Esecalante, drums.

□**Material:** Hardcore punk with a satirical bent. Fast, loud, and noisy, but neither as fast nor as loud nor as noisy as some slam-dance units. The Vandals' attitude tends to be along the heavy-handed sarcastic hardcore party line; i.e., they make fun of themselves, urban cowboys, the audience, and any public figure they can get their hands on. Covers include "Heart-break Hotel," "It's Not Unusual," and the Focus hit, "Hocus Pocus."

□**Musicianship:** They've obviously

rehearsed a lot, without getting bored with the music. The songs were quick and neat, and the band's sound is coherent and powerful. The raggedness of the vocals was fairly easy to ignore in this context.

□**Performance:** Throwing cans of Bud into the crowd (four or five six-packs' worth) counts as "excellent performance" in my book. So does Stevo's willingness to let the crowd spit on him since, as he put it, "you paid yer six bucks."

□**Summary:** "Anarchy burger!/Hold the government!" is an idea whose time has come. Unfortunately, the Vandals' punk freak show is an old conceit. Spitting on Pat Brown or a silly-looking guy in a cowboy hat is okay by me, but I don't see any reason to spit on someone who tells you to do it, even if he is wearing a blue wig and a leopard-spotted shirt.

—Bruce D. Rhodewalt

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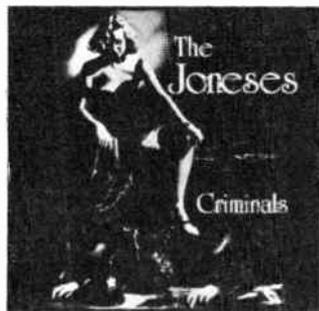
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# Reviews

## RECORDS



### Criminals

The Joneses

American Standard Records  
Produced by the Joneses

It took a good ten years, but someone has finally managed to revive David Bowie's gutter-flash production style as deployed on Iggy Pop's *Raw Power* and parts of Mott the Hoople's *All The Young Dudes*. The Joneses squawk and drone like a Quaalude nightmare, a classic garage band in the Cramps/Johnny Thunders tradition without cloying pseudo-smarts to gussy up the basic grunge. *Criminals* is more menace than music, but they maintain that high level of sneering humor essential to the genre.

Out-of-tune guitars and astute lyrical statements like "the vanakine (Vatican?) choir don't play no rock and roll" tip off the band's debt to the Dead Boys and the Dolls, while a noxious (thereby perfect) sax and ham-hock piano chords give the tunes that "let's lobotomize 1959" feel. Jeff Drake owes more to cigarettes and inspiration than real vocal prowess, but I'd like to see Duran Duran handle songs like "White And Pretty" and "Ms. 714" with equal aplomb. In keeping with today's mania for covers, the Joneses reach back to TV's golden age and lay waste to "Bedrock," as well as zip through a fairly-straight thrashing of Elton John's "Crocodile Rock."

Well, none of it will ever hit MTV, much less KROQ, but those of you with a taste for the mutant should find the Joneses as entertaining as a Russ Mayer film festival with subtitles. *Criminals* is good-natured nastiness, a messy T. Rex for post-apocalypse moderns who yearn for the good old days of platform sneakers and Max's Kansas City in Noo Yawk. Lester Bangs would have loved them.

—Chris Clark

### Metal Massacre II

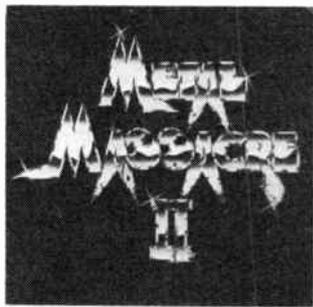
Various Artists

Executive Producer: Brian Slagel

Metal Blade Records prides itself on releasing only the heaviest heavy metal, and, like the first *Metal Massacre*, *Metal Massacre II* is strictly for devout headbangers. Brian Slagel has culled twelve of the most extreme HM

bands from around the country. Local Southern California faves Armoured Saint get the record blasting along with an eardrum-blistering attack of double-bass drums and double-crunch lead guitars topped off with double-shot-of-whiskey vocals. With a couple of exceptions, the rest of that compilation falls into the same formula: if one played the record all the way through (without going deaf), without looking at the label, he might think it was all by one group.

Only two of *Metal Massacre II*'s tracks would appeal to non-heavy metal fanatics. By far the most distinctive song is 3rd Stage Alert's "Mind Invaders," which features a melody that one could actually hum along to. Albert Morris supplies some interesting guitar figures, and David Drury's deep, smooth vibrato is in direct contrast to the high-pitched, hyperactive screaming on the rest of the record. "Lucifer's Hammer" by Warlord is not as unique, but it is easily the best-produced track. Like Drury,



Warlord's Damien King manages to display a vocal personality of his own, and the song has a powerful finale with a coda of "save us... from ourselves," which is the album's finest moment. There are decent passages here and there, such as the soft break in "The King" by Hyksos, a meaty riff or two from Molten Leather in their "Inversion," and some breathy Ann Wilson-style singing by Aloha's Lisa Ruiz during "Heavy Metal Virgin." The musicianship in most of the bands is there, but the imagination and originality definitely are not. However, this is undoubtedly a hard-core metal freak's delight.

—Stu Simone

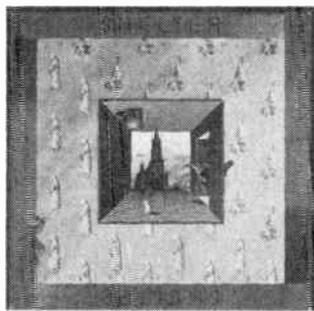
### Prophets and Clowns

Shelter

Produced by Terry Taylor

Shelter is a talented gospel band putting out music that transcends the bland, candy-cane pop style so typical in much of today's Christian music. They have the ability to successfully bring their message to the secular marketplace, and compete in the mainstream of '80s music.

What is needed, however, is a production switch from the old school of thought. On "Prophets and Clowns," Shelter literally marches to the beat of a distant drummer. Weak production values bury much of the needed backbeat, leaving the vocal arrangements almost obnoxiously out front. Lyrical content may be important, but the lack of a pulsating rhythm section to push



them is especially evident during the rockers. And with production values only capturing part of Shelter's energy, otherwise strong players appear average. Producer Terry Taylor did do a fine job with the vocals.

There are points in the grooves where *Prophets and Clowns* is reminiscent of the Elton John sound during the days of *Good-Bye Yellow Brick Road*. Shelter uses those same haunting keyboard/vocal tradeoffs that Elton made famous.

Shelter's guitarist, using a '70s style, both helps and hinders the record. He adds storm to the seas when called upon to do so, but his style takes away from any "new music" flavor that might be brewing. "Super Heros" is a case in point where electronics would add immensely to its structure and futuristic feel. The album's weaker tunes tend to be the rockers. They flow more in that old school vein.

The song order on *Prophets and Clowns* adds to the intensity of the record and positive statements such as "Hope" are welcome relief in these stress riddled times. The opening cut, revisited at the record's closing, ties this package together. *Prophets and Clowns* is a pleasant sojourn with possibilities for much more. Needed are a good producer and for Shelter to lose their old wave aura.

—Greg Philippi



### Walk On Well Lighted Streets

Gleaming Spires

Pushbox/PVC Records

Produced by Stephen Hague

David Kendrick and Leslie Bohem have been taking notes. They've worked with Sparks for a couple of albums now as the Mael Brothers' latest rhythm section, but haven't wasted time simply following directions and lurking in the shadows. They've been studying Sparks' deliv-

ery and comic sense and intend to take it to the bank.

*Walk On Well Lighted Streets* is an extremely commercial, yet intelligent, collection of songs that for the most part contain tongue-in-cheek, slightly twisted views of things. That follows the precedent set by "Are You Ready For The Sex Girls," a KROQ novelty chartbuster that, despite its macho-deflating lyrics, most likely succeeded on its sexist title and irritating hook. With fellow Sparks henchmen Bob Haag and Jim(bo) Goodwin, here they wisely refrain from overdosing on synthesizers and that sort of gimmickry, although "A Christian Girl's Problems" is a shoo-in as the "...Sex Girls" sequel.

The title track is based on a nice juxtaposition of a subdued marching cadence and smooth sax wailings, while a similar meshing of sophisticated rhythms, smart arrangements and nervous tension are particularly successful—yet less pop-ish—on "Mining" and "At Together." "Yes I Can" picks an unusual target, lunging a patronizing showbiz rap ("you're beautiful, I mean it baby")—everything but gold chains and a glass eye—at Sammy Davis Jr.

Not to be a record without flaws, *Walk On Well Lighted Streets* also features the miserably obnoxious tune "Fun Types," and throughout the LP, Bohem articulates lyrics as if drilled by Professor Higgins.

An ironic concluding note: the LP is very ably produced by Stephen Hague, formerly of Jules and the Polar Bears, a group with no commercial sense and with lyrics slurred beyond detection. He must have been taking notes too.

—Vicki Arkoff

## EP FILE

**CITY OF GLASS** (Allegiance): Here's one for the Guinness Book of Persistence. This is the third piece of wax from what used to be the Naughty Sweeties, and though the name has changed, the sound has not on this, their best effort yet. They still play taut, near-mainstream rock, the songs are respectable, and the performance assured. Lyrically, they're starting to run on empty, as they grab for obvious and overused scenerios in "Friday Night" and "Little Girl Eyes." But what makes this their best effort is a strong, clear production that perfectly captures the guitar bite on "Walking On A Wire." By any name, this disc probably won't win many new converts, since the sound hasn't changed all that much. Still, a respectable effort.

**OUTSETS** (Plexus): This New York trio, led by guitarist/singer Ivan Julian, goes about as far as he can take them, which here is almost far enough. Creating a tinny, sparse, three-piece rock sound, the band succeeds when the rhythms are brisk and funky. Julian's guitar crackles on "Dancin' In The Dark" and especially "Young Man's Money." But when the tempo slows and the melody has to be carried by Julian's thin vocals, as in "Heart On Fire," things go astray. Overall, an outing that shows off the band's potential more than lives up to it.

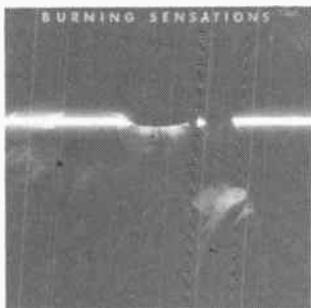
**B TEAM**—Buy American (Faulty): B Team tries to incorporate Gang of Four funk, gloom-doom melodies, and Lydon-inspired vocal ranting. The intentions may be noble, but the execution here is not. Strike one is David Rubinstein's axe riffing,

# Reviews

## EP FILE

which lacks any significant bite, then the melodic drones miss dynamic chord changes that would challenge the listener. Top that off with vocals that don't have Lydon's distinctive character, and it's strike three, they're out.

