

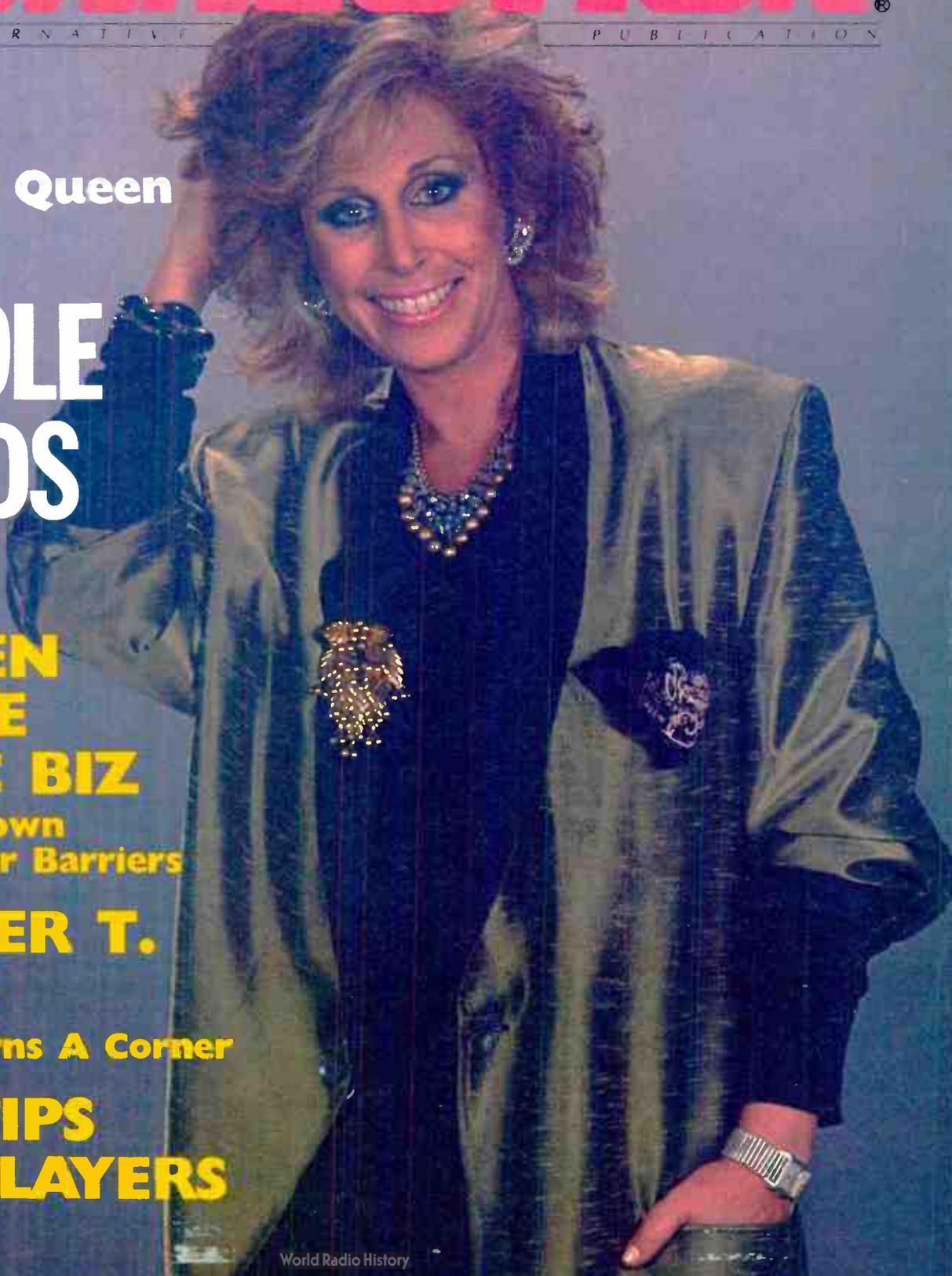
Win A Windjammer Cruise To The Bahamas, See Page 26

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Cover Photo of Carole Childs by Kristen A. Dahline / JAI. Makeup by Eddie Valentine.

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GUEST COMMENTARY

Do A & R People Really Listen?

How do an unknown band and manager become "known"? Very simply, with distinctive music. If the "sound" is there, you will get a record contract. I know from empirical experience, that this is so. I'll share my personal story to illustrate what I've learned.

I moved to Los Angeles from N.Y.C. in April of '83. Three weeks later I started shopping a demo tape of Billy Rancher, a rock band from Portland, Oregon, which I had recently agreed to manage.

The fact was that I did not know one person at any label, nor had I ever "shopped for a deal" before for a rock & roll act. This did not stop me. I read every book that I could find and came up with a brilliant plan. I would put four of the band's best songs on a tape, and I'd get the names of the record labels from *Billboard* listings.

With the help of a friend, we called the labels and asked for the A&R departments. In most cases, we were able to ask by name for a specific person. My friend is a songwriter who knew the names. We then would be connected with the secretary, who would be told of this great band from Portland.

Capitol, Arista, Geffen, Mirage, Backstreet, A&M and Planet all said, "Sure, bring the cassette over." On the second day of phone calls, I got the same response from PolyGram

and RCA. EMI not only said to bring the cassette over, but also Steve Moir (now with MCA), the A&R guy, got on the phone and was surprising available and open to brief discussion. John Guaneri of IRS spoke with me briefly, both on the phone and in person when I dropped off the tape. Linda Murdock of Mirage was so kind to me. She said if the group was not for them, that they would pass the tape down the hall to Atlantic. With Warner Bros., CBS, and Epic, I did need the help of "a well-respected source" before they would listen.

What was interesting was that by the time Epic invited me over, I already had several other labels with strong interest, so that I was feeling confident enough to move to the music as Frank Rand blasted the tape in his office (the only time I was present for the initial listen).

So the first part seemed easy. Much easier than I keep hearing from bands on the street. Within two weeks, the calls began to come in. One day my message service received calls from three labels. I was on a roll.

Capitol, Arista, A&M, RCA, PolyGram, Geffen, and EMI all called me. . . . In each case it was the same. The A&R representative who called me was genuinely courteous, expressed interest in the band, and after a brief discussion asked me for more material.

Lark Records had started a new label for rock and pop called Private I. Stuart Love, the A&R man, really extended himself to me and impressed me with his character. They had just signed their first act, Mathew Wilder. He played the demo tape of what was later to become his first hit. They wanted to make Billy Rancher, their second signing.

Russ Regan, A&R at PolyGram, invited me up to his office. He wanted to meet me. I was surprised at how informal and open a discussion we had (although I never understood why he asked me my astrological sign).

DeDe Sugar at Geffen was incredibly sweet. Whenever I called her, she would take my call and discuss the strengths and weaknesses of the band's music. She was frank, direct, intelligent, and articulate. That didn't surprise me. But I was surprised by how available and helpful these people were.

At this point, there was enough interest to bring Billy down from Portland to meet some of the people. A&M's David Anderley and Jordan Harris, Arista's Neil Portnow, and EMI's Steve Moir all had meetings with me. . . .

Stuart Love of Private I, after meeting with Billy, made arrangements to go up and see him perform. Capitol's Tom Trumbo flew up to see the band.

Neil Portnow came back from seeing the band in Seattle and was pleased. So Michael Barackman of Arista in New York flew out to see the band. He thought they were good. Clive Davis flew from N.Y. and met Neil in Portland. They spent a few hours talking and getting to know the band before the performance.

Clive and Neil flew down to L.A. and said they were interested. . . . In November, Billy Rancher signed with Arista. The other labels that had been interested all called me and very personally wished me good luck as they dropped out.

I recently repeated the shopping experience of a demo and found, once again, that they do listen and that they do respond. . . .

—William Gladstone

Feedback

Where's The Female Metal?

Dear *Music Connection*

During the past few months, I have watched your magazine give heavy metal bands a big push. However, while you've been doing this, you've pretty much ignored the women who play metal. I was really happy when I found out that Armored Saint, Ratt, Black 'n Blue and Great White had been signed. But I can't believe that Leather Angel and Hellion haven't got deals. I wish that publications such as yours would give heavy metal women the same breaks you've given to the women who play pop or punk!

Cindy Ta-Minn
Van Nuys, CA

Quick Response

Dear *Music Connection*

In response to your query in *Music Connection's* March 15-28 issue's Commentary, here are the details. I bought *Thriller* yesterday. Why, you ask, did it take me so long to buy it? First off, I'm a total heavy metal freak. I'm 23, and also a singer for a metal band. I don't listen to the radio at all, so, during the time they were playing all the smash singles on the radio a million times a day, I wasn't getting sick to death of Micheal Jackson and his music. I just recently subscribed to MTV, and after getting over the sad fact that I would be seeing only one metal song every two hours, I learned something. MTV has the impact to make you sit through and watch a song you might

normally turn right off on the radio. So after seeing a couple of Jackson's videos, I began to really appreciate his talent as an entertainer.

His presence literally commands the audience to react, and I think that's great, no matter what kind of music it is—pop or metal. So I decided to go out and buy the record, even though at one time I would have never thought of buying this record, I shocked the hell out of myself and bought it.

I'm still a diehard headbanger, though!

A Defender of the Faith
Los Angeles, CA

Kudos For Kriss

Dear *Music Connection*

I would like to thank Kriss Wagner for her recent help in composing an ad. She was patient and concerned about my plight, and reacted in a most positive and encouraging manner. The resulting ad was directly responsible for locating the person I was looking for.

Music Connection is a high quality publication with many readers, so the next time I have a need, I shall call *Music Connection* first!

Dale Briley, President
Digital Productions
Glendale, CA

If you have any comments, suggestions or criticism, mail your letters to:

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Published every other Thursday since 1977

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NEWSSTAND DISTRIBUTION: Mader News
(213) 559-5000

COUNSEL: Donnenfeld & Brent A Law Corporation

Music Connection Magazine (USPS 447-830) is published every other Thursday except the second week of July and the last week in December. Single copy price is \$1.50. Subscription rates \$20/one year, \$35/two years. Second class postage paid at Los Angeles, CA and additional mailing offices. **POSTMASTER:** send address changes to *Music Connection Magazine*, 6640 Sunset Blvd., Suite 201, Hollywood, CA 90028.

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News

BENEFITS

Kenny Rogers Food Drive Expands To Encompass All 75 Cities On '84 Tour

by Lawrence E. Payne
LOS ANGELES — Singer Kenny Rogers will combine his 1984 national concert tour with a massive food drive. Rogers, in an open letter published in several cosmopolitan newspapers earlier this year, urged all those with plans to attend his concerts to bring along one or more canned food items. At shows in Long Beach, Portland, and Seattle, Rogers collected more than ten tons of food. Local food distribution organizations took the food to the poor in what has been

described as a "campaign against an old acquaintance."

Rogers has said he often went hungry as a child.

Rogers will begin his current tour April 3, at the 13,000 seat University of Tennessee Stokley Building in Knoxville. From there, the veteran entertainer will extend his appeal to an additional 75 cities across the U.S. He has asked, most specifically, for canned meat and fish, those items most unavailable to the poor.

According to the Ken Kragen artist management firm, the scale of the effort is unprecedented. Similar food drives have in the past been conducted at mass attendance events. This is the first time, however, that so many cities have been enlisted for support.

"I was first inspired to get involved with hunger issues by my late friend, Harry Chapin," Rogers said. "My wife, Marianne, and I established The World Hunger Media Awards in 1982 to encourage the media to cover hunger related stories, and educate the public about this critical problem. With the Food Drives, we're trying to do something immediate and direct about feeding those in need."

In sponsoring the Food Drives, Rogers buys ads in local newspapers appealing for food from those planning to attend his concerts. He supplies pre-recorded Public Service Announcements for radio in which he reiterates his appeal, and offers overall coordination and various media materials to local agencies conducting the Drive. The Food Drives are in association with Second Harvest, a five year-old, Chicago-based network of food banks with 65 affiliates across the country.

The Food Drives are the Rogers' first attempt at direct relief from hunger. The World Hunger Media Awards, which they established two years ago, distribute \$100,000 in prizes each year to members of the media who have made significant contributions to a solution to critical hunger issues.



Kenny Rogers: Sharing the wealth

CLUBS

CEA Agency Accused Of Milking Club Bands

by John Bitzer

ORANGE COUNTY — The Top 40 club circuit may be in danger of being milked by independent agencies who take a portion of a band's salary unknowingly.

A source who insisted on remaining anonymous told *Music Connection* his band had been playing the same club for four years, earning \$1700 per week. But when the clubs account was taken over by the CEA Agency, the band's salary dropped to \$1400 per week. CEA's R.J. Jaramillo said that when his agency assumes a club's account, "everything stays the same, except the band pays us

a commission, the amount of which varies." In other words, the band receives nothing in exchange for this commission. And, if they wish to continue playing the same club, they have no choice but to pay it. The sum is automatically deducted from their salary, a fact Jaramillo did not deny. In effect, a club hires CEA to do its booking, but passes the charge onto the band, instead of bearing it itself.

CEA books mostly Orange County clubs and restaurants, and recently became the exclusive booker of both Ruben's and Baxter's, in addition to their existing accounts, Carlos O'Brien's, Palomino Station, and Essex House.

OUTER SPACE

Westwood One Leases 4 RCA Satellite Channels

by Lawrence E. Payne

LOS ANGELES — In a major move in satellite distribution, Westwood One, the nation's leading producer and distributor of national radio programs, concerts and specials, has entered into a \$6.7 million, multi-year agreement to lease four digital channels on RCA's SATCOM I-R communications satellite.

Westwood One will become the first independent radio program producer and distributor to lease digital audio channels on the network satellite, and the only company to uplink out of RCA's new

West Coast facility in Los Angeles, scheduled to begin operations in July, 1984.

At the present, NBC, ABC, CBS and RKO use the SATCOM I-R. According to RCA, more than 2600 U.S. radio stations have antennas directed at the satellite, and that the number is increasing as more stations access the satellite to receive programming.

Westwood One President Norman Pattiz said, "This represents the next logical step in the evolution of our company. We can now deliver live, simultaneous programming to any station looking at the 'network bird'."

IRVINE, PACIFIC & UNI AMPHITHEATERS TRADE EXECUTIVES

by Martin Brown
COSTA MESA — In a round of musical chairs usually reserved for the Los Angeles club circuit, some major concert facilities recently traded personnel amongst themselves.

Gene Felling moved from his position of General Manager of Costa Mesa's Pacific Amphitheater to fill the same position at the Universal Amphitheater, a slot vacated by Buzz Martin.

Martin decided to take a break from the business after overseeing the Universal Amphitheater's transition from an open air facility to a year-round, fully covered theater.

Felling was replaced by his assistant at the Pacific Amphitheater, Steve Redfearn.

In another surprising move, Roger Shepard became the Pacific Amphitheater's new main booker for all acts.

Shepard was a partner in Avalon Attractions, which books Orange County's other major facility, Irvine Meadows.

Partially as a result of these staff changes, an increase in the frequency and intensity of bidding skirmishes is expected to take place between the major Orange County venues such as the Pacific Amphitheater and the Irvine Meadows facility.

News

CONCERTS

Starlight Amphitheatre In Burbank Set To Book Rock Music Acts Again

by Lawrence E. Payne
BURBANK — The Starlight Amphitheatre has initiated plans to re-enter the lucrative Southern California concert business. New Director of Promotions Milt Petty said that due to past efforts by former Burbank city councilmen, the outdoor facility was forced out of operation.

Petty emphasized the compatibility of the Starlight Amphitheatre to the local habits and tastes of Southern California patrons, and said that there should be no further interruptions in service.

"The Starlight was booked by an outfit called Cinevision, a local concert production firm, from 1975-79. There were a number of rock and country bands of some renown that played there, including J. Geils, Genesis, Marshall Tucker, Bob Marley, Bonnie Raitt, and Lynrd Skynrd.

"A city councilman took exception, in 1978, to some of the shows held there, which included Bob Marley, and Richie Blackmore's Rainbow. He believed those acts would draw pot-smoking, rock and roll crowds. That councilman took advantage of a clause in the Starlight contract between the city and Cinevision, as a political issue.

"There was a specific part of the contract that gave the city council approval over any acts that were booked into the facility. They really hadn't used it in the past, but he then felt it was the proper time. In all practicality, it prevented the place from being used."

The Starlight Amphitheatre remained vacant through the 1983 season. Tom Griffin Productions, upon application to the City of Burbank, was granted a contract through which they will be allowed to book acts for the 1984 season. Griffin has the sole right to book and manage the city-owned facility.

Petty added, "He need not get approval on those acts he books for the Starlight Amphitheatre. The city council doesn't want any part of it anymore."

A substantial change in booking policy is now in effect for the facility. Griffin will place acts of all types in the amphitheatre, which has a reserved seating capacity of approximately 3,100, in addition to a lawn capacity of approximately 3,000.

According to Petty, it is doubtful hard-core punk or heavy metal acts will be seen there this season. Mainstream rock and roll, pop, and jazz acts are the expected fare.

Petty expects to see audiences of up to 6,100 during the upcoming season. Conceivably, he said, an additional 500 spectators can be accommodated in a grassy area between the first row of seats and the stage.

"A lot of acts who play the Greek Theatre and the Universal Amphitheatre complain that they don't have the kind of audience contact they need. If we were to use the grassy area directly in front of the stage, it would allow a lot of people to dance," Petty said.

Petty worked with the Universal Amphitheatre in 1982-83. Petty plans to stay with the Starlight "at least through the summer." The Starlight Amphitheatre plans for a Memorial Day opening, although it may be mid-June before its first show. Next year, said Petty, the facility hopes for a May 15-October 15 season.

Said Petty, "We will have a broad-based schedule. There are certain community activities that are built-in with the facility. The Burbank City Orchestra and the Police Youth Academy presumably have use of the amphitheatre. Repertory stage and festival programs may also enter the 1984 season calendar.

"We will try to do some theme weekends, as well. We are well above the city, with a very nice view. We expect to get some of the spill-over shows, as well as audio/video productions. We feel we can grab some of the acts, because our costs are much lower. The Starlight Amphitheatre stands every chance of being competitive again."



KROQ's Eddie X

RADIO

KROQ-FM Swamped By Flood Of Local Music

by Lawrence E. Payne
LOS ANGELES — KROQ-FM has created a noticeable stir within the local music community with the debut of *The Local Show*, which airs each Wednesday at 11:30 p.m. Local Show programming director Eddie 'X' said in a recent interview, "It has worked out really well, and the half-hour format is received very well, also. It also provides a chance for the bands on the Local Show playlist to tune in at a specific time when they can expect to hear their songs, rather than at random hours throughout the broadcasting day."

After four episodes in the show, which was heralded in an earlier *Music Connection* issue, KROQ continues to receive a flood of locally produced music. And, although the station now deals mainly with local record companies and producers, reel-to-reel tapes from individuals and bands are still accepted.

Eddie 'X' described the process by which music is screened and selected for rotation: "With our local show, we run a count-down of our KROQ playlist. Then, we have a pick by the jocks themselves, and we have one of my picks for the Band of the Week. Each week we take six or seven songs from the local file, and play the best ones. It's up to me. I just pick whatever I like during the week. But, I use input from the other jocks. Many of the songs from groups like Steppin' Lazer and Second Language were things I did not immediately choose. But,

if the other jocks tell me it's good, I listen to them and take their word for it. We put it in the local file, which is a selection of records we have on our carts.

"The jocks have, within their daily music keys, a certain time when they can play a cut. They can select at random whatever they want. But, they are obliged to, during their shifts, play a certain pick. A jock can play a couple of songs for his local choices, and he could play the rest for his own choices. So, it is conceivable he could play four or five local songs, if he wanted to."

Eddie 'X' stressed his opinion that much of what enters regular rotation does so by word-of-mouth, in circulation among the disc jockeys. Some songs, he said, will inevitably receive more air-play, while others will "gather dust."

KROQ, said Eddie, has received substantial response from several local record companies, namely Enigma, Bomp, and Slash. Eddie stated that KROQ is at present developing plans to gather local sponsorship from retail outlets such as Zed, Vinyl Fetish, Poobah's, and Rhino, whereby the station could announce the availability of the records.

KROQ, said Eddie 'X', is taking an active interest in the street. "It's not just a promotional thing, as any other radio station would do," he said. "It does have an impact. We are going to be able to do things for bands. We believe that."

News

VIDEO

King Broadcasting And Burkhart/Abrams Launch Mirage Video Prod. Co.

by Lawrence E. Payne
SEATTLE — The King Broadcasting Company of Seattle, Washington, and the Atlanta-based broadcast consulting firm of Burkhart/Abrams/Michaels/Douglas and Associates have announced the formation of Mirage, specializing in the the conception and production of long and short form video music programming.

The two huge corporations will operate their video music venture from a new \$30 million production facility. In addition, they will utilize a King Broadcasting subsidiary, Northwest Mobile Television. This, company officials claim, will make Mirage "the first full service studio for the development of video music programming."

King's current Manager of Broadcast Development, Dan O'Brien, has been named General Manager of Mirage.



Kent Burkhart

In a move designed to capture much of the lower budget video services dollars, Mirage says it intends to cut many of the below-the-line production costs so that record labels and artists will be able to bring rapidly rising video costs back to a reasonable level. This, they claim, will not be at a sacrifice of concept development or quality.

According to O'Brien, "Mirage is capable of being to the video music industry what George Lucas' Industrial Light & Magic is to the

film business—a combine for the gathering of creative entities in the growing video music field, working together to overcome common problems and to advance the art-form with an eye towards the sale, distribution, and syndication of visual music programming worldwide."



Family Light's Jan Tangen

SCHOOLS

Family Light Music Camps Launch Southern California Workshops

by Lawrence E. Payne
SAUSALITO — Family Light Music Camp, a Northern California-based seminar organizer, will hold its first Weekend Workshop in Southern California beginning May 25, 1984.

Family Light Music Camp's three-day event is scheduled to take place at the Idyllwild campus of the University of Southern California (USC), under the direction of Family Light founder Jan Tangen.

Tangen has in recent weeks spent a considerable amount of time in preparation for the Southern California inauguration of the Workshop, which will be his twenty-third event since the music group's first workshop in 1975.

The Idyllwild location was chosen because of Tangen's desire to "get people completely out of their normal daily environment. That helps break behavior patterns, and lifestyle patterns, and things like that. they become more willing to take risks, and do things they wouldn't normally do without the typical factors influencing our minds. Those tend to keep us kind of stuck."

Tangen, a former student of the famed guitarists Oscar Ghiglia and Donald Byrd, studied music at the University of California at Berkeley. Tangen has also studied music at renowned educational institutions such as the American University in Washington, D.C., San Francisco State College, and the San Francisco Conservatory of Music.

In 1974, he opened the Family Light Music School in Sausalito, California, where he developed a unique approach to music education based upon direct encounter with peoples' barriers to learning and performing.

The school closed in 1978 in order for Tangen to incorporate its several programs into the Weekend Workshops, full-week seminars, and six-month courses.

In an interview, Tangen answered several questions regarding the specialties and services offered at the camps.

On the matter of expense, and the scheduling of Weekend Workshops, he said, "The single largest factor involved with the expense of the camp is enrollment. Like anything these days, people are always concerned about money matters. The way I deal with that is to offer a money-back guarantee. I guarantee that anybody who goes through the camp and doesn't think it is worth it, will get his money back." Then Tangen added, "Of course, nobody has ever asked. Primarily, the cost is due to the size of the faculty in relation to enrollment."

At Family Light Music Camps, there are approximately two students for every faculty member, a very favorable teacher-to-pupil ratio.

Among those who have lent their services to the camps are noted musical professionals such as Brian Auger, Norton Buffalo, Terry Garthwaite, Pee Wee Ellis, and recording engineer Fred Catero.

Tangen is presently considering a permanent change of venue to the Southern California area, as well as several minor alterations in the organization of the camps.

He said, "I feel that, down here, we need to make our orientation a little bit more professional. I assume more people here are going to come to camp because they have a musical career in mind. In the San Francisco Bay Area, roughly fifty percent of the people come to camp for that reason. Everybody attends for personal growth. They also come for the musical reasons, and the connections they make. Down here in Southern California, I expect to see a lot more of that."

In accordance with the huge variety of genres found within the American music scene, Tangen's Family Light camps focus on a large variety of musical forms. Musicians knowledgeable in rock, jazz, pop, classical and country styles operate within the music camp's faculty.

Students receive a substantial amount of personal attention, and performance guidance within a "safe" environment.

For those with an interest in engineering and sound reinforcement, the camp allows pre-registration of not more than five individuals. Fred Catero, president of Catero Records, will oversee their activities.

For more information on the Family Light camp, contact Noelle Compinsky at (818) 908-9062, or write Family Light Music Camp, P.O. Box 683, Kentfield, CA.

News

NIGHTLIFE

Neighbors' Complaints Force Clubs To Start Clean-up Campaigns

by Murdoch McBride
HOLLYWOOD — Night club and concert hall personnel are finding new, often conciliatory ways of dealing with the longstanding pressures of city agencies determined to make Los Angeles safe for rock.

At Cathay de Grande, recent neighborhood petitioning and subsequent hearings have brought about similar actions as those taken by the Troubadour last year in order to control crowd activity in the immediate vicinity of the club. At both establishments, the club had little choice but to initiate corrective measures or face stern consequences. With the Cathay de Grande, a 30-day trial period is still underway to allow the club

personnel a chance to reorganize and better deal with their patrons. Since a great part of the shows booked at the Cathay are punk and metal acts, the challenge is no small one. Residential property owners adjacent to the club have apparently raised the staff's awareness concerning encroachments on their property, littering, boisterous conduct and other problems. A source at the club described increased security measures, including a guard who directs patrons away from the neighbors' property and over to the more neutral parking lot near the club.

"It is only a small percentage, maybe ten percent, that gives you trouble in any crowd," the source

said.

Still, ten percent of the capacity-plus crowd, such as that which came to see a recent GBH gig. (Grievous Bodily Harm or Great Britain Hardcore, depending who you ask) can be a menace to any house security force. A group of about seven kids from Circle One, led by Jim Macias, recently assailed the rear door of the Cathay De Grande and tore it down before being subdued. Charges may be pending.

While intentional violence is the exception to the rule, littering and boisterous conduct are not. At the Troubadour last year, the degree of outside drinking and handbilling made clean-up rounds a regular practice which is still the case today. At the Cathay de Grande, a similar routine has been initiated. Preventive security measures such as patrolling around the club, the clean-up rounds, and attempts to inspire patron cooperation have become an important factor in the clubs' new approach to neighborhood relations. At the Cathay de Grande, for example, it is evident that progress has been made, and that tensions are easing.

ASSOCIATIONS

Songwriters Resources & Services To Be National Academy Of Songwriters

by Lawrence E. Payne
HOLLYWOOD — Songwriters Resources and Services has changed its name to the National Academy of Songwriters, announced NAS Executive Director Barbara Marcus.

In efforts to better reflect the growing needs of professional and amateur songwriters, the Academy also plans an increase in services for 1984.

Earlier this week, Marcus said, "The new name better reflects who we are, and is easier to remember. A major purpose of NAS is to increase public, industry, and media awareness of the importance of the songwriter in the cultural life of the United States."

The 2,000 member Academy will play a more vital role in support of songwriters, with increased attention to the needs of professionals.

With the establishment of a professional division, new services to be added during the year include a professional songwriters' network, daily studio projects up-

date, a regular industry update report, a project clearinghouse, services of arbitration and accountants panels, sample form agreements, a demo mailing service, a bank of current film treatments and members' credits, and discounts on the rental of musical



Director Barbara Marcus

equipment.

Said Marcus, "NAS will continue its strong commitment to the developing writer through its workshops, counseling and information services."

NAS plans a yearly awards program to recognize songwriting art and craft.

As was previously reported in *Music Connection*, the Hollywood based organization has taken over the administration of the American Song Festival and its related American Protection service.

Members of the Board of Directors are: Gerald Wm. Burg, administrative consultant; Dennis Erokan, publisher, BAM; Michael Gorfaine, partner, Gorfaine/Schwartz Agency; Parvene Michaels, public relations consultant; Al Schlesinger, attorney, Schlesinger and Guggenheim; and songwriters Jackie De Shannon, Pat Luboff, Pete Luboff, and Harold Payne.

Entertainment industry attorney Kent Slavens is Board Chairman.

RADIO REPORT

In MC's continuing efforts to provide you with the latest, most accurate information, we give you our new, expanded Radio Report. The report is now being compiled—with typical expertise—by Kenny Ryback, head of Kenny Ryback Promotion, a prominent independent in the field. Welcome aboard, Kenny. Now, do your stuff

Listed below are Southern California bands currently played on Los Angeles AOR/Modern Music stations. New additions to the playlist are marked with an (A) and are also being broadcast on a regular rotation. In addition, local talent being featured on the specialty shows are noted.

