

MC Guides To L.A. Reporting Stations, AOR Promo Co's

Music CONNECTION

D E P U B L I C A T I O N

**L.A. RADIO
1984
SPECIAL
EDITION**

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The King Of Success

**L.A. FM RADIO
The Dial As A Battleground**

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EDITORIAL

Something Is Rotten in the Music Business

In 1984, the record business has returned to a period of great success. It would appear that the restrictive belt-tightening exercises that threw the whole industry into a whirl are over. And yet, for all the new dollars being made, record companies are as cautious as ever about spending money on unproven talent. Maybe this will change gradually. In the meantime, the majors manufacture, market, and promote acts that are signed and dropped like stock commodities. Talent development is a thing of the past.

Where are all the big bucks going? Practically every one of the majors is forking out millions of dollars a year to a handful of key independent promotion men who—for lack of a better term—are known inside industry circles as the "network." These high rollers (filling the hole created by the death of the independent distribution network) are reputed to be in cahoots with numerous

major-market Top-40 radio stations across the country. In short, they claim responsibility for a substantial number of records that are added at these stations from week to week. In turn, they bill the companies for their services.

The bottom line is that record companies must have their records added and played at these stations to have hits. The stations help sell many records, report their adds to all the trade papers, and are watched carefully by hundreds of other stations who play follow-the-leader. If the record companies don't pay, they stand the risk of having their records lose priority or worse.

This unpleasant situation could be seen as actually benefitting the major labels in the sense that it preserves the status quo. The newer, smaller labels simply don't have the budgets to compete with the biggies, so the majors can continue to dominate the charts. If this view is actually held by the dominant labels, the situation is unlikely to change.

Last year, the national TV news show, *60 Minutes*, attempted to investigate this matter and was cut off at every corner. Nobody would talk. As rumor goes, one well-known industry executive was willing to blow the whistle, but he died of

cancer before the proper meeting could be arranged. The *Los Angeles Times* has caused quite a stir, also. Several articles have pointed the finger at the "network." Recently, three major-label promotion VP posts were vacated, as rumor goes, because these executives were spending too much money on certain independent promotion men. These intermittent occurrences may threaten this industry cancer, but not for long. After a few weeks, it's business-as-usual once again.

Obviously, this situation is hurting everyone in the business—from the street to the ivory tower. We are allowing a monster to dominate and dictate as we sit back and do little about it. The primary vehicle for music to get to the public is being controlled—not to mention the record companies, who, willingly or not, submit to it. Promotion is an essential function in the record business, and most of that work by independents and record company personnel is conducted ethically. However, even the majority of record promotion is greatly hindered in its effect by a few who insist on corrupting those similar types in radio. The time has come to confront this issue once and for all. ■

—The Editors

Feedback

SILVERWARE DEPT.

Dear *Music Connection*:

When I read the review of Stainless Steel, I couldn't help but notice that Randal A. Case's views and taste in music need "upgrading." The group Stainless Steel are a bunch of hard-working and hard-rocking guys who are out to entertain—and that they do! Maybe Mr. Case should get some real taste and go back and watch this real group one more time!

Karen Missere
Sepulveda

P.S.: Don't get me wrong! *Music Connection* is the best magazine around!

SIBLING TOMBOYS

Dear *Music Connection*:

As I was reading your article on "Rock Siblings," I immediately noticed there was no mention made of my favorite sister team, Karen Slayton and Ann Loureiro of the Tomboys. Despite the different last names (Karen changed hers for personal reasons), Ann and Karen have been singing and playing together for years. They have played various instruments starting back in high school, when Karen played the tuba and Ann played the glockenspiel. Now Ann plays guitar, and Karen is the keyboardist of the Tomboys. Just dropping a line to let you know.

Bill