**BURNING SENSATIONS** (Capitol): There are many surprises here, not the least of which is Capitol's decision to take a chance on this style of music. You don't hear too many five minute dance grooves, especially those that combine spicy calypso melodies with Hendrixian guitar histrionics. Yet "Belly Of The Whale" stands up to KROQ overplay, intoxicating rhythm blessed with just the right hooks. "Check

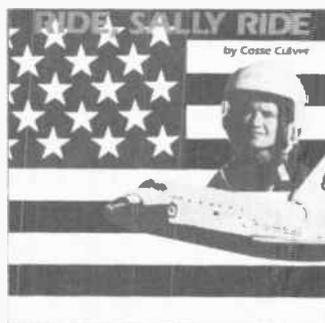


Your Mail" is a fine frantic rocker, but "Carnival of Souls" would be twice as catchy if they cut its eight-minute length in half. Smooth production absolves some of the EP's soft spots, making the whole effort definitely worthwhile. Burning Sensations have crafted an involving new sound; a tad of editing and they could come up with something completely rewarding.

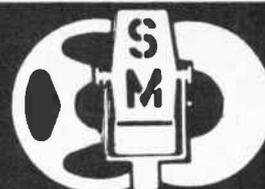
## SINGLES FILE

**Me First** creates an out-of-kilter funk groove in "Bounce Your Bones" (A Good Label), and it works well with a neurotic vocal style. But a bridge is thrown in, and instead of being a nice change of pace, it diffuses the song's momentum. "Stay Inside" is basically more of the same—nice groove, edgy vocals, and smooth production. While Me First has succeeded, to some extent, in crafting a sound distinctive from a plethora of quasi-funk acts, they've yet to make it particularly arresting...It's not too often I get singles with Sun Ra compositions, so it's a nice, refreshing change of pace to hear **Primitive Future's** version of "Lost In Outer Space" (Wild Cat), an appealing, airy instrumental benefited by subtle, yet accomplished playing. In comparison, "Wild Child," an original, is quite a comedown. It's just an average riff rocker with unimpressive vocals and a predictable arrangement...Hey, I like a good protest song as much as the next guy (for a while there back in the '70s, I even had the gall to consider myself a liberal), as much as I can get into the angle of **The Other Side's** "Reagan's Theme" (Shut Up), it's truly an anemic song, a patry excuse for reggae performed without a hint of acumen. Such efforts will not effectively convey any message, no matter how noble it may be. "American Wet Dream" is a slight improvement, but it's still a long way off from being recommended. I hereby nominate **Adore O'Hara** as the eighth wonder of the world. What more can be said about his/her/its new release, "La Luna Fettucini" (Hit & Run) two anos (I think) from operas like "Lucia di Lammermoor" and "Norma" It's a free country, ain't it? This, like singles by Johanna Went and John "A

deranged record collector...**Donna Parker** puts in a decent effort on "You Don't Know What You're Losing" (Domino), but a pedestrian performance by the band and her only average voice robs this country weeper of its simple, direct emotions. Her attempt at rockabilly in "Nicknumbers" finds her way out of her league, and not even appropriate instrumentation and raw production can mask her timid delivery...**Phillippe Wynne** has crafted a lush sound for the ballad, "He'll Never Love You Like I Do" (Sugar Hill), and while the performance and production are on the mark, one expects a little more passion in his vocals. Decent, but not exceptional, which it could've been...If it wasn't for some woefully weak lead vocals, the **Untouchables'** (no, not the local mod faves) rendition of "So Long Honey" would've come off as a fairly respectable record. To top it off, "I Need You," an acoustic pop/rocker, shows off some decent potential as well. I don't know where these guys come from (you never know what you get in the mail these days), but there's something here that could be developed into a worthwhile talent...**The Automatic** are farther along; they've fully developed a crisp, strong sound, and they play with verve on the rocker "Please Baby Love Me" (RMS). Unfortunately, the arrangements and the lyrics are too recycled; they add nothing new to the roots rock and roll. Same goes for "Hang It Up," to paraphrase the "Beatlemania" ads, it's not the real thing, just a respectable simulation...As astronaut **Sally Ride** completed her first day in space on the Challenger, lo and behold, what do I get in the mail but the first of what should be a deluge of dedications, this from **Casse Culver**. "Ride Sally Ride" (Shuttle Songs, natch) is not a take-off of the Mitch Ryder classic—that would've been acceptable. This is nothing more than a lachrymous piece of tripe, with a melody lifted off an airline commercial. **Red River Dave**, where are you when I need you? (Editors note: 48 hours after the review, the famed Red River Dave North Hollywood actor, entertainer, and superstar, has indeed released "The Ballad Of Sally Ride," with the immortal verse: "For Sally, lady astronaut, she heard her country's call/And rode the spacecraft Challenger like a Wabash Cannonball." You can hear him sing this instant classic by calling (213) 769-5374. This proves, once and for all, that there is a God). Meanwhile, back to



Ms. Culver, "Blame It On The Moon" is a forgettable mellow/rock love song that gratefully isn't dedicated to Neil Armstrong...After being coddled by such pseudo-patriotic swill, some nice thrash punk is the perfect antidote. **Modern Industry's** new 7" is a respectable effort for the genre; the powerchords heave out like slabs of fuzz, the drumming is nicely chaotic, and the lyrics are appropriately grim. "Man In Black" rocks with force, and "No Change" has a riveting bridge that comes out of nowhere and takes you to an aural abyss. Most interesting is the disclaimer for the song, "The Egyptian," which deals with a break-up of an affair. After telling the ex to get down on her knees, they note that the song "does not pertain to anyone living or dead" Whew, it's good that they're just dealing with a generic "bitch." For a while, they almost had me worried...  
—Jeff Silberman



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# Club Data

By Ron Gales

**TROUBADOUR**, West Hollywood: The latest Troubadour brouhaha involves creative booking, pairing metal faves Hellion with punk provocateurs Social Distortion. Seems the skins and longhairs didn't mix well and a few, well, quite a few punches were thrown, with one Hellion fan landing in the hospital. There were charges by some attendees of irresponsible booking on the Troubadour's part. Michael Glick, however, said the disturbances were caused not by rowdy Distortion fans, but by the band members, who arrived late, unprepared to go on, and in suspicious condition, according to Glick. "A lot of punk bands call up and ask to play with the heavy metal bands," Glick reports. He will continue to try to integrate the shows, though he admits that "this one backfired."

**COMEBACK INN**, Venice: "Electro-Spree '83," the third annual marathon of experimental electronic jazz, premieres July 17. Electronic jazz alchemists such as Emmett Chapman, Steve Roach, and Daniel Sofer head the bill.

**TAURUS TAVERN**, Venice: A Band Called Sam held their final weekend blowout June 17-19, as this westside venue prepared to close its doors. The weekend marked the end of a five-year era of Sam Taylor's band packing the weekends. Performers such as Albert Collins and Rickie Lee Jones had jammed with the band in previous years, and the group's final shows were star-studded as well.

**CHEYENNE SUPPER CLUB**, Arcadia: This popular country palace will be closed until September for remodeling.

**MUSIC MACHINE**, West L.A.: Fans who came to see a recent Screamin' Sirens show were not expecting a drag, but got one anyway. The two decidedly masculine-looking gals who joined the band onstage were in reality members of Jimmy & The Mustangs in disguise...well, we hope it was a disguise and not their normal everyday appearance. For those with naturally long hair, booker Jan Ballard is instituting Metal Nights on Wednesdays.

**ROSIE'S**, El Monte: After a very successful taping of Gary Muledeer on June 13, the Falcon Cable Network decided to continue taping in the club once a month on Mondays or Tuesdays. The hour-long shows will vary from comedy to country music to R&B, as the club is shifting their booking policy more towards the latter genre.

**LIGHTHOUSE**, Redondo Beach: This hall will hold live auditions starting in July. The twist is that the auditions will be performed while the club is open, catering to the afternoon lunch crowd. Also, rockabilly sensations the Hornets were recently joined onstage by Cannibal & the Headhunters for a massive jam.

**DONTE'S**, North Hollywood: The one and only Steve Allen brings his big band in on July 22-23. He is preceded on the 17th by San Francisco bassist Bill Forman, featured on Lanny Morgan's newest LP. Forman will play as part of Morgan's group.

**PASQUALE'S**, Malibu: A trade-off occurs on July 7, as Pat Senatore takes his trio down to Al Williams' Jazz Safari while Williams brings his band up to Malibu. Also, the afternoon of July 10 marks the return of John Klemmer.

**MADAME WONG'S**, Santa Monica: The pagoda is the first club to actively use MTV as an advertising medium, as the numerous spots for the July 15th Ventures date attest.

**HOP SINGH'S**, Marina del Rey: Jazzman Kenny Burrell appears July 15-16.

**CENTRAL**, West Hollywood: Bob & Keith's Jam Nite remains as explosive as ever. Three members of REO Speedwagon combined with guitarist Jeff Baxter for a rousing set some weeks ago. Other unannounced jammers have included Al Kooper and Tim Bogart.

**321**, Santa Monica: Ex soapster Rick Springfield did a turn as guest DJ last week, while members of Shriekback, New Order, and INXS hung out while in town.

**TUTS**, Chicago: This is THE stop for L.A. bands on their midwestern tours. The Three O'Clock, the Dream Syndicate, the Gun Club, and the Fents are just some of the groups that have been headlining. Coming in July: the Anti-Nowhere League, Liz Story, and "the next big thing," GBH.

Music Connection Exclusive

# LiveAction CHART

June 15—June 28

This Week  
Last Week  
On Chart

## ROCK / POP

1	13	10	Steppin' Lazer
2	—	4	W.A.S.P.
3	—	2	Telephones
4	—	1	Textones
5	9	2	R.E.M./Fleshtones
6	—	1	View
7	—	1	Native
8	—	8	Joshua
9	10	6	Hornets
10	—	2	Black N' Blue
11	—	1	Rockats/Screaming Sirens
12	—	1	Fred Frith/Alarm
13	—	1	Kiddo
14	—	5	Billy Vera & Beaters
15	—	1	Candy
16	—	1	Al Kooper's Temporary Sanity
17	—	1	Mixers
18	—	1	Breaks
19	—	1	Curves
20	—	1	Neon

## JAZZ / BLUES

1	8	5	Pat Senatore Trio
2	5	11	Don Randi & Quest
3	—	4	Wayne Johnson Trio
4	6	2	Frankie S. Band
5	—	1	Great Guitars
6	—	3	Bernard Ighner
7	—	3	Willie Bobo
8	—	3	Capp-Pierce & Juggernaut
9	—	1	Joe Henderson
10	—	2	Conte Condoli/Dick Spencer
11	—	1	Flash
12	—	2	Shelly Manne
13	—	2	Moacir Santos
14	—	1	Milcho Levievi/Charlie Hayden
15	—	4	Koinonia
16	—	1	Dick McGarvin
17	17	5	Ernie Watts
18	—	1	Sue Raney
19	—	5	Phil Upchurch
20	15	8	Arco Iris

## COUNTRY / FOLK

1	—	3	Sterling
2	—	1	Nightshift
3	6	10	Golden St. Cowboys
4	—	9	Duke Davis & Buckshot
5	8	11	Grits
6	—	1	Nicolette Larson
7	—	6	AYCE
8	—	6	Doug Kershaw
9	—	2	Katie Phillips
10	—	3	Jeff Connors
11	—	3	Slim Chance Band
12	16	5	Bull Durham
13	9	5	Gerald Ray
14	—	1	Satin
15	5	10	Larry Dean & Shooters
16	—	1	Bryon Berline & Jon Hickman
17	—	1	Eddie Adcock
18	15	2	Lynn Fennely
19	—	1	No Strings Attached
20	—	1	Roger McGuinn

The LiveAction Chart lists the top drawing acts in Los Angeles and Orange County. Clubowners 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 LiveAction Chart and Club Data are encouraged to call (213) 462-5772.