KLOS 95.5

Van Halen
Quiet Riot
Go Gos (A)
Brighton
Ratt
Twilley
Kid Glove (A)
Great White
Alcatraz
Motley Crue

Local Music Show:
Armored Saint
Leandro
Cassettes
Urban Hum

Metal 6-Pak:
Max Havoc
Steeler
Legs Diamond

KROQ 106.7

New Marines
Rockwell
Broken Edge
3 O'Clock
Dickies (A)
Invisible Zoo
SSQ
Go Gos (A)
Sights
Spaceshot Orchestra
Twilley
No Questions

Berlin
Jimmy & the Mustangs (A)
Missing Persons (A)

Local Music Show:
Plugs
Minutemen
Dino Archon
Gleaming Spires
Vandals
Circle Jerks
Tupelo Cham Sex
Blood on the Saddle

KNAC-FM 105.5

Agent Orange
Dickies
Code Blue
Broken Edge
Go Gos (A)
Cramps
X
Baxter Robertson
Rain Parade

James Harmon Band
3 O'Clock
Berlin (A)
77s (A)
Sights
Invisible Zoo
Josie Cotten
Greg Chapman (A)
Mr. Mr.

KMET 94.7

Motley Crue
Berlin
Mr. Mr. (A)
Great White
Twilley
Go Gos (A)
Ratt
Kid Glove
Missing Persons
SSQ (A)
Van Halen

Mighty Metal Shop:
Malice
Armored Saint

Local Licks:
Gail Chasen
Richard Charboneau
Gaea
Contraband
Striker

Late Breakers:

As we go to press, KNAC has appointed Sylvia Amerilo (who "mans" the controls as D.J. from ten to two daily) as Music Director. Jimmy "The Saint" Christopher continues as P.D.

Compiled by *Music Connection* Radio Editor Kenny Ryback

Local Notes

VOLTAGE GUITARS celebrated its first anniversary with a party at its Hollywood store. In attendance were Billy Mummy, Jan Uvina (Alcatraz), Amy Lee (Red Devils), and numerous non-celebrities. The highlight of the evening took place when Adolph T. Boer (MegaDeath), clad in a plastic diaper and chains, burst from a five-foot cake wielding a vintage Gretsch guitar, and proceeded to splinter the thing on the sidewalk.

FRESH START STUDIOS recent fire destroyed the equipment of several local bands. These bands will soon be playing new equipment, courtesy of a benefit held for the purpose. Jef Scott, The Dogs, Taboo Zoo, and special guests will heat up the Lingerie March 29. Let's show some support for our fellow musicians! Call Krista Czar at (818) 980-4828, or call Club Lingerie at (213) 466-8557.

MUSIC CONNECTION'S Senior Editor, Bud Scoppa, will join Tom Noonan of Billboard magazine for The Songwriter's Guild meeting April 5, at 7 p.m. the featured topic will be "Current Trends in the Music Business." Admission is \$2.00 for non-members. Call (213) 462-1108 for reservations.



Christian Death present their new, inspired line-up. Watch for their numerous upcoming shows.

Photo by Ed Colver

OUR MAN AT I.R.S.: Cary Baker has been named National Publicity Director at I.R.S. Records. Cary formerly operated his own publicity company, Right Angle, in his native Chicago. Many of *Music Connection's* readers will recall his excellent contributions to our publication. Congratulations, Cary.

GONZO WITH THE WIND: Management Three, of Beverly Hills, is now managing Scarlet, which now includes ex-UFO drummer Andy Parker. The group will showcase at the Country Club, March 29, and at the Music Machine, April 5.

MUSIC BIZ AT UCLA: The Extension program at UCLA is offering a Spring Quarter course entitled "Breaking Into The Hollywood Music Industry," which will be taught by J. Michael Dolan, Publisher and Executive Editor of *Music Connection*, and *Songwriter Connection* magazines. For more information, contact UCLA Extension at (213) 206-6495.

RAY MANZAREK is in the compositional stage for his next A&M LP. Philip Glass will collaborate with Manzarek on much of the predominantly instrumental material. Ray is presently overseeing the Fibonacci's rehearsals, with an eye toward production.

THE ORGANIZATION OF WOMEN in Music will hold its monthly panel discussion Thursday, March 29 at the Club Central at 6:30 p.m. the topic for discussion will be "Independent Record Distribution," and will feature panelists Michele Matthews, Allegiance Records; Teresa Redburn, Jem Records, and Peter Heur of Greenworld Records. A showcase will follow immediately, featuring Out of The Blue. Admission is \$3 for non-members. For information, call Cathy Neely at (213) 256-8169.

SHUTTERBUG CITY: If L.A.'s boulevards and nightspots are jammed with people taking pictures of each other on Friday, March 30, don't be surprised. On that day, one hundred photographers will be taking to the streets of our town for a full 24 hours in order to snap photos for a book—due out on June 15—to be titled *24 Hours in the Life of Los Angeles*. Masterminded by Englishman Red Saunders, the book will follow a similar volume assembled from pics taken by 100 British photographers. Dress properly and get your makeup on right, just in case.

Lone Justice headlined the Palace, the band's last local date before beginning pre-production with Jimmy Iovine, who will produce their debut album for Geffen. Iovine is known for his work with Tom Petty, Bruce Springsteen, and Patti Smith. Playing more confidently than ever, Lone Justice at times sounded more like the Rolling Stones than Johnny

Cash. They encored with two unlikely songs: Talking Heads' "Heaven," and the Velvet Underground's "Sweet Jane." Pictured are Lone Justice's Maria McKee and Marvin Etzioni.



Photo by Lesley Campbell



T.S.O.L. are working on a new LP for Alternative Tentacles Records.

PUT IT IN A PIPE & SMOKE IT:

Paul McCartney's "Pipes of Peace" video picked up one of Britain's most prestigious music awards from the Daily Mirror. McCartney, who cleverly filmed an acceptance speech prior to the awards ceremony, introduced to the world the man most responsible for the clip: director Keith Macmillan. U.S. Customs officials are at present searching for the contents of McCartney's peace pipe.



Jeffrey Lee Pierce of Gun Club fame, demonstrates his familiarity with the keyboards. Gun Club is presently working with Rank & File's producer.

BOB HOPE'S TOO OLD TO ROCK!

Hoping to improve the image of rock n' rollers in general, members of Kansas, Cheap Trick, Pablo Cruise, Le Roux, and Doobie Brothers alumnus Patrick Simmons are gearing up for the first major rock n' roll tour on behalf of the USO. "we're going to prove that we're not a bunch of drug-crazed maniacs who've come for the officers' daughters," said Kansas' drummer, Phil Ehart, as he carried off a kicking and screaming young lady. Ehart dubbed the troupe of eleven musicians "The First Airborne Rock & Roll Division." Just imagine: Ozzy Osborne strafing your home in a F-18... Wendy O. Williams at the controls of a Tomahawk cruise missile... Slayer driving an M-1 tank down Sunset... the possibilities are endless!

BY SCOTT, I THINK HE'S GOT IT!

Several rock industry bigwigs have been seen at recent Jef Scott performances, notably Men At Work producer Peter McLean, and Yes' keyboardist Tony Kaye. It looks as if Jef has quite an industry buzz going

Alien Sex Fiend's lead singer, Nick Fiend, is shown here exalting the virtues of the wholesome and healthy California lifestyle which he so obviously cherishes. The Alien Sex Fiends latest release, *Who's Been Sleeping In My Brain?* is being snapped up throughout the galaxy.

RED MITCHELL, world renowned bassist, will make his Playboy Jazz Festival debut on Sunday, June 17, as a member of the Playboy All-Stars. Mitchell will join fellow Playboy All-Stars Mose Allison, Louie Bellson, Kenny Burrell, Jackie McLean, and Zoot Sims in what will surely be

a classic jam session. The festival will be held at the Hollywood Bowl, 2301 N. Highland Ave., Los Angeles 90068.

JOY OF WORKING: Men At Work, Australia's solution to the dole

VOTE FOR YOUR FAVORITE MUSIC VIDEO PROGRAM!

As part of Music Connection's Special Video Issue, we will be focussing on local music video programs (Goodnight L.A., Friday Night Videos, Video Beat, etc.) and national shows (Night Flight, Night Tracks, MTV, etc.). You can vote for your favorite local or national music video program by calling the Music Connection Telepoll at:

(213) 462-5773, ONLY between 6 p.m. and 9 p.m. on Thursday, March 29, 1984

problem, will be seen on an HBO special March 25 and 29. The videotaped performance took place at Berkeley's Greek Theatre during the group's four-month, 60-city North American tour. Interspersed with the live footage is a what is called a collection of elaborate video fantasies. What could it be, now?

WHEREFORE ART THOU? Romeo will soon begin recording preliminary production tracks for their upcoming album project. Kim Richards will produce the sessions. According to Richards, Allied Artists Records became attracted to Romeo because of their "excellent

vocals, tight harmonies and modern heavy rock sound." Besides, Richards is rumored to have Capulet ancestry, and reportedly fears Montegu reprisals.

BETTY BOOP BEATS IT: Betty Boop and the Beat recently played a noon concert to an appreciative horde of students at Hollywood High School. Boop singer Lucy Russo, an alumnus of the school, found herself quite at home on the campus as she passed out complimentary tickets for upcoming club shows. An EP by the band is currently enjoying considerable airplay on several California radio stations, notably KLOS.



Carole Childs

by Bud Scoppa

FROM RAGS TO RECORDS.
How one little girl turned a lifelong love affair with music into a career in a glamour profession—with a little prompting.

Girl Gets Dream Job.

"It happened like: 'Girl gets dream job.'" That's how Carole Childs describes her unlikely entry into the music business. Using her lone industry contact and making one timely phone call, Childs began an ascent eight years ago that took her from New York's Garment District to a position today among the power elite in the record industry.

Childs now works as an untitled but prominent A&R executive at Geffen Records, which can claim one of the classiest artist rosters in the business. At Geffen, the A&R area has been set up to make the most of a small, select staff, with the help of a built-in system of checks and balances.

"Except for Eddie Rosenblatt, who's the president, none of us has a title," Childs explains, sitting in her tape-filled but tidy West Hollywood office, which looks out onto Sunset Boulevard. "I work in a team partnership with John Kalodner, which works very well for us because he likes his sort of music and I like mine and we help each other accordingly. The partnership works because we balance out. We



get along great—nothing ever seems to collide and we both enjoy what we do, so it's very simple for us. We also have De De Sugar in A&R, who goes to the clubs here, and Danny Heaps, who runs the A&R in New York. So we get this flow of all kinds of tastes. I like to ask their opinions always. Part of the fun about doing all of this is the sharing."

Taste Is in the Ears

In a relatively short period of time (about four years) Childs and her confreres have assembled an impressive roster at Geffen, one composed primarily of self-generating artists with singular styles and viewpoints. While David Geffen's own signings have been primarily in the writer/singer area (Elton John, John Hiatt, Peter Gabriel), Kalodner has concentrated on rockers (Asia, Sammy Hagar, Whitesnake, Black & Blue), and Heaps has gleaned from the modern-music arena (*Was [Not Was]*), Siouxsie & the Banshees, and—with Kalodner—Style Council), Childs' signings reveal her more varied tastes. Drawing on her first love, R&B, she's signed Ray Parker, Jr. (twice—more on that later), Jennifer Holliday, and the Sylvers. But she's also delved into contemporary waters of both domestic (Plimsouls, Berlin, Quarterflash) and imported (XTC, Tom Robinson, and—with Kalodner—Wang Chung) origin. Recently, Childs has also seen the gleam of future gold in Lone Justice, a young country-rooted band with a potential more raw than realized. How does she keep her ears so open? It's background. Childs is a born fan.

"To me," she explains, "this period is one of the easiest periods to work in because it's so eclectic—anything and everything goes. I love R&B music, I love

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the contemporary market, dance music, funky music, LOVE funky music. . . See, I grew up listening to the standards and show music, so the song itself has always been the most important thing to me. My tastes led me to R&B early on, because it was simple and sweet and I could sing along with it. Quincy Jones' *Body Heat* album was my ultimate favorite. But I also liked James Taylor—I liked the singer/songwriter, always. So I'd get the great R&B records because I liked the singing and at the same time I'd go to the Fillmore East for the light shows and the strange artists. I'd go to the record stores and buy albums just because they looked interesting. I've always had eclectic taste. I just never saw any reason to exclude one or another area of music in my listening."

Childs' enthusiasms today extend well beyond label borders. She continually roots for particular artists and records on the charts. She's crazy about Billy Idol, she adores the Pretenders ("Chrissie Hynde makes me want to play guitar"), she's high on Boy George ("the new Smokey Robinson, song-wise"), she thinks Prince is to die for. But she hasn't forgotten Sinatra or Streisand, either. One thing is obvious: Carole Childs is right where she wants to be—where she was *meant* to be, perhaps. But how did she get here? You might say it was sheer force of will—and

a little prompting.

A Cosmic Layover

In the early Seventies, Carole was working doing showroom sales in New York's Garment Center ("I liked clothes") to support her young son and herself—she'd recently separated from her husband—and spending her nights at home with her only allowable kick: listening to music.

"The only person I knew at the time was my girlfriend from N.Y.U., Carole Bayer Sager [now Mrs. Burt Bacharach], who was a lyricist—this was way before she became famous. I'd read her old *Billboards* and *Cash Boxes* for fun, and I learned a lot from them. And we talked and talked about music," Childs recalls.

"Carole got a publishing deal with Chappell Music and decided to go to California for an extended period, because the people she was writing for—Melissa Manchester and Peter Allen—were both there. She wanted to take the train and asked if I'd go with her. She said we could have dinner with Richard Perry, who was the most famous record producer in the whole world at the time—he's *still* very famous. I said okay, and off we went. When we got there—she had rented a house—she asked Richard, 'Why don't you let Carole listen to some songs for you?' It was a weird situation.

"Then I took my flight back to New York. The plane stopped somewhere in Arizona and I telephoned Carole during the layover. Richard was there, and he said, 'Why don't you come back and listen to some music for me.' So I turned around, went back to L.A., and for one week I listened to songs for him—700 in all, and I only liked two. I wrote little critiques on each one. And that was the end of it—I went back to Manhattan. Richard came to New York two weeks later and took me out to lunch—Carole was always prompting me. He said, 'You did such a nice job, I want to move you and your son to L.A.' He said if I came I'd run his publishing company for him. I told him I didn't know anything about it but that I'd learn. He knew I had a lot of energy and I was crazy about music.

"And it worked out. The first song I gave him that he recorded was 'When I Need You,' which Carole had written. Leo Sayer recorded it and it went to Number One. I thought, 'This is just incredible!' Then I met Ray Parker, Jr. who was a Los Angeles studio guitarist at the time—he was about 20. He brought me a song, 'Jack and Jill.' Roger Birnbaum and Clive Davis was very interested in it; they signed Ray and gave me a job as an assistant in Arista's A&R department on the West Coast."

Continued on page 15

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TAX TIPS FOR PLAYERS

by Keith Clark

It's tax time again and you may be wondering about these deductions. Since there are no major changes in tax laws for 1983, the plight of the working musician remains essentially the same. However, by taking advantage of changes in the tax laws since 1981, a musician may expense up to \$5,000 of depreciable tangible business property, such as instruments, recording equipment, etc.

There are two categories of musicians: the full-time musician, a working professional whose main source of income derives from performance and songwriting, and the more prevalent type, the part-time musician, whose primary source of in-

come comes from what is known as the "day job," who spends a good part of his income to advance his potential music career goals. Both are valid in the eyes of the IRS, provided that a "profit motive" exists.

A profit motive relates to a "hobby test," which specifies that a profit must be made in two out of five years. However, a musician need not make a profit as long as he's actively seeking to make a profit. He can document this by keeping accurate and detailed records of all income and expenses in a business like manner.

The principle form on which the deductions are shown is a Schedule C—Profit or Loss From Business Or Profession (See graphic). All income and deductions are listed, such as advertising, bad debts, car and truck expenses, commissions, depreciation, union dues, publications, insurance, interest on business debts, laundry, stage wardrobe and props, legal and professional services, rehearsal and recording studio cost, repairs, supplies (such as guitar strings, pics, and drum heads), travel and entertainment, utilities and telephone, and song copyright fees.

However, some of these items need further explanation. For car and truck expenses, form 2106 (Employee Business Expenses) should detail the computation of applicable percentage of business use. For instance, if you own a car for twelve months and drove 15,000, 5,000 of which were business miles, you may take a 20½ cents per mile deduction, or an applicable percentage of actual expenses like gasoline, repairs, and depreciation. You have the option to take whichever method is to your advantage, but once you establish a method, it must be used in future years for as long as you own that vehicle.

For depreciation, form 4562 (Depreciation and Amortization) lists depreciable

items like instruments, recording equipment, amplifiers, and other big-ticket items bought within the last five years. When depreciating an instrument bought in 1983, an investment credit may be taken. That credit is 10% of the purchase price, which is subtracted directly off your income tax. For example, if you bought a \$2,000 four-track tape recorder, your investment tax credit is \$200. However, you must reduce the basis of the recorder by one-half of the investment credit. In this case, that's \$100. The adjusted basis of the tape recorder is now \$1900.

Under Accelerated Cost Recovery Systems (ACRS) guidelines, you may now take depreciation on the \$1900 in accordance with the percentage tables, 15% for the first year, 22% for the second, and 21% for the three years after that, until the item is fully depreciated, and all costs are recovered.

However, if you sell that recorder prior to the end of the depreciation period (five years), proceeds from the sale must be reported as "ordinary income."

To prove your deductions in the event you are audited, you must keep all receipts. It is suggested that you write what the expense is for on the back of that receipt. It's also advantageous to maintain a diary or schedule book for your entertainment expenses. The date, place, cost, your guests, and the business matters discussed should be detailed. However, receipts are not needed for expenses under \$25, as long as they're detailed in the diary. □

Keith Clark is president of HNR Clark Tax Service, and has been a musicians' tax specialist for over 5 years. He currently has an office at 1585 Crossroads Of The World, suite 119, in Hollywood, and can be reached during business hours at (213) 465-8388, or (213) 463-9193.

SCHEDULE C (Form 1040) Profit or Loss From Business Or Profession
 (Solo Proprietorship)
 Attach to Form 1040 or Form 1041
 See instructions for Schedule C (Form 1040)

1983

PART I—Income

| | | |
|---|--|----|
| 1 | Gross receipts or sales | 24 |
| 2 | Less: Returns and allowances | 18 |
| 3 | Subtotal line 1b from line 1a and enter this balance here | 24 |
| 4 | Cost of goods sold and/or expenses (Part III, line 8) | 2 |
| 5 | Subtotal line 2 from line 1c and enter the gross profit here | 22 |
| 6 | Wholesale Price Tax Credit or Refund received in 1983 (see instructions) | 0 |
| 7 | Other income | 0 |
| 8 | Subtotal line 5, 6, and 7. This is the gross income | 22 |

PART II—Deductions

| | | |
|----|---|----|
| 9 | Advertising | 23 |
| 10 | Bad debts (see instructions) | 0 |
| 11 | Car and truck expenses | 0 |
| 12 | Commissions | 0 |
| 13 | Depreciation and Section 179 deduction (Form 4562) (not included in Part I) | 0 |
| 14 | Employee benefit programs | 0 |
| 15 | Freight (not included in Part II) | 0 |
| 16 | Insurance | 0 |
| 17 | Interest on business indebtedness | 0 |
| 18 | Laundry and cleaning | 0 |
| 19 | Legal and professional services | 0 |
| 20 | Office expense | 0 |
| 21 | Research and profit sharing plans | 0 |
| 22 | Travel (see instructions) | 0 |
| 23 | Utilities and telephone | 0 |
| 24 | Wages | 0 |
| 25 | Repairs (not included in Part II) | 0 |
| 26 | Taxes (Do not include WholSat Profit Tax here. See line 25.) | 0 |
| 27 | Travel and entertainment | 0 |
| 28 | Other expenses (see instructions) | 0 |
| 29 | Subtotal line 9 through 28 | 0 |
| 30 | WholSat Profit Tax (see instructions) | 0 |
| 31 | Other expenses (see instructions) | 0 |
| 32 | Subtotal line 29 through 31. These are the total deductions | 0 |

33 Net profit or loss. Subtract line 32 from line 5 and enter this result. If a profit, enter on Form 1040, line 12 and on Schedule SE, Part I, line 2 (or Form 1041, line 8). If a loss, enter on Form 1040, line 13 and on Schedule SE, Part I, line 3 (or Form 1041, line 9).

PART III—Cost of Goods Sold and/or Operations (See Schedule C instructions for Part III)

| | | |
|---|--|---|
| 1 | Inventory at beginning of year (if different from last year, attach explanation) | 0 |
| 2 | Purchases less cost of items withdrawn for personal use | 0 |
| 3 | Cost of labor (do not include wages paid to yourself) | 0 |
| 4 | Materials and supplies | 0 |
| 5 | Other costs | 0 |
| 6 | Subtotal 1 through 5 | 0 |
| 7 | Less: Inventory at end of year | 0 |
| 8 | Cost of goods sold and/or operations. Subtract line 7 from line 6. Enter here and on Part I, line 8. | 0 |

For Proprietor's Individual Air Method, see Form 1040 instructions. © U.S. GOVERNMENT PRINTING OFFICE: 1982

The ubiquitous Schedule C.

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CAROLE CHILDS

Continued from page 13

Why Stop Now? Some Well-Placed Chutzpah

The time was then 1977. Childs stayed at Arista for a year—and saw Parker's group, Raydio, become a major new act on the strength of "Jack and Jill"—before moving to an A&R post at ARC (the label started by the Cavallo-Ruffalo management firm, which by then managed Parker). Things were moving along smoothly for Childs when Sager once again rocked the boat:

"We were at a party. Carole told me David Geffen was getting back into record business. She almost pushed me across the room to meet him. I told him, 'I would absolutely love to work for you.' He asked me didn't I have a job. I said yes, that I enjoyed my job, but that I always had wanted to work for him. He said that he didn't have an office yet but that I should give him a call and we'd chat. At that time I'd only signed Ray Parker, Jr. & Raydio, which I was very proud of, but I didn't think he'd heard of them—it's not exactly his kind of music.

"So he had me up to his house for lunch," she continues, "and painted a dark picture—why he didn't think it would be such a great idea for me to work for him. I went back to work, thought about it, a

week went by. I dialed him on the phone and said, 'You know, I think you have some reservations about this, but I know in my heart that if you would give me this job that I could do a great job for you. I like all different kinds of music, and if I could just find a place for myself with you...' He said, 'Come up here.'

"David said he never saw anybody so dying to work for him, and that if I wanted to work for him that badly I could have the job. And I've been with him ever since. I couldn't believe it. I'm so thrilled and honored to work for him, and I've learned so much from him.

"If it hadn't been for Carole Sager, I wouldn't have had the gumption to meet David Geffen or Richard Perry in the first place. Those introductions," Childs states, with firsthand knowledge, "are very important, along with the right timing. Of course, then you have to deliver. But I've been very lucky."

Banking on Future Stars

During her nearly four years at Gefferl, Childs' ever-increasing confidence has led her to some gutsy signings—the much-traveled but innovative XTC, for one—but none more noteworthy than her recent ensnaring of Lone Justice. Led by 19-year-old Maria McKee, a strikingly singular but untested singer, Lone Justice is the kind

of unrefined, fresh-faced unit about which most A&R experts would take a wait-and-see attitude. Not Carole.

"I just *had* to have them. This is something special. I'm always looking for stars and Maria can sing like nobody's business. I gave them demo money on the spot. The stuff was very country at first, so much so that people here said, 'Country, Carole?' But I could have cared less what direction they were going in—I had to have them. Let's face it, when it comes to marketing and promotion, you don't want to do an injustice to any act—it's not good for the label or the band. But I was in love with them—I felt if we could just give them a safe place and enough money to live and write that the specialness would come out."

About the immediate future for Lone Justice, Childs says: "On the one hand, I don't want to jump the gun or make a mistake. I want them to get into the studio with someone who understands them, someone who wants to do a little practicing with them. A lot of very big record producers aren't interested in that sort of approach. But there are a number of producers who are *very* interested. I'm sort of waiting for a sign from God."

Given Carole Childs' track record, God is probably already trying to get hold of her on His direct line. □

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| KCR | KXLU | |
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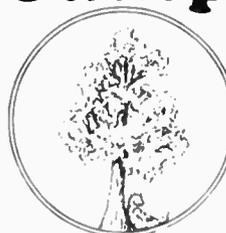
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WOMEN

IN THE MUSIC BUSINESS

Not long ago I attended the rehearsal of a local band. Between songs, the pixieish rhythm guitarist was acting awfully strange. She'd strut to the mirror, screw up her face and brandish her guitar in a variety of wild poses, holding it at arm's length while making "windmills," thrusting the neck forward, her head thrown back, holding it between her legs, leaping around. This continued for some time with the other band members seemingly oblivious to her. Finally, down on her knees directly in front of the mirror, flinging her head from side to side in wild abandon (this from a 26-year-old with an extremely straight day job) I could stand it no longer. I asked what she was doing down there. "I'm just making up for lost time. See, I got all the chords down, I can play pretty good. It's just that, the way I see it, every damn guy I meet has it all

Compiled By

**Pleasant Gehman; with
Bruce Kaplan, Lawrence E.
Payne and Bud Scoppa**

over me. I figure boys my age have been doing this sort of thing in the mirror for at least 15 years, and I missed out. I know what I'm doing, but I have to *look* like I know what I'm doing."

She was right: From the minute they can hold a hairbrush, guys start wiggling and leering a la Presley in the mirror, crooning to imaginary audiences, aping Keith or Pete or whoever, gettin' the moves down. They've been grooming themselves in a way girls rarely do. While they were running around strumming tennis rackets

and being the Monkees, their sisters were playing with Barbie dolls. Nowadays, though, more women are stepping into the limelight. In fact, the current charts are almost dominated by women rockers, from traditional "girl singers" like Debbie Harry and Cyndi Lauper to guitar-slinging heroines like Chrissie Hynde, The Go-Go's, Joan Jett, and Martha Davis.

The business side of the music industry is also seeing more women in positions of power. While male executives still predominate, there are plenty of intelligent and hard-working women making their way through the ranks. The professionals profiled below share two things: They are all women, and they have all turned their love for music into lucrative careers. This is by no means a definitive look at women in music but instead serves as a cross-section.

Brenda Andrews

Brenda Andrews has faced a multitude of obstacles in her ascendance to the upper echelons of the music business. And, after 16 years at Almo Irving Music, she daily meets the many challenges that await her as female executive in the male-dominated music industry.

Intelligence and fortitude aside, Brenda faces an age-old dilemma. With a staff of salaried songwriters on hand, she incorporates intensive research, communications skills, and a promoter's taste for results. She works with the staff writers, but they work *for* her.

Brenda began her career at Almo Irving as a secretary, and in 1975 became a professional manager. "The challenge, then, was to prove that a woman could get out there and do it, by means other than record promotion. I had to be able to keep up with the guys and be creative without becoming personally distracted."

In her reminiscences, Brenda becomes mildly agitated. "There were women who had their own companies, and women

who were with small companies. But, there were not any women in large companies." Brenda's desire for success and her determined attitude placed her in competition with many truly talented men, as well. "It was neck-and-neck. I'd go for the throat.

"Now, I see no separatism. In this business, I am not strictly a woman. I don't have to constantly remind myself of who I am. But I have to realize we are out here in a man's world, and we have



Brenda Andrews, Publishing V.P.

to be able to keep up with that. And, it's a challenge, everyday."

Brenda has, in her capacity at Almo Irving, learned much about perseverance within an industry populated by transitional employees. Her positivity is nearly unassailable.

"Some things are nearly laughable, afterward. I often say I welcomed those difficulties, because I had not only to show the other people, I wanted to show myself that I could do that. So often, I was told I could not.

"In any business, if you just think back, it was rough. But it's been worthwhile, and I know there are many other women who are doing the same thing I'm doing now."

With regard to opportunity for women in the music industry, Brenda Andrews is confident and determined. "I know we are capable of moving up. We all have different ears, but we have good ears. Otherwise, we wouldn't be here."

Jan Ballard

The grande dame of the L.A. club scene started out working as a clerk at Wallich's Music City. An avid rock fan,

Jan Ballard went to clubs constantly. In 1979, her friend, Mike Gallo (formerly of 20/20), was booking shows at Madame Wong's in Chinatown and asked for her help. Eventually, Gallo handed his responsibilities to Ballard, who had never booked a club on her own before, never mind securing good bands and crowds seven nights a week. Relying on her instincts, she proved to be a crackerjack booker. Over the last few years, she's fluctuated between Esther Wong's empire and various other clubs (Blackie's, Cathay De Grande, Music Machine, Wong's West). Back at the Music Machine now, she has boosted ticket sales considerably. Her specialties are parties, off-the-wall acts, and "unan-nounced" shows, but she is just as proficient booking local bands and national touring acts.

Ballard carries a hectic sense of fun about her, and her business dealings are well-punctuated with gravel-voiced giggles and hot gossip items. When asked how she'd advise someone wishing to become a booker, she laughed and said, "I still don't know how I did it." She says she would eventually like to run her own club or agency, "At least until I'm too old." But for now, Ballard delights in turning even the most abysmal Tuesday night into "a happening."