Hellion: is it metal, or is it punk? Only Michael Glick knows for sure

# Showcase

By Cindy Payne

## Shelby Flint's Jazz Intuition

**Y**ou've probably heard Shelby Flint's sweet voice hundreds of times. You may have even hummed along as she sang on jingles for Ralph's, PSA, or Alphy's Restaurants, or noticed her proverbial "voice without a face" singing the title songs for movies like *Sybil* and *Breezy*.

Flint's first accomplishments came as a folk singer/songwriter some two decades ago when she traveled through the south doing concerts for the NAACP. This portion of her career culminated when her first record on the



Shelby Flint: "distributors say they've never heard of us, but our record is always sold out"

Valiant label, *Angel On My Shoulder*, reached number one in 1961. A second record for Valiant was less successful than her debut, so Flint began recording publishers' demos and went back to school to sort out her next move.

It was around this time when Flint divorced her first husband and lived the sort of "gypsy life" associated with that era, bedding

her children down in a van while singing in Venice pubs and doing lots of sessions. She eventually met and married Ian Jack (Naughty Sweeties/City Of Glass), and formed a soul band fronted by the couple. But the band and the marriage were not successful. Flint soon found herself booked as a solo act at the original Bla Bla Cafe in Studio City. She called sax player Jerry Peterson from the soul band in to help her out. "We were so scared because it was just me on piano and Jerry playing horns. We'd run around the block to relax; we felt so exposed without the rhythm section."

Peterson's talents have also won him work on a gamut of records from Kim Carne's *Mistaken Identity* and Linda Ronstadt's *Get Closer* albums to new wavers DFX2, as well as steady live dates with Billy and the Beaters, Ollie Mitchell's Sunday Band, and Darrell Leonard's Lineup. He is best known for his double sax playing, a technique he discovered while playing in the Air Force band. The trick was born of necessity when a guitar amp broke down during a frat-party gig, and he figured he had better fill in the guitar part with something, namely two horns played at once.

Flint remembers how they began to build from the duo. "I had already begun writing in the direction of jazz, and Jerry had been working with a lot of great musicians, so he got some of the players involved and the music began to take shape." At her side since 1977, Peterson adds, "at first, she would play a song and the band would work it out. Now she has specific parts for us to play, which gives us more definition." Flint says that she hasn't set out to conform to the traditional concepts of jazz. "It's written into the songs, and the players have a big influence. My attitude about composing songs is that the voices are part of the ensemble. So there will be an area that is really structured, and then an open area in the arrangement. Whoever has the solo is free to express himself. Without that structure, there is no freedom."

Flint had done some early demos for producer Michael Stewart, who is also a close friend of Peterson's, so when the band began to play regularly, Stewart came to see the unit after a year of prodding from Peterson. He was so impressed with what he saw and heard that he played a tape for Armin Steiner at Sound Labs who, according to Peterson, engineered many early live soul records like "Bernadette." Both wound up volunteering their services to produce Flint's latest release on her and Peterson's own Mad Satyr label, entitled *You've Been On My Mind*. "Some things you do for love," says Stewart. "I'm

dedicated to seeing Shelby get recognized." He predicts by this time next year, Flint will be known nationwide.

To date, only 1500 copies of the record have been sold because distribution is limited to five Los Angeles stores, according to Shelby. Flint and Peterson agree that KKGO is mostly responsible for breaking the record



Jerry Peterson: "Shelby has specific parts for us to play, which gives us more definition"

here. "The record is being played up and down the coast and even in Hawaii, but there aren't any records in the stores for fans to buy," laments Peterson. Adds Flint, "distributors say that they've never heard of us, but we continually sell out at Tower Records. We can't do the job of ten people, but we are glad that we took this plunge with an independent release. To put the album out by ourselves was one thing, but to have it be critically well-received has put new life into the group."

If enthusiasm has anything to do with the success of a band, then surely Flint is a shoo-in. "The feeling is that the music is there, so if we can just get it out to people, they'll hear it the way we're putting it out," says Flint. Peterson claims that they will definitely undertake another independent release next year. Their immediate goal is to simply reach more people through touring and better distribution. Once Shelby Flint can secure access to an audience, the odds are good that she can repeat her success of 20 years ago. With her style and stellar backup band, she could be a musical force to reckon with...again. □

### Wanted: Guitarist

Established recording band seeking guitar player for long term employment. Must play rhythm, lead and sing strong harmonies. Recording experience preferred, but not required. Job requires dedication, relocation and positive attitude toward hard work and direction. No hard drugs or heavy drinking allowed. Benefits: 12 mos. a yr. salary, insurance, etc. Send recent photo, tape, resume and references to: Guitarist/6255 Sunset Blvd./Box 110-31/Hollywood, CA 90028.

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#### LOS ANGELES

##### CHEERS!

10700 Vanowen, N. Hollywood 91605  
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

##### BANJO CAFE

2906 Lincoln Blvd.  
Santa Monica, CA  
Contact: Raoul, (213) 392-5716  
**Type of Music:** Bluegrass, jazz, Dixieland, swing, originals OK  
**Club Capacity:** 100  
**Stage Capacity:** 6  
**PA:** Yes  
**Lighting:** Yes  
**Piano:** No  
**Audition:** Monday talent night, \$50 prize, anything acoustic  
**Pay:** Negotiable

##### CHEYENNE SUPPER CLUB

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

##### THE STAGE WEST

17044 Chatsworth,  
Grandad Hills, CA  
Contact: Joe 5pm--8pm,  
(213) 360-3310.  
**Type of Music:** Rock, originals OK.  
**Club Capacity:** 350.  
**Stage Capacity:** 10.  
**PA:** Yes, w/operator.  
**Lighting System:** Yes, w/operator.  
**Piano:** No.  
**Audition:** Send complete promo pack or VHS to above address w/SASE.  
**Pay:** Negotiable.

##### TRANCAS

30765 Pacific Coast Hwy, Malibu  
**Type of Music:** Open, originals OK  
**Club Capacity:** 600  
**Stage Capacity:** 20  
**PA:** Yes, with operator  
**Lighting System:** Yes, with operator  
**Audition:** Send tape, bio, pix, SASE. No phone calls, please!  
**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

##### FM STATION

11700 Victory, N. Hollywood  
Contact: Billy  
(213) 769-2221 (11-6 pm)  
**Type of Music:** Rock & roll, originals OK.  
**Club Capacity:** 500.  
**Stage Capacity:** 8.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Call first.  
**Pay:** Negotiable.

##### THE ORPHANAGE

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

##### LIGHTHOUSE CAFE

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

##### PAPACITOS

12740 Culver, Marina del Rey  
Contact: Alfie Martin  
(213) 823-0075  
**Type of Music:** All but hard rock, soloist to 6-piece bands, orig's OK  
**Club Capacity:** 85  
**Stage Capacity:** 6  
**PA:** Yes  
**Lighting System:** Yes  
**Piano:** No  
**Audition:** Call for appointment  
**Pay:** Percentage of bar

##### THE STAGE

10540 Magnolia Blvd.  
N. Hollywood, CA 91601  
Contact: Dennis between 5-8pm.  
(213) 985-9937  
**Type of Music:** rock, originals OK.  
**Club Capacity:** 150.  
**Stage Capacity:** 4-6.  
**PA:** No.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Send pix, tape or VHS to above address w/SASE.  
**Pay:** Negotiable

##### DONTE'S

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

##### 321

321 Santa Monica, Santa Monica.  
Contact: Howard Paar.  
(213) 451-5003 (mornings).  
**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.  
**Auditions:** Send tape or record with promo pack—no returns.  
**Pay:** Negotiable.

##### RUMBLESEAT

4700 Pacific Hwy, Long Beach  
Contact: April York  
(213) 438-7498  
**Type of Music:** Top 40, new wave  
**Club Capacity:** 400-500  
**Stage Capacity:** 30'  
**PA:** Yes  
**Lighting System:** Yes  
**Piano:** No  
**Audition:** Tape, vinyl, audition, schedule of past and future gigs  
**Pay:** Negotiable

##### CARMELO'S

4449 Van Nuys, Sherman Oaks  
Contact: Chuck or Denise  
(213) 784-3268  
**Type of Music:** Jazz  
**Club Capacity:** 150  
**Stage Capacity:** 6  
**PA:** Yes  
**Lighting System:** Yes  
**Piano:** Yes  
**Audition:** Send promo with SASE  
**Pay:** Union scale

##### THE BASEMENT COFFEEHOUSE

1226 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.

##### THE CATTLEMEN'S WHARF

1339 Hacienda Blvd.,  
Hacienda Heights, CA  
Contact: Patrick  
(213) 339-8681  
**Type of Music:** Danceable, new music, originals OK.  
**Club Capacity:** 200.  
**Stage Capacity:** 8.  
**PA:** Yes, with operator.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Call for information.  
**Pay:** % of door plus \$1-per guest.

##### THE FAT CAT

1516 N. Western,  
Hollywood, CA  
Contact: Cathleen Robinson.  
(213) 652-8159.  
**Type of Music:** All but hardcore punk, originals OK.  
**Club Capacity:** 100.  
**Stage Capacity:** 3-7.  
**PA:** No.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Send tape & promo pak to: 442 No. La Cienega, Suite 210, Hollywood, CA 90048. Atten: Cathleen.  
**Pay:** 100% of door.

##### HEAVEN ON EARTH CLUB RESTAURANT

1447 2nd St.,  
Santa Monica, CA 90401  
Contact: Jamie  
(213) 395-2122.  
**Type of Music:** Anything but punk or metal, originals OK.  
**Club Capacity:** 150.  
**Stage Capacity:** 4-5.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** Yes.  
**Audition:** Call for more information.  
**Pay:** Negotiable. Showcase on Monday with cash prize of \$100.

##### THE MARQUIS

8318 DeSoto Ave.,  
Canoga Park  
Contact: Alana Joos  
(213) 996-0424  
**Type of Music:** Rock & roll, high energy. No originals.  
**Club Capacity:** 100.  
**Stage Capacity:** 4.  
**PA:** No.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Call above number Sunday or Monday for info on audition. Do not call Club.  
**Pay:** Negotiable.

##### RAMADA INN

1160 N. Vermont Ave.,  
Hollywood, CA 90029  
Contact: Elaine Robinson or Tyrone Bowers (213) 461-0604 or 292-0188.  
**Type of Music:** Pop, jazz, R&B, folk, showtunes. Originals OK.  
**Club Capacity:** 150.  
**Stage Capacity:** 6.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** Yes.  
**Audition:** Contact Elaine or Tyrone after 5 P.M.  
**Pay:** Showcase Monday nights only for singers & single musicians only. Band provided.

**THE VILLAGE**

6547 Hollywood Blvd.,  
Los Angeles, CA 90028  
**Contact:** Cindy Driscoll  
(213) 469-0200 or 462-3034.  
**Type of Music:** New music, originals OK.  
**Club Capacity:** 150.  
**Stage Capacity:** 7.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Send tape and picture with **SASE**.  
**Pay:** Negotiable.

**CELEBRITY CENTER**

5930 Franklin Ave., Hollywood.  
**Contact:** Barbara Jespersen or Rick Benson.  
(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 8 PM on Thursday to play that night.  
**Pay:** Showcase only.

**WESTERN VILLAGE INN RESTAURANT/CLUB**

5230 Santa Monica Blvd.,  
Los Angeles, CA.  
**Contact:** Brian Bender, Bender Prod.  
(213) 460-4368.  
**Type of Music:** Progressive, original jazz, cabaret, poetry, acoustic guitar, bluegrass, country and comedy.  
**Club Capacity:** 125.  
**Stage Capacity:** 4.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** Yes.  
**Audition:** Send promo pack, tape, **SASE** to 6546 Hollywood Blvd., Suite 200, Hollywood, CA 90028.  
**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

**TROUBADOUR**

9081 Santa Monica Blvd.,  
Los Angeles, CA 90069  
**Contact:** Michael Glick  
between 1-5 pm M-F  
(213) 276-1158.  
**Type of Music:** All types.  
**Club Capacity:** 300.  
**Stage Capacity:** 8.  
**PA:** Yes. Must bring own mic, stands, & cords, (Low Impedance).  
**Lighting System:** Yes.  
**Piano:** Yes.  
**Audition:** Tape/Bio/Picture.  
**Pay:** Percentage of door & 50% of discount ticket.

**CLUB 22**

9428 Brighton Way, Beverly Hills  
**Contact:** Michael after 10:30 am.  
(213) 274-7766  
**Type of Music:** Jazz, T40, Combo, originals.  
**Club Capacity:** 120.  
**Stage Capacity:** 2.  
**PA:** No.  
**Lighting System:** Yes.  
**Piano:** Yes.  
**Audition:** Call for audition info.  
**Pay:** Negotiable.

**HOT LICKS**

P.O. Box 10061  
Torrance, CA 90505  
**Contact:** George  
**Type of Music:** Rock, originals.  
**Club Capacity:** 1200.  
**Stage Capacity:** 10.  
**PA:** Yes.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Tape.  
**Pay:** Negotiable.

**SNEAKY PETE'S**

19301 Van Owen,  
Reseda  
**Contact:** Alana Joos  
(213) 996-0424.  
**Type of Music:** Country duos. No originals.  
**Club Capacity:** 80.  
**Stage Capacity:** 2.  
**PA:** No.  
**Lighting System:** Yes.  
**Piano:** No.  
**Audition:** Call above number for more info. Do not call club.  
**Pay:** Negotiable.

**THE VEX**

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

**CATHAY DE GRANDE**

1600 N. Argyle, Hollywood  
**Contact:** Michael  
(213) 461-4076  
**Type of Music:** funk/rap only  
**Club Capacity:** 200  
**Stage Capacity:** 8  
**PA:** Yes  
**Lighting System:** Yes  
**Piano:** No  
**Audition:** Send tapes  
**Pay:** Negotiable

**ORANGE COUNTY****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

**THE WOUNDED KNEE**

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

**SAN DIEGO****SPIRIT CLUB**

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

**MISCELLANY**

**PRODUCER/PRODUCTION** company, industry established, currently reviewing new artists that are unique & self-contained. Financial backing provided. Polished pros only w/Billboard 100 potential. Send cassette w/bio to: Spector Productions, 7000-340 Rolling Hills Estates, Palos Verdes, CA 90274. Sorry, no returns.

**INDEPENDENT RECORD** company looking to promote attractive & talented female vocalist (songwriting ability a plus). Material available. Chance of a lifetime! Send tape, pix, resume to: MRM Enterprises, 21115 Devonshire St., Suite 250, Chatsworth, CA 91311. No returns.

**HANDICAPED MUSICIAN** seeks live-in helper/roadie to make it happen. N. Hollywood/Studio City area. Eric (213) 762-8868.

**BAND "NIGHTWALKER"** seeks pro soundman w/references and experience as soon as possible. Mark Steel. (213) 202-6687.

**WANTED: ATTRACTIVE** female vocalist for recording & video production. Age-under 24. Send promo pak w/pix & tape to: Nu Videa, Inc. 8855 Sunset Blvd., L.A. 90060

**WANTED: ROAD** Manager/sound person for fall tour of colleges w/solo artist. Send resume & salary requirements to box 433, Cardiff, CA 92007.

**LOOKING FOR** tech/sound person/road manager to run equipment for original musical satire act. Some travel. Pay for performances. Lv message. (213) 469-9669.

**PRO FEMALE** vocalist wanted for song demo recording. Pop to hard rock. Pay: \$100 for 5 songs. Send tape or cassette to: 256 S. Robertson., Suite 501, Beverly Hills, CA 90211.

**RHYTHM GUITARIST/lyricist** w/lead vocals and pop new wave image wanted for band w/16 trk studio and upcoming EP. Have pro management and backing. Pop, wave material. Send photo and tape to: POP Productions, 4219 W. Olive St., Suite 241, Burbank, CA. (No Zip provided).

**PRODUCER WITH** a radio background as a DJ knows what it takes to make it to the top, currently looking for artists who feel they can make it in the record business. Self-contained, unique artists only. Call (213) 908-0427

**INTERNATIONALLY KNOWN** musicians looking for lead singer for modern progressive band. Send tape, pic and bio to: Auditions, P.O. Box 3814, Bellevue, WA 98009.

**WEST HOLLYWOOD** demos needs multi-keyboardist for paid session work. (213) 876-4190.

**MIME WITH** musical background needed for paid performance. Productions International. (213) 464-6565.

**LONE JUSTICE** seeks a hard core country bassist and a rock drummer w/C&W awareness. Tour work w/Rank & File starts July 13. Band has manager, producer & major label interest. Leave message (213) 874-7897.

**TOP HEAVY METAL** recording act with independent record seeks ten part-time promotional people. High school or college students preferred. Kathleen (213) 465-0746.

**SONG MARKET**

**R&R PRODUCTIONS** is looking for commercial pop/rock and R&B material for future recordings and showcases. Send cassette, lyrics, **SASE** to: R&R Productions, 11693 San Vicente Blvd., Suite 170, Los Angeles, CA 90049. (213) 826-0107 x170

**SONGWRITERS: PRODUCTION** Company w/contacts in Japan, Europe and U.S. looking for commercial pop material. Send cassette w/lyric sheet and **SASE** to: Brainstorm Music, Inc., 8861 Sunset Blvd., L.A. 90069

**EAST COAST** publishers wants your best songs for recording acts in N.Y., Toronto & Montreal. Need rock, techno-pop, R&B & country crossover. Send cassette, w/self addressed envelope w/\$1.00 for Canadian postage to: Alternative Direction Music, Box 3278, Station D, Ottawa, Canada, K1P 6H8. (613) 820-6066. David Stein.

**MUSIC PUBLISHER** looking for 1984 Olympics music material for network consideration. Accepting only demos with orchestrated production with the dynamic impact of Chariots of Fire, Space Odyssey 2001, etc., to be the Los Angeles Olympics "theme." Contact: Chuck Tennin (213) 984-0377 or send cassette, lyrics, and a **SASE** to Ken Knight, c/o Big Fish Music, 9933 Shangri-La, Beverly Hills, CA 90210.

**SINGER/GUITARIST** seeking original song material for studio demo. Seeking specific, identifiable music to be composed and produced. T. MacIntosh (213) 826-1108

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

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

**NEXT CLASSIFIED DEADLINE THURS., JULY 14, 12:00 NOON**

**2 PA'S AND AMPS**

- Marshall 100w half stack w/1982 angled cab modified by Van Halen's technician. Covers & extra tubes, mint cond \$1500 213-793-3937v
- 1981 Hiwatt, 150w, cab w/4 12s, Thane spkrs, frnt id \$350 obo 714-995-6675v
- Shure Vocal Master 6-ch PA w/2 tall cols \$650 obo. Bill 214-960-3023v
- Mesa Boogie w/12" JBL spkr, xint cond \$650 213-874-8528v
- Fender Scorpio amp, 56w \$250 obo 213-886-8575v
- Neptune power amp, 200w per side, 19" rack mount, xint cond \$325 213-393-2455v
- Tapco 6100 RB 6 ch mixer, 3 band eq, low z inputs, mint cond \$325 213-393-2455v
- Boogie amp head, pre CBS Fender Bassman converted to Mesa Boogie specs w/efx loop, push/pull boost. VH sound \$350 Jerry 213-654-4908v
- Cerwin Vega MX8 mixer, 2 V38 cabs, QSC power amp, 80w per ch, plus Moog Rhodes synth \$2000 Terry Heller 213-599-6578v
- Mesa Boogie, head only, eq, rvrb, pull boost & treb, efx loop, multi swtching, Anvil \$900 George 213-322-9406v
- EV spkr in small bass cab on casters, \$200 George 213-322-7406v
- Mitchell 212 cab w/JBLs \$300 Paul 714-642-3399v
- VGW 100B stereo power amp, very good cond, \$300. Paul 714-642-3399v
- Two guitarists 10" spkrs, 50w, 8 ohms, \$75/pr. Call eves 213-763-2714v
- Revox A77 hi speed 2 trk, \$625. Tascam MD2 'b board, xint cond \$1050. Tascam MDL 2 mixer, \$225. 10 band eq \$175. 2 Teac PB64 patch bays w/cable \$150 213-463-7664v
- Vox Super Beatle bottom w/rack 4 12" orig Vox spkrs \$300 obo 213-577-2049v

- Yamaha 50w amp, xint cond \$150. Alf 6 Robert 213-937-3786v
- Fender Twin Reverb w/Cerwin Vega spkrs, cover, casters, master vol. Mint cond \$375. Joe 213-274-4140v
- Guild superstar amp w/15" spkr, Gd practice amp \$50 213-274-4140v