Photo by Ed Colver

Jan Ballard, Club Booker

P.J. Birosik

P.J. Birosik is a "jane of all trades." At the age of 15, she was dee-jay for KUOR-FM. At 20, while working at *Billboard*, she got a masters degree in broadcasting. Working in publicity, she helped establish the West Coast office of The Press Office, Ltd. (Uriah Heep, Kiss, Blondie), and worked at Warner Brothers in artist development. She now heads her own small firm, Ready To Rock, with record, publishing, and production divisions. In September, 1982, Birosik established Vox Talent, a booking agency, handling 22

clients, including Steeler, Kery Doll, Storer, and Cee Farrow. She's currently managing Sin, Levi Dexter, and Art of Persuasion.

Decidedly feminine, with a tiger-striped heavy-metal shag do and nail polish that seems to change colors daily, P.J. believes in brightening up the world of artist management, although she advocates total straightforwardness as far as business goes.

"I have a reputation for being blunt with both clients and other professionals, but I don't believe in b.s.ing anyone. When I work with an artist, I want them to know that they have to be 110-percent devoted to their career and that day jobs and social life come later. When I get involved, I'm giving as much to their career as my own. If theirs isn't going well, neither is mine."

P.J. is a whirlwind of activity, rushing from photo sessions to pressing plants, studios, offices. She believes that the main factors in gaining success are hard work and network.

"Networking and personal contacts are vital and largely responsible for anyone's success. If you don't have financial backing, you have to rely on people you know and trust to get ahead—plus imagination, concentration, dedication, and large amounts of determination. You have to give it everything, or you'll get nothing in

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Sargeant Productions, sister company to A & N Records, has begun a search for ten beautiful girls, to be featured in their new rock video, for the group Pocketful, which will begin filming in early May.

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P.J. Birosik, Label Owner

return."

She's also a great advocator of risk-taking. "If you have to start in a secretarial position, fine. It won't hurt your career at all. But don't stay there. Sometimes you go as far as you can go and there is nothing left for you to move up to. In my case, I left and started my own business." And at the moment, she seems to be doing just fine.

Kyle Hetherington

"I don't care what anybody says—there's still a boys' club," says Kyle Hetherington, associate director of promotion for IRS. "You learn to deal with it. The bottom line is: business is business. . . There are some people who would think that it's much heavier to get a call from a man. It all gets down to the relationships you have with people. I think the key is being professional. People have to respect you for what you do."

On the matter of sex discrimination, Hetherington says. "It's such a touchy subject. Obviously there are people that have done it and are doing it. Everybody you interview would cite specific examples, but I'm not sure that's a positive thing. It's better to think about what does work that gets you to a certain point."

Most women in the music business, for better or worse, seem to start as secretaries. A few, like Hetherington, who

started as a part-time secretary at CBS in 1978, are able to work their way up the ranks by doing good work and learning that rules of the game, which most men take for granted. In the last five years, according to Heatherington, local promo field staffs have come to include about half women. "There are a lot of women who are very professional, very efficient, and very good at what they do. That helps for the next woman that comes along."

She takes special satisfaction working the Go-Go's new release, *Talk Show*. "It's kind of novel for me, because I usually work with male bands. Now I get to work with some girls—excuse me—women."



Kyle Hetherington, Promotion

Paula Jeffries

"I was raised on a cattle-ranch in Texas by a tough ol' cowboy," says Paula Jeffries, her usually slight drawl thickening at the memory. "He taught me I could do anything I wanted to do, and I've always approached my life from that attitude." As untitled "communications director" at Windham Hill Records, Jeffries is "presently working with men and women whose personalities all go well together. I'm thankful—I haven't had that for a while. Now, I just do whatever it takes to get the job done. I work with everybody in the company on some level as far as follow-up or handling things."

These days, Jeffries is pleased with her place in the scheme of things, but it wasn't always so, and life in the music business has provided plenty of stumbling blocks for her. "I would like to think of myself as not being bitter. I have moments of anger, but—when it gets down to it—the anger is at myself that it took me so long. I learned on my own; I'm a self-made woman. I didn't go to college and get an MBA. I went to work out of necessity: I had kids to feed and no husband. So I went to work in the only business I had any knowledge about [before her divorce, Jeffries and her husband had been a folk duo on the coffeehouse circuit]. And I learned the hard way. There were times when I didn't get it that being a woman is an advantage or disadvantage. Unless I'm really slapped hard in the face [with the realities], I don't recognize the disadvantages. I didn't play football, okay? I was never in the military. And corporate business, in a sense, is a lot like that. And these are games that a lot of women do play. I'm going on 16 years in this business, and *now* it makes sense to me."

Jeffries accumulated her knowlege the hard way, learning how to engineer and produce early on in her career (and using these skills—without acknowledgment—ever since), working at Shelter Records and 20th Century Records (the latter job as A&R manager) before both companies



Paula Jeffries, Communications

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went out of business, and feeling herself to be "a fish out of water" at Screen Gems Music between more positive experiences at RCA and Windham Hill. She's continued to fight for what she deserved, and she's finally achieved a modicum of respect along with the scars and bruises.

"Angry as it may make me at times, I'm not willing to take it on singlehandedly—life's too short. I've had some catching up to do. But I also know that when I say something that makes sense—and I can back it up that this is where we can make money—everybody stops and listens. Then, it has nothing to do with sex.

Carlyne Majer

With her lilting Southern drawl and decidedly conservative appearance, Carlyne Majer looks and sounds less like a heavy show-biz type than the cheerful Texas mother of two that she is. But with clients like Rank & File (about to release their second album on Slash/Warner Bros.), Lone Justice (a stunning local "cow-punk" combo recently signed to Geffen) and Marsha Ball (a Juice Newton-esque singer with an album on Rounder), Majer is a highly respected up-and-comer with an extremely bright future.

No stranger to the music business, she and husband George Majewski owned and

operated the Soap Creek Saloon in Austin, Texas, for nine years. It was there that Majer got her initial experience booking and promoting shows by local artists such as the Fabulous Thunderbirds, Delbert McClinton, Joe Ely, and Willie Nelson. Increasingly involved with the local scene,



Carlyne Majer, Personal Mgr.

she eventually discovered Rank and File. Their success led her to signing Marsha Ball and Lone Justice to her Austin Texas Sounds company.

"I was fortunate," she says. "I sort of fell into it all. I really liked music and wanted to be part of the scene, and the rest just came naturally. When I got out here, no one really treated me badly, but I think

I was underestimated. I'd walk into a meeting and they'd hear my voice and think they could get away with anything, but because of that, I was usually the one that did."

Known for her astute business sense, Majer gives a lot of credit to her attorney, Bill Corbin. "I learned a lot from him," she says. A degree in special education from the University of Texas didn't hurt, either. "I think I'm better able to deal psychologically with the people I have to deal with, both in and out of the bands, because of that."

Majer's success formula is basic: "Learn everything you can. Don't be afraid to ask questions. Absorb knowledge like a sponge. If you're a woman, there's going to be a lot of hurdles to get over, but learn to use your 'shortcomings' to your advantage."

Alice Miller

Another person to watch in management is Alice Miller, who steers the ship, so to speak, for Jimmy and the Mustangs. Miller's bright blonde hair and predilection for red leather mini-skirts go nicely with her brains. A former comedy writer and delegate for Jerry Brown, Miller believes in using everything from looks to tricks to get ahead. Not to say she doesn't

Photo by Kristen Dahline



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play by the rules—she just bends them a bit sometimes.

"I was unemployed and going out to a lot to clubs. Some friends of mine from Seattle [a rockabilly band called The 88's] came to L.A. and wanted to get gigs. I knew some club owners, so I just started setting things up. In the beginning, I had no idea what I was doing. I bullshitted left and right—kept my mouth shut and pretended I knew what was going on."

That was back in 1981. Since then, she's managed the Plugz (but is no longer working with them) and Jimmy and the Mustangs, who have an album due out any day on Curb/MCA and are appearing in the movie, *Voyage Of The Rock 'n' Roll Aliens*. Shortly after taking over management duties for The 88's, Ms. Miller took on Jimmy and the Mustangs, and took both bands on a mini-tour of the East Coast. Neither band was signed, and while the tour broke even financially, there were a few problems. Miller merged the bands into one (Jimmy and the Mustangs) and carried on, even though the future didn't look too bright.



Alice Miller, Personal Mgr.

"I believed in them, and they believed in me. Back then there was a lot of hype surrounding the band, and only now do they have the talent to back it up—the songs, the skills. They work very hard, I make them work a 40-hour week, and I'm talking about rehearsals. They complain all the time, but the work is paying off."

Miller believes someone has to be there for the band at all times, not only to make business decisions, but to nurture them creatively, to kick the artists in the pants when needed.

"Sometimes, I think because I'm a woman, we don't see eye-to-eye on a lot of things. Once, I told them they have to stop writing songs about shitting on women, and they said, 'All you do is make us rehearse and bitch at us, what do you expect?'" The recollection provokes a hearty laugh from her. Miller maintains there aren't as many women in corporate positions—or even lower—at record com-



Jayne Neches, Sales Director

panies as there could be, but chalks it up to "our sexist society—I think America still indulges heavily in sexism." But her boardroom technique is decidedly expedient: "I take the eyelash-batting weak-female approach," she says, "And if that doesn't work, I immediately resort to hardball." She is of the opinion that slowly but surely, the industry is opening up to women and that, "You can do *anything* if you assert yourself. Don't feel that you're being discriminated against—don't even allow it. You can do anything if you work hard enough at it, and believe me, once you get going, it can be very lucrative."

Jayne Neches

Armed with a marginally useful lit degree from the U. of Wisconsin in 1970, Jayne Neches landed—what else?—a secretarial job at Chicago's WBBM-FM, but it wasn't because of her typing skills. "The guy who hired me," she recalls, "told me it was because of the way I looked in my white knit dress on my job interview. It was a matter of tits over typing."

In a typically good-humored and pragmatic way, Neches has parlayed the cards dealt to her by fate and circumstance into an ascendant pattern of positions, first in radio (including one gig as an all-night deejay) and more recently in the sales/marketing area. She's been working on the



Barbara Shelley, Publicity Dir.

A&M lot for six years and is now West Coast sales manager at the label. A gregarious, self-assured woman, Neches says she uses everything at her disposal to get results from people:

"I am who I am, and I play upon it to get what I want at work. The issue is getting—not demanding, but getting—respect from people on both a personal and professional level. You can walk into some buyer's office and talk to him about last night's football game or basketball game, but I personally am not interested and I don't follow it—which has nothing to do with being male or female and everything to do with me. So I have to find another hook to relate to this buyer—to break the ice and become at ease with this person. Maybe it's easier for me, sometimes, because certain types of men are gonna fall prey to the smile of a woman—that's their problem, because that's gonna be my hook."

"I never really felt like I had to fight as a woman particularly; I had to fight as an individual. Not to be naive—it's not to say that I didn't have to fight harder being a woman; I know that I did. But I think that if I were struggling along as a man, I would've fought the same way, to fight for my little space."

"But I definitely use my femininity when I sense that I can get away with it. And being the kind of outgoing person that I am, if I can shock somebody by flashing them, then I definitely will." She's laughing, but she's not kidding. "Just to make people recognize that, whatever they envision me to be, I'm not."

"The bottom line," she concludes, "is that, if there's anything you want to be, you just have to be willing to work. If that means you have to be a secretary, then do it—it's okay, just be the best at it. That goes for anything. Don't be bitchin' about it—that's the deal."

Barbara Shelley

Behind the businesslike telephone voice of Barbara Shelley is a mane of bright red hair and glamorous style of dress (Frederick's Of Hollywood pumps and fishnets, luxurious fur coats, sequined gowns), which have brought her as much notice as her brilliant promotional strategies.

Hardly the shy type, Shelley has been director of national publicity at Arista for almost five years. Her duties are all-inclusive, from booking Arista artists on national television programs to engineering lavish parties, to cajoling reluctant managers, dealing with "difficult" artists, overseeing mailings, tickets, guests lists, placing news items...in other words, everything necessary to maintain a well-run—if slightly chaotic—publicity depart-

' . . . I can yell louder and lie better than any man I've ever been in a meeting with.'

—Barbara Shelley

Barbara began her career working for *Cycle Magazine*. Tired of dealing with bikers and dusty motorcycle races, she moved to Los Angeles and began freelancing as a rock critic for *Melody Maker*, *Rolling Stone*, *Circus*, and *Playboy*. When that failed to keep her in the style she was accustomed to, she relocated to New York and worked for two years with the Howard Bloom Agency and became a member of the theatre publicists' union. She left Bloom to be a publicist for R&B acts at Arista right after they'd signed Ray Parker, Jr. Within two months, she had Parker on the cover of *Ebony* and featured in *People* magazine. Feeling limited in her role at Arista, Barbara accepted a job at Casa-

blanca Records.

She was sent on tour with the Village People, then with Lenny and the Squigtones who were a joke band. "So there I was with one band who didn't do interviews and another who shouldn't have even been touring," she recalls, "In the middle of the Squigtones tour I called Clive Davis and wailed, "I wanna come home! Let me come back to Arista! I'll do anything, even wash windows!" He said, 'Jewish girls don't wash windows.' So I went back to Arista, then transferred out to L.A., and here I am. . . ."

Shelley feels publicity is a good field for women: "Look at all the female publicists—we have a knack for it, people seem to be more receptive to women." And she sees publicity as one field in which it won't hurt your career to start out as an assistant or secretary.

She advises aspiring publicists to get a job at a record company—any company—in any way they can. "Fred Cuva, who's now our West Coast publicist, came in three years ago and offered to work for free. We let him."

Because she does her job exceedingly well, she is given a large amount of responsibility and freedom. She believes she got where she is because "I could type 120 words per minute. . . . Plus, when it comes down to it, I can yell louder and lie better

than any man I've ever been in a meeting with!"

If you want to experience Barbara firsthand, you can enroll in her UCLA Extension course, "Publicity and Artist Relations in the Music Industry," which began March 27.

Emily Shenkin

Just seven years out of law school, Emily Shenkin is one of the most respected young attorneys in Los Angeles, representing such talents as the Go-Go's, Madness, Dean Pitchford, Carole King, Allee Willis, Bruce Roberts, and others. Although she's bright and personable,



Emily Shenkin, Attorney

Photo by Kristen Dahline

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there's a hint of a tougher side. It's not hard to imagine her as Joan Crawford in *Mommy Dearest*, warning the Coca Cola Board of Directors: "Don't fuck with me, fellas."

Being a woman in a man's world has its ups and downs, claims Shenkin. On the up side, some of her clients "like the fact that I'm a woman."

Intitally, Shenkin refused to believe sexism even existed. "It was never a problem for me. I just said, 'I'm going to do what I'm going to do.' I always thought that sexism might be an excuse for a woman not doing. But after being in the music business, I realized that people don't like to sign female artists, they don't like female lawyers, and they don't like female executives. And I realized that I was the most sexist of all, because I believed if it didn't affect me, it didn't exist."

Until the Go-Go's, Shenkin says, it was almost impossible to sign a all-girl band. "They gave credibility to female musicians. I mean, Gina Schock is good. And because they played 200 dates in one year, they gave credibility to the fact that women musicians can work."

Women artists, she says, are still evaluated on their sex appeal as much as their music. "What they want in a woman is not only somebody who can write and sing, but somebody whose image can be

put across. If you look at any label, there are going to be less women. I talk to A&R people all the time. If it's a woman I'm representing, they'll say, 'The songs are great. What does she look like?' They'll say that with guys, too, but it's less of an issue."



Photo by Ed Koch

Gina Zamparelli, Promoter

Gina Zamparelli

The queen of heavy-metal concert promotion is undoubtedly Gina Zamparelli, who, at the ripe old age of 24, has made a career out of her first love—hard rock.

A musician herself (she plays keyboards), Zamparelli has a college degree in disc-mastering and sound engineering,

but decided recording studios were "too confining." Two years ago, she put her first show at an Odd Fellows' Hall in Pasadena featuring local acts Stormer, Rampage, and the Greg Leon Invasion. To her amazement it sold out. Her next few shows at the Hall were so well attended the Odd Fellows vetoed further concerts because of building-capacity problems with the fire department. Looking for new locations, Gina put on shows at roller rinks and college auditoriums until May of last year, when she produced her first show for Perkins Palace. Today she serves as Perkins' manager and concert promoter. Her past four shows have sold out.

Although she admits to being a bit stunned at how quickly all this has happened, she has big plans for the future and seems to be handling her success just fine. Asked about any problems dealing with heavy-metal acts—who are notorious for their chauvinistic attitudes—she responded, "It has been a little strange at times. I keep a very professional attitude, though. A lot of the bands and managers thought I was some kind of groupie, because I'm usually the only woman involved. No one else—including crew, staff, roadies, band members—is usually female. They laugh at me until they see that the show's been sold out and how smoothly everything's operating." □

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KEEPING UP WITH BOOKER T. JONES

by Richard Imamura

Most famous as the driving force behind the M.G.'s and a co-creator of Memphis sound that dominated the scene two decades ago, and more recently renowned as the producer of albums by Willie Nelson, Rita Coolidge and Earl Klugh, Booker T. Jones is ready to resume performing as a solo artist. Lately, he's been shopping tapes for a label deal.

Jones describes the songs as "R&B/pop, along the lines of a Ray Parker-type ballad. . . It's the direction I want to be going in. I think I will be doing some instrumentals in the future, but I won't be trying to re-create the M.G.'s.

Reflecting back, Jones notes, "The deals I've had—with Stax with the M.G.'s, on A&M with my wife Priscilla doing duets, and solo deals with Epic ten years ago and again with A&M four years ago—all had a lot of people involved. This is a lot more me and a lot more current. I'm doing the arranging, background vocals, producing, and writing, as well as performing."

Saying his latest sound is fresh enough to make him a "new" act, Jones feels now is a good time to break in.

"I know that the labels are constantly looking for new acts," he says. "And they have a more open ear than they did three or four years ago when they aren't sure whether records were going to sell or not. Now is a much better time than it has been. And that works well for me because I'm always looking for new ways to do things, new material to stay fresh."

While Jones intends to pursue his label search to a successful conclusion, he has



no plans to forsake his career as a producer, which is as strong as ever. His latest completed effort, Willie Nelson's *Without A Song*, was recently released, and he is in the final stages of an album by former Duran Duran member Stephen Duffy. Throw in the Klugh and Coolidge albums, and the range of his talents as a producer becomes apparent.

"I'm always busy," he says. "I'm involved with so many different kinds of music that I have a lot of categories that I can produce in. I can produce jazz, country, pop, and R&B. Within all those categories, I'm usually pretty occupied with one thing or another."

His success with Nelson is perhaps the most visible example of Jones' self-described ability to "meld a lot of styles."

His first project with Nelson, the classic *Stardust* collection of standards, has gone triple platinum and lingered on *Billboard's* charts for nearly six years. *Without A Song* holds much of the same promise.

Further down the line, more is planned. "There's a jazz album of Willie's that I would like to work on. It's only in the talking stages now," he explains. Throw in another country album and a possible fall television special, and Jones' special working relationship with Nelson takes on added dimension.

But it doesn't stop with albums—Jones is involved in *The Songwriter*, a new movie featuring Nelson and Kris Kristofferson. "I'm a piano player in some of the scenes, but I don't really have a part. I do play on a lot of the tracks, though."

Born and raised in Memphis, Jones first made his mark with the M.G.s on the group's debut single, "Green Onions," which featured Jones on organ. Selling over a million units, the single and LP of the same name helped finance Jones' education at Indiana University, where he graduated with a degree in music composition and theory.

Jones made 16 albums with the M.G.'s before leaving the group and Stax Records in 1969 to seek new challenges. "One of the reasons I left the band was because I didn't feel what we were doing was fresh anymore. I think you begin to lose your audience if you don't continue to innovate. I believe that's the key word; people like to be stimulated."

Despite a full production schedule, Jones says he looks forward to getting back on the stage.

"I miss the audiences," he says. "Touring can get boring, but the performances never do. It's always a different night, a different set of people to have an exchange with. That's what keeps you in touch."

"People are the emotion. That's what you're writing for; that's who you're doing all this for. Broken hearts, happiness, emotions—that's what it's all about in music." □



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Audio/Video Update

AUDIO

by Jeff Janning

Rafters Studio, La Crescenta, CA. Mike Dakota, vocalist/guitarist and songwriter of the group Sending Unit tells *MC*: "We are currently completing background vocals and mixing on a single. The "A" side, "Plight of the Friendship XIII," is part of an audio/video package we will be shopping upon completion. It's a Sci-Fi lovers' triangle set in deep space." Don DiGirolamo is producing and engineering the tracks. (see picture)

Smack Dab Studios, Culver City, CA. Michael Sheehy, former Program Director of KNX-FM, has opened his own 16-track studio for broadcast production, jingles and demos.

Shock The Mankey Studios, Thousand Oaks, CA. Producer

Present Time Recorders, North Hollywood, CA. Joe Barrett, vocalist/lyricist of local group Cold September tells *MC*: "We are tracking an EP which could be out on our own label in June. Our band is made up of various members from other local groups, such as Human Sexual Response. Musically we are a cross between Hawkwind and Dead Or Alive." The album is self produced by the band with Chuck Rossia at the boards. (see picture)

The Studio, Woodland Hills, CA. Trisign, a synth/rock trio is tracking a mini-LP with Michael Marans handling production and Joey Wolpert at the boards.

Advanced Media Systems, Orange, CA. Daniel R. Van Patten announced the opening of his new 24-track recording facility. The board is a Neotek Series III-C paired with a Studer A-80 24-track recorder. The console has 8 sub-groups. A.M.S. also offers clients one of the largest collections of synthesizers in the United States.

Skip Saylor Recording, Los Angeles, CA. Van Dyke Parks and



Cold September cutting at Present Time.

Photo by Larry Hughes

Sonic Arts, San Francisco, CA. Mastering engineer Leo de Gar Kulka re-mastered four albums of late Fifties soul music, schedule for re-release on Solid Smoke Records. They include two James Brown albums (previously issued on Federal Records), and albums by Gene "Duke Of Earl" Chandler and Dee "Raindrops" Clark. Ralph Records artist Nash the Slash also had his newest album mastered as Sonic Arts.

Kitchen Sync, Hollywood, CA. Producer Jorge Martin is in tracking an R&B single on singer/songwriter "Popcorn" Miller for Street Level Productions. Jorge tells *MC*: "The music is what I call urban contemporary. It's a blend of Afro-Cuban rhythms, gospel with jazz horns." Mike Hamilton engineered the tracks.

Redwing Studios, Tarzana, CA. Producer Bob Esty is tracking a single on Mars Cubeddu with engineer Paul Lani for De Wald Music. Esty and Lani are also in with a group called Zoom Zoom tracking an EP for Sire Records. The Tane Cain Band is in with producer Jonathan Cain and engineer Kirk Butler. Cock Robin finished up two sides with producer Dennis Herring and engineer Frances Buckley.

VIDEO

by Iain Blair

E.J. Stewart Video Productions of Primos, Pennsylvania, recently started production of a brand new rock/dance show entitled "This Week's Music." The show is a cross between Solid Gold and American Bandstand, and is slated to air five days a week starting in September. "This Week's Music" is a joint production of The Entertainment Company and Viacom International, with Charles Koppelman and Martin Bandier

serving as executive producers. The pilot, which was shot in E.J. Stewart's Studio A, features videos by Culture Club, John Cougar, Billy Joel and Michael Jackson. The show was hosted by Livingston Taylor, and also featured a live appearance by Cyndi Lauper singing "Girls Just Wanna Have Fun." The elaborate set featured two 30' video screens and an elevated platform for the show's dancers. The pilot was directed by Michael Bernhaut and produced by Dave Nelson, Marcus Peterzell and Corrine Wiggins.

E.J. Stewart also recently completed producing a video for 38 Special's new smash single, "Back Where You Belong." The clip was shot in Philadelphia on location, and in E.J. Stewart's studio, and involved various chase sequences and stunts. The clip was shot on 35mm film in over fourteen locations over six days, and was directed by Gary Weis of Saturday Night Live fame, and produced by Marcus Peterzell for A&M Records.

Soft Focus Productions, of New York, has recently completed a new video promo clip for Shatter Records artists AKU AKU. Their single, "Ground Zero," has been receiving attention from clubs across the country, and is on heavy rotation on WLIR-FM, New York. The video, directed by Ed Steinberg, was filmed on the school grounds of New York's PS 133, and has been released on a Rockamerica Dance Tape. Director/producer Steinberg also recently shot Swiss recording artists Yello at their American debut concert at New York's Roxv Roller Rink. The live footage will be used as part of a 40 minute 11m special about Yello, and will soon be available for broadcast and cable TV as well as the home video market. Also included in the film will be some of the Elektra/Asylum artists' conceptual videos as well as ambient footage.



Mike Dakota and Don DiGirolamo

Earl Mankey is laying down tracks on local closet-psychedelic band Second Language for label shopping.

Prime Track Recording, North Hollywood, CA. Dana Ferris and the SPIVS are in mixing a demo to be part of a self-produced video. Dana is producing and Robert DiGiorgio is engineering.

Mad Hatter Recording Studios, Los Angeles, CA. David Lindley is producing tracks for his own album. Carl Peterson is at the console with second Duncan Aldrich. Producer Joe Habig is in with Roger Williams for Reader's Digest working on an album. Bernie Kirsch is engineering and Jeff Vaughn is assisting.

Craig Leon are currently tracking EMI artist Victoria Williams. Tom McCauley is assisting Craig at the console. Third World artist Sanchez is in tracking a single with producer Paul Ferrara and engineer Jon Gass.

Juniper Recording, Burbank, CA. Producer Jeff Janning is in with Sharon Hanian, Kimberly Baker and Laurie McEachern of Breathless, mixing down the group's five-song tape. James Stewart is at the boards.

Classic Sound, Hollywood, CA. Kim Fowley is in tracking his own album for European release. Bob Mithoff is at the boards. Producer Tom Talbot is in working on vocals with Talbot Productions artist Charlene.

Photo by Craig Mathieson

Product Profile

► Simmons Electronic Drums

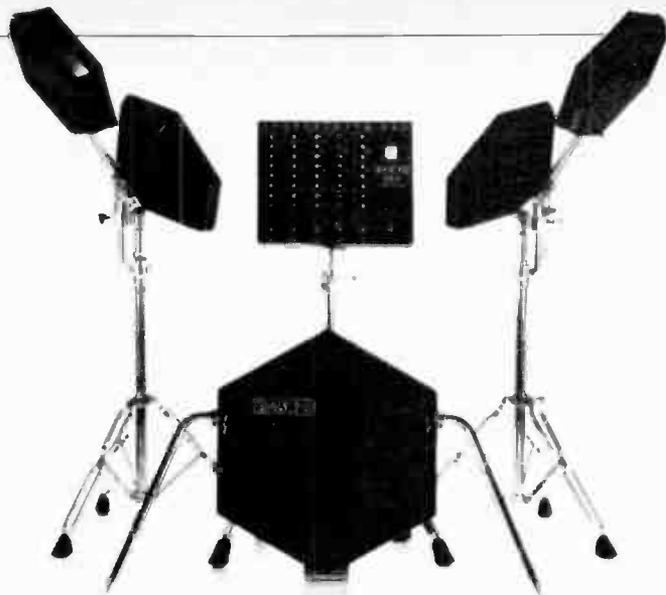
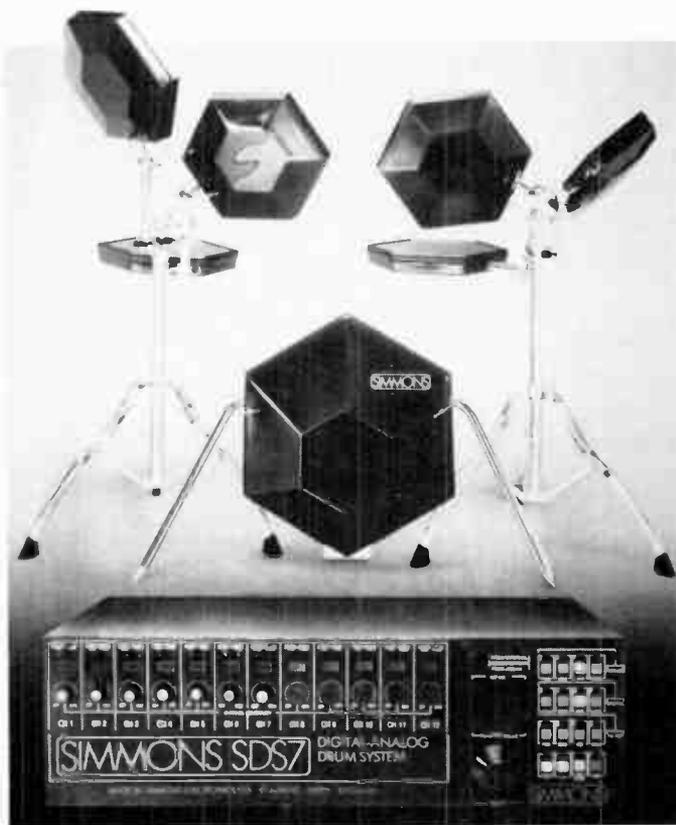
Simmons continues to set the standard for electronic drums with the introduction of two new electronic drum kits: the SDS 7 and SDS 8. The product of two years of research and development, the SDS 7 Digital-Analog Drum System incorporates the latest developments in technology to become the worthy successor of the innovative SDS 5.