- Boss analog delay, \$75. Bill 213-874-2631v
- Fermer para eq & preamp P03 \$200 Paul 714-642-3399v
- Korg rhythm machine, 3 wks old \$485 Chris 213-373-2220v
- Light system: 6 ellipsoid lights, dimmer board, 300w lamps, 500 ft cable \$400 213-667-2608v
- Two Sunn Magna cabs, 2 15" spkrs in ea, \$500 213-667-2608v
- Effectron delay unit, new, \$400 213-667-2608v
- Allison 65K programmer, like new, will automate 48 chnls on most mix boards \$4500 obo. Sheldon 213-668-1540v
- DBX model 124 noise reduction unit, \$200 obo. Gene 213-858-0518v
- Fender Tele case, black w/red inner lining \$50 213-399-1763v
- Anvil case, 23x21x12 for Teac 3340 tape deck, new \$150 213-577-2049v

**3 TAPE RECORDERS**

- MXR distortion plus pedal in box \$35 213-274-4140v
- Electronic drummer: multi vox rhythm ace, FR 7M, 30 pre-programmed rhythms, 8-out switch, indiv vol controls for ea instrument \$300 obo 213-733-8114v
- Akai reel to reel, up to 15" per sec, w/isound on sound, very gd cond, Crossfield heads \$200 213-956-1092v
- Sony video deck, 3/4" desk model, recently overhauled, \$600 213-668-1590v
- Fostex A-8 8 trk recorder & Fostex 8-chnl mixer, used once \$2500 obo 213-389-3015v
- Tascam 80-8 8-chnl tape recorder, Xint cond w/VSO \$2600 obo 213-938-4711v
- Teac reel to reel 2 trk tape deck A2300S, \$400 obo 213-858-7417v
- Docordor 7140 4 trk reel to reel, simulsync, sound on sound, built in echo, perf cond \$350 Jim 213-856-4240v
- Tascam porta studio 144, perf cond, used 5 hrs \$600. Jim 213-856-4240v

**4 MUSIC ACCES.**

- Ultimate support single keyboard stand, strong, lightweight w/bag \$80 714-891-8721v
- Alister 65K programmable for mix board, 48 chnl capacity, expandable, just upgraded by Fac, like new \$4500. Sheldon 213-668-1590v
- Roland component rack, flight case \$185 obo 213-478-0167v
- Guild Accupitch guitar tuner \$55 213-462-4502v
- String bass bows, French & German models from \$60 to \$175 213-462-4502v
- Shure microphone, SM57, new \$90 obo. 2 Unisphere A&B \$50 obo. 1 Unidine 3 \$50 obo 213-938-4711v

**5 GUITARS**

- BC RICH Eagle, classic rock style, get any sound, \$475. Stu 213-454-1563v
- 57 Fender guitar, duosonic, mont cond in orig tweed case \$400 Jimmy 213-654-9094x217
- Richard Kaye Publications 213-051-5400v
- Clarke elec bass, unique \$1000 obo 213-662-0989v
- Ibanez acoustic \$150 firm. Robert aft 6 213-937-3786v
- Yamaha G255 S classical guitar, top of line, xint cond \$225 obo 213-345-4586v
- 1958 Precision bass, all orig, white, w/case \$1200. Rick 213-478-0167v
- Ibanez Precision bass, nat wood body, maple fngbrd, 21 frets. Xint cond, sound, action, intonation. Gig bag, \$350 213-462-4502v
- String bass, 3/4 round back w/adj bridge, very gd cond w/cover \$800 213-462-4502v
- Charvel custom Strat, only 5 made, striped exotic wood, butcher blk body, fast maple neck, 2 pkups, Schallers, vibrato \$1400, first \$750 takes it. Jerry 213-654-4908v
- Les Paul 25th anniv, highly figured, flamed maple, refn red cherry sunburst, Velvet blk pkups, brassware, protector case \$1000 714-497-2110v
- Ibanez acoustic guitar, all maple, gd cond \$125 213-383-0265v
- 1965 rare Gibson Birdland, mint w/case \$4000 obo Ray 213-650-5799v
- Alembic short scale bass w/LED fret markers, xint cond \$1200. Marvin 213-982-9762
- 81 Fender Strat w/Floyd Rose tremolo & Duncan pkup, white w/maple neck, 1st owner \$600 Alf 6 pm 213-208-6539v
- Lefty Memphis Les Paul. Black, Ibanez & diMarzio pkups, Schallers & case. Xint cond \$350 213-876-8714v
- 1965 Fender Bronco, rosewood neck, 1 pkup, rosewood neck, case \$250 213-577-2049



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Korg polyphonic synth, ES50, \$700 firm. Robert alt 6 213-882-3486v  
42" upright Morantz piano w/a piano quarter \$2900 213-882-2865v  
Yamaha CP 30, xint cond \$950. Randy 213-662-1937v  
Hammond B-3 organ w/Leslie & pedals \$1500 714-960-3549v  
Baldwin 6'4" grand piano, rebuilt by Steinway fac tech, pref rec tone, \$5900 obo. Ron 213-820-4063v  
Hammond T-200 2 organ w/dolly, padded cover. Leslie rhythm unit, pro mods optional \$1300 Tom 213-733-8114v  
Rhodes piano \$1000 2 synths, \$1000 ea 213-858-6632v  
Arp String Ensemble, \$400 obo. Minimoog, xint cond, \$600 obo. Hammond B-3 cut down by Keyboard Prods, \$800 obo. Mike 213-939-7875, 751-2377v  
Rhodes elec piano, \$1000. Arp String ens, \$1000. Oberheim synth w/seq \$1000. Joseph 213-858-6632v  
Hohner clavintee, D-6, gd cond \$375 Steve 714-559-1962v  
Wurlitzer elec piano, 140 B, old wood model, pedal \$350 213-393-2455v  
Yamaha CS 68 note polysynth, press sens keys, presets & more \$700 obo 213-376-4321v  
Hammond B-3, 1958, home model w/Leslies & pedals \$1000 714-960-3579v  
Oberheim OB-1 polysynth, programmable, xint cond \$500 obo Tony 714-832-3063v  
Cat SRM mono/dupphonic synth, xint cond, road case \$450 obo Tony 714-832-3063v  
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Dizzy horn: King B-flat trumpet, bent bill, D. Gillespie model, like new w/mouthpiece & case \$650. Lymes 213-343-3937v  
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10 pairs new Pearl R&R drumsticks in bag, \$20 Tracy Burroughs 213-826-0259v  
New, custom Anvil case for drum hrdrw & cymbal stands \$60. Tracy 213-826-0259v  
One mo old Slingerland chrome drumset, 24, 13, 14, 15, 16, 18 toms, snare, Zildjian cymbals, all hrdrw. \$1300 Buck 213-392-3432v  
Look like Ringo Starr, vintage oyster blue 9 pc Ludwig set, all new heads & spares, cases \$1500 obo. Marcus 213-352-3712v  
28" Tam Tam gong \$160. Fred 213-828-1203v  
Simmons V elec drum kit, 5 pc, new, under warr w/hrdrw \$3500 213-390-1265v  
Wanted: used set of Yamaha or Tama drums w/1/2 cymbals & stands 213-460-4620v

**9 GUITARIST WANTED**

Ld guitarist, tenor vocalist bet. 20-25 wntd for innovative new rock LP proj. Must be creative. Michel 213-881-2040v

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Erk Braunn of Iron Butterfly sks guitarist who sings. Gary 213-822-2400v

Female guitarist needed to tour w/rec act. Opportunity to join group after LP & tour. Must have studio chops, exp in pop, R&B, rock, acous & elec. Vocals a plus 213-352-9772

Guitarist wntd who doubles on bass to form/join all fem band. Barbara 213-732-0173v

Ld & rhythm needed by dyn business agent & singer for new Bar Mitzvah lype band 213-345-3459v

Guitarist ld vocalist needed for rock/new wave band doing orig & T40, pref Strat. Must have gd stage presence & grt image. Have gigs, pros only 213-760-3972v

Ld guitarist wntd for all orig fem band Jennifer 213-982-7331v

Guitarist wntd by drummer & vocalist. Pro attitude only 21-436-0217, 591-3172v

Ld guitarist wntd to join wrking orig metal band. Gd stage appearance, travel, serious only Jamie 714-653-6586v

Modern guitarist wntd for rock band w/synth & violin. New Lp coming out soon. Must learn fast & blend well. No metal 213-906-9720v

M/F singer/sngwrtr guitarist & bassist sought by guitarist & drummer to complete orig new music band. Groove mongers only 213-876-2862v

**9 GUITARIST AVAILABLE**

Guitarist w/strong chops & img sks orig R&R band w/unique snd & feel. Much exp, stg, stud, vid. Bob eves 213-856-8108v

Versatile guitarist/sngwrtr sks combo w/rep. Infl by folk, 60s. Paul 213-448-7924v

Guitarist sks T40 and/or orig band. Live, rec exp, pro equip, trans, sing, pref pop rock. Pros only. Keith 213-345-1916v

Guitarist, ld & rhythm, sngwrtr, sks wrking orig or T40 band. Double on bass, keys. Jimmy 213-923-2517v

Effects-oriented earthling guitarist into modern inventive music ala Crimson, Dolby sks stimulating band. Pros only 213-224-8323v

Guitarist avail, sing, read, dance, strum. Concert exp. Katin 213-967-6870v

Jazz/rock guitarist, 24, formerly w/Swiss rec band, expressive, gd improv, session & touring exp, Mesa Boogie equip, sks wrking band 213-942-7944v

Rhythm guitarist, 21, sks theatrical metal band. Pros only. A116 213-208-6539v

Country lead guitarist, 25 yrs exp. JB Roberts 213-788-3182v

Guitarist, bkgrnd vox, fam w/jazz, classical, rock styles, sks wrking band. Jim 213-858-0424

Ld guitarist ld vocalist avail for wrking country/rock band. Lance 213-706-3041v

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Publication Date **July 21st** Ad Closing **July 13th**

Guitarist w/bkup vox, road & stud exp, sks ser R&R band, orig pref, pros only. Doug 213-461-5546v

Guitarist avail, stage & rec exp, willing to experiment & travel Ken 714-837-9976v

Country Id guitarist avail, 25 yrs exp JD Roberts 213-788-3182v

Exp, dependable guitarist sks wrking, pro T40 or casual band 213-345-4586v

Guitarist sks modern funk band like Japan, Duran, Xint image 213-980-7967v

Ld guitarist, NY circuit & rec exp, dyn stage pres, hi-energy perf, tenor voice, orig mat, Demo avail Alt 4 714-846-2771v

Guitarist avail for wrking band, club & rec exp Bruce 213-765-6054v

Versatile guitarist w/pro attitude & equip, new in area, avail for T40, very creative 213-763-8506v