The rack can accommodate up to twelve modules, which may be used to trigger two sound sources, independently or together: The analog section, which generates the "Simmons sound," and the digital section, digitally sampled sounds of real drums stored on EPROMs (Erasable, Programmable Memory Chips). Incremental control of sound processing functions with digital readout allows independent control of analog and digital sound source pitch, pitch bend (up and down), modulation speed and depth, and level; in the filter section, cut-off frequency, sweep (up and down), resonance and decay time, and noise and percussive click levels.

In program mode, up to one hundred "drum kits," each consisting of user-programmed sounds for up to twelve modules, may be stored in memory. Sixteen pre-programmed "drum kits" are included.

Improved drum pads feature pickups with increased sensitivity and a softer rubber playing surface that provides a more realistic drum feel, without sacrificing touch-sensitive dynamic control, and eliminates the click heard on striking the previous generation of Simmons pads. (The SDS 5 may be easily and inexpensively retrofitted with the new rubber pads.)

Presets may be stored onto an optional RAM (Random Access Memory) cartridge, allowing expansion or restoration of memory. Studio musicians may store their own presets on RAM, then load them into any SDS 7, thus providing the ultimate in portability.



The SDS 7 incorporates MIDI (Musical Instrument Digital Interface). The sounds of any drum kit may be digitally sampled, then stored on standard EPROMs, which may be installed in the Simmons CPU, replacing the standard chips. The SDS 7 will be available in mid-April, at a list price of approximately \$4,400.

Advances in electronics have made possible the development of the SDS 8 Electronic Drums, an affordable drum kit (at \$1,600 list) with five sound channels for bass drum, snare drum, high, medium and low toms, each with Simmons' analog preset sound and a user-programmable preset, with individual control of sensitivity, pitch, pitch bend (up and down), filter resonance, decay, noise/tone balance and click content.

Presets may be selected for individual channels, or presets for all channels may be switched simultaneously via a master switch or remote footswitch. The SDS 8 features individual audio outputs for each drum, a stereo mixer, a jack for powered headphones (for private practice) and inputs for the SDS 6 sequencer. Improved drum pads have softened the playing surfaces.

□ For more information, contact:
Simmons Group Center Inc., 5115 Douglas Fir Rd., Unit B.,
Calabasas, California 91302.

► SCS 800 Simmons Control System

The rack-mountable SCS 800 Simmons Control System was designed by Bob Wolstein and Hilary Bercovici to facilitate the changing of presets on Simmons Electronic Drums. The SCS 800 consists of a video display monitor, command CPU and menu-driven software for programming, editing and storing preset sounds for up to 14 drum modules, assembled in song sections and songlists.

Preset sounds may be recalled in sequence for as many as 40 songlists, each song composed of up to 20 sections. A stick controlled Advance Bar System triggers preset changes and advances through songs. Other features include cassette interface for expanded songlist storage and complete sequencer interfacing capabilities. The list price of \$2,000 includes a simple factory-approved modification that will make any Simmons Electronic Drum System compatible with the SCS 800.

□ For more information, contact:
SCS 800, 1456 Canfield Ave., Los Angeles, California 90035.

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- ▶ A complete basic level recording course from **The University of Sound Arts**. Offered by one of the industry's finest and most complete recording engineering schools, this is a complete, hands-on training program designed to give you all of the job skills necessary to seek employment as a recording engineer.

Six hours of twenty-four track time from **Classic Sound** (formerly Time Track); a master quality studio with an unique time-sharing plan as well as demo priced rates. The 24-track has a video sync and the studio features a complete multi-track digital synthesizer and drum computer system. Recent clients include Kim Fowley (two albums and an EP), Charlene, Robin Williamson, and David Campbell, arranger for Linda Ronstadt, Bette Midler's "The Rose," Billy Joel and others, and currently recording the music he wrote and scored for the movie "All The Right Moves."
- ▶ Four hours of twenty-four track time from **The Sound Solution**. The Sound Solution is rapidly becoming known as one of L.A.'s finest 24-track facilities. Their primary intention is to provide uncompromising service in all areas of master recording including records, video and film soundtracks, radio and TV, music, and voice. The facility offers 8, 16, and 24-track, digital and plate reverb, lots of outboard gear and competitive rates.
- ▶ A pair of **Suzuki Musical Instrument Corp.'s** two-way coaxial amplified speaker systems that fit in the palm of your hand. Hang up your headphones and transform your Walkman-style cassette player into a dynamic, portable stereo system that everyone can enjoy. You can also use the Suzuki system to amplify a small electronic instrument or television set. These speakers produce an excellent quality sound response that you would only expect from systems many times their size and cost.
- ▶ A **Hondo H 1 electric guitar from Pedrini Music**, San Gabriel Valley's most complete music house since 1938. Designed for the stage, the guitar features sleek body contours, deluxe 5-spring variable tension tremelo assembly, extra-hot Humbucking pickup, lots of chrome and custom finish.
- ▶ Five one-year subscriptions to **Music Connection Magazine**, the industry's most complete music magazine that covers everything you need to know to further your career, and get the results you've been looking for.

You can win any of these exciting prizes just by entering. Simply answer all the questions on the next two pages, clip out and mail to *Music Connection Magazine*. All entries must be received no later than April 20, 1984. All of the applicable questions must be answered to be eligible for the drawing. Only one entry per drawing, subject to disqualification for duplicate entries. Connection Publications' employees and their relatives are not eligible for the drawing. Winning entries will be drawn on April 23, 1984 and all winners will be notified within one week of the drawing.

YOU CAN'T WIN IF YOU DON'T ENTER!

The Music Connection Readers Poll

1. About You

Name _____ Age _____

Address _____

Zip _____

Phone No. _____

- Single Married
 Male Female

- Age**
1. 17 and under
 2. 18 to 24
 3. 25 to 34
 4. 35 to 49
 5. 50 and over

- Education**
6. Grade School
 7. High School
 8. Some College
 9. Jr. College
 10. College
 11. Grad. School

- Occupation**
 (Choose As Many As Apply)
12. Musician
 13. Songwriter
 14. Producer
 15. Manager
 16. Agent/Booker
 17. Roadie
 18. Independ. Promo/Publicity
 19. Music Publisher
 20. Recording Studio Owner
 21. Recording Engineer
 22. Recording Studio Other
 23. Nightclub Owner/Manager
 24. Nightclub Employee
 25. Music Retailer Owner/Manager
 26. Music Retailer Employee
 27. Record Co. Executive/A&R
 28. Record Co. Other
 29. Journalist
 30. Arranger/Composer
 31. Music Teacher
 32. Student
 33. Attorney
 34. Other _____

- Total Household Income**
35. Under \$12,000
 36. \$12-14,999
 37. \$15-24,999
 38. \$25-39,999
 39. \$40-49,999
 40. \$50,000 or over

- What Percentage of Your Total Income is Derived From Music?**
41. Less Than 10%
 42. 11 to 25%
 43. 26 to 50%
 44. 51 to 75%
 45. 76 to 99%
 46. 100%

2. About Your Music

What Kind of Music Do You Like or Dislike?

- | | Like | Indiff. | Dislike |
|-----------------|--------------------------|--------------------------|--------------------------|
| 47. Rock & Roll | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 48. Prog. Rock | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 49. Heavy Metal | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 50. New Wave | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 51. Punk | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 52. Rockabilly | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 53. Country | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 54. Folk | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 55. Bluegrass | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 56. Jazz | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 57. Prog. Jazz | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 58. Soul, R&B | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 59. Pop | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 60. Reggae | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 61. Gospel | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| 62. Classical | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

What Radio Stations Do You Find Yourself Listening To Most?

Which Music Video Programs Do You Watch The Most?

Are You Currently Signed To A Record Label?

63. Yes No

Label _____

64. **Have You**
 Written, Performed On,
 Produced, Engineered,
 Published, Arranged, Or
 Contributed In Any Other
**Integral Way To A Single Or
 Album Which Has Made The
 Top 200 In A Major Trade
 Magazine In The Past Year?**

Contribution _____

Song Or Album _____

Label _____

Are You A Member Of Any Of The Following Organizations?

65. ASCAP
 66. BMI
 67. SESAC
 68. AGAC
 69. SRS
 70. ARM LOCAL _____
 71. SAG
 72. AFTRA
 73. Other _____
 74. Does Not Apply

How Often Do You Go To Nightclubs?

75. Rarely
 76. 1-2 Times/Month
 77. 3-4 Times/Month
 78. 5 Or More Times/Month

Which Clubs Do You Frequent Most Often?

Which Type of Music Connection Advertisers Have You Done Business With In The Past Year?

79. Recording Studios
 80. Video Companies
 81. Seminars/Classes
 82. Bands
 83. Teachers
 84. Photographers
 85. Rehearsal Studios
 86. Rental Company
 87. Retail Stores
 88. Misc. Services
 89. Record Releases
 90. Cassette Duplication
 91. Record Pressing
 92. Attorneys

Which Of The Following Instruments Do You Own, And Which Do You Plan To Buy?

- | | Play | Plan To Buy |
|--|--------------------------|--------------------------|
| 93. Acoustic Guitar | <input type="checkbox"/> | <input type="checkbox"/> |
| 94. Electric Guitar | <input type="checkbox"/> | <input type="checkbox"/> |
| 95. Bass Guitar | <input type="checkbox"/> | <input type="checkbox"/> |
| 96. Acoustic Piano | <input type="checkbox"/> | <input type="checkbox"/> |
| 97. Electric Piano/Organ | <input type="checkbox"/> | <input type="checkbox"/> |
| 98. Synthesizer | <input type="checkbox"/> | <input type="checkbox"/> |
| 99. Reed Or Bass Instr. | <input type="checkbox"/> | <input type="checkbox"/> |
| 100. Other Stringed Instr. (Violin, Dobro, etc.) | <input type="checkbox"/> | <input type="checkbox"/> |
| 101. Harmonica | <input type="checkbox"/> | <input type="checkbox"/> |
| 102. Drums | <input type="checkbox"/> | <input type="checkbox"/> |
| 103. Other Percussion Instr. | <input type="checkbox"/> | <input type="checkbox"/> |
| 104. Other _____ | <input type="checkbox"/> | <input type="checkbox"/> |

- | | Own | Plan To Buy |
|----------------------------|--------------------------|--------------------------|
| 105. 4-Track Reel-To-Reel | <input type="checkbox"/> | <input type="checkbox"/> |
| 106. 8-Track | <input type="checkbox"/> | <input type="checkbox"/> |
| 107. 16- Or 24-Track | <input type="checkbox"/> | <input type="checkbox"/> |
| 108. Cassette Deck | <input type="checkbox"/> | <input type="checkbox"/> |
| 109. PA System | <input type="checkbox"/> | <input type="checkbox"/> |
| 110. Video Rcdng. Equip. | <input type="checkbox"/> | <input type="checkbox"/> |
| 111. Video Playback Equip. | <input type="checkbox"/> | <input type="checkbox"/> |

Which Musical Instrument Stores Do You Frequent Most Often?

112. _____
 113. _____
 114. _____
 115. _____

Have You Taken Or Plan To Take Any Of The Following Lessons?

- | | Have Taken | May Take |
|--------------------------------|--------------------------|--------------------------|
| 116. Voice | <input type="checkbox"/> | <input type="checkbox"/> |
| 117. Guitar/Bass | <input type="checkbox"/> | <input type="checkbox"/> |
| 118. Other Stringed Instrument | <input type="checkbox"/> | <input type="checkbox"/> |
| 119. Keyboard | <input type="checkbox"/> | <input type="checkbox"/> |
| 120. Woodwind/Brass | <input type="checkbox"/> | <input type="checkbox"/> |
| 121. Drums/Percuss. | <input type="checkbox"/> | <input type="checkbox"/> |
| 122. Other _____ | <input type="checkbox"/> | <input type="checkbox"/> |

Are You Currently Enrolled In Or Do You Plan To Take Any Music-Related Workshops, Seminars Or Classes? Please Specify.

What Music-Oriented Workshops, Seminars Or Classes Have You Taken In The Past? Please Specify.

Are You Currently Interested In Finding A:

- | | Yes | No |
|--------------------------------------|--------------------------|--------------------------|
| 123. Manager | <input type="checkbox"/> | <input type="checkbox"/> |
| 124. Producer | <input type="checkbox"/> | <input type="checkbox"/> |
| 125. Label Deal | <input type="checkbox"/> | <input type="checkbox"/> |
| 126. Publishing Deal | <input type="checkbox"/> | <input type="checkbox"/> |
| 127. Information On The Club Circuit | <input type="checkbox"/> | <input type="checkbox"/> |
| 128. Recrdng Studio | <input type="checkbox"/> | <input type="checkbox"/> |
| 129. Video Studio | <input type="checkbox"/> | <input type="checkbox"/> |

3. About The Magazine

Are You A Music Connection Subscriber?
 Yes No

What Year Were You First Introduced To Music Connection?

- 1977 1978 1979 1980
 1981 1981 1982 1983
 1984

How Many People, Other Than Yourself, Read Your Copy of Music Connection?

What Kind of Acts Would You Like To See On The Cover More Often?

130. National
131. Local

How Often Do You Read The Free Classified Section?

132. Every Issue
133. Almost Always
134. Sometimes
135. Never

If You Placed A Free Classified Ad In The Past Year, Were The Results:

136. Excellent
137. Satisfactory
138. Unsatisfactory
139. Didn't Place Ad

If You Answered A Free Classified Ad In The Past Year, Were The Results:

140. Excellent
141. Satisfactory
142. Unsatisfactory
143. Didn't Answer

How Often Do You Read The Gig Guide?

144. Every Issue
145. Almost Always
146. Sometimes
147. Never

If You Placed A Gig Guide Ad In The Past Year, Were The Results:

148. Excellent
149. Satisfactory
150. Unsatisfactory
151. Didn't Place Ad

If You Answered A Gig Guide Ad In The Past Year, Were The Results:

152. Excellent
153. Satisfactory
154. Unsatisfactory
155. Didn't Answer

What Is The First Thing You Read In Each Issue?

What Specific Suggestions Would You Make To Improve *Music Connection* So That It Would Better Meet Your Needs? (Attach Additional Paper If Necessary)

How Do You Rate *Music Connection's* Overall Quality As Compared To These Other Publications?

| | MC Is About The Same | Lower Quality | Higher Quality | MC Is Of Much Higher Quality |
|--------------------|--------------------------|--------------------------|--------------------------|------------------------------|
| BAM | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Billboard | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Cashbox | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Dramalogue | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Hollywood Reporter | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| L.A. Reader | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
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Reviews

CONCERTS

Tommy Tutone

At The Golden Bear
Huntington Beach

Tommy Tutone is both a group and an individual, which makes sense because Tommy "Tutone" Heath and Jim Keller are the only regular members of the Tommy Tutone band. Supporting members can change in mid-album. When the current line-up played the Golden Bear this February, it gave us a chance to see how things have been going for Tutone since 1982 and "867-5309."

Tommy Tutone's brand of powerpop is an earthier one than the usual, sleek-but-raw sound the name implies. Their big hit, "867-5309," raunchy without being revolting, is representative of their work, except that their lyrics tend to be of a more subtle and more general nature. The songs range from excellent to pedestrian. It's material whose hooks depend heavily on lyrics, not instrumentation.

The three current sidemen played well, especially the keyboardist Steve Legasik, who never allowed his synthesizer to overpower the guitars. (For the record: Greg Sutton, bass; Jerry Angel, drums.) Heath is an underrated singer, with inflections that can sound pure and bluesy at seemingly the same time. Unfortunately, after about four songs, his voice became increasingly unintelligible and lost in the music. Neither do Heath nor Keller have the flashy guitar work necessary to sustain the guitar solos

The group had a problem with the show, but not one that excuses them from putting on an outstanding performance. The word was that the opening act didn't show, forcing Tutone to play a longer set than planned. Sometimes such accidents are fortuitous; this one wasn't. They simply stretched their twelve-song set with one extended version after another, without enough imagination in the music or the performance to keep each number moving. When "867-5309" wound things up, it was merely pleasant, not an explosive grand finale. However, the conga line of thirty or so audience members, led by Keller, was as energetic and show-stopping as the music.

It's not that Tommy "Tutone" Heath has no charisma at all. He merely needs to develop what he has. He lacks the strong attention-grabbing personality exuded by Doug Fieger, Peter Case, or Martha Davis. He shouldn't try to be any of the above, of course, but he does have a "wild but nice California boy with a cute gap in his teeth" image he needs to exploit.



Tommy Tutone's Jim Keller, Tom Heath

In powerpop, it's simply not enough to get up and play your songs.

Caught unprepared, Tutone lacks enough material to last them ninety minutes. Powerpop's strength is in short, lyric-oriented dance numbers. A group must build extended jams into the formula—not tack them on. Tutone's bluesy approach to the formula is a fresh, individual one. However, due to their lack of a varied, hook-oriented repertoire, Tommy Tutone will probably remain a one-hit wonder. —Lyn Jensen

UB 40

At the Palladium
Hollywood

The soundtrack to the Jamaican film, *The Harder They Come*, established a reggae beachhead in the United States over ten years ago. Predictions then that reggae would be "the next big thing" have gone unfulfilled, while elements and traces have found their way into popular music. The potent blend of Third-World politics, explicit sex, and Rastafarian religious imagery punctuated by ganja exulta-

tions, carried by that unmistakable "un chunka" beat, always seems to get diluted on its way to the mainstream. "Pass The Dutchie"? "Message In A Bottle"? Bob Marley didn't live long enough. Jimmy Cliff doesn't seem to care enough.

Even though UB40's first big American hit, "Red Red Wine," was written by none other than that "Jazz Singer" himself, Neil Diamond, their exhilarating and challenging performance at The Palladium recently, makes it clear that this eight-member multiracial band has the potential to reach a huge audience with genuine, industrial-strength reggae. Dispensing with "Red Red Wine" close to the top of their hour-plus set, the UB's demanded to be regarded not the Top-40 reggae cover band their

newer fans might have expected, but rather as the "food-for-thought" band they've been since their formation in 1978.

Nominal frontman "Astro" began working the crowd early, understanding and exploiting the "class" differences between the rocking Palladium floor and the paralyzed balcony where record-company execs and guests sat, too cool to respond below the neck.

A call to "Rock against Ronnie" brought cheers and laughter from the floor as the band fired up the haunting "1 in 10." But behind the politics and social commentary, UB40 plays with all the sensuality and good-natured optimism that makes it possible to dance happily through songs about poverty and deprivation.

If there were any doubts about the band's intentions, their encore, "Tyler," should have laid them to rest. When they reached the chorus of the song about racial injustice in the United States, the band paused, testing the audience, who responded with the chorus to the four-year-old song (which had never been released domestically). "Tyler is guilty, a white judge just said so..."

UB40's word-of-mouth following filled the Palladium. *Labor of Love*, their album of covers, has taken off, finally, six months after its release, thanks to Neil Diamond's song. For the uninitiated, A&M's "best of" compilation, released last year, is a good place to start. True believers will want all the imports. It will be interesting to see what venue this provocative, high-spirited group plays the next time they come to town.

—Michael Fremer

Leon Fleisher

At The Music Center

This superb performance by Leon Fleisher of Ravel's Concerto in D for the Left Hand marked the gifted pianist a triumphant return to the Los Angeles arena. Renowned as a top concert artist in the 50s, Fleisher was later tragically struck down at the height of his career by a muscular problem in his right hand. After a 20-year hiatus from performance, he returned to the concert stage in 1982, and has subsequently given a select and successful number of engagements. In this instance, it was decided to substitute the Ravel piece for the scheduled Beethoven Concerto No. 2, and no one in the packed and enthusiastic house could have been less than happy with this decision. The piece, which is structured in one continuous movement—lento, andante, allegro, andante—is a fiery, serious and demanding work—even for two hands. Indeed, the writing is so dazzling that it's hard to believe it is all performed on the piano with the solo left hand. Fleisher was in top form. His performance was inspired and dynamic from the moment his piano made its delayed and dramatic entrance, to the bittersweet and brilliant solo cadenza toward the end. The Philharmonic, ably led by Principal Guest Conductor Michael Tilson Thomas, were in fine form, punching out the brass challenges to the piano devil-dance with relish and authority.

Conductor and orchestra returned for the second half to tackle Mahler's Symphony No. 6 in A Minor. It is an immense and essentially tragic work that is difficult and demanding, even for the best of orchestras. In the event, the L.A. Philharmonic and Thomas acquitted themselves honorably, especially in the draining, stark and powerful half-hour-long finale. Theirs was a fine performance of a truly great orchestral work. —Iain Blair

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Reviews

CLUBS

Skin

At Madame Wong's West
Santa Monica

□ **The Players:** Dean Chamberlain, lead vocals and guitar; Keith Wyatt, guitar and background vocals; Greg Arreguin, guitar and background vocals; Dan Schwarz, bass and background vocals; Steve Chapman, drums.

□ **Material:** Funk with artistic pretensions. Dean Chamberlain's new band and songs seem to be an excuse to present himself as a "get-down trendy" in the L.A. pop-cum-art music wars. His opening number, the sarcastic "Dilettante," comes dangerously close to the pot calling the kettle black (pun intended). Unforgivable in the set was a meaningless, meandering instrumental, serving no other purpose but to fill time with histrionic sonics. His concept appears to be a combination of Talking Heads-like rhythms with Big Country's hard, processed guitar sound. It's a good idea. Unfortunately, the majority of the material is not up to the band's musical ability. There was a good song called "Bad," which used falsetto-like background. It sounded more like the Bee Gees than the author intended, I'm sure. The one standout number was a new song called "Who I Belong To," far and away the most cohesive composition.

□ **Musicianship:** Skin's rhythm section is superb. Schwartz and Chapman are inventive and powerful. Greg Arreguin's guitars filled out the sound, giving it a fullness seldom heard in a band without keyboards. Chamberlain, however, is a problem. His rhythm guitar playing is average, while his lead playing (he does the majority of the soloing) is at best adequate, and at times downright amateurish. His lead vocals also lack the dynamics, range, and originality necessary for this type of material. A percussionist might also be helpful.

□ **Performance:** Chamberlain makes a few attempts at warmth, but gives the listener/observer the impression that the leader is doing us a favor by letting us in on his hipness. This smug attitude puts a distance between him and his audience. The only person he is communicating with is himself.

□ **Summary:** Dean Chamberlain has a lot of work to do on his personal presentation and songwriting if he expects to keep a band of this



Skin (Left to right): Keith Wyatt, Gregg Arreguin, Dean Chamberlain, Dan Schwarz.

calibre together. The first two-thirds of the set appeared to be filler, while the last three numbers were more interesting. If Chamberlain considers himself a rock visionary, his sight is myopic.

—Billy Cioffi

Radio Bandits

At Club Lingerie
Hollywood

□ **Players:** Michael Shuler, lead guitar/vocals; David Kida, drums; Michael Moore, bass guitar/vocals.

□ **Material:** A transitional showcase of danceable, if hard to market, songs in a rock of the Eighties format. Near the end of the set, there were glimpses of where the band might be heading. On the tenth song, "Kilimanjaro," the band stopped keeping time with the hi-hat, showing us the diverse impressions musicians can make with material when they really get behind it. We watched the first part of the set, hoping they'd launch into something. . . "Kilimanjaro" was it.

□ **Musicianship:** Very good. Their talent was never in question in the earlier songs while they were still warming up. Shuler and Moore swapped vocals almost evenly, though Moore deferred to Shuler and saved his sharper approach, using it more sparingly and with better results. They both sang well. Shuler's lead work stood out best in his frequent solos, which served the many themes well, and proved him one of the few players who can truly communicate with his instrument. Kida and Moore did good work, their best being on "Kilimanjaro" where Kida dropped the snip-snip-snip-flam! of preceding songs and turned toward (Cope-landish) artistry. Moore saved "I May Be The Fool" at the very end, setting it down so gracefully as to

change my opinion of the song entirely.

□ **Performance:** No question about being good performers; when the Radio Bandits are on, they are on. What was lacking was an overall focus which ought to develop if they continue working in the direction of "Kilimanjaro." They have something to say, and they can say it. They only need to challenge themselves to find what it is.

□ **Summary:** This band could go on one of two ways. They could settle into an unoffensive dance pop band for aging juveniles. Or, they could hit the books and figure what revelatory aspects of "Kilimanjaro" (seems I liked that one doesn't it) set that song apart from the rest. Best choice: the latter, it's bound to be more interesting.

—Murdoch McBride

Cheapster

At Madame Wong's East
Los Angeles

□ **The Players:** Tom Sarracino, guitarist; Fritz Fredricks, bass and lead vocals; Jamie Simone, drums and vocals.

□ **Material:** Plug in and play, power trio three-chord rock. Their tone shows an affinity for the "English sound" of the early Seventies, with big hook lines and a two-verse-lead break-closing-verse structure. Not a "jam" band, Cheapster places a special emphasis on vocal arrangements and their use of dynamics. However, the limited scope of the source material they draw on for their lyrics, primarily teen love and rock 'n' roll idealism, did not leave an impression the band had broken any fresh ground or created a style indigenously unto themselves.

□ **Musicianship:** Impressive all

Reviews

CLUBS

around. The band establishes a powerful rock groove and then swings with it, hammering the hooks down like coffin nails on the too-simplistic "She's Goin' Out On Me," and "Night After Night," a ditty whose repetitiveness could be said to serve a dramatic purpose. Guitarist Sarracino lays down a mean power chord and exhibits a lot of flash, adding backbone to the sound and lending his backup vocals where needed. Bassist Fredricks is proficient with box and walk patterns, commanding the lead vocal parts with a raspy, serrated voice delivery. Forged with the rivetting vocals of drummer Simone, they had a "hit sound" that sparkled at times, was well rehearsed, and nicely mixed.

□ **Performance:** Three-quarters of the way into the set, after having suffered a broken bass string, tuning problems, and making sure that every hair was kept in place, the act started to get off the ground. Somewhere along the way an acoustic guitar duo was attempted, a nice break away from the rockers, and spirits were generally high in spite of Murphy's Law and effect. Not to the band's credit, after having completed a set of all originals, was a poorly placed encore rendition of "I Fought The Law" that went down flat as a can of beer on the morning after.

□ **Summary:** Cheapster's sound is simple, straightforward and typically hip, just as all material targeted for radio airplay should be. Their set showed performance potential even with the snags they encountered, but this is a secondary consideration. In order to win us over to their side as fans, they need to offer something of more substance. Their current music and image only prove that "weekend rock" circa 1974 is still alive and well. Prognosis: Cheapster is a band suffering from *dinosaur-itus* who have had too little time writing together. Prescription: Expand the scope of the material and spend more time on the club circuit before live audiences.

—Paul Van Name

Social Fact

At Madame Wong's West
Santa Monica

□ **The Players:** Tony Gans, bass, Moog, vocals; Leon Opseth, keyboards; Josh Muscatine, drums;

Chris Wilkening, vocals, guitar.

□ **Material:** Muscatine, the little fellow behind the Simmons drums, deserves mention for dependably strong and driving rhythms. Opseth put a great deal of body english into his playing, grinding his fingers into the keys and hopping around blowing a whistle. Unfortunately, he missed in translating the energy to his music.

□ **Performance:** "Alright, let's make a deal. Everybody dances and nobody gets hurt." Thus did Social Fact begin their set. As it became clear that the audience would only now and then respond to Wilkening's repeated invitation. Was it imagination, or did he take it personally? Acting indifferent to the audience, his mood seemed to turn to let's-get-it-over-with. The set moved quickly from song to song, and the short-stop ending on "Some Other Time" was followed by an abrupt, "Thanks, that's it." Thus did Social Fact end their set.

□ **Summary:** Social Fact is signed to Fun Stuff Records, and is currently working on an album. Because their live performance leaves questions unanswered, the album is something to look forward to. A close listen should clarify the intentions behind the titles. And, says manager Paul Anderson, they do a lot in the studio to justify the techno label. As of now, however, the "facts" remain elusive.

—M.C. Deegan

Selective Service

At Madame Wong's West
Santa Monica

□ **Players:** Andy Spindler, lead guitar, vocals; Scott Blum, guitar, vocals; Bruce Stevenson, bass; George Carmona, drums.



Social Fact: Acting indifferent.

□ **Material:** Aggressive, energetic, drawing from the positive aspects of punk and straight rock. Easy comparisons would include The Clash (before they mellowed). Also, more recently, The Alarm. The commercial potential of the band is best demonstrated on "Chinatown," which is thoughtfully arranged, and also on "9 Hours." There is some furious funk in evidence on "5 Fingers," which includes a powerful rap vocal intro. There are a couple of throwaway songs included in the set, which should be worked on in the interests of consistency. These include "In Asylum," "Yesterday's Hero" and "Memory Lane."

□ **Musicianship:** The playing is generally good. Stevenson and Carmona keep varied pace, from the thrashing "New Front," to the funk punk of "5 Fingers." Stevenson displays particular fury on "Long Road," while Carmona is impressive on the excellent "Chinatown."

The twin guitars of Blum and Spindler create an aggressive attack, which is generally effective, but occasionally overpowering and predictable. The interplay is best displayed on "5 Fingers."

The weakest area is undoubtedly the harmonies and, while this may not be too important, it should nevertheless be worked on.

□ **Performance:** Plenty of energy, minimal posing and lots of hard work. There is humor and plenty of social commentary in the lyrics, which indicates a rapport with the audience will come under the right circumstances.

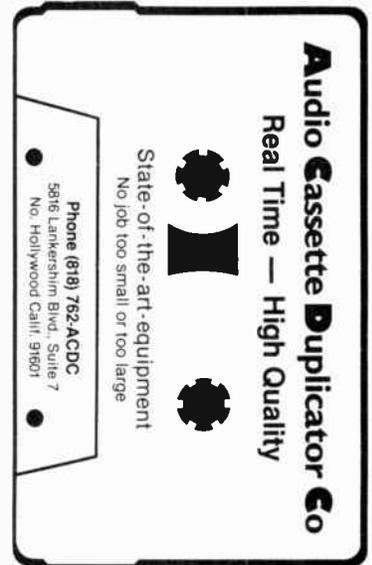
□ **Summary:** Selective Service write songs with intelligent lyrics, and present them in an entertaining manner. With a little more consistency they could become noticed.

—Martin Brown

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Reviews

LP FILE



The Complete Blue Note Recordings of Thelonious Monk Thelonious Monk Mosaic Records

Where to begin? This is the principle dilemma in assessing this vast, four disc, 49-performance package of Monk. First off though, a tip of the hat to producers Cuscuna and Lourie and their Santa Monica-based Mosaic Records company for putting together just about the most thorough re-issue package I have seen. Quality is the key word here. And, with high grade pressings, impressive liner notes and handsome photos, this limited edition boxed set will surely become one of the more valuable editions to any collectors library. (Mosaic has also made available boxed sets of Albert Ammons and Meade Lux Lewis' and Gerry Mulligan's music.)

On these four discs one can hear many of the famous Monk tunes, like "Criss Cross," "Ruby My Dear," "Monk's Mood," and "Round Midnight" in a variety of treatments that bring new insights to the familiar versions one hears today. It is also exciting to hear Monk playing beside various jazz greats such as Art Blakey and Milt Jackson. In addition, the Mosaic package is a treasure chest of unreleased performances with no less than 14 new Monk compositions being included here for the first time. Of these the oddly timed, original "Skippy" and a hilariously fractured "Nice Work If You Can Get It" are my personal favorites.

The only selections that seem out of place here are two—"All The Things You Are" and "I Should Care." These feature the less than inspiring baritone vocals of Kenny Hagood. The producers might argue that these cuts were necessary to make their project "complete," but this term is currently

employed in a variety of uses and some critics have gone so far as to question the completeness of this package.

Still, this is only a cavil. For all those who have grown to love the unusual time signatures and witty, highly personal music of Thelonious Sphere Monk this album is a virtual roadmap of his early and middle years. Recommended. *The Complete Blue Note Recordings of Thelonious Monk* are available only by mail for \$36.50 from Mosaic Records, 1341 Ocean Avenue, Suite 135, Santa Monica, CA 90401.

—David Keller

THE COMMUNISTS ARE COMING TO KILL US!

John Trubee and the Ugly Janitors of America



The Communists Are Coming To Kill Us John Trubee and The Ugly Janitors of America

Enigma Records

Eddie Murphy won the Grammy for Comedy Album of this year. Next year, John Trubee should win hands down.

This album has some segments that are hilarious, particularly the recorded telephone calls from Trubee to unsuspecting citizens. In one call he speaks to a middle aged woman, and tells her he is an internationally famous poet, reads her an obscene poem and asks for her opinion. How he keeps from laughing, himself, is beyond me.

Trubee has been a part of the L.A. avant-garde/underground scene for a while and he keeps resurfacing with new ensembles. This is essentially a solo album, although many other notable local innovators appear at various times.

There are a couple of "musical" tracks that are pure improvisational diarrhea. But, when Trubee's poems are recited over the backing, the listener is too busy being entertained to object to the tuneless cacophony.

A million seller this is not, but it comes highly recommended to anyone who enjoys a good, unwholesome laugh. It complements "Seven And The Ragged Tiger" perfectly.

—Martin Brown

Meat Puppets II

Meat Puppets
SST Records

The Meat Puppets work outside of categories by assimilating truckloads of musical sources, and processing them through a particularly "southwestern" sensibility. In a way, it's not surprising that they hail from Phoenix, because this music reminds me of heat and dust and tumbleweeds. It makes me thirsty.

Musicianship is hard to define, but here is an example of one good approach: three players utilizing their instruments as sort of radio receivers, in order to produce sound which reflects our culture, and evokes layers of atmospheres. You can hear country-rock with psychedelic guitars and a Jerry Garcia-type vocal. You hear "punk" thrashing with amphetamine drums. But, if you listen closely, you can feel an alien beauty, fall into a sensual chasm. Because the pups are not a pastiche band: what they do is stitch an organic patchwork of their sources in such a way as to give birth to a new aesthetic. This is the right thing to do—it draws you in—you decide what to feel.



On a technical level, The Pups are very accomplished, and instrumentals like "Aurora Boreaus" and "Magic Tom Missing" display Curt Kirkwood's guitar skills. He's tasteful, and he's not a snob: If he's heard it, he'll throw it in—Garcia, Hendrix, Zoot Horn Rollo, Chet Atkins, you name it. But it'll be combined with something, maybe a lyric about hell, to force you to hear it with new ears.

And that's the point of this stuff: it's new, it is different, it's open, it's not prejudiced. It's not logical, and it's spiritually refreshing.

—John Payne

Choice

Central Line

Mercury/PolyGram Records

Central Line is not just another clone of the pop-funk persuasion. They present a talented and ener-

getic display of musical choices and craftsmanship. This effort experiments with a variety of styles, flaunting an array of disco, rock, and gospel-tinged funk and reggae—danceable-but-dated party music.

Most of the tracks are nothing fresh or innovative, except for a sensational movement in the band, best exhibited in the Kid Creole-sounding "Lovely Day." The unexpected pleasures of Vin Gordon's trombone and Miquel Barabas's steel drums spice the tracks, making this something to look forward to hearing on the radio. "Lost in Love" is a sweet, gutsy ballad which gives Comelle Hind's vocal talents a chance



to be heard. "Bad Floyd" might have been bad, had there been more "attitude" and space in the lead.

Musically, the group works well together, exhibiting impressive range. They tend, however, to cling to defunct disco flavorings. The groove established in the up-tempo "Nature Boy" is hot in spite of itself. Lyrically, the fun things work best: "Surprise, Surprise... caught you with your guard down," or the rhythmic chorus, "ha...ha...caught you...didn't I...really got you going." The production is good, but their material is fairly standard. What stands out is the talent behind their emulation of a standard pop sound. A test is whether the group can muster a personality powerful enough to distinguish it from all the other standard safe commercial creations suspended in the pop-funk genre.

—Andell McCoy

SINGLES FILE

Laid Back's "White Horse" b/w "White Horse" combines banal, repetitive lyrics with dull, monotonous techno-drone to provide the listener with an ideal opportunity to make a vinyl flowerpot... X-Checker's "Crystal Eyes" sounds like a very rough mix of a non-descript song. Trying to be contemporary is pointless if your heart isn't in it. "Direct Inject" is far more original, if a little eclectic. There are some catchy synth lines and pleasantly strange vocals... Teresa Trull and Barbara Higbie have produced a classy record in "Unexpected." Trull's powerful yet melodic and wide ranging vocals perfectly

Reviews

SINGLES FILE

complement the smooth jazz/pop playing of an impressive band. "Tell The Truth" is a slower, less imaginative tune, reminiscent of a 3rd rate Carol King song, though the vocals are again impressive... The startling lack of originality of 38 Pier Avenue start with the title, "Coffee And Cigarettes," and continues throughout this well produced but routine singalong medium paced rocker. "Saturday Night" is nothing more than more of the same, cliched lyrics and riffs... On the subject of cliched lyrics, this week's undisputed champion has to be Bob Holiday's "You Chose Me To Cheat On." This has to be an exercise in cramming every familiar line from country songs past and present into one brilliant piece of satire. If not, this is truly pitiful. "Slow Down Honey" at least has some go in it, in a kind of thigh-slapping way. I bet the lyrics were the result of a fifth grade songwriter's contest... "Executives" from DV8 is a real mess; no discernible tune, lots of noise for the sake of noise, and unintelligible lyrics. "Worship Time" is better structured, but still very ordinary. Flowerpot time again... It's tough to be cruel about a record whose proceeds are going to Variety International Children's Lifeline and "We're In L.A.," by the ever-youthful Steve Lawrence is predictably slick, wonderfully produced and well sung. But who the hell is going to buy it, especially as the flip side is a cover version of Steve Lawrence's "We're In L.A."... And this week's winner is Freddie McGregor's reggae version of the old standard "Guantanamera." McGregor sings with feeling, and this new arrangement gives the song a really infectious beat. This could be a big hit in dance clubs. "Love Will Solve The Problems" shows a different side of McGregor; another impressive arrangement, though a less impressive song in the smooth R&B style... I'll see you again before "Thriller" goes septuagenarian platinum!

—Martin Brown

EP FILE

HUMANOIDS ON PARADE—This EP is funny—intentionally so (I hope!). With a name like Humanoids on Parade—and yes, they have a song with the same name—what do you expect? Well, what you get is five eclectic songs set to a synthesized background. Yes, synthesizer haters unit, this EP is full of predictable, structured synth. But without it, the quirky material would fall flat. Purists may shudder at this sort of treatment of the Beatles' "Drive My Car," especially with a female vocalist in the Terri Nunn/Dale Bozzio genre, albeit with just a touch more versatility thrown in. Possibly the most entertaining song on the EP is "Maid in America/America." This clever song talks (with an occasional Mexican accent) about maids. "She was a sculptress of quality, now she's a maid in America;" is just a sampling of the lyrics. But the cruncher is the chorus, which is "America," from *Westside Story*, which takes the surprised listener a minute to place. Their theme song, although over five minutes in length, seems to have the most commercial possibilities. There is a break from the constant chirp of girlish vocals and incessant beat of electronic drums, and a moodier feel prevails. Art it ain't, though. "Come Dream With Me;" a tune chock-full of cliched lyrics ("Come dream with me/sweet ecstasy") has

an opening reminiscent of Steve Miller's "Fly Like An Eagle," but is full of sensual singing. Like several of the other tunes, however, at 6:15, it tends to drag. "Life On The Rocks" is yet another song lamenting the trials and tribulations of Hollywood: "Cry for me in Los Angeles, can you feel my loneliness?" the Humanoids sing. The Humanoids also moan about overheated amps, and demos flushed down the toilet. The Humanoids on Parade EP could be called a novelty record, but without the commercial viability of a song like "Eat It!" If novelty is the name of the game, a few more gimmicks should be tossed in to make sure that listeners don't take them too seriously. Or maybe they are serious?!

—Katherine Turman

SINE QUA NON—(Tech Records) Sine Qua Non means, most literally, indispensable. It is not certain whether this disc could qualify as such, but a better effort would be difficult to find. Sine Qua Non is melodious, harmonically stable, well constructed music. For those purists who require unobstructed musical subjectivity, this disc is an excellent choice. It is, like some phantom lawn chair, supremely comfortable. The vocals are herein nestled among layers of beautifully synthesized orchestration. And, like the work of Japan's brilliant Takanaka, it is of a decidedly Romanticist nature. Imagine Sonja Kristina, of England's Curved Air, without any pretense toward animosity. Sine Qua Non is, quite simply, lush. Indispensability will come with her next release.

—Lawrence E. Payne

CASSETTE FILE

VARIOUS ARTISTS: TROUSER PRESS PRESENTS THE BEST OF AMERICA UNDERGROUND (ROIR): For almost eight years, *Trouser Press* magazine has run a column called "America Underground," wherein they review indy singles and LPs. Ira Robbins, publisher of *TP*, assembled this tape for ROIR as a representation of the best of what has turned up in "American Underground," or at least his favorites. The tape seems to lean heavily toward power pop, all but denying the existence of other important rock movements of the past eight years. The Suburbs' "Word War III" is the closest thing to punk, and there is no hard core to be found anywhere. The Residents turn up with one of their less amazing cuts. "The Booker Lease," a simplistic instrumental from the band's finest hour, the *Duck Stab* EP. Pylon is here with "Dub," one of the tape's more creative and enjoyable moments, and one of the most minimalist as well. A few interesting surprises include The Poli Styrene Jass Band's "Drano In Your Veins," a progressive, aggressive number that rises above its primitive production, and "True Romance At The World's Fair," by Algebra Suicide, which features an uplifting recitation by Lydia Tomkiw about loneliness and restless lust. As far as the power pop stuff goes, it was mostly from the late Seventies and of the three chord, innocent pop band variety. Some of it was noteworthy, if for nothing else than its participants. The Nerves, a veritable pop super group of their day featuring Jack Lee, Paul Collins and Peter Case, are featured doing "Working Too Hard" from 1976. Original Blondie member Gary Valentine is featured with "The Next One" from his '78 heyday. This tape, and the column that was its inspiration, are both great ideas, but the results fall a little short of their goals. Order from ROIR: 611 Broadway, Suite 214, New York City, NY 10012.

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Club Data

by Murdoch McBride

Editor's Note: We are introducing our new club editor, Murdoch McBride, with this issue of the Club Data/Live Action Chart. Murdoch is taking over for Ron Gales after a thorough apprenticeship and brings a working knowledge of the club scene to this page. Look for Ron Gales in future issues of the Showcase column and watch for upcoming format improvements with the exclusive Live Action Chart. Suggestions are encouraged, so please address all correspondence to: Murdoch McBride, Club Editor, c/o Music Connection, 6640 Sunset Blvd., Ste. 201, Hollywood, CA 90028, or call 462-5772.

This issue features a few

small changes in the club column, which I hope will increase accuracy and make the page even more useful. To start, you will notice that Los Lobos, Steppin' Lazer, and Billy and the Beaters each occupy two slots on the charts. In the past, the paid admission figures for two qualifying gigs would have been combined to give each of these bands one slot rather than the actual two. This makes a slot available to another group, and tends to make the combined rating for the double qualifier a bit higher than any actual single gig. For example, in this issue, if we combined the Los Lobos gigs to give them one listing, they would have rated just above Hiroshima.

It can be argued that they did a combined total of more paid admissions than Hiroshima. But then, they actually didn't out-

draw Hiroshima at any single gig during the period from March 4 thru 18. Besides, Los Lobos have a Grammy.

I can see the arguments on either side here, but opted for the double listing after deciding that combining the figures was just another interpretation of the data I collect. And the more you interpret things, the more you lose in the translations. You see here the facts as they are. Clubs, promoters, labels and so forth can make their own interpretations

Secondly, there was a great response from all sorts of clubs concerning future dates. There were so many of these rolling in at deadline that we incorporated them into an auxiliary section until they become part of our soon-to-be-expanded chart. And here you have it.

We wish to remind readers

that our Showcase section depends largely upon a given band's non-conservative chart showings, and not necessarily upon whoever happens to earn top ratings over the course of two weeks. We must accurately represent a cross section of the L.A. music scene, and therefore must also consider a band's longevity. There is always a chance your favorite band will qualify, so don't give up hope.

Of special interest would be the \$1 a head WASP Industry Party at The Troubadour April 12, and while on the subject of Heavy Metal look out for Nebulas; don't miss them. For a real treat, check out McDonalds High School All Star Orch. April 13 at Dante's. They take a nationwide pick of the best kids and tour them every year. . . . After all, they're doing it all for you. . . .

Music Connection Exclusive

LiveAction_{CHART}

March 6 to March 19, 1984

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.

ROCK/POP

This Issue
Last Issue
On Chart

Large Venues

| | | | |
|----|---|---|------------------|
| 1 | — | 1 | Hiroshima |
| 2 | — | 2 | Los Lobos |
| 3 | — | 1 | Joshua |
| 4 | — | 1 | Black Flag |
| 5 | — | 1 | Dickies |
| 6 | — | 2 | Minutemen/Vector |
| 7 | — | 2 | Lone Justice |
| 8 | — | 1 | Stainless Steel |
| 9 | — | 1 | Doug Sahm |
| 10 | — | 2 | Los Lobos |

Smaller Venues

| | | | |
|----|---|---|------------------------------|
| 1 | — | 4 | Jack Mack & the Heart Attack |
| 2 | 6 | 4 | Exposure |
| 3 | 2 | 6 | Billy Vera and the Beaters |
| 4 | 4 | 5 | Population 5 |
| 5 | 3 | 6 | Steppin Lazer |
| 6 | — | 1 | GBH |
| 7 | 2 | 6 | Billy Vera and the Beaters |
| 8 | — | 1 | Striper |
| 9 | 3 | 6 | Steppin Lazer |
| 10 | — | 1 | The Brat |

Keep An Eye On

| | |
|---|--------------|
| 1 | The Cripples |
| 2 | WASP |
| 3 | Avante Garde |

Non-Local

| | |
|---|---------|
| 1 | Nebulas |
|---|---------|

COUNTRY/FOLK

This Issue
Last Issue
On Chart

| | | | |
|----|----|---|-------------------------------|
| 1 | 7 | 4 | Gerard Raye |
| 2 | — | 2 | Cowboy Maynard |
| 3 | 5 | 6 | Gary Henley |
| 4 | 1 | 4 | Gerry Baze & Touch 'o Country |
| 5 | 6 | 5 | Duke Davis & Buckshot |
| 6 | 6 | 5 | Duke Davis & Buckshot |
| 7 | — | 1 | Reunion |
| 8 | — | 1 | Susanville Stage |
| 9 | — | 1 | Mandy Macy Band |
| 10 | — | 1 | David Lindley |
| 11 | — | 1 | Osmond Brothers |
| 12 | — | 1 | Van Dyke Parks |
| 13 | — | 1 | Rick Nelson |
| 14 | 4 | 6 | Red River |
| 15 | 8 | 3 | Bill Durham Band |
| 16 | — | 1 | Odyssey |
| 17 | — | 1 | Johnny Meeks |
| 18 | — | 1 | Terry Gregory |
| 19 | 10 | 2 | Johnny Flynn |
| 20 | — | 1 | Paul Casey |

Keep An Eye On

| | |
|---|-------------------------------|
| 1 | Blu Erickson, Jeannie Drennon |
| 2 | Jim Glaser |
| 3 | Dave Swarbrick & Simon Nicor |

Non-Local

| | |
|---|--------------|
| 1 | Tanya Tucker |
|---|--------------|

JAZZ/BLUES

This Issue
Last Issue
On Chart

| | | | |
|----|----|---|-------------------------|
| 1 | 7 | 3 | Richard Elliot |
| 2 | — | 1 | Jonathan Richman |
| 3 | — | 4 | Arco Iris |
| 4 | — | 1 | Tani Jones Quintet |
| 5 | — | 1 | Judy Swift Trio |
| 6 | — | 1 | Kim Richmond Ensemble |
| 7 | — | 1 | Eddie Harris |
| 8 | 1 | 5 | Don Randy and Quest |
| 9 | — | 2 | Don Menza Big Band |
| 10 | 12 | 4 | Dog Cheese |
| 11 | — | 2 | Leslie Drayton Big Band |
| 12 | — | 1 | Ben Sidron |
| 13 | 6 | 3 | Lenny Breau |
| 14 | — | 1 | Mark Fredericks |
| 15 | — | 1 | The Gents |
| 16 | — | 1 | Bill Holeman Big Band |
| 17 | 15 | 5 | Karisma |
| 18 | — | 2 | Wali Ali |
| 19 | — | 1 | Bud Shank |
| 20 | — | 1 | Axiom |

Keep An Eye On

| | |
|---|------------------------|
| 1 | Michael Rurr & Friends |
| 2 | Dog Cheese |

Non-Local

| | |
|---|---|
| 1 | McDonalds High School All Start Orchestra |
|---|---|

Showcase

by Murdoch McBride

Autograph

Cinderella boys. Outta nowhere. Autograph not only proved it could be done, but that it could be done in an offbeat way.

Though the five man band is comprised of local musicians, they have never played *together* in front of an LA audience. In fact, they had never played together as Autograph in front of anyone before they opened for 12,000 screaming Van Halen fans in Jacksonville, Florida.

Autograph founder and songwriter Steve Plunkett put the band together six months ago after compiling some new material and bouncing it off veteran producer/engineer Andy Johns (Rolling Stones, Led Zeppelin, Eric Clapton, Rod Stewart). Plunkett plays rhythm guitar, and was most recently with Silver Condor (CBS), where he had replaced Earl Slick, who went on to Bowie. The merry go-round didn't stop there. Bassist Randy Rand was playing with Lita Ford (PolyGram), and drummer Keni Richards was with Coup (A&M) when the Autograph project enticed them to abandon their label-signed status, just because they would be playing with mutual friends Steve Lynch and Steve Isham. Besides, everyone believed the music was right.

Indeed, the infectious good humor that was present when I met the band carried over into the rehearsal set I sat in on. They were prepping for the second leg of the Van Halen tour.

It is only fair to give credit where it is due, and the Cinderella story notwithstanding, Autograph has proved tenacious in a slot where others found no foothold. Most groups that have opened for Van Halen have not lasted. Usually, the barrage of bottles levied on the stage signifies a quick demise under the scrutiny of the ardent Van Halen following.



Photo by J. Katz

"Autograph plays straight ahead rock fodder," quips Andy Johns, who seems altogether pleased with the group, the ease with which they work together, and the surprising lack of the usual stumbling blocks. Their friendships seem to offer a firm foundation for the creative process.

Plunkett's writing is straight ahead, not at all lacking in the visceral elements a band must have in front of arena-size crowds. There is more; Lynch hints at a hammer-on style similar to certain contemporary masters. This, by the way, is the subject of a new book he's published on guitar playing. He admits shyness at such similarity while in direct proximity to Eddie Van Halen, but it vanished after his initial probings and Eddie's encouragement to "go for it!"

Autograph enjoy a sort of mutual respect, and camaraderie with Van Halen. Says Lynch, "We were so nervous the first couple of days, walking around like this (tilts his head down) And they'd come up to us and say 'Hey, it's alright. Here, have

a bottle of Jack Daniels. They were great." Adds Plunkett, "Right from the start, and we have to hand it to these guys, they made us feel at home, they'd walk up to us and shake *our* hands and ask us how it was going."

Autograph manager Susie Frank chimes in with a word or two about the good treatment they have had, and indicates the only real problem in Autograph's immediate future lies in scheduling. "I'm sure that by the time we get to Madison Square Garden we'll either be meeting (with labels) or have a deal by then... It's ridiculous to play before millions of people, and not have anything for them to buy." She should know, having worked with Kiss, as head of A&R at Casablanca, and as a owner of the Hong Kong cafe.

Individually, the plays in Autograph bring a variety playing experiences along with them. Keni Richards has toured with Greg Wright and Phil Seymour while Steve Isham's sense of melody and harmony earned for him good marks with producers Mike Chapman and Peter Coleman.

For the local musician wondering how on earth a band that had never given a performance got to open for Van Halen, the answer is obvious...they've all known each other for years. After Autograph cut their first few tracks with Andy Johns at the Record Plant, Keni Richards passed a tape along to David Lee Roth. It didn't take long for the tape to win the support of Van Halen on its own merit. The rest of the story is history.

For the future? Back into the studio, once a deal is signed, or time is available after the tour.

How are Autograph taking all this good fortune? It is obvious they take it seriously, and with the gratitude expected from musicians who have scraped along over the years paying their dues.

There seems to be every element of potential success with Autograph. What remains, now is for them to get back to LA with the tour, record a new album, and let us hear for ourselves.

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LOS ANGELES

OFF SUNSET

1433 N. La Brea, Hollywood, CA 90028
Contact: Gary, (213) 874-2254 or (213) 650-2120

Type of Music: Danceable pop, funk, wave, blues, glam and glitter. Originals preferred

Club Capacity: 350
Stage Capacity: Max. 12

PA: Yes
Lighting System: Limited

Piano: No
Audition: Send tape and bio to above address; include phone number
Pay: Negotiable

THE BETSY

1001 N. Vermont, Los Angeles, CA 90029
Contact: Derrick Lewis (no calls)

Type of Music: Supper club/cabaret; jazz, standards. No originals. House band. Seek vocalists only

Club Capacity: 175
Stage Capacity: 4

PA: Yes
Lighting System: Yes

Piano: Grand
Audition: Send photo, resume, tape and SASE

Pay: Negotiable

TODD'S

5371 Topanga Canyon Bl. (at Ventura Bl), Woodland Hills

Contact: Carol Jae Scott, (213) 347-8900

Type of Music: Thursday Night variety showcases, music or comedy. No drum sets. Weekly winners called back for final competition. Originals OK

Club Capacity: 80
Stage Capacity: 3

PA: Yes
Lighting System: Yes

Piano: Yes
Audition: Sign up at door, 7:30 pm Thursday nights

Pay: Cash or prizes

ALL THE WAY LIVE

814 Broadway, Santa Monica
Contact: Katia Tenka, (213) 451-3241

Type of Music: Rock, new wave, heavy metal. Originals OK

Club Capacity: 200
Stage Capacity: 10

PA: Yes. Band provides mics, stands and cords

Lighting System: Yes
Piano: No

Audition: By tapes and appointment

Pay: Negotiable

THE SILVER SADDLE

801 N. Beach, La Habra, CA
Contact: Joni Foster, (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

COMEBACK INN

1633 W. Washington, Venice, CA 90291
Contact: Will Raabe or Jim Hovey, (213) 396-6469

Type of Music: Original acoustic jazz, pop, contemporary folk, ethnic

Club Capacity: 100
Stage Capacity: Indoors, 6; Outdoors, 10

PA: Yes
Lighting System: Yes

Piano: Yes
Audition: Send cassette, LP or 1/2" video to above address; live audition Monday nights, 8:30

Pay: Negotiable

FM STATION

11700 Victory Bl, No. Hollywood
Contact: Billy, (213) 769-2221

Type of Music: Original new music, pop, reggae. No heavy metal

Club Capacity: 500
Stage Capacity: 12-15

PA: Yes. Compelet JBL Alan Heath 16 channel console

Lighting System: Yes
Piano: No

Audition: Send tape, promo pack, SASE

Pay: Negotiable

CARMELLO'S

4449 Van Nuys Bl, Sherman Oaks
Contact: Ruth Hoover (213) 784-3268

Type of Music: Jazz
Club Capacity: 150
Stage Capacity: 6-18

PA: Yes
Lighting System: Yes

Piano: Yes
Audition: Send promo with SASE

Pay: Scale

FOOTSIE'S

34 N. Mentor, Pasadena, CA 91106
Contact: Steve Hibbard, (213) 449-4053

Type of Music: Rock and roll, Top 40. Originals OK

Club Capacity: 180
Stage Capacity: 7

PA: Yes
Lighting System: Yes

Piano: No
Audition: Promo pack incl. cassette

Pay: Negotiable

DIMPLES

3413 W. Olive Ave., Burbank
Contact: Rick Unland or Clyde Lucas, (213) 842-2336

Type of Music: All styles except heavy metal and punk. Originals OK.

Club Capacity: 200
Stage Capacity: 5

PA: Yes
Lighting System: Yes

Piano: No
Audition: Showcase Mon.-Sat., 10 p.m. 400 soundtracks available for appointment.

Pay: Complimentary cassette of performance. Call for details.

COMEDY STORE ANNEX

8430 Sunset Blvd., Hollywood, CA 90069.
Contact: Debbie Dean, (213) 650-6268.

Type of Music: Jazz, jazz fusion, pop, pop rock. Originals OK. Bands with following. Wed.-Sat.

Club Capacity: 75.
Stage Capacity: 6.

PA: Yes.
Lighting System: Yes.

Piano: Yes.
Audition: Call above number.

Pay: Half of door.

SAWTOOTH TUESDAYS

5138 Zelzah Ave., Encino 91316
Contact: Alan Carl Eugster (12-5 pm), (213) 996-7224.

Type of Music: Any original new music. Dance-oriented or electronic preferred.

Club Capacity: 200.
Stage Capacity: 7.

PA: Yes.
Lighting System: Yes.

Piano: Yes.
Audition: Send cassette or promo package to above address.

Pay: Negotiable.

ICE HOUSE

24 N. Mentor Ave., Pasadena, CA 91106.
Contact: Steve Hibbard (213) 681-1930.

Type of Music: Original rock only.

Club Capacity: 210.
Stage Capacity: 10.

PA: Yes.
Lighting System: Yes.

Piano: Yes.
Audition: Tape, live showcase.

Pay: % of door.

BRASS RAIL

233 So. Brand Blvd., Glendale, CA.
Contact: Louie, (213) 242-2227.

Type of Music: Rock and roll, Top 40. Some originals.

Club Capacity: 175.
Stage Capacity: 8.

PA: No.
Lighting System: Yes.

Piano: No.
Audition: Call Lou.

Pay: Negotiable.

PHENOMENON AT FIESTA HOUSE

2353 E. Olympic, Los Angeles.
Contact: Jack Marquette, (213) 687-9906.

Type of Music: New Rock Music, orig.

Club Capacity: 350.
Stage Capacity: 8

PA: Yes.
Lighting System: No.

Piano: No.
Audition: Send cassette to: 1129 E. 5th St., L.A., CA 90013.