Guitarist, 21, sks T40 band, can read & arrange simple chord charts, infl, Benson, Pit-enour, Carlton 805-529-3058v

Ld guitarist from France avail full time to join/form orig band or T40, 10 yrs exp, stage, rec, pros only 213-760-1130v

Guitarist sks metal rock band w/who orig & supporting cover act. Must be fam w/many songs 213-331-1990v

Guitarist modern image, sks wrking cover band, New music, rock, T40. Exp, vocals, equip, trans, grt attitude Dan 213-224-8323v

Guitarist w/15 yrs pro exp sks concert, club or cas band 2-3 nights/wk. Red, arrange, double on 3 instruments & play gd rock, pop, jazz, country, R&B, Jan 213-451-3734v

Versatile guitarist w/pro equip & attitude sks T40 band 213-763-8506v

**10 BASSISTS WANTED**

M/F singer/sngwrtr bassist & guitarist sought by guitarist & drummer to complete all orig new music band Groove mongers only 213-876-2862v

Bassist wntd for showcases & rec. Must be able to pick up material fast 13-826-0107 x170v

Reliable bassist wntd for orig & 60s proj, Vocals, gd image, Barbara 213-455-1025v

Bassist for orig, 60s covers, Mitch 213-366-2292v

Bassist wntd for orig, T40, Stephan 213-507-1966v

Bassist wntd for T40 rock band, Attitude more important than exp. No immediate work, but prospects gd. Alt 4 pm 213-256-2289

Erik Braunn of Iron Butterfly sks bassist Must sing, Gary 213-822-2400v

Orig pop new wave dance music band sks bassist w/writing abil, N. Hollywood Scott 213-318-3208v

Bass plyr wntd for Sardonyx, rock, ages 17-23, serious, exp, trans, SFV area, club circuit, Ralph 213-907-7675v

Bass plyr wntd, Catch 22, all orig powerpop band w/EP, rehearsal studio & direction, must be exp, responsible & self-supporting 213-850-5688v

Bassist/singer wntd for all-orig rock band, Sngwrting a big plus SFV area 213-896-0458v

Bass plyr w/bkup vox for orig & T40 gigs, Must have equip, exp 714-631-5135v

Bass plyr w/tenor vox wntd for country rock band, Lance 213-706-3041v

Bassist wntd for all-orig female band 213-982-7331v

Bassist wntd for promising new R&R proj, must learn quickly Mack 213-989-5915v

Bassist needed by business agent & dynamic Id singer for a Bar Mitzvah-type band 213-345-3459v

Bassist wntd by drummer & vocalist Pro attitude only 213-436-0217, 591-3172v

Bassist w/strong low voice needed by major US techno pop band, Record's completed, need strong performer for videos & live, Knowledge of synths a must, Albert aft 10 pm 213-859-9613v

Brighton is now auditioning bas plyrs for modern rock act Pro attitude & stage exp, please 213-999-0684v

Female bassist w/strong hi voice needed by major US techno-pop band, Record completed, need strong performers for video & live Knowledge of synths a must, Albert aft 10 213-859-9613v

Two pro bass plyrs wntd by pro mgmt co wrking w/all orig HM/rock bands for immediate live & rec David 714-995-6675v

Bassist needed for career minded orig R&R band in South Bay Serious 213-376-1246v

Pro bassist w/bkup vox wntd by hot new R&R band 714-631-5135v

Bassist wntd to join orig melodic hard rock band. Must hv concert equip, vocals writing, Auditions at SIR, pros only 213-553-4581v

Bassist wntd for melodic new wave band w/intelligent & innovative orig 213-982-4463v

Lone Justice sks new bassist, Young, pro, trans, tour 2nd wk of July, Don 213-462-3934v

**10 BASSISTS AVAILABLE**

Modern psychedelic band sks bassist, solid & creative, Have upcoming LP, anti tour, backing 213-796-9822v

Female bassist, doubles on rhythm guit, just off T40 tour, sks creative challenge in techno funk/reggae infl band 213-791-0445v

Intelligent bassist & Chapman Stick plyr sks to complete pro group w/light rehearsal schedule, Jeff 213-463-7293v

Bassist, intell & versatile, sks wrking country, country-rock or MOR band, Harmony vocals, gd equip & trans, Gary 213-876-6492v

Rock bassist sks pro rock band w/indus connections, Pro image & equip 213-881-7032

Female bassist vocalist sks mature estab orig band or wrking T40 band, 213-938-7635v

Jazz bassist avail for wrking band, Acous & elec, Fred 213-271-0486v

Bassist sks wrking band, Funk, R&B, fusion, jazz, pop, reads, exp Mark 213-506-4768v

Bass plyr, 27, sks orig pop rock band w/label int, Dan aft 4:15 pm 213-782-9791v

Bassist w/xint Id vocals & 2 yrs recent club wrk sks wrking T40 or groups w/mgt Dean Rod 213-399-1763v

**11 KEYBOARDISTS WANTED**

Female keyboardist wntd for all girl band 213-450-1683v

Keyboardist w/vocals & pos attitude wntd for exciting orig band 213-763-8506v

Orig T40 group sks multi-keyboardist, Travel, sight read, bkup vox 213-202-1287v

Erik Braunn of Iron Butterfly sks keyboardist, must sing, Gary 213-822-2400v

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**L.A. SONGWRITERS SHOWCASE**

WEDNESDAY JULY 13, 1983

7:00 PM Interview with Michael Rosenfeld, new partner in Frontline Management and veteran entertainment attorney.

7:45 PM Cassette Roulette, publisher song evaluation by Ben Brooks of DGO Music. R&B and female youth rock.

8:30 PM Live Performance—Chris Fracklan and His American Youth. Great tunes, vocals, sound pop.

9:00 PM Pitch-a-thon—Larry Buchannon, film producer needs Hendrix, Jim Morrison and Joplin styled songs for '60s film.

WEDNESDAY JULY 20, 1983

7:00 PM Interview with Ron Oberman—West Coast V.P. of A&R Columbia Records.

7:45 PM Cassette Roulette, publisher song evaluation by George Guim of Warner Brothers Music.

8:30 PM Live Performance—88's—Rockabilly and Blues influenced rock & roll.

9:00 PM Pitch-a-thon—Gary Olazabal looks for lead singer for new music group, male or female, on Dallas based Recovery Records.

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Female keyboardist wntd for wrking T40 band. Exp. vocals, equip, serious attitude. 213-771-1779v

Synth plyr wntd by band w/16 trk studio & EP. Pop, wave, techno. Must hv wave image. Hv mgt & bkng 213-650-0060 x241Bv

Pop rock keyboardist w/Rhodes & synth wntd who does charts. Pat 213-564-8210v

Synth plyr wntd, video, showcase, travel, pop rock wave 213-836-4941v

Keyboardist wntd for duo w/female vocalist, composing, knowledge of standards & vocals helpful 213-760-7344v

Emulator or synth plyr needed to complete synth/theatrical band. Vocals, sense of humor helpful 213-881-4171, 700-0435v

Two keyboardists w/equip wntd, Mike 213-292-4087v

Multi-keyboardist wntd. Exp. pro attitude, equip. Soon 2B wrking 213-851-9512v

Keyboardist wntd w/grt chops, vocals & image for mainstream rec rock band. Have studio, real contacts 714-995-0213v

Wntd: two keyboard plyrs to form techno pop band 213-651-3616v

Multi-keyboardist wntd for orig comm hard rock band. Great songs, video & label int. Quality equip, attitude & image 213-967-6915v

Synthesist wntd for modern European funk outfit, image important 213-980-7967v

Keyboardist wntd by up and coming new rock dance band, image a must 213-463-8325v

Synthesist wntd for pro showcases for labels & producers, Technopop w/R&B grooves, Desi 213-291-p1380v

Synthesist wntd for new wave pop rock group w/prod deal & 24 trk studio time, Tarzana 213-396-9558v

Pianist a la Jerry Lee Lewis wntd for rockabilly group, Jimmy 213-654-9094 x217v  
Richard Kaye Publications 213-501-5400v

Keyboardist wntd for Rough Diamond. Must hv gd equip, rock look, be tasty, trans, Lv mes 213-881-7032v

Emergency Broadcast sks multi keyboardist to play techno-pop music. Mgt & label int Jeff 213-907-8619  
Chris 213-888-2270v

Keyboardist wntd for all-orig fem band 213-982-7331v

Keyboardist wntd by business agnt & dyn fem singer for a Bar Mitzvah type band w/sft & pop songs 213-345-3759v

Female vocalist sks keyboardist for lounge & casual work, wide repertoire, swing, jazz, blues, standards, show tunes, harmonies a plus, but not nec 213-934-2609v

Keyboardist/synth plyr wntd.: some T40, R&B orig. 213-664-4847v

Keyboardist wntd, rec, video & live, rock, pop, R&B. Gary alt 5 M-F 213-739-5021v

Keyboardist wntd for showcasing & rec. Must be able to pick up material fast. Rich 213-826-0107 x170v

Keyboardist wntd by drummer & vocalist. Pro attitude only 213-436-0217, 591-3172v

Keyboardist wntd, infl by Bob James, for club work, 8am-noon, alt 6 213-797-3662v

**11 KEYBOARDISTS AVAILABLE**

Multikeyboardist sks guitarist w/rhythm computer to form duo 213-762-2731v

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Pro multi keyboardist w/OBX & Yamaha sks hard rock band. Total rock image. Alt 5 pm 714-759-1345v

Attractive female keyboardist/vocalist sks band or ind w/current record(s) on chart to go on the road. Hv gd chops, 3 1/2 octave range 213-388-7718v

Multi-keyboardist w/Memory Moog, Poly Moog & Mini Moog, elec piano, also doubles on guitar, sks band w/mgt & direction, Dave 213-842-5949v

Attractive female keyboardist/vocalist sks band wrking 3 nites/wk or touring. Gd chops, read, 3 1/2 octaves 213-388-7718v

**12 VOCALISTS WANTED**

Female vocalist wntd for pro orig rock band Gd vocal range, gd looks, stage pres, social awareness a must 213-827-0246v

Ann Murrayish alto wntd for new country wester MOR band, must read & have tapes 213-795-8203v

Female singer wntd by drummer & vocalist Pro attitude only 213-436-0217, 591-3172v

Strong male ld vocalist blwn 12-16 for new wave powerpop band w/connections. Must be serious, pro-minded, Mike 213-992-4565v

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Lead vocalist w/dynamic personality & pro attitude wntd by European HM band w/rec contract All inq confidential 213-274-1379v

Female vocalist wntd for pro orig rock band Gd range & stage pres, social awareness a must 213-827-0246v

Pop, wave, techno band w/EP sks female vocalist w/modern img. Send tape & pix to POP Productions, 4219 W Olive St, Suite 241, Burbank, CA 213-967-6915v