Pay: 45% of door.

THE GRAND STAR RESTAURANT

943 N. Broadway, Los Angeles
Contact: Michael James, (213) 463-5016.

Type of Music: Friday Night Showcase, "Comedian's Night Out" starring Michael James. Singers, comedians and self-contained acts. No drum sets. No heavy metal, punk. Pianist available—performers provide charts. Originals OK. There is dress code

Club Capacity: 60
Stage Capacity: 3

PA: Yes
Lighting System: Yes

Piano: Yes
Audition: Call for appointment

Pay: No

CLUB 88

11784 W. Pico, L.A.
Contact: Wayne, (213) 479-1735.

Type of Music: All styles of rock and roll, originals only.

Club Capacity: 250.
Stage Capacity: 20.

PA: Yes, w/operator.
Lighting System: Limited.

Piano: No.
Audition: Tape.

Pay: Percentage of door.

TROUBADOUR

9081 Santa Monica Blvd.
 Los Angeles, CA 90069.

Contact: Jennifer Perry, 2-6 pm, T-F (213) 276-1158.
Type of Music: All types.

Club Capacity: 300.
Stage Capacity: 8.

PA: Yes. Must bring own mic, stands, & cords. (Low Impedance.)

Lighting System: Yes.
Piano: Yes.

Audition: Tape/Bio/Picture.
Pay: Percentage of door & 50% of discount ticket.

THE STAGE WEST

17044 Chatsworth, Granada Hills, CA.
Contact: Beau or Steve, 6-8 pm, (213) 360-3310.

Type of Music: Rock, originals OK.
Club Capacity: 350.
Stage Capacity: 10.

PA: yes, w/operator.
Lighting System: Yes, w/operator.

Piano: No.
Audition: Send complete promo pack or VHS to above address w/SASE.

Pay: Negotiable.

THE STAGE

10540 Magnolia Blvd.
 N. Hollywood, CA 91601.

Contact: George or Steve, 8-10 pm, (213) 985-9937.

Type of Music: Rock, T40. Originals OK.
Club Capacity: 150.

Stage Capacity: 4-6.
PA: No.

Lighting System: Yes.
Piano: No.

Audition: Send pics, tape or VHS to above address w/SASE.

Pay: Negotiable.

CATHAY DE GRANDE

16090 N. Argyle, Hollywood.
Contact: Michael, (213) 461-4076.

Type of Music: Rock and roll, R&B and original.

Club Capacity: 200.
Stage Capacity: 8.

PA: Yes.
Lighting System: Yes.

Piano: No.
Audition: Send tapes.

Pay: Negotiable.

THE SAGEBRUSH SALOON

7931 E. Firestone Blvd., Downey, CA 90241
Contact: David Brumbaugh, (213) 923-0023

Type of Music: All country styles
Club Capacity: 150
Stage Capacity: 6

PA: Yes
Lighting System: Yes

Piano: No
Audition: Call for appt.

Pay: Negotiable

SARDO'S

259 N. Pacific Ave., Toluca Lake
Contact: Gabriel, (818) 846-5175
Type of Music: Top 40
Club Capacity: 150
Stage Capacity: 4 to 5
PA: No
Lighting System: Yes
Piano: No
Audition: Send pic, tape of VHS to Allstar Talent, P.O. Box 1444, Burbank, CA 91507

A NEW STAR CAFE

1447 Second St., Santa Monica, CA 90401
Contact: Leslie Holmes, (213) 395-2122 after 2:00 pm
Type of Music: Pop, jazz, R&B, funk.
Club Capacity: 200
Stage Capacity: 6
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Monday showcase from 5:30 pm, sign up at door
Pay: Negotiable

GIO'S RESTAURANT

7547 Sunset Blvd., Hollywood, CA
Contact: Sam Silvers, 656-6461
Type of Music: Sun. and Mon. Showcase—R&B, jazz, no heavy metal.
Club Capacity: 150
PA: Yes
Lighting System: Yes
Piano: Yes
Audition: Call 656-6461
Pay: Half of door

ORANGE COUNTY**RADIO CITY**

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

VIA MARIA

9969 Walker, Cypress
Contact: "Hurricane" David (714) 776-4912
Type of Music: Top 40, dance, rock; Variety Showcases
Club Capacity: 200
Stage Capacity: 5
PA: Yes
Lighting System: Piano: No
Audition: Tape and pics
Pay: Negotiable. Showcases, \$300 weekly

DANCING WATERS CLUB

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

GOODIES

1641 Placentia Ave., Fullerton 92631.
Contact: Aprile York, (714) 524-7072.
Type of Music: All types of new music, originals.
Club Capacity: 300.
Stage Capacity: 7.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Yes.

THE POMONA VALLEY AUDITORIUM

235 W. 3rd St., Pomona, CA 91766
Contact: Dick Becker or Leonard Harper, media coordinator, (714) 620-4384
Type of Music: Various, all styles. Originals OK
Club Capacity: 1177
Stage Capacity: 10-15
PA: Yes
Lighting System: Yes
Piano: No
Audition: Send press kit
Pay: Negotiable

THE FRENCH QUARTER

919 S. Knott St., Anaheim, CA
Contact: George or William Nichols, (714) 821-3412
Type of Music: '50s and '60s. Originals
 3 nites a week—no punk.
Club Capacity: 180, over 21 only
Stage Capacity: 6
PA: No
Lighting System: Limited
Piano: No
Audition: Contact above number
Pay: Negotiable

MARTI'S STEAK & LOBSTER HOUSE

3753 Van Buren, Riverside, CA
Contact: Mike Miller (714) 992-6860
Type of Music: Top 40. No new wave or punk. Originals OK
Club Capacity: 200
Stage Capacity: 6
PA: No
Lighting System: Yes
Piano: No
Audition: Call above number. Do not call restaurant
Pay: Negotiable

MUGSY MALONE'S

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

SAN DIEGO**SPIRIT CLUB**

1130 Buenos, San Diego, CA
Contact: Madalene Herrera, (213) 276-3993
Type of Music: Rock, powerpop, pop, national acts. Originals OK
Club Capacity: 350
Stage Capacity: 10
PA: Yes
Lighting System: Yes, w/operator
Piano: No
Audition: Tape and bio
Pay: Percentage/negotiable

DISTILLARY NIGHT CLUB

140 S. Sierra, Salano Beach, CA 92075.
Contact: Kevin, (619) 481-6383.
Type of Music: Rock & Roll, new music.
Club Capacity: 300.
Stage Capacity: 7.
PA: No.
Lighting System: Yes.
Piano: No.
Audition: Call for audition.
Pay: Negotiable.

SONG MARKET

MCI MUSIC is looking for dance-oriented rock and pop for Jailbait, an all-female band. Send cassette & lyric to: MCI Music, 52 N. Everts Ave., Elmsford, NY 10523. Attn: Micahel Berman.

FEMALE SINGER seeks material (new-rock sounds) for next album. Copyrighted material only. Send cassettes and lyric sheets to Angela, P.O. Box 10552, Beverly Hills, CA 90213. Include SASE for returns. (Label all material sent.)

CONCERTS WEST, in association with Mega Metal Productions, is putting together a compilation album. If you wish to be considered for inclusion. Send best heavy metal demos (3 songs maximum) to: Todd Cooper, c/o MMP, 9744 Wilshire Blvd., Beverly Hills, CA 90212.

AIRWAVE MUSIC is currently reviewing Hot 100 in-the-pocket songs for publishing. Send cassette (3 song maximum), typed lyric sheets and S.A.S.E. to: Airwave Int'l, 1680 N. Vine St., Ste. 300, Hollywood, CA 90028. Attn: Ron Outlaw. (Label all material sent.)

DO YOU LOVE MUSIC and words? One songwriter in L.A. with coast-to-coast industry experience desires to form an organization to help lyricists and composers in a relaxed atmosphere. All are welcome to call. Don, (213) 466-0668.

STAFF SONGWRITERS WANTED for record company. Prolific, with knowledge of Top 40 and R&B hits. Call (818) 980-0880 for information.

MISCELLANY

SARGEANT PRODUCTIONS of Orange County opens its ears to local talent and doors to new rock groups for a short time only. Looking for heavy metal and some R&B. For possible management/recording contract considerations, send bio, pics and cassettes to: Sargeant Productions, P.O. Box 568; Fullerton, CA 92632. Sorry, no returns.

PROD. CO. seeks Black R&B female vocalist, 18-25 yrs. to produce and promote. Send cassette and resume to David Leonard Prods., Box 1127, 1765 N. Highland Ave., Hollywood, CA 90078.

ANELLA PRODUCTION Company looking for new talent. Hit potential material only. Send cassette tapes and bios to: Anella Prod. Co., 31426 Via La Senda, San Juan Capistrano, CA 92675. Sorry, no returns.

OPEN AUDITION—FAME—Hit MGM/UA TV series seeking principal who typifies the "new music" performer, more new wave than punk. May be male or female, but must play and sing. Annie Lenox, Duran Duran, Chrissie Hynde, Sting types ideal. Acting experience desirable. Must look high school age but be over 18. Bring instruments to audition. Saturday, March 31, 9 a.m.-4 p.m. MGM Studios, 10202 W. Washington Blvd., Culver City, Rehearsal Hall A. Enter at Washington Gate, directly across from Motor Ave.

RADIO STATION looking for fresh local music for airplay. Send record or air-quality tape with bio to: Local Music, KCSN, Northridge, CA 91330. Sorry, no returns.

TV PRODUCTION students seeks music and talent for music video. Some cost involved. Contact Marc, (213) 871-8638. Leave message.

Label seeks young male and female vocalists for rock projects. Great looks and presence required. Send tape (pics and bio, if available) to DRM, California Rock Records, P.O. Box 41455, Eagle Rock, CA 90041.

WANTED: CASUAL BANDS, 3-6 piece, for corporate parties. Send pic, tape, resume and song list to: Celebrations, 5820 Wilshire Blvd., Ste. 300, L.A., CA 90036.

NATAC MANAGEMENT now seeking bands with dynamic metal format and ability to tour. Submit tape, bio and photos to NATAC Mgmt, 256 S. Robertson Blvd., Beverly Hills, CA 90211.

MALE VOCALIST with high Baritone/2nd Tenor range, age 22-28, sought by independent producer for recording act. Must have music reading ability and/or incredible ear. Send tapes, photo, bio to: MM Productions, c/o Bluefield Music, P.O. Box 726, Hollywood, CA 90028.

EXECUTIVE PRODS seeks top new wave and heavy metal groups for clubs, concerts and casuals in Inland Empire. Send press kit and tape to P.O. Box 1783, Corona, CA 91720. Please label all material sent.

FEMALE ROCK AND ROLL Singer Wanted. Must be attractive with star potential. Powerful, emotional, expressive voice, material. Record label and promotion available. Send tape, pic, resume and SASE to: MRM Enterprises, 21115 Devonshire St., Ste. 250, Chatsworth, CA 91311.

SECRETARY/RECEPTIONIST Wanted with lite typing and front office appearance for recording studio/record company. Call Valene, (818) 506-4487.

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.

NEXT PRO PLAYER DEADLINE
THURS. APR. 5, 12:00 NOON

SESSION PLAYERS

GREGO DEL ARROYO

Phone: (213) 221-7354, (213) 227-5279.
Instruments: Congas, Timbales, numerous hand and percussive toys.
Style: Rock, R&B, Pop, Latin, Jazz, all styles.
Read Music: Yes.
Qualifications: Recording and concert experience, U.S.A. and Latin America, Playing Experience: composer and arranger for the Steve Miller Band, Willie BoBo, O.C. Smith, Benny Powell, Raphael of Spain. TV Appearances: ABC, NBC, Dick Grove Musical School. Excellent attitude.
Available for: Sessions, concert tours, gigs, clubs.

GUY BABYLON

Phone: (213) 664-7284.
Instruments: Synclavier II, Emu digital drums, Minimoog, Clavinet, Roland VK1, Arp Odyssey, Rhodes, Vox Jaguar.
Style: Rock, Pop, Fusion, High-tech dance.
Read Music: Yes.
Qualifications: B.A. Music composition, album credits, film, commercial and dance scores. Conscientious, creative and tasteful.
Available for: Sessions, pre-production, and film scoring.

IVO ECKMAN

Phone: 453-6351.
Instruments: Prophet T-8, Oberheim-OB8, Synergy, Yamaha DX7, Prophet 5, Moog, Clav, Dyno-mi Rhodes, DMX Drum machine, DSX Sequencer, Piano.
Style: All.
Available for: Sessions, arranging, DMX programming, complete demos in my own 4-track studio, gigs.
Read Music: Yes.
Qualifications: Recorded and performed in dozens of varying situations around the globe for past 12 years.

REEK HAVOK

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

ANDREW GORDON

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

PERRY A. CELIA

Phone: (213) 477-8915.
Instruments: Simmons Electronic Drums, Acoustic Drums, DX Oberheim drum machine.
Style: R&B, Rock, Pop, Wave, dance.
Read Music: Yes.
Technical Skills: Extensive recording and programming experience.
Qualifications: Extensive learning and working experience on synthetic drums and programming of drum machines. Extensive recording experience playing or programming acoustic and/or electronic drums for The Stingers, King Cotton & The King Pins, MD-3, Test of Time, Frank Stallone, Allan Dysert, Tuesday Knight, The Rays, Robby Benson and Karla DeVito. Many national TV appearances, extensive video experience. Solid playing, keep time like a metronome. Very pro attitude.
Available for: Recording sessions, equipment rental, tours, video, TV and club dates, fill-ins. Call anytime.

ROBERT MICHAELS

Phone: (213) 657-5841.
Instruments: Oberheim System: OB-8 Polychronic Synthesizer, DSX Sequencer, DSX Sequencer, DX Digital Drum Machine. Also available (2) Yamaha DX-9's.
Style: Pop, rock, techno, ballads, R&B.
Read Music: Yes.
Qualifications: Playing 15 years, writing and arranging 6 yrs., expert arranger, sequencer programmer. Songs published with Columbia Pictures Music, MCA Music.
Available for: Sessions and writing for specific projects.

JORGE MARTIN

Phone: (213) 466-8916.
Instruments: Some 30 different indigenous percussives assimilated from global cultures can be activated in the modus operandi.
Technical Skills: Primitave percussionist, composer, neophyte producer.
Style: Receptive to exploring and expressing musical values and influences from India to Brazil—"All music is my terra firma."
Qualifications: Awarded "Best Canadian Brass & Percussion" 1977 by Prince Charles, Recorded Drum Corps. Album, RPC label. Percussionist for "Just Moving Dance Co." and "University of Michigan Dancers." Claytoven Richardson (Bill Summers); Gramavision Recording Artist Pheerdan AK Laff; Jim Fielder (Blood, Sweat & Tears); Blue Standard Music Publishers. Technical and aesthetic studies Univ. of Michigan and UCLA.
Available for: Involved with all the creative elements; composition, performance, conception, organization, recording, consultation and teaching.

JIM HART

Phone: (213) 988-9279.
Instruments: Piano, Rhodes, Prophet 600, Moog and other synths.
Style: All.
Read Music: Yes.
Technical Skills: Keyboards, arranging, orchestration and studio production.
Qualifications: 6 years conservatory, 8 years European studio and touring, LP and film credits both arranging and keyboard work, i.e. Tom Scott, Lalo Schiffrin, Marc Snow, John Davis, Randy Crawford.
Available for: All recording, arranging and live situations.

LEE KIX

Phone: (213) 509-9131, (714) 645-7227.
Instruments: Electronic/acoustic drums and percussion.
Read Music: Yes.
Qualifications: Sessions with *Flashdance*, Stevie Nicks, Ventures, *Midnight Special* staff drum. Bob Welch, Walter Egan, Shandi, Lindsey Buckingham.
Available for: Sessions, programming, showcase, road.

JOHN TANCREDI

Phone: (213) 342-5120.
Instruments: Roland GR 300 synth guitar, acoustic and electric guitars, slide guitar, Roland JP-6, digital effects.
Style: Rock, pop, MOR, R&B, funk, reggae, New Wave, fusion.
Read Music: Yes.
Qualifications: Gigs and sessions with Hall & Oates, John Hammond Sr., Robbie Dupree, Gloria Gaynor, Mike Taylor, Crown Heights Affairs *Sure Shot* album, Denroy Morgans reggae single "I'll Do Anything," Jerry Morrotta, CBS, Delle and Arista Records, O.C. Smith.
Available for: All types of session work, album projects, road work, demos, club gigs, etc. Writing and arranging also.

JOE SILVER

Phone: (213) 793-3131, ext. 325.
Instruments: Electric bass.
Vocal Range: Baritone (and falsetto).
Style: Jazz, funk, fusion, rock, R&B, pop, and all other styles.
Read Music: Yes.
Qualifications: Have B.A. degree in music. Have had extensive performing and recording experience on East coast. Performing experience includes working with singer Edie Adams. Studio credits include playing bass on Bausch & Lomb "Sensitive Eyes" commercial and performing and producing "Tickets Unlimited" commercial.
Available for: All studio and live work. Will travel. Resume and record available on request.

DONY WYNN

Phone: (213) 508-7509.
Instruments: Acoustic and Simmons drums and percussion.
Technical Skills: Have worked extensively with sequencers, Linn, DMX, and real playing. Can accommodate and add to any situation.
Style: Any.
Qualifications: 5 yrs. with Robert Palmer (You're in My System, Looking for Clues, etc.), Talking Heads, Thompson Twins, Dr. John, Michael Smotherman, Moon Martin, Billy Burnette, Bump Band (Ian MacLag, Bobby Keyes), Desmond Dekker, Jose Cotton, Leo Nocentelli, Rupert Hine, and others.
Available for: Sessions and demos for individual artists and songwriters and bands, and any legitimate road work and club work.

WILL RAY

Phone: (213) 876-0443.
Instruments: Electric and acoustic guitars, vocals.
Style: Country picker.
Qualifications: Raised on Virginia country music, studied and transposed steel guitar to electric guitar, developed unique country style using mini slide and string bender, have done extensive recording on East and West coasts.
Available for: Sessions, demos, live work.

SHELLY SCOTT

Phone: (213) 534-2679, (213) 533-0264.
Instruments: Simmons Clap Trap with studio and video equipment, Simmons drums with all seven modules, Oberheim DMX8 with complete Trigger interface system and any other drum equipment desired.
Style: All styles.
Read Music: Yes.
Qualifications: Credits include performances with Tom Jones, Air Supply, Tim Bogart, Billy Burnette, Dorsey Burnette, Les Brown Jr., Bay City Rollers, Eric Clapton, Lowell George (Little Feat), JoJo Gunne, the Knack, Steven Stills, Grace Slick and Paul Kantner, Bobby Whitlock and recordings with MGM, Elektra, Brunt, Rolling Stone, ABC and RCA.
Available for: Sessions, demos, casuals, live performances. Equipment also available for rental.

HAIM "I-EEM" CONRAD

Phone: (818) 989-6004
Instruments: Harmonicas (Chromatic, diatonic [harp], chord, and bass).
Style: Experience in all popular styles including many not usually associated with harmonica. From urban to rural; Caribbean to Mid-Eastern. Pop, rock, funk, country, reggae, jazz, etc.
Read Music: Yes.
Qualifications: Lots of recording, concert and TV experience. Tape and references on request. Solid pro musician. Unique or stock harmonica sounds. Compose and play for other instruments.

RICK SANDLER

Phone: (213) 851-6946.
Instruments: All keyboards and synthesizers; drum machine.
Style: All.
Read Music: Yes.
Qualifications: Performer, composer, songwriter, drum machine programming, arranger, producer, etc. (Also scoring, movies.) Have written songs for Dionne Warwick, Anne Murray, Jermaine Jackson. Co-produced, arranged, wrote and sang music for Ralph Bakshi film *Hey Good Lookin'* in 1982. Sing 2 octaves: C below middle C to high C, plus strong falsetto.
Available for: Any and all paying work or original projects. Recording studio and drum machine programming available at \$10 hour.

VOCALISTS

CAROL WEBER

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

JIM MANDELL

Phone: (213) 667-1234.
Vocal Range: Baritone to tenor.
Style: 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.

SALLY KLEIN

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

TYSA GOODRICH

Phone: (213) 769-7214.
Vocal Range: Alto to high soprano a la Motels, Heart, Sheena Easton.
Instruments: Piano, OBXa.
Style: Pop, rock, R&B, and soulful New Wave.
Sight Read: Yes.
Qualifications: Best at pocket simplicity. Songwriter, now collaborating with No. 1 hit writer and already with major label interest.
Available for: Sessions, casuals, part-time live.

TECHNICAL

PETER R. KELSEY

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

JOHN RANDO

Phone: (213) 462-1944.
Instruments: Guitar, vocals, keys.
Technical Skills: Orchestrator/Arranger/Composer.
Read Music: Yes.
Qualifications: Wide-ranging composing/orchestrating and arranging experience, including entire sound tracks for feature films, television commercials, and recording sessions.
Available for: Soundtracks, commercials, recording sessions, demos and club work.

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| | |
|--------------------------------|-------|
| NAME | PHONE |
| INSTRUMENT(S) | |
| TECHNICAL SKILL | |
| STYLES | |
| AVAILABLE FOR | |
| VOCAL RANGE | |
| QUALIFICATIONS | |
| READ MUSIC: YES NO (check one) | |

TO PLACE FREE AD

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

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

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

2 PA'S AND AMPS

- Mouse battery-powered amp, top-of-line, xlt condition, new battery installed at factory, \$150. 213-390-1265
- PA system w/two Cerwin Vega 330 speakers, one Cerwin Vega stage monitor, one Cerwin Vega power amp, one Tapco 6-channel board, \$1300. Call eves. 714-533-0235
- JBL 4680s, cabaret series stage monitors, 600-watt capability each, birch enclosures, xlt shape, \$1700 obo. Call Rich after 5 p.m. 818-997-8064
- Sansul 5000 stereo receiver & amp, \$495 obo. 818-761-4171

NEXT CLASSIFIED DEADLINE THURS. APR. 5, 12:00 NOON

- PA system, two Sunn speaker cabinets (two 12-inch speakers w/small tweeter) sitting on two Ultimate Support tripods, 72-inches high, w/cases, one Kustom stereo amp, \$500 or will separate. Call after 6 p.m. 213-465-8882
- Fender Bassman 10, 1983, \$225. Mike 213-769-7913
- Carvin PA, 16-in, 8-out mixer, \$1750. 213-762-9962
- Scotch 207, clean tape, 10 1/2-inch reels, \$3.50 per box, 5-inch demo reels & boxes, 5 cents each. 213-762-9962
- Sound Workshop 1280 mixing board, 12-channel, \$1400 obo. 818-901-1628
- Ampeg 100-watt 412 cabinet, \$200. 213-399-5934
- Tapco, Whirlwind, Crown, QSC, Blamp, Acoustic, Sunn, Mirage Audio, Altec, Anvil, all \$1500. Mike 714-786-7120
- Kustom PA50, 125-watts, 4-ohms, 6-channels, brand new, \$250 obo. Erik 818-981-5329
- Peavey PA stack, \$400, or \$800 w/800-watt amp included. Call Carma eves & weekends. 213-892-1943
- Yamaha EM150, 6-channel PA, \$400. 213-413-3620
- Fender Twin Reverb w/two JBLs, \$400. 213-413-3620
- Peavey 1x12 cabinet, guitar or bass, high power, \$150. Henry 818-769-8558
- Eastern Acoustic Works BH215 bass bends, never used, \$575 each. 213-703-1454
- Eastern Acoustic Works MR102 mid-bass systems, used once, \$375 each. 213-703-1454
- Blamp Model 6H3B, 6-channel stereo mixer w/reverb, like new, still under warranty, \$400. 213-838-4180
- Marshall 100-watt 1/2-stack w/our 30-watt Celestions, \$800. Ethan 213-399-0317
- Marshall 50-watt head w/slant cabinet, white w/anvil cases. Clean, must see, \$995 obo. 213-655-3411
- Silverstone amp, 5-watt, 8-inch speaker. From the amp-in-a-guitarcase series. Rare, \$65. 818-577-2049
- Bullfrog floor monitor, 10-inch speaker w/tweeter, parallel line inputs & volume control. Sells new \$150, will sell like new \$75. Glynn 213-456-1128
- Acoustic 360 power bottom, w/JBL 18-inch speaker, \$350. Andy 213-473-7343
- PA system complete, 2x200-watt stereo amp, 8-channel mixer w/twin graphics, matching speaker bins w/15-inch & horn in each, \$1000. 818-765-0687
- Nine AKG chrome mike stands w/parts & booms, \$30 each or \$210 for complete set. Call weekdays btwn 10 a.m. & 4 p.m. 213-822-7629

- Marshall 4x12 cabinet, vintage 1968, \$450 obo. Stu 818-763-8057
- 100-watt amp w/Altec Lansing speaker, \$100. 213-463-0131
- Acoustic 270 amp for bass or guitar, w/bright switch, 7-band equalizer, reverb plus. 200-watts, into 2 or 4 ohms, \$175 or trade. Pablo 818-342-0759
- Fender Bandmaster, 175-watts, good condition, \$350. Call after 6 p.m. 818-248-3627
- Three monitors, great spots, 16-ohm impedance, aerial jacks, volume pot, 12-inch woofers w/Pizzios, \$225. 213-548-1938
- Music Man bass amp, HD150 head & RH115 folded horns bottom. Xlt condition, xlt sound, originally \$1275, sell for \$395. Stewart 213-275-5150
- Rock amp, battery/AC guitar amp, state-of-the-art, master volume & reverb, \$99. Stewart 213-275-5150
- Microphone w/gooseneck floor stand, \$50. 213-939-5194
- Fender Vibro amp w/line out, \$100. Teac GE20 equalizer, \$200. Two 19-inch rack cabinets, \$50. David after 5 p.m. 818-503-0631
- Four Peavey 15-inch folded & two 12-inch horns & 800-watt power amp, \$800. Roland 8-channel mixer, \$200. Call eves & weekends. 213-892-1943
- Music Man RP100 w/2-12 Music Man speaker cabinets, \$450. Bob 818-761-0502
- Ampeg VT22 w/2-12 Altec speakers. Bob 818-761-0502
- Original Beetle amp, 4-12s, gray backs, very early '60s. Low serial number, \$1000. 213-650-9604
- BGW 750B w/LED displays. Like new, \$595. Leave message. 714-625-2737
- Peavey Special 130, 1-12 speaker, guitar amp, like new, \$175. 213-876-1010

3 TAPE RECORDERS

- Nakamichi 600 cassette deck, \$280. Bill Taylor 213-763-2028
- Teac 3440, 4-channels, mint condition, \$850. 213-413-3820
- Sony TCK 777, top-of-the-line cassette deck, still under warranty, new \$1000, will sell \$375. Steve 818-762-2232
- Teac 3340S, 4-track simulsync, 7 1/2 or 15 ips, w/our reels of tape, remote, instruction manual & record, \$650. 818-577-2049
- Wanted: Soundboard Shop 1280B expander. 213-399-0317
- Teac C3 cassette deck w/Dolby & memory return, \$350 obo. 818-761-4171
- MCI-JH114 24-track mint condition, low hours, \$18,000. MCI-416 console, 24x24, \$14,000. Both \$30,000. John 818-980-6220
- Foxtex Model A2 1/2-track mastering machine. New, never been used, \$800 obo. Leroy Buxbaum. 805-522-1525

4 MUSIC ACCESSORIES

- Morley volume pedal, \$50. Bill Taylor 213-763-2028
- Oberheim DX drum machine, new, w/warranty, \$980. Bill Taylor 213-763-2028
- Fisher brand stereo system, 6 pieces plus speakers, works great, best offer. April 818-242-6625
- Publison stereo audio digital computer w/5-second delay, worth \$7000, will sell \$2900 obo. 213-467-1926
- ElectroVoice V16B 3-way studio monitor, \$70. Humbucking pickups, \$25. Electroharmonic slap-back echo, \$45. AKG K130 headset, \$30. Head-phone mixer box, \$50. 10 1/2-inch reel of 1/2-inch tape, \$20. 818-761-3735
- Blamp Graphic EQ 210, dual 10-band equalizer, like new, \$185. 213-762-9962
- Sony C500 studio condenser mike w/AC148 Phantom power supply, \$750. 213-762-9962
- Two EV PL76 condenser microphones, \$75 each. 213-762-9962
- One anvil amp flight case for Fender Twin, Vox AC30, Music Man or vintage Bassman amp. New \$275, mint condition, sell for \$125. 213-659-8755
- Morley volume pedal, new, \$55. 818-334-0083
- Rockman Model 2B, for guitar, w/AC adaptor, stereo headset & cord, new condition, in box, \$200. 818-793-3937
- Two-Inch Ampex 456 recording tape. Also Scotch 250. Used but in xlt condition, \$35. Peter 213-871-8054 ext F3
- Bass pedals, foot system, 2-octaves, ideal for bass or guitar player. Includes case, \$250 obo. 213-655-3411
- Roland Bassline, \$200. 213-884-8016
- Ibanez B202 multi-mode analog delay, \$150. Lee 818-765-0687
- Amp rack by Cases Incorporated, heavy duty, approx. 28 inches rack space, w/casters, red finish, great condition, \$200 obo. Pablo 818-342-0759
- Four AKG D1000E microphones w/25-ft XLT cord, xlt condition, \$280. 213-548-1938
- DBX 155 noise reduction, \$350 obo. Ampex AM10 stereo mike mixer, \$250 obo. KLH dynamic noise filter model 1201A, \$250 obo. Stereo 10-band equalizer, \$225 obo. One Teac patch bay, \$50 obo. 818-761-4171
- Boss Dr. Rhythm drum machine, like new, \$75. Joe 818-769-3046
- Maestro vintage Echoplex, great condition, \$150. Joe 818-769-3046
- Ten rolls Ampex 2-inch 24-track mastering tape, \$55 each or package deal for all. Mercy 213-764-4128
- Shure M68 microphone mixer, 5 inputs, xlt condition, list \$175, sale for \$75. Richard 213-671-6108