Vocalist wntd w/grt vocal quality & img for mainstream rec rock act. Have studio, real contacts, only best need apply 714-527-2821v

Female vocalist wntd for T40, orig band w/label int. Must hv strong voice, stage pres & gd attitude 714-897-4019v

Male ld vocalist wntd for orig comm hard rock HM band. Xint material, demos, video, major deal pending. Powerful voice, wide range & img a must 213-967-6915v

Male vocalist wntd w/musical comedy exp &/or guitar. Send pix, resume to PO Box 4554, Culver City, CA 90230-8154

Singer wntd for modern European funk outfit, image extremely important 213-980-7967v

Male vocalist wntd for wrking T40 band, pref double on percussion or instr 213-392-6630v

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**Cheapster** sks ld vocalist w/voice worth signing Staraura 213-287-5380v  
Ld male vocalist wntd to join org melodic hard rock band Must have powerful vocals, stage pres, writing, exp, full time, pro 213-553-4581v

Guitarist sks high energy singer to collab on mat'l for R&R band Unique persons w/strng lyrics only pls Bob eyes 213-856-8108  
Vocalist wntd for HM hard rock band Must have gd range Mark aft 4 213-531-3979v

Female vocalist/lyricist wntd for daytime orig rock band Dale 213-396-4229v  
European style HM band w/LP & following sks male ld vocalist w/tech ability & HM img 213-761-8482v

Dynamite rock frontman wntd for comm hard rock band Must be good 213-553-4581v  
Male vocalist w/hi tenor needed for single proj 213-464-0300v

Producer/songwriter sks female vocalist for production & deal Techno pop 213-784-1680v

## 12 VOCALISTS AVAILABLE

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Female vocalist w/powerful voice, stage & stud exp sks T40 band Have Yamaha PA Suzie 213-392-9318v

Two bkup singers sks singer/songwriters & wrkng band Jean 213-936-5466v

Top session vocalist/lyricist sks published composer for pub & collab 213-545-4369v

Female vocalist dyn voice, expressive style rock, blues, swing, country, pop, reads, grt harmonies, some percussion 213-934-2609v

Young male vocalist sks R&B, pop band Nile 213-652-1047v

Black male vocalist sks estab R&B funk band, gd strng tenor, gd looks, outstanding stage pres Philip 213-759-3637v

Female vocalist 30 yrs old w/13 yrs exp sks jazz/rock band Edie 714-867-4821v

Female vocalist sks versatile keyboardist T40 to standards to form duo for casuals, Holiday 213-799-2429v

Male vocalist avial, studio & stage exp, sks T40 or R&B band Plays keys xint vocal range Jamal 213-893-2210v

Female lea vocalist sks wrkng band, orig or T40, rock new wave, hv xltn stage pres & voice PA & van 213-664-1292v

Female vocalist/lyricist sks new wave rock band Origs or covers Rebecca 213-550-5900x257

Exp female lead vocalist & ld guitarist sk R&R/HM band T40 or orig 213-726-1800x261

Male vocalist ala Bob Seger avail for wrkng band LT West 213-782-7031v

Female vocalist/lyricist sks new wave rock band Origs or covers Rebecca 213-550-5900x257

Exp female lead vocalist & ld guitarist sk R&R/HM band T40 or orig 213-726-1800x261

Male vocalist ala Bob Seger avail for wrkng band LT West 213-782-7031v

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Exp female vocalist infl by Lowell George, Rickie Lee sks band w/jazz soul infl 213-889-6233, 459-7220v

Ld vocalist 26, sks all-pro HM, act w/image, attitude & edup 213-631-3007v

Top flight dyn pop session vocalist (male baritone/tenor) avail for pro work See Pro Players Blair Silver

Exp female vocalist/guitarist sks bkup musicians (bass, keys, drums) for lounge & club work MOR, pop, country 213-826-1108v

Female vocalist sks new wave, T40, R&B or orig band 213-396-7898, 399-1645v

Two background singers sk wrkng band Jean 213-936-5466v

Female vocalist w/maj rec exp sks wrkng band Rock, R&B, T40 Linda 213-982-9762v

Male ld vocalist songwriter w/strng theatrical bkgrnd & mgt sks band doing new wave, R&R, R&B, funk & ballads Have demo Michael 213-671-0950v

Ld vocalist w/strng stage pres sks wrkng rock band Mike 213-822-3551v

Female vocalist sks forming band w/exp Kathy 213-667-1633v

Dynamic vocalist/songwriter/rhythm guitarist sks pro wrkng rock band Powerful alto Lisa 213-763-2714v

Female vocalist w/studio exp sks wrkng T40/R&B band Tina 213-530-2480v

Female vocalist w/studio exp sks wrkng T40/R&B band Tina 213-530-2480v

Female vocalist w/studio exp sks wrkng T40/R&B band Tina 213-530-2480v

## 13 DRUMMERS WANTED

Creative drummer needed for hard rock club band Must be loud, exp 213-342-1977v

Drummer wntd for orig new wave dance music band, writing ability nec Vocals a plus N Hollywood Scott 213-318-3208v

Drummer wntd for orig bkup group E.C. 213-634-9901v

Drummer needed for all female orig band w/producer & mgt Mist be young w/gd bkup vocals, model-like qualities 213-982-7331v

Drummer wntd immediately for rock band, reggae R&B, new wave 213-292-4087v

Drummer wntd for techno pop band Linn drums or similar Lydian 213-651-3616v

Drummer needed for all female orig band w/producer & mgt Mist be young w/gd bkup vocals, model-like qualities 213-982-7331v

Drummer wntd immediately for rock band, reggae R&B, new wave 213-292-4087v

Drummer wntd for techno pop band Linn drums or similar Lydian 213-651-3616v

Drummer wntd for promising new rock proj, must learn quickly 213-989-5915v

Reggae drummer wntd, must play all styles, studio qual Dave 805-273-5540v

Drummer needed by business agent & dyn female singer for Bar Mitzvah-type band, soft rock & pop 213-345-3759v

Drummer wntd, solid, gd time, Malibu, for orig band 213-399-0213, 457-9880v

Conga plyr wntd as main rhythm source for orig proj 213-826-1849v

Female percussionist w/strng hi voice needed for major US techno pop band Recor's completed, need strong performer for videos & live Synth knowledge a plus, Albert aft 10 pm 213-859-9613v

Pro drummer wntd w/solid dynamic style, image & vocals for estab rock band Deal pending Mark 213-644-2078, 374-1515v

Drummer sks other creative drummers to jam with Robin 213-468-1178v

Drummer wntd for glam metal band, equip, trans, dependability 213-876-3335v

Drummer wntd for melodic new wave band w/intelligent & innovative origs 213-982-4463v

High energy, career minded drummer wntd for HM South Bay band Have studio, PA Mike 213-372-4400v

Drummer, 20-25 yrs, sings, wntd for innovative new rock LP proj Must be creative, Michel 213-881-2040v

Erik Braunn of Iron Butterfly sks drummer, R&R Gary 213-822-2400v

Percussionist wntd w/multi-mallet instruments, marimba, vibres, tympani, bells, xylo, etc and/or unique sonic or sound sculptor to join existing perc ensemble wrking on new age multi media proj Tony 213-366-1183v

Percussionist wntd w/multi-mallet instruments, marimba, vibres, tympani, bells, xylo, etc and/or unique sonic or sound sculptor to join existing perc ensemble wrking on new age multi media proj Tony 213-366-1183v

Percussionist wntd w/multi-mallet instruments, marimba, vibres, tympani, bells, xylo, etc and/or unique sonic or sound sculptor to join existing perc ensemble wrking on new age multi media proj Tony 213-366-1183v

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 Drummer w/Simmons set sks committed modern pop band, pref w/gigs 213-845-0414v  
**Percussionist** avail, congas, bongos, timbales, African & Latin perc, vibes, xylophone, sks wrking band Steven 213-484-0666v  
 Conga & timbale plyr avail, 12 yrs exp, sk wrking band 213-936-4114v  
 Pro drummer w/gd looks, exp, xint sound sks orig band or musicians into funk. Kevin Days 213-306-4321  
 Eves 213-204-2567v  
**Drummer**, energetic & motivated, will do anything to make it big, sks wrking band Andy 213-399-1933v  
 Drummer/percussionist, sight reads, sings, xint equip, 3 drum synths, drum machine, sequencer & all Latin perc sks wrking band 213-876-2385v  
 Pro drummer w/many yrs exp sks wrking hi energy rock or pop/rock band w/mgt & label, Xint equip, trans, T40, rock bands also welcome. Solid & creative style 213-845-0160v  
 Drummer, avail, solid, gd feel, equip, trans, sks band w/gigs Joe 213-656-6167v  
 Polyphonic steel drum plyr, 14 yrs exp, sks band, all styles Paris 213-389-2141 x504v

**14 HORNS WANTED**

Sax plyr, alto, tenor & soprano doubles on vocals & rhythm guitar, sks wrking band, all styles. Earl 213-599-2708v

**14 HORNS AVAILABLE**

Sax plyr wntd who sings or doubles on keys for wrking 50s band. Must know 50s music, no jazzers. Dennis 213-362-4417v

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 European new music group sks drummer & keyboard plyr for completion, Prog, keys a must. Only competent & innovative plyrs w/modern image 213-461-0623v  
**Female** ld vocalist/songwriter from NY wnts to form multi-racial diverse band, R&B, funk, rock, ballads. All musicians needed, serious only April 213-419-8030v  
**Immediate** investors needed to assist rec artist & strong independent label w/promo of already released hit R&B record 213-591-5406v  
**Choreographer** needed to help w/showcases, Rich 213-826-0107v  
**Artist** needs musicians to prepare a show, Hv agnt Michelle 213-650-1449v  
**Sax** plyr, pianist wntd for rockabilly band w/mgt & label int. Must hv Yamaha grand or acoustic piano, Jimmy 213-654-6470 x217v  
**Christian** musician sks other Christian reggae musicians to form bands to do videos, Have songs 213-571-8111v

**Want to form a T40** band for club work, Eva 213-859-2548, 553-9627v  
**Concert pianist** sks financial backing for synth equip for up-and-coming HM band. Name references, must be serious, Dave 213-344-2513v  
 All girl band sks gd management 213-450-1683v

Danny, formerly of Twisters, please call, Important, Rick or Barry 213-478-0167v  
**Keyboardist** and/or guitarist wntd for orig R&R band, Santa Mon area w/rehearsal space, Own equip a must, 213-829-2128v  
**Bruce Duff** seeks drummer & guitarist who seek him 213-650-9586v  
**Female** vocalist & drummer both sek to join wrking rock/new wave band. Have connects for gigs, Pros only 213-760-3972v  
**Looking** for female for Japan proj, Yvon Bernard 213-384-8123v  
**Intelligent** Chapman Stick plyr sks to complete pro group sit w/flight rehearsal schedule Jeff 213-463-7293v  
 Singers w/dancing & harmonizing abilities wntd as understudies for Supremes, Pro minded only, R.C. 213-563-2373v  
**Soundman** needed for showcases, Rich 213-826-0107 x170v