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FREE CLASSIFIEDS

24-HOUR HOTLINE (213) 462-3749 • DEADLINE THURS. 12:00 NOON • 24-HOUR HOTLINE (213) 462-3749 • DEADLINE THURS. 12:00 NOON • 24-HOUR HOTLINE

ADA Signal Processor, stereo tape delay STD-1, like new w/anvil case, \$275. 213-876-1810

5 GUITARS

Charvel Strat, chrome pickguard, single Seymour Duncan distortion pickup, \$600 firm. Keith 213-786-8763

1962 Fender Precision, pre-CBS bass guitar, maple neck, rosewood fingerboard, DiMarzio pickups, brass nut, gold Shalters, \$400 firm. Karen 213-275-1742

Fender Strat, maple neck, 3 DiMarzios, tremolo, \$500. Black Les Paul Custom, xlt cond, w/case, \$500. Gibson Firebird, 1967, non-reverse, 3 pickups, \$450 obo. 818-761-3735

Excellent electric bass guitar, Crucianelli, blond color, \$125. 213-762-9962

Les Paul Custom, black, 3-pickups, w/case, very good condition, \$500 or reasonable offer. 213-351-5041

String bass, very good tone & condition, w/bow & bag, new strings & adjustable bridge, \$700 obo. 213-295-0237

1963 Flying V, mint condition w/case, \$900. 213-322-1578

Dean ZZ, flame maple top Explorer, new, mint condition, w/case, \$500 or trade. Call Sal days. 805-646-0905

Left-handed Guild D50 acoustic/electric guitar, \$500 obo. 213-949-6230

Gibson Les Paul custom, Black Beauty, w/hardshell case, Seymour Duncan PAF lead position pickup included. Brand new condition, \$700. 818-793-3937

Ovation classical guitar w/pre-amp, hardshell case, like new, \$450. James 619-346-7617

Fender Precision bass, 1961, sunburst finish, xlt condition, original w/case, \$750. 213-392-2154

Fender 1957 Strat re-issue, xlt condition, custom color, brass bridge w/tweed case, \$650. 213-392-2154

Washburn Woodstock model, thin body, acoustic/electric w/cutaway, burgundy finish, case & straplocks & strings all like new, \$450 obo. Glynn 213-456-1278

Fender Stratocaster, '62 re-issue, cream, rosewood neck, mint, w/tweed case, \$700 firm. Call Steve after 1 p.m. 213-673-5332

Gibson LGO 6-string acoustic, good condition, great tone, \$175. Lee 818-765-0687

Flamenco guitar, by Conde of Madrid, good condition, great tone, great action, \$175. Lee 818-765-0687

Acoustic Ovation, 12-string, model 1115, brand new, xlt condition, w/case \$400. Kevin 213-473-8050

Left-hand Les Paul Deluxe, not great, \$150 obo. Call Bob after 5 p.m. 818-786-6723

Charvel Flying V, all custom, xlt sound & condition, w/case \$500 obo. Stu 818-763-8057

BC Rich Eagle w/case, full electronics, xlt condition, \$550 obo. Stu 818-763-8057

Gibson 350 hollow body, 1957, xlt condition w/original case, \$600. Jimmy 213-931-4953

Guild D35 acoustic guitar, exceptional sound, \$350 obo. Helen 213-396-7514

Rickenbacher solid-body 12-string, model 620/12, custom white finish, 2 yrs old, w/case, \$400. Call evos or weekends. 213-985-8245

Guild D25M 6-string acoustic guitar w/Barcus Berry pickup, w/hardshell case, \$375. 213-650-0175

Alex Axe double-neck guitar, made by Alex Music, NYC. white w/roadcase, \$850. 213-397-3237

Gibson SG w/case, \$260 obo. 213-939-5194

Rickenbacher C30 6-string, red w/plush case, \$475 obo. 213-939-5194

Gibson Les Paul Jr. 1958, single cutaway, sunburst finish, w/hardshell case, \$550. Call David after 5 p.m. 818-503-0631

12-string acoustic guitar, like new, \$150. Leroy Buxbaum 805-522-1525

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Alex Axe double-neck guitar, made by Alex Music, NYC. white w/roadcase, \$850. 213-397-3237

Fender Rhodes 73 stage piano, Mark I, immaculate condition, custom action, \$700 firm. 818-334-0083

ARP Quartet polysynthesizer, brass, strings, organ & piano w/anvil APA case, \$650 firm. 818-334-0083

ARP Solina string & horn ensemble, xlt condition, \$350 obo. Tom 213-763-0762

Fender Rhodes, 73-key stage, totally modified, includes pre-amp w/stereo vibrato & 2-band EQ sliders. Action has been modified, new tips & lynes & flattop, \$1000. 213-838-4180

Moog Opus III, strings, brass, organ, xlt condition, \$325. Steve 213-850-5634

Helpinsteel Roadmaster piano, mint condition, 8 mos. old, \$1395. Joel 714-840-4745

Roland Bassline, \$200. 213-884-8016

1974 Fender Rhodes, 73 suitcase model, great condition, \$650 obo. 213-476-2161

ARP Quadra, fully polyphonic synthesizer w/pedals, effects & more, \$1000 obo. 818-763-8057

Wurlitzer Model 200A electric piano, \$275 obo. Stu 818-763-8057

Jupiter 8 synthesizer, xlt condition w/anvil case, \$1800 obo. Tina 213-465-1111

ARP Quadra polyphonic synthesizer w/case, \$500 firm. Tina 213-465-1111

Moog Taurus II bass pedals, like new, \$575. John 714-543-0466

Rhodes 88 suitcase w/custom flattop cover, \$595 obo. 818-761-4171

Casio Tone MT-31 electronic keyboard w/22 preset sounds, \$110. Joe 818-769-3046

Roland SH101 w/strap, grp. & manual, like new, \$400. 213-395-7493

Kustom combo organ, \$1000. 925 Leslie, \$800. Sell both for \$1900, mint condition. Jeff 213-650-0060 ext 195

ELKA Rhapsody model 490 string synthesizer w/Ultimate Support single tier keyboard stand, recently serviced, \$300. Call after 6 p.m. 213-465-8882

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Ludwig power drums, 8-ply maple wood. Sizes 8, 10, 12, 14, 15, 16 & 24, all w/cases, \$1000 obo. 213-907-5478

Pearl drum set, 10 black fiberglass toms, no bottom edge, Rodgers Dynasonic snare, 24-inch bass w/pedal, 4 cymbals & high hats, all Zildjian, heavy-duty stands, anvil cases, perfect condition, \$1200 obo. Scott 213-649-3100

5-pc Pearl custom-built fiberglass drums w/professionally-mounted mixing system in every drum. Great for live or studio work, cases included. No hardware, no cymbals. Color is fire-finish, \$1500. Call Larry after 6 p.m. 213-291-0622

Simmons drums, like new, 5-pc complete w/stands, \$2200 obo. 213-374-6281

Simmons SDS5 electronic drum set w/stands, very good condition, \$2400. 213-845-0414

Latin percussion, tymbales, xlt condition, brass, new heads, standup swivel stands, \$165. 213-221-7354

Latin percussion, tumba, good condition, \$85. 213-221-7354

Zildjian Ping or Earth cymbal wanted for trade for 21-inch Zildjian rock ride cymbal. Mark 213-761-8482

Yamaha Recording Series drumset, special black piano finish, 8-pc w/special boom attachments, custom-made w/some cases. New \$3500, sell \$2900 obo. Bill 818-998-6600

Gretch vintage 6-pc, beautifully refinished, cherry stain, sizes 20, 12, 13, 14, 16 & snare, \$300. 213-221-1314

Simmons SDS5, complete, bass snare, three toms, stands, cables & brain, \$2100. Steve 818-998-6759

Pearl drums 7-pc, black, fiberglass, all hardware, roto-toms, brand new, new \$3500, will sell \$1000 obo. Alexis 213-457-1358

Zildjian 21-inch rock nde for sale, \$110. Mark 213-761-8482

Ludwig studio drums, 22-inch bass, 13-, 16-, 20-inch toms, hardware & cases included \$850 obo. Richard 213-671-6108

Rogers 7-pc set, white, w/for Slingerland concert toms, includes cymbals, cases & hardware, no pedals, \$695. 213-556-8451

Rogers 7-pc set, white, w/for Slingerland concert toms, includes cymbals, cases & hardware, no pedals, \$695. 213-556-8451

Rogers 7-pc set, white

☐ **Lead guitarist** seeks working melodic or hard rock group, original or T40, will travel, Marshall equipment, Les Paul. Promo & tape on request. 213-659-8755

☐ **Heavy metal guitar** team seeks classically-influenced musicians to complete melodic metal band. Call Dan after 6 p.m. 213-766-5532

☐ **Guitarist, 29**, lead & rhythm, influenced by Queen, Police, Duran Duran, seeks working band. Xlt equipment, stage presence, club & studio experience, vox & originals. 213-559-8575

☐ **Guitarist looking** to join original techno/pop band w/management. Exavier 818-338-4674

☐ **Serious guitarist**, influenced by music of today as well as pop, wishes to join band in process of recording & playing out. Have equipment, much experience. Micky 213-478-2468

☐ **Lead guitarist** seeks commercial hard rock/heavy metal band. Full rock image, transportation, equipment & vox. Top pros only. Mike 213-578-0560

☐ **Guitarist/songwriter w/vox**, 27, seeks working band or strong original project. Equipment, transportation, experience. Ron 818-989-6241

☐ **Lead guitarist** seeks working melodic hard rock group, original or T40. Will travel, Marshall equipment, great stage presence. Musical influences ZZ Top, Loverboy, Bad Company, Billy Squire, Tape & promo on request. 213-659-8755

☐ **Very theatrical metal guitarist/writer** seeks to join/form total visual-aural concept band. Those with the big fantasy pray summon Bill. 213-665-0601

☐ **Hard rock guitarist** from NYC looking for professional working situation w/management. Has good attitude, professional playing ability & stage presence. Randy Young (LA) 213-559-5382 (NY) 212-507-1394

☐ **Rock drummer Carmine Appice** forming killer touring & recording band, looking for hotshot young guitarist a la Van Halen or Randy Rhoads. Must have good image, natural or bottle-blond, thin, good-looking & serious only. Send cassette, photo & resume to: Carmine Appice, P.O. Box 69780, L.A., CA 90069.

☐ **Creative heavy metal guitarist**, described as remarkable by *Guitar Player* magazine, w/major concert experience, album, vox, material, image, equipment & stage presence. Also has label, production & management connections, seeks established L.A.-based band w/label & management. Pros only. 213-742-0316

☐ **Top metal guitarist w/chops**, image, LP credits & songwriting ability seeks pro band w/marketable material & strong image. No games. Ted Andre 818-989-2114

☐ **Guitarist/synthesist**, Berkley L.E.E., grad in film scoring, has good equipment, transportation & vox, available for sessions, scoring, demos or ? in any style. Band or individual inquiries welcome. Jim 213-874-0730

☐ **Guitar player** seeks dance/wave project w/material & image. Have guitar synthesizer w/white Marshalls etc. Dave 213-655-3411

☐ **Guitar player** looking for an R&B situation, old or new music. Douglas 213-254-4664

☐ **Lead guitarist**, influenced by Ritchie Blackmore, seeks pro hard rock or heavy metal act. Have xlt equipment, no flash metal please. Jon 818-342-1977

☐ **Pro guitarist/singer**, all styles, available for a recording or working situation. I know the correct T40. Jay 213-939-0678

☐ **Lead guitarist** seeks heavy metal or mainstream rock band, xlt equipment, experience & image, formerly w/rock band Zeus. Denny 818-795-2790

☐ **Extremely versatile guitarist** seeks casual work/one-nighters only. Double on bass, all styles. Joe 818-769-3046

☐ **Guitarist/synthesist**, Berklee grad in film scoring, has good equipment, transportation, vox, looking for working or near-working band. Jeff 213-874-0730

☐ **Creative, melodic lead & rhythm guitarist** seeking rock band w/serious original concept. Diversified playing styles, 6 & 12-string electric & acoustic, all pro equipment, strong originality & melody w/good backup vocal ability. Chris 818-864-6959

☐ **Guitarist available** for sushi, business lunches or modern rock group a la Pretenders, Peter Gabriel, or Robert Plant. Dead f-ing serious only. 213-833-7758

☐ **Lead guitarist/vocalist** seeks working situation. Have professional image & equipment & transportation. Michael 818-762-3903

☐ **Guitarist w/18 yrs** pro experience, doubles on 3 instruments, can read, write, sing, arrange, & play good pop, rock, jazz, country & R&B. Looking for a pro working situation, 3 nites per week or less. Jai 213-451-3734

☐ **Pedal steel guitar** available for club work, also sessions, read, play any style, 15 yrs experience. Bob 818-761-0502

☐ **Guitarist/lead vocalist/writer**, 21, unique rhythm style, crispy solos, have many xlt originals, concert gear & image, seeks to form or join original band into "new R&R" w/classic energy & emotion. 213-855-8055

☐ **Guitarist, 24**, influenced by Pete Townsend, Richard Thompson, Paul Weller, Mick Ronson, seeks original band w/professional goals. Mike 818-767-3202

☐ **Lead guitarist**, formerly with Input/Output, seeks high energy pop rock project w/direction & recording contract goals. Video & tapes available. Ron 213-384-9455

☐ **Country picker w/strng bender** attachment seeks country-related band or recording project. Will 213-876-0443

9 GUITARISTS WANTED

☐ **Band w/two current hit singles** seeks multi-instrumental lead guitar player w/xlt vocal capabilities for spring/summer tour. Male or female may apply. 213-385-0882

☐ **Guitarist wanted** for band w/major record interest. Performance-gearred personnel only. Send bio & tape w/picture to: P.O. Box DCS, P.O. Box 896, No. Hollywood, CA 91603.

☐ **Guitar player** sought. Henry 818-769-5858

☐ **Motivated guitarist w/Floyd-like** ability & taste, for original & marketable group. Castle 213-471-3280

☐ **Female guitarist** wanted w/creative ability for recording & to join pop band. Anthony or Rick 213-477-0756

☐ **Guitarist** wanted by vocalist & drummer influenced by ABC, Duran Duran, Fashion-minded, age 18-22, South Bay area. Mike 213-822-7304

☐ **Crazy, pop/wave guitarist**, who plays great lead & strong rhythm wanted by writer/vocalist for new original band. Must be creative, versatile & dependable. Demo available. Robin 213-372-6856

☐ **Guitarist** wanted for professional rock act, equipment & experience necessary, vox a plus. Send tape & bio w/photo to: DCS, P.O. Box 896, No. Hollywood, CA 91603.

☐ **Need lead guitarist**, backup vox a plus. Danny 213-571-8111

☐ **Guitarist** wanted for new, adventurous group. Have management & major label backing. Pam 213-938-5186

☐ **Guitarist** wanted by modern band, influences Thompson Twins, Japan, Roxy Music. Recording soon. Tom 213-501-3342

☐ **Female guitarist** wanted for female band, some vox necessary, into R&R w/'80s energy & image. Stones, The Clash, Sharon 213-839-8703

☐ **Rhythm/lead guitarist**, minimum 6 yrs experience, for original & T40 band. Have connections & rehearsal space, serious pros only, ages 16-22. Roger 818-705-8762

☐ **Lead guitarist** wanted, influenced by Page for Zeppelin act. Image & style a must. 213-502-0284

☐ **Rhythm guitarist** needed for original signed band, currently receiving airplay on 27 stations across the U.S. Chrisman Management 818-763-4806

☐ **Heavy metal female guitarist** for all-girl heavy metal group into Sound Barrier, Iron Maiden, Judas Priest, Hendrix, have great connections. Call Jean after 4 p.m. 213-874-1994

☐ **Guitarist** wanted ASAP by Future Reference, the original modern dance band of the '90s. Must be experienced & dedicated, have good image & equipment, modern sound. Serious only need apply. Chris 213-501-4606

☐ **Lead guitarist** wanted by lead vocalist frontman, age 22, to write originals & form nucleus of the ultimate R&R band influenced by Aerosmith, Van Halen & the Classics. Must be a real player, dedicated & determined. 818-881-1847

☐ **Guitarist** wanted by modern professional European act w/record deal, influence Roxy Music, Japan, Echo, Cure. Image, creative, serious. Chris 213-650-2367

☐ **Second lead guitarist** wanted. Xlt equipment, pro attitude & into upbeat, grindy, harmony guitar material. Local & roadwork, recording album. Savage Grace 818-501-7069

☐ **Strong rhythm guitarist** that vocalizes, C&W swing band, music early '40s through '60s. Jobs available NOW. Jay 818-762-9242

☐ **Japanese-American male guitarist**, over 25, w/vox, needed for special duo w/female performer. Leave message for Sandy. 213-666-1350 ext 59

10 BASSISTS AVAILABLE

☐ **Bassist w/backup vox** seeks established band. Have pro equipment & image. Call Mike after 4 p.m. 213-452-0108

CHARLES LAWRENCE RECORDING STUDIO
Demo Tape Specialty
 \$14.50/hr—8 trk • \$10/hr—4 trk
 ★ **Weekend Special** ★
 \$13/hr—8 trk • \$9/hr—4 trk
Grand Piano, Digital Delay
Cassette Copies 95¢ Including Tape
 CALL (818) 368-4962

WANTED: Two Genius Synthesizer Programmers
 Established record producer and film composer is forming a very avant-garde live performance and recording group based on state-of-the-art synthesizer and computer technology. Programmers must be thoroughly professional, willing to take direction, have a complete mastery of analog synthesis and at least a familiarity with computers and digital synthesis. Musical ability, chops and some reading ability are also essential.
 Call Ed Freeman at (213) 650-1666

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- ☐ **Heavy metal bassist**, 16 yrs of age, seeks band w/gigging ambitions. Influences are Harris, Butler. Metal image necessary, serious bands only need apply. Bill Coulter 213-706-2152
- ☐ **Bass player**, ex-Quiet Riot, xlt equipment & original style, seeks established pro band w/ everything together. 213-887-6816
- ☐ **Pro bass player w/lead vox** seeks working situation, Bill 213-881-5617
- ☐ **Female bassist** seeks original all-female commercial rock band. 213-999-4772
- ☐ **Bassist**, intelligent & versatile, seeks working country or country/rock band. Vocals, good equipment & transportation. 213-876-6492
- ☐ **In-pocket bassist**, 29, seeks three-nighters and/or casuals and/or studio session time, free or w/money depending upon quality of group, into funk/slap/rock all styles. Call Greg Before 5 p.m. 213-742-4568 After 5 p.m. 213-215-0731
- ☐ **Bassist, doubles** on string bass & vox, seeks immediate working or recording band. Has xlt equipment, into fusion, R&B, jazz. Pros only. 213-295-0237
- ☐ **Bass musician** seeks progressive fusion band influenced by Jaco, Jeff, Jack & Jones. Writes & reads. Martin 714-997-8857
- ☐ **Bassist** seeks pro group, have equipment, transportation & experience. 805-499-5252

10 BASSISTS WANTED

- ☐ **Bassist** wanted for original music recording project, must be creative, melodic, honest & dedicated. Major label interest. 213-665-1050
- ☐ **Rick James' former drummer** is auditioning for bass player/singer for group Raw Energy. Rene 213-460-4613
- ☐ **Reliable Source**, the band, is looking for the best bass player money can eventually buy. The music is a blend of R&B, pop/reggae & new wave. The songs are great. Are you? Leave message for David. 213-241-6022

- ☐ **Bassist** wanted to help form new band w/ keyboardist/composer influenced by young Snakes, young Marble Giants, Minutemen, jazz, funk & atonal music. Erik 213-820-3845
- ☐ **Funk bass player** needed for new band w/pro management & record company interest. Recording now, showcasing soon. Influenced by Prince, Gang of Four, XTC & Cameo. Send tape, resume & photo to: Strong Arm Management, 2708 Via Mar, Venice, CA 90291.
- ☐ **Bass player w/vox** wanted by singer/songwriter/guitarist w/great originals to form R&R band w/intense Irish image. 213-748-5518
- ☐ **Bass player** wanted to complete original western rock band. Must be solid & sing. Influences John Anderson, CCR, Nick 213-934-1887
- ☐ **Redemption**, Christian reggae band, seeks intricate bass, fast learner, serious, w/equipment & good attitude. Gigs & recording soon. Redemption 213-413-2579 or 213-299-5229
- ☐ **Bassist** wanted for commercial hard rock band, long hair & backup vox a must. Chuck 213-763-8057
- ☐ **Bassist/vocalist** wanted w/concert & recording experience, solid, versatile & stylish, image-conscious & together, for avant-garde rock recording project. 818-501-7061
- ☐ **Pro bassist** needed for all-original groove-oriented modern funk ensemble. Need non-tradition of Talking Heads, Prince, Simple Minds & Material. Group has xlt material & image w/much label interest. 213-440-1774
- ☐ **Bassist** wanted for hard rock heavy metal band. Must be ages 16-19. Serious only, no drugs, must have good looks, must live in West Hollywood area only. Josh 213-656-7134
- ☐ **Bass player/drummer** wanted for studio work. Will pay the right person. Al or Dwayne 213-207-4561
- ☐ **Bassist** wanted for original melodic rock band w/electric violin. Must have great ears & be unusually creative. Vox a plus. Call Mary btwn 5:30 & 6:30 p.m. 213-980-8598

- ☐ **Female bass player** needed to join pop/rock group w/good equipment & good creative ability. Rick 213-477-0756
- ☐ **Rock drummer** Carmine Appice forming killer touring & recording band. Looking for young hot-shot bass player a la Rudy Sarzo. Must have good image, natural or bottle-blond, thin, good-looking & serious only. Send cassette, photo & resume to: Carmine Appice, P.O. Box 69780, L.A., CA 90069.
- ☐ **Band** seeks bassist, age 18-22, influenced by Duran Duran, Thompson Twins, ABC, Berlin, Mike 213-822-7304
- ☐ **Bass player** wanted, '60s influence, progressive pop, have tape, ready to gig. Leave message on machine. 213-820-9284
- ☐ **Bassist** wanted to form original modern power pop group. Preferably sing backups, slap, Duran, IMXS style. To be a success. Pros only. Call Paul after 6 p.m. 714-984-7418
- ☐ **Bassist/singer** wanted for established original pop rock band w/major label interest & management. Xlt situation. Good equipment & image a must. Tony 213-681-1430
- ☐ **Wild, pop/wave** bassist wanted by writer/vocalist for new original band. Must be creative, versatile & dependable. Demo available. Robin 213-372-6856
- ☐ **Bottom line** needed for gutsy R&R. Formerly w/Columbia Records, pros only. Eves 213-902-0435
- ☐ **Need bass guitarist**, backup vox a plus. Danny 212-571-8111
- ☐ **Seek creative bass player** for jazz funk blues reggae & Latin original group w/gigs. Must have equipment, transportation, & be able to rehearse one night per week in South Bay area. Writing ability & vox a plus. Jeff 213-370-2258
- ☐ **Bassist** needed for top-notch all-original hard rock project, doing recording & video for producer/manager, have some backing, style Rainbow, Marcus Management. 213-998-6600
- ☐ **Bassist** wanted by drummer to become the tightest & most innovative rhythm section & to complete an original 5-pc rock group w/hit material & outrageous vocals, Mike 818-344-1798

- ☐ **Bassist** wanted immediately for commercial hard rock band. Have some dates set up, long hair required, professional attitude. Chuck 213-763-8057
- ☐ **Christian bass player w/vox** wanted by singer/songwriter/guitarist w/great originals to form R&R band w/lrsh image. 213-748-5518
- ☐ **Heavy metal female bassist** for all-girl heavy metal group into Sound Barrier, Iron Maiden, Judas Priest, Hendrix, have great connections. Call Jean after 4 p.m. 213-874-1994
- ☐ **Solid bass player** needed to help complete a new dynamic & innovative hard rock band. Attitude, equipment & image are important. Are you man enough to give it a shot? Tom 213-476-1605
- ☐ **Versatile bass player** wanted for rock band, vox helpful, Steve 213-823-3653
- ☐ **Bass player** wanted by modern professional European act w/record deal. Influence Roxy Music, Japan, Echo, Cure. Image, creative, serious. Chrs 213-650-2367
- ☐ **Bassist** wanted to join now forming original T40 band. Call Elliot eves. 213-397-7781
- ☐ **Bassist** wanted w/determination for original hard rock band, ages 21-26, rehearse in Irvine by Orange County Airport 714-545-2412
- ☐ **Pro bass player** wanted for established heavy commercial rock band. Have EP w/major distribution. Pro gear, image & vocal ability necessary. Dave 818-355-5238
- ☐ **Bass player** wanted for all-female heavy metal band w/top management. 714-995-2555
- ☐ **Bassman** for C&W swing band, music early '40s through '60s, some vox. Jobs available NOW. Jay 818-782-9242
- ☐ **Bassist** wanted for high energy rock band, real backing & connections. 213-855-8055

11 KEYBOARDISTS AVAILABLE

Keyboardist/vocalist w/experience & equipment seeks working T40 band. Dave 213-826-6916
Organist looking for heavy rock band. Steve 213-391-7014

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□ **Keyboardist w/ pro equipment & rock image** looking for classical heavy metal band, influenced by Rainbow, Alcatraz & MSG. Call after 4 p.m. 714-759-1345

□ **Multi-keyboard player w/three keyboards, PA & transportation**, seeking working band. 818-363-9181

□ **Keyboardist w/vox & xlt equipment** available for working or soon-to-be-working T40 band. Dave 213-826-6916

□ **Pro hard rock multi-keyboardist/vocalist**, fully equipped w/all state-of-the-art gear, including 8-track studio & total rock image, available for recording, showcase act w/management. Donnie 818-841-5921

□ **Keyboard/guitar/vocal/writer** seeks signed or soon-to-be-signed pop group. Has OB-Xa, OB-Xx, electric grand & much more. Clean image, very dedicated, able to relocate immediately. Joel (Michigan) 517-792-1643

□ **Keyboardist/singer w/Prophet 600, piano, mini-Moog**, seeks working T40 or casuals band. Mac 818-342-3024

11 KEYBOARDISTS WANTED

□ **Keyboard player w/vox** wanted by singer/songwriter/guitarist w/great originals to form R&R band w/interne Irish image. 213-748-5518

□ **Band w/two current hit singles & major label release** seeks multi-instrumental synthesizer player w/xlt vocal capabilities, must be available for spring/summer tour. Male or female may apply. 213-385-0882

□ **Keyboardist/synthesist w/equipment** needed for original jazz/rock group. Must be harmonically & rhythmically aware. Reading helpful but not essential. Alfred 818-240-3934

□ **Panacea is looking for a keyboard player**, original jazz/fusion. Cheryl 213-841-5879

□ **Keyboardist/lead vocalist** wanted for working T40 group. Must be a serious, dedicated professional. Full-time musician preferred. Lenny 213-325-3537

□ **Keyboard player/vocalist** needed for mainstream R&R band w/major record deal. Send tape, bio & picture to: P.O. Box 1071, Studio City, CA 91604

□ **Synthesist wanted**, serious musicians only. Influences Japan, Roxy Music, Chic. Erik 818-981-5329

□ **Keyboard player wanted**, serious musicians only. Influences Japan, Roxy Music, Chic. Enk 818-981-5329

□ **Keyboardist sought** by the Traumatix, for syn-copated uptempo dance project. Serious only, permanent position, must be hook-oriented & have chops. Dan 213-936-2278

□ **Keyboardist/back-up vocalist** wanted for T40 jazz R&B pop duo. Cheryl 213-464-8381

□ **Synthesizer player** for all-original band called After School. Rick San Miguel 213-466-6920

□ **Keyboardist/songwriter** wanted to collaborate w/guitarist & female vocalist on pop/rock recording & showcase project. Would prefer someone who would focus exclusively on this project. 213-787-6096

□ **Rick James' former drummer** auditioning for synthesist/back-up vocalist for group Raw Energy. Rene 213-460-4613

□ **Performing Arts Repertory Theatre** looking for keyboards & keyboard bass to go w/acoustic piano for an equity waiver production. Opening April 13th, will run through June 16th. Linda 213-346-1578

□ **Keyboardist wanted** for original melodic rock band w/electric violin. Must have great ears & be unusually creative. Vox a plus. Call Mary btwn 5:30 - 6:30 p.m. 213-980-8598

□ **Female keyboardist** wanted to join pop/rock group. w/creativity & original ideas. Anthony or Rick 213-477-0756

□ **Band seeks synthesist/keyboardist**, fashion-minded, ages 18-22, influenced by ABC, Thompson Twins, Duran Duran & Berlin. 213-822-7304

□ **State-of-the-art bass synth**, to form mega success group. Send pic only to: P.O. Box 54316, L.A., CA 90054.