**Producer** sks musicians for Frank Wade Band: 3pc horn section, percussionist, bass, guitarist, Estab music, no pay, possible touring. Non union only. Clear Cast Productions 213-828-6708v

Investors wntd for published Prince type writer/performer 213-460-4577v  
**Musicians** needed to form band to perform my origs. Women encouraged 213-746-8559v  
**Major** record producer forming all-girl rock band. Need drummer, pianist, guitarist. Must sing, have photo & tape 213-464-6815v  
**Bachelor** of music, 27, sks immed wrking T40 rock band, knows current charts, sings, play drums & guitar, quick, Gary, Lv mess 213-392-2442, 453-4222v

**Pro** band w/unique post wave sound plying local circuit sks pro mgt. Aft noon 213-829-1508v  
**Air** guitarist sks air musicians to form air band, Paul 213-654-4908v

**Looking** for keys, bas, drums, guitar, ld female vocalist/composer to join M/F vocalist composers in self-contained rec & perf group. Video pending, Pyramid Productions 213-293-0273v

**Rock elec** violinist w/multi-efx, pedal board, BGW, JBLs, unique avant garde, add new pizzazz to your group, vocals, motivation Paul 714-642-3399v

Very nice German fiddle inlaid w/mo. of pearl, nice tone, \$900 Paul 714-642-3399v  
**Guitarist**, keyboard/synth wntd for orig techno-rock funk group. Must be creative, Marvin 213-982-9762v

**Hurricane David** is looking for wrking blues/rock band as bkup for various Sunday Monday Tues gigs 714-737-3390v

**Pro** female vocalist, doubles on guitar, keys & perc, gd orig mat'l, sks exp, positive bassist, drummer, keys who doubles on guitar or sax for soon 2B gigging band into rock/wave. Jill Alice 213-901-1488v

**Venture** capital sought by prod co w/West Coast & midwest operations. Target is broadcast quality video for artist w/nationally charted record. James 213-202-0140v

**Pretty Baby** all fem orig band w/prod & mgt sks. Ld guitarist w/gd bkup vocals & model like qualities. Jenny 213-982-7331v

**OC based** group Kaz Wild has mgt, sks agent for gigs. Brenda 714-545-8117v  
 Lyricist sks collaborator, pop/new wave Scott 213-464-2209v

**Multiple** ASF lyric winner in S Pasadena sks solid, contemp & country melody writers. Must be realistic, have sense of humor, Lv mess. Kriss 213-259-8147v

**Published** singer/songwriter/lyricist sks pro composer-instrumentalist for collaboration. 213-545-4369v

**Singer/songwriter** w/orig band, studio & wrking band sks except lyricist, rock, new wave, pop. Dan 213-763-4006v  
**Songwriter**, plys gut, bass, some keys, sks orig band that needs great songs. Mike 213-644-8039v

**Exp** songwriter w/versatile talent sks performing combo int in orig material. Also sks representation, Paul 213-448-7924v

**Songwriter** sks combo interested in perf orig material in clubs. Paul 213-448-9924v  
**Songwriter** sks collaborator w/grt concepts & lyrics. Tim 213-784-1680v

**Singer/songwriter** sks male singer/songwriter for orig pop rock act. 213-782-8779v

**Singer/songwriter** sks exceptional lyricist, have studio, fronting 2 bands, sk material Dan 213-763-4006v  
**Songwriter**, T40 oriented, sks strong lyricist. Pref vocalist. Eves George 213-848-6776v

**Writer** of No. 1 seller, "Born To Be Wild," would like to collaborate w/artist or group who has record or promo deal. Dennis 213-462-8781v

**Songwriter**, writes raps & other songs, sks band, Chris 213-755-6740v  
**Songwriter** into Caribbean, Afro funk, pop, sks collaborators. Paris 213-389-2141 x504v

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## SESSION PLAYERS

### LEONARD WILSON

Phone: (213) 789-1682  
 Instrument: 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 any and all styles

### PHIL HADDICK

Phone: (213) 281-7024  
 Instrument: Trombone  
 Styles: All styles!  
 Read Music: Yes, of course  
 Qualifications: Private study with top teachers from Chicago & L.A., 12 years playing experience, excellent reader, good hard-working attitude, graduate of Dick Grove School of Music  
 Available For: Live work, sessions, recordings and showcases

### SONNY PUGAR

Phone: (213) 845-0160  
 Instrument: Drums.  
 Styles: High energy rock, pop rock.  
 Read Music: Yes.  
 Qualifications: Many years experience. Very solid creative playing style. Experienced in recording, concerts  
 Available For: Tours, sessions, clubs, showcases

### DAVID ARKENSTONE

Phone: (213) 842-5949  
 Instrument: Programmable polysynths, piano, electric and acoustic guitars  
 Styles: Rock, pop/rock  
 Read Music: Yes  
 Qualifications: **Musicianship, and production** skills. Many hours and years in the studio and on the stage. I have an excellent ear and I'm a creative keyboardist. I can offer a hard-edged rock guitar style or a full sweet acoustic sound  
 Available For: Paid sessions, demos, casuals, live performances.

### YVES OTTINO

Phone: (213) 478-1634  
 Instruments: Piano, synthesizer, synth bass, drum programmer, OBX poly synth, DMX digital drums, 4-track, grand, Rhodes  
 Styles: All  
 Read Music: Yes  
 Qualifications: Excellent technique and feel. Can enhance any music. Extensive experience as a session player in Europe. Classical background. Trained in France. Strong in theory & harmony. Strong synthesist with great ear. Can program unique sounds and play hot leads. Please call to hear demo!  
 Available For: Paid sessions/demos.

### CHARLES JUDGE

Phone: (213) 508-9711  
 Instrument: Prophet, moog, Yamaha CP-70  
 Styles: All modern.  
 Read Music: Yes  
 Qualifications: NTSU degree in composition, six years recording studio experience doing albums, soundtracks, jingles, demos, etc. Excellent programming and composing abilities. Also have 4-track, great for pre-production experiments. Tape and resume available.  
 Available For: Paid sessions, performances

### LEE CRONBACH

Phone: (213) 463-4247  
 Instrument: Piano, electric piano (Yamaha CP-30), and experience on other models.  
 Styles: Rock, R&B, Country, Pop, Latin  
 Read Music: Yes.  
 Qualifications: Instructor in pop music at Cal State-Northridge & East L.A.C.C. Copyist for Cream Publishing Group. 14 yrs performing, session, and teaching experience. My specialties are accompanying singers, arranging demo sessions  
 Available For: Local club work, rehearsal pianist, sessions, charts

### PHIL TARCZON

Phone: (213) 367-4813  
 Instrument: Guitars: electric, acoustic, nylon string, electric bass  
 Styles: Jazz, rock, funk, MOR, pop, blues, R&B, country, and Big Band  
 Read Music: Yes.  
 Qualifications: Formal schooling, 12 years professional experience in a variety of playing situations, studio and live. Back up singing. Serious, professional attitude, easy to get along with. Reasonable rates. Have contacts for other qualified musicians.  
 Available For: Sessions, casuals & lessons. Currently seeking capable players for rehearsal band and future original jazz/rock project

### JACK NATHAN & LARRY TUTTLE

Phone: (213) 781-2086  
 (213) 901-0716  
 Instrument: Drums, bass, steel drums, Chapman Stick.  
 Styles: All styles.  
 Read Music: Yes.  
 Qualifications: 2 record albums. US tours, years of playing together.  
 Available For: Sessions, paid demos, clubs

### ROBERT BACH

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

### GUY BABYLON

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

### DAVID ARKENSTONE

Phone: (213) 842-5949  
 Instrument: Programmable polysynths, piano, electric and acoustic guitars.  
 Styles: Rock, pop/rock.  
 Read Music: Yes.  
 Qualifications: Musicianship, and production skills. Many hours and years in the studio and on the stage. I have an excellent ear and I'm a creative keyboardist. I can offer a hard-edged rock guitar style or a full sweet acoustic sound  
 Available For: Paid sessions, demos, casuals, live performances.

### PAUL HILTON

Phone: (213) 994-5368  
 Instruments: Electric & acoustic guitar, electric bass.  
 Technical Skill: demo production, recording engineer, live sounds & lights.  
 Styles: Rock, new wave, pop & country.  
 Read Music: Yes.  
 Qualifications: I have worked for many name acts. Tape & resume available.  
 Available For: All pro recording & playing gigs, whether you are a band or a singer/songwriter. I can help you produce a better sounding product. I can also get deals on studio time & players

### JOHN VITALE

Phone: (213) 652-4756  
 Instrument: Guitars, Electric, acoustic and classic Roland Guitar synthesizer, lead vocals, elec. bass.  
 Styles: Rock, pop, R&B, jazz, classic and country.  
 Read Music: Yes.  
 Qualifications: 14 years live & studio experience. L.A. and Chicago companies of "I'm Getting My Act Together..." Toured U.S. with Chicago Free Street Theater as guitarist, arranger, composer & music director. Played & music directed "Citising," Free Streets' album. Degree in Classic guitar. Sessions, albums and jingle credits.  
 Available For: Sessions, demos, projects and teaching

### ROGER KNIGHT

Phone: (213) 876-3714  
 Instrument: 6 and 12 string acoustic guitars, Roland synthesized guitar, electric guitar, bass, acoustic piano, electric piano, synthesizer, organ, drums, percussion, vocals, harmonica, production.  
 Styles: Rock, all styles.  
 Read Music: Yes.  
 Qualifications: Years of playing and performing experience, film scoring, studio work.  
 Available For: Studio and live work. May work on spec.

## VOCALISTS

### BLAIR SILVER

Phone: (213) 545-4369  
 Vocal Range: 3 1/2 octaves—baritone/tenor.  
 Styles: Pop, rock, C&W, R&B, A/C, Gospel, Jazz.  
 Sight Read: Yes.  
 Qualifications: 15 years studio, stage, video and film credits. Current session vocal work with many L.A. master and demo production companies, vocal contractors and published composers. Also vocal arrangement and production of jingles, scripting and narrating voice overs, video and film dubbing. Composite tape available including original EP.  
 Available For: Sessions, contracts, song-writing collaboration

### JIM MANDELL

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

### JOHN BATDORF

Phone: (213) 896-3206  
 Vocal Range: 3 octaves.  
 Styles: MOR to hard edge rock.  
 Sight Read: Yes.  
 Qualifications: 13 yrs experience singing leads and backgrounds on several albums as well as extensive touring. Also very experienced in producing and arranging vocal parts. I am currently singing on many session dates as well as doing several jingles.  
 Available For: Sessions & contracting.

## TECHNICAL

### PETER R. KELSEY

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 Technical Skills: Recording engineer and producer.  
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 Available For: All studio engineering and production

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

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