□ **Calculated Risk** needs a keyboardist who will put up the financing for an LP production. Have definite record deal, time off for consideration. Jeff 213-254-1731

□ **Wanted immediately**, keyboard player w/very strong tenor vocal ability for second lead & backup in band Ice Breaker. Music is melodic, hard-hitting rock. Mike 213-732-9269
Randy 213-550-8885

□ **Crazy, pop/wave synthesist/keyboardist** wanted by writer/vocalist for new original band. Must be creative, versatile & dependable. Demo available. Robin 213-372-6856

□ **Female pianist** for '40s swing music, must read. Karen 213-653-3381

□ **Keyboard player** wanted for collaboration w/talented female vocalist/songwriter working as a duo lounge act. 818-359-4166

□ **Synthesist wanted** for original commercial new wave band w/management & label interest. Must be a pro. Barbara 213-826-6022

□ **Experienced keyboardist/lead singer** wanted for now-forming T40 band. Call Tom after 5 p.m. 213-394-4890

□ **Multi keyboardist** wanted for South Bay all-original mainstream pop rock band w/demo. Experienced & dedicated a must. Serious only please. Jack 213-427-3877

□ **Christian keyboard player w/vox** wanted by singer/songwriter/guitarist w/great originals to form R&R band w/irish image. 213-748-5518

□ **Keyboardist wanted** by female vocalist, managed & produced by Jet Set Productions, for working in shows, concerts, casuals & cocktail lounges as a duo. Artist management will promote intensively. Must sightread & direct singer, have keyboard & be willing to rehearse & travel. No drugs please. T40, originals & European rock for international audiences. Only serious & dedicated need to apply. Allie Martin, Jet Set Productions 213-418-0661

□ **Two multi-keyboard players** wanted, any style welcome. Call eves, jobs soon. Gerald 213-891-7147

□ **Keyboard player** needed to play synthesizer & simple accordion as part of 4-member band for Brecht's Mother Courage, currently playing at the Odyssey Theatre in West L.A. Instruments are provided. Randy 213-465-2706

□ **Synth player** sought by the TRAUMATIX for uptempo body music project. Must be hook-oriented. Neo-funk rock w/substance. Permanent position. Serious only, Dan 213-936-2278

12 VOCALISTS AVAILABLE

□ **Heavy metal vocalist**, female, w/powerful, male-oriented voice, professional attitude, experience, rocker image, seeks pros w/same qualities. Call Mercy btwn 11 a.m. & 9 p.m. 818-843-7982

□ **Male vocalist**, good voice, stage presence & attitude, seeks professional situation w/recording or soon-to-be-working band. Influences are Area 1, all styles. Mark 213-704-5345

□ **Heavy metal lead vocalist/lead guitarist** seeks tight rhythm section, late 20s, xlt equipment, good stage presence. Richard 818-761-3735

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- ☐ **Female vocalist** looking for L.A. band, current R&B, T40 music. Jenaraye Mendez 805-967-4067
- ☐ **Out 3, original 3-girl group** available. Gael MacGregor 213-659-3877
- ☐ **Vocalist seeks** working or soon-to-be-working band, T40, R&B, pop, rock. I have PA. Leave message for Carol. 213-390-6994
- ☐ **Male vocalist** looking for R&B funk band. Strong tenor voice, good looks, stage presence. Influences Prince & Andre Simone. Phillip 213-759-3637
- ☐ **Female country singer** w/alto to mezzo range, available for lead or background work. Scads of experience. Y'all give me a call. Monica 818-284-8503
- ☐ **Female C&W singer** looking for a job w/working band, plays bass & rhythm guitar. Sherry Hayes 213-763-7418
- ☐ **Lead vocalist** w/Luther Vandross, Jeffrey Osborne & Donny Hathaway flavors, good stage presence, range in excess of Jackie Wilson, seeks band and/or vocal groups into studio and/or gigging situations. Serious, experienced working professionals only. Bernard Reynolds 213-306-7650
- ☐ **Experienced female vocalist** seeks to join original modern country rockabilly band. 213-343-2538
- ☐ **Male vocalist/frontman** & lyricist seeking commercial rock original band, pro only, 9 yrs experience, tenor range, no heavy metal. Wes 714-771-1779
- ☐ **Female, 24, 3 1/2-octave range,** lead vocalist better. Jazz blues rock show. Exotic looks, professional dancer, seeks working high energy professional groups only. Judith Alexandra 818-787-5253
- ☐ **Female Dave Roth?** Well, not quite. But I love Van Halen, the Crue, Guess What & the Sharks. I'm looking for that pro band who wants to rock w/me right past the top. Beth Kay bwn 9 a.m. & 5 p.m. 818-700-1710
- ☐ **Lead vocalist/drummer,** 30 yrs old, seeks original project, casuals, demos, or steady T40. Light travel OK. 213-765-3076
- ☐ **Female vocalist/songwriter** w/wide vocal range & experience & xlt stage presence seeks working band. 818-359-4166
- ☐ **Lead vocalist/guitarist** looking for professional established R&B band, a la Jack Mack, Billy & the Beaters, Huey Lewis. Strong soulful tenor voice, 18 yrs stage & studio experience, please no metal or guitar bands. Call Paul eyes. 213-508-8519
- ☐ **Male vocalist/songwriter** w/tenor range, studio & stage experience, seeks commercial hard rock group, axe & keyboard in mind. Management situation only. Rich 213-473-8278
- ☐ **Female country vocalist** looking for work in band, casuals, duos, trios. Pros only. 213-473-8278
- ☐ **Lady singer** seeks R&R new wave band. 213-399-1645
- ☐ **Elegant & artsy Christian female vocalist** seeks pro original band, jazz, techno pop, new wave. Call eyes after 6 p.m. 213-994-7910
- ☐ **C&W female lead vocalist** looking for working C&W band, strong voice, good stage appearance, harmonies, influences Frickee & Ronstadt. pros only. Joan 213-429-7139
- ☐ **Female vocalist,** exotic, strong attitude, serious, no time for drug scene, seeks marketable band to form or front. Want good-looking, professional people a la Duran style to make it big. Sophisticated new dance music, unique. Monique 714-639-2515
- ☐ **Lead vocalist/frontman,** 22 yrs old, mid-range w/a slight rasp, into Aerosmith, Van Halen & the Classics, looking for the ultimate R&R band or real players to start it, dedicated & determined. No BS please. 818-881-1847
- ☐ **Female lead singer** w/originals & connections needs R&R band. Peggy 213-506-8376
- ☐ **Female vocalist** seeking keyboard/synthesizer player for collaboration of original material in the style of Eurhythmic, Berlin. 213-258-3521
- ☐ **Male vocalist** available w/long vocal range. Influences Michael Jackson, Prince, Earth Wind & Fire, Stevie Wonder. Call Friday through Thursday, btwn 8 a.m. & 4 p.m. Ronny 213-754-3524
- ☐ **Top-flight male lead vocalist/frontman/songwriter** seeks pop rock band w/backing or producer w/push. Pros only, tape available. Call 9-11 a.m. 213-545-4369
- ☐ **Lead vocalist/guitarist/synthesist** available for full-time professional working band. I've got songs, musicianship, experience & imagination. I need a band w/same. No metal please. Jeff 818-343-7679
- ☐ **Excellent lead female vocalist,** strong dynamic voice & range, attractive, seeks pro working situation, T40, R&B, jazz standards. 213-539-3581
- ☐ **Unique male lead vocalist** w/xlt stage presence & appearance, seeks group w/melodic original material, positive image, & definite goals. Influences Roxy Music, Spandau Ballet, Police, Fixx, Culture Club, Simple Minds & Yes. 818-760-7810
- ☐ **Anglo American hard rockband** seeks dynamic frontman. Must be tall & slim w/distinctive rock voice & long hair image. Also must have PA. Chris 213-745-2641
- ☐ **Hot local band** w/contacts & album needs lead vocalist, frontman or woman, high range voice, pros only. Bubba 213-530-0139
- ☐ **Vocalist: We want the next Dio!** Image & PA a must. 818-961-0691
- ☐ **Lead vocalist** wanted, influenced by Robert Plant, must be talented, star image only. 213-502-0284
- ☐ **Hot male vocalist** for original progressive rock to heavy metal band needed immediately. Dedicated pros only. Jim 213-376-8453
- ☐ **Jeff** 818-287-2778
- ☐ **Looking for R&B/pop/rock** for possible record deal, also musicians needed. Please send material to: Deborah Davidson Productions, 7500 Laurel Canyon Blvd., Suite 246, No. Hollywood, CA 91605. 818-275-7995
- ☐ **Heavy metal band "Network"** is looking for male vocalist w/pro quality voice & image. Pros only. Drew 213-954-9694
- ☐ **Male vocalist** wanted by established hard rock group w/record, management. English blues influenced singers w/style of Steve Marriott, Joe Lynn Turner, serious need only apply. 213-469-3373
- ☐ **Female vocalist** wanted ASAP by Future Reference, the original modern dance band of the '90s. Must be dedicated, outgoing, attractive & experienced. Influenced by Elvis, Prince & YMO. Chris 213-501-4606
- ☐ **Male lead vocalist/frontman/lyricist** extraordinary wanted for top class melodic hard rock heavy metal recording project. Writing ability, xlt voice & presence a must, good backing, label, connections. Tapes helpful, pros only. Call 6:30 p.m. to 11:30 p.m. 818-244-0467
- ☐ **Male lead vocalist** needed for melodic metal band. Infl: Halford, Dio. We have studio & showcase gigs. Bruce 213-398-6084
- ☐ **Female vocalist** wanted by former Blenders guitarist to form Fleetwood Mac influenced band circa 1972 to 1975. Willy 213-721-5540
- ☐ **Wanted immediately:** high energy frontman w/ everything: great looks, voice, image & experience for L.A.-based commercial metal band. 213-343-2539
- ☐ **Vocalist** wanted for high energy metal band now performing in L.A. Must have great voice, great looks, transportation, experienced only. 818-350-4264
- ☐ **High energy frontperson** wanted for melodic metal band w/commercial tunes, influences Halford & Dio. We have studio, showcase gigs. 213-954-9418
- ☐ **Male vocalist/frontman** needed immediately for classically-influenced melodic hard rock metal-flavored act. We have both EP & video projects happening. Xlt stage presence & rock star image a must. Mark 818-986-7114
- ☐ **Female vocalist** wanted for original progressive-type rock band. Mature attitude & ability required. Must be hard-working & dedicated. Theatrical training a plus. Ron 213-363-0221
- ☐ **Vocalist** wanted for all-female heavy metal band w/top management. 714-995-2555
- ☐ **Japanese-American male vocalist,** over 25, needed for special duo w/female performer. Leave message for Sandy. 213-666-1350 ext 59

12 VOCALISTS WANTED

- ☐ **Male lead vocalist** wanted to front original rock band w/great material. Career-oriented. Looks, talent & PA required. 714-897-8433
- ☐ **Vocalist** wanted for currently recording all-original group into Talking Heads, Oingo Boingo & new Yes. Call Mark eyes. 213-372-3277
- ☐ **Looking for female vocalist** for R&B & pop. William Hill 213-469-5801
- ☐ **Female vocalist** for harmony in newly-formed swing band, day job OK, serious only. Days 213-765-6426
- ☐ **Hard rock act** seeks male vocalist, xlt image. McDunn Management 213-761-8485
- ☐ **Isn't there one male lead vocalist** who's not a flake & has a great voice & image? We have an EP, video project ready, and a lot to offer someone who is willing to work with us to achieve our goals. Mark 818-986-7114
- ☐ **Vocalist/guitarist,** capable of singing & playing leads, needed for duo for club & casual work by singer/pianist w/club experience & good repertoire. 213-763-0762
- ☐ **Band w/Scorpions** & U2 influence looking for singer. Serious professionals only. 818-345-7081
- ☐ **Heavy metal lead vocalist** wanted by former Odin guitarist for recording & L.A.-San Fran circuit, must have totally good image & great singing experience. Serious pros only. 213-352-8250
- ☐ **Male lead vocalist** wanted who isn't a flake, has a great voice & rock image. We have EP & video & a lot to offer the right person who'll be a team player. Greg 818-998-5924
- ☐ **Female singer, alto range,** for jazz a capella octet. Must be good reader & blender. For audition appointment call Gary. 213-479-6657
- ☐ **Established hard rock group** seeks lead singer. Long hair, high range, stage showmanship, 17-21 a must. Rich 213-484-1270
- ☐ **Established L.A. R&R, R&B band,** seeking two young background singers w/good looks & good voices, ages 21-30. 213-990-0716
- ☐ **Female vocalist** for working & recording T40 original band. Must double on keyboards, some travel. 213-963-0436
- ☐ **Male vocalist** wanted for original R&B band, mature-minded & professional spirits only. Rick 213-772-7000
- ☐ **Pro vocalist** needed for paid work, demo sessions. Terry 213-752-6431
- ☐ **Male lead vocalist** wanted for commercial rock group. Pros only please. Luke Kimball 213-474-9676
- ☐ **Songwriting/production group** looking for singers who want to further their careers. Call for appointment. 213-989-5695
- ☐ **Female vocalist** needed for demo tapes in exchange for studio time. Derek 213-945-2098

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- Lead male vocalist** wanted, w/unique style, versatility & power, have great material, record & management deal. 213-841-3628
213-846-7285
- Female lead singer** for dance band, original, fun, new wave cover, previous a capella work helpful. Bart or Tim 213-822-7589
- Vocalist w/original song & demo** tape wanted for: "The Sampsell Showcase"—a Cable Television Show produced & directed by Gareth M. Sampsell for a mid-April taping. Call for audition & info, leave message. 213-394-0957

13 DRUMMERS AVAILABLE

- Drummer, experienced**, creative, versatile, ready to work. Mark 213-482-9026
- Female drummer/vocalist** seeks working T40 or recording band. Xlt style & equipment. Debby 213-994-4193
- Drummer, much experience**, seeks band working on album or soon-to-be-working band. Mark 213-704-5345
- Synclussionist** seeks hi-tech futuristic electronic funk video unit. Have Simmons, Synclurms, Synare professional drum computer, into Dolby, Devo, Kraftwerk, Michael Jackson, Berlin, SSG, Midnight Star, Malcolm McLaren, Hancock's Rocket, Prince, Johnson Crew. Professional only. 213-390-1265
- Drummer seeks hard rock band**, good image & attitude a must. Influenced by Scorpions, Night Ranger. Jeff 213-980-8930
- Drummer, 14 yrs experience**, seeks T40 or original band. Xlt equipment, good transportation. Leave message. 213-476-8241
- Experienced drummer** looking for band into modern music & funk. Jimmy 213-654-0239
- Drummer w/11 yrs experience**, good image, transportation, seeks working rock or T40 act. Marc Herley 213-475-1423
- Drummer from Chicago**, plays all styles, preferably R&B or T40, can read, has equipment & transportation, seeks working band. Call Larry after 6 p.m. 213-291-0622
- Pro drummer** available for blues/rock or country/rock T40, much experience, pros only. 213-985-3624
- Drummer/percussionist** w/studio, show & casual experience seeking band for working situation. Bob 213-764-6526
- Pro drummer**, solid, simple, in-the-pocket, w/much road, studio & television experience, looking for a band like Huey Lewis & the News, w/management & record deal. Serious pros only. 213-985-3624
- Latin rock percussionist** available, many years experience. J.C. 213-344-7669
- Simmons drummer** w/pro background & modern image available for topnotch act only. 213-857-1389

- Heavy metal drummer** w/40-pc kit seeks pro band w/management & backing or label interest. Have toured & recorded w/name acts. 714-639-1358 or 213-885-6137
- Drummer/percussionist**, experienced in all styles, have played w/top artists, seeking working situation. Also available for gigs, sessions & fill-ins. Can read or pickup by ear easily. Jeff 213-370-2258
- Drummer, 33**, seeks other musicians into Ramones, Hollywood area. Mark 213-464-9429
- Percussionist**, many national recording & touring credits, all manner of percussion including syncussion, professional & visual, seeks touring/recording band. 213-222-1314
- Drummer seeks original project**, influenced by Watts, Moon, Ringo, age 31. Dave 213-450-7170
- Drummer available** for original rock group. Influenced by Journey, Kansas, Toto. Have studio & stage experience. Dan 213-889-0655
- Drummer, hot, versatile**, 17 yrs old, 9 yrs experience, good equipment, looking to join original or T40 band. Serious pros only. Roger 818-705-8762
- Drummer, many years recording & touring** experience, seeks new music band w/management & record deal. Also interested in T40 work. Keith 213-469-8081
- Experienced drummer**, music major, seeks T40 band or willing to work on original band. Call Tom after 5 p.m. 213-394-4890
- Drummer/back-up vocalist**, high vocal range, lead capability. Experienced in country, country rock, rock, jazz, various times & styles. Very subtle yet can definitely kick. From Rich to Ronstadt. Doug 714-670-1658
- Drummer seeks original pop jazz** rock band. Influenced by Donald Fagen, Michael McDonald, etc. Call Roger after 5 p.m. 818-352-9326
- Drummer seeks working band**, much experience, strong, versatile player, funk & jazz oriented, also sing, age 35. 818-982-7373
- Drummer, 24**, Simmons & double kick, seeks professional band into high energy rock or metal. Duane 818-782-6735
- Need reggae drummer**, backup vox a plus. Danny 213-571-8111

- Pro drummer/vocalist** seeks established band for Orange County T40, lounge, or rock circuit. Pros only. Call Doug after 7 p.m. 714-964-4882
- Experienced professional drummer** seeking established band w/same qualifications. Original material w/good dance beat essential. Call Dave in West L.A. & leave message. 213-398-9889
- Drummer/percussionist** w/studio, show & casual experience seeks working situation, have B.A., Dick Grove School of Music graduate. Bob 213-764-6526

13 DRUMMERS WANTED

- Reliable Source**, the band, is looking for the best drummer money can eventually buy. The music is a blend of R&R, pop/reggae & new wave. The songs are great. Are you? Leave message for David. 213-241-6022
- Catch 22** is currently holding auditions for drummers. Must have good equipment & ability to sing, serious pro attitude a must. Contact Recession Records. 213-850-5688
- Drummer wanted** by theatrical glamrock band w/management, impending album & tour. Must be very flashy, aggressive, ambitious, have xlt image & transportation. 213-469-0812
- Drummer wanted** by original band. Must be serious, dedicated & image-conscious. Influences Cheap Trick, Aerosmith, Kiss, Led Zeppelin, Pink Floyd. 213-248-7716
- Drummer w/lead vox** wanted for working Orange County T40 band. Experienced pros only need apply. 714-642-5412 or 714-891-8721
- Drummer wanted** for studio work. Will pay the right person. Dwayne or Al 213-207-4561
- Female drummer** for original pop/rock band, professional attitude, solid chops. Anthony or Rick 213-477-0756
- Drummer wanted**, '60s influence, progressive pop, have tape, ready to gig, leave message on machine. 213-820-9284
- Crazy, pop/wave drummer** wanted by writer/vocalist for new original band. Must be creative, versatile & dependable. Percussion experience also. Demo available. Robin 213-372-6856

- "Skin"** needs groove drummer, solid, simple, aggressive. Cameo, Simple Minds. 213-462-3407
- Drummer wanted** for Zeppelin band, image & style a must. 213-502-0284
- Heavy metal female drummer** for all-girl heavy metal group into Sound Barrier, Iron Maiden, Judas Priest, Hendrix, have great connections. Call Jean after 4 p.m. 213-874-1994
- Drummer wanted** to join now forming original T40 band. Call Elliot eves. 213-397-7781
- Drummer wanted** w/determination for original hard rock band, ages 21-26. Rehearse in Irvine by Orange County Airport. 714-545-2412
- Heavy power rock band** w/name producer & record on charts seeks versatile drummer w/blues/jazz influence. Send tape, picture & bio to: P.O. Box 1071, Studio City, CA 91604.
- Drummer wanted** for all-female heavy metal band w/top management. 714-995-2555
- Hard-hitting precision drummer** wanted for established original pop project, Recording & clubs, have following & gigs, must have transportation, good attitude & keep xlt time. Mitch 213-516-0681
- Female drummer** needed for roadwork, salary plus room & transportation. 213-363-9181
- Drummer wanted** for modern, explosive R&R band w/xlt material & backing. 213-855-8055

14 HORNS AVAILABLE

- Trumpet player** seeks band, travel OK, experienced, all styles. Leave message for Bruce. 213-462-2592

14 HORNS WANTED

- Saxophonist** who doubles on lead vox wanted for currently recording all-original group working on album. Influenced by Talking Heads, Oingo Boingo & new Yes. Call Mark eves. 213-372-3277

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- **Keyboardist/singer/songwriter w/4-track setup** seeks creative guitarist. Long Beach area. Influenced by Police, China Crisis, Wire Train. 213-433-0630
- **Calculated Risk** has definite record deal, needs financing for LP production. Jim 213-254-1731
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- **Bob Barren**, former manager of Holland, please call Ron Sachs. 714-527-2821
- **AVAILABLE: Professional arrangements, transcriptions & lead sheets, any & all styles, fast & accurate, emergency service.** Call J. Edward days or eves. 213-467-2646
- **Producer looking** for 5 young Latin musicians, age approx. 15, to form band. Shawn Cassidy Enterprises. 213-662-6010
- **Looking for groups, female & male vocalists & songwriters** for recording. Send tape, photo & bio to: Frozen Star Productions, 6755 South Bright, Suite 171. Whittier, CA 90601.
- **REWARD:** for the return of Busboy guitarist's effects board, all effects painted black, stolen 3/8/84 from the Paladium, no questions asked on return. Penny 213-659-9644
- **AVAILABLE: Ovi 3, versatile 3-girl group, good-time '50s, '60s R&R, '40s swing, R&B & everything in between.** Gael MacGregor 213-659-3877
- **Fiddle player wanted** for western band. Paul 213-664-0404
- **Pro rhythm section** available now for T40, casuals, demos etc. Bob 213-345-2383
- **Country singer, daughter of a DJ, seeks DJ work** at any C&W radio station. I also do voices. Monica Mills 818-284-8503
- **Percussionist seeks financial backing.** 213-467-1528
- **Whistler, one of the best in the world, looking to team up with a group, or cut a record.** Harry Katz 213-381-2627
- **WANTED: woodwind synthesizer.** Lyncon. Will trade saxophone, have Selmer tenor & Buffet alto, willing to trade either. Bob 213-306-9838
- **Manager seeking singers, bands, for clubs & studio work.** Call Steve after 6 p.m. 213-599-1682
- **Drummer/producer/songwriter** looking for R&B pop funk band. Serious only. 213-679-5754
- **Performing Arts Repertory Theatre** needs synthesizer player w/polyphonic Jupiter 8 or Roland or similar. Linda 213-346-1578
- **Female lead singer w/product** seeking two guitarists, bassist & drummer for original heavy rock band. Pro attitude & great image a must. 818-980-4828
- **Surf bands wanted** for established label/wintermational distribution, please submit cassette to: Upstart Records, 11343 Homedale Street, L.A., CA 90049.
- **WANTED: Casual bands, 3- to 6-pc.** for corporate parties. Send picture, tape & resume/songlist to: Celebrations, 5820 Wilshire Blvd., Suite 300, L.A., CA 90036.
- **Need keyboards, bass, drums & vox to form T40 band.** Must work hard, gigging immediately, working gradually into original material. Pro attitudes only. 213-846-7250
- **Musician w/major album credits & tour connections** seeks financial backing for EP in final production stages, soon ready for pressing. Serious only, GW Productions 213-738-5915
- **Latin/American percussionist** looking for a few good Latin/American drummers wanting to study or who are students of the drum. J.C. 213-344-7669
- **Music biz production company** handling name recording artists seeks young aggressive interns to work parttime. Send resume to: Roxberry Productions, 8530 Wilshire Blvd., Suite 309, Beverly Hills, CA 90211.
- **Charlie Hack** of FCA & Motown please call John immediately. 213-837-0763
- **Singer/lyricist/comedienne w/Master Plan & multi-resources** needs special person to direct, bring to fruition. Marcia 818-508-7994
- **Message** 213-652-9310
- **Published lady rap artist, ASCAP,** has custom rap for your ready tracks. Hot projects, all subjects open. Call L. G., leave message. 213-465-3869
- **Production assistants** needed to assist on two album projects, w/heavy metal recording act. No pay, but credit on album covers. Parttime, flexible hours. Kathleen 213-465-0746
- **Manager seeking singers, bands, for club & various gigs.** Call Steve of Damon Productions after 6 p.m. 213-599-1682
- **Luke-Dixon Talent Agency** of Los Angeles has another office open in Orange County 3/26/84, and is looking for a variety of talent to book in Orange County & overseas. Brenda 714-545-817
- **Singer/songwriter w/image, great looks,** seeks professional manager to oversee career. Only pros need respond. Mr. Von Wood 213-387-1337
- **Experienced female new wave artist** seeks management & booking agent etc. Only top names need apply. Lee Parris 213-973-7085
- **Gospel group needs backer** for recording & tour. Lorne 213-469-5801
- **Chrisman Management** seeks professional keyboard roadies w/transportation. Some pay, for signed band. Ronda 818-763-4806
- **Hot rock band, modern, danceable music,** originals, seeks pro manager to lead the way to mutual success together. Kurt 213-851-6781
- **Investors wanted** for Orange County recording studio. Call btwn noon & 10 p.m. 714-842-1062
- **Santa Fe, NM, concert piano tuner/songwriter** available for name act touring. Industry credentials include Steve Wonder, Grateful Dead, Leonard Pennario, Roslyn Tureck, Lynn Hollander, PTG Craftsman, Yamaha, Kimball & Bosendorfer trained. Write David Secord Keyboard Service, Box 123, Santa Fe, NM 87504, or call. 505-982-8284
- **Composer/lyricist w/gospel-type musical** seeks those uncompromising individuals who still believe in real causes. Willing to share time & talent for the most important project of all, world peace, communication & survival. Denny Williams 714-645-5553
- **Now auditioning** for new wave hot drummer, rhythm guitarist, synthesizer player, to back recording artist on a road tour. You must have your own equipment, professionals only. Bijou 213-462-0916
- **Studio engineering training** available in exchange for 10 to 20 hours general office & errand work weekly, no cash pay. Leave message for Gana Pati. 213-464-0300

16 SONGWRITERS

- **Songwriter looking** for co-lyricist. I have the band, the studio, access & much songwriting experience. Looking for the perfect collaborator. Dave 213-652-9454
- **Songwriter/arranger** seeks R&B pop funk band, must be serious. 213-219-0567
- **The Goils** seek original tunes for club dates, Manhattan Transfer-style. Diane 818-763-3200
- **Male singer/songwriter** seeks male singer/songwriter for original pop act. 818-782-8779
- **Production company** seeks original material in the style of Joe Cocker Mad Dogs & Englishmen & Edgar Winters White Trash. Send cassettes to: Quinn, c/o M&M Productions, 7046 Hollywood Blvd., Suite 211, Hollywood, CA 90028. 213-469-5801
- **Writer of No. 1 million seller, Born To Be Wild,** would like to collaborate w/artist who has record or production deal. Dennis 213-462-8781
- **Lyricist w/40 pieces** of pop material, including rock, R&B & country, seeks composer/producer to put his words to music. Herbie J. 213-207-3136
- **Love music & words?** Songwriter desires to form new organization in L.A. for rap sessions. Lyricists & composers welcome. Please call for further information, I'm looking forward to hearing from you. 213-466-0668
- **Chicano humorist/songwriter** seeks producer. Sample cassette to interested parties. Crazy John, P.O. Box 2415, Pomona, CA 91769. 714-629-6166
- **Pro composer/lyricist working on world peace musical** seeks pro lyricist/partner. Must be of the Rodgers/Hart Rodgers/Hammerstein quality. Denny Williams 714-645-5553
- **Published male singer/songwriter w/pop/rock/country/R&B material,** seeks composer to collaborate with. Pro only. Call 9-11 a.m. 213-545-4369
- **Versatile songwriter** seeks original band to perform original material in concert setting. Also seeks representation & collaborator. Paul 213-794-3314
- **Beginning lyricist** looking for beginning composer. Must be willing to work evenings to create hits. 818-760-2671
- **Multi-talented A.O.R. recording artist, 27,** seeks producer/promoter/manager w/clout & financial backing. (San Diego) Greg Farmer 619-753-4222
- **Male singer/songwriter** seeks male singer/songwriter for original pop act. 818-728-8779
- **Production company** now accepting gospel, pop, rock & R&B songs for upcoming projects. Immediate needs include songs in style of Joe Cocker or Edgar Winters' White Trash. Contact Quinn, M&M Productions, 7046 Hollywood Blvd., Suite 211, Hollywood, CA 90028. 213-469-5801
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- **Pro keyboardist** seeks R&B, pop & rock lyricsists for collaboration. Aaron 213-465-1684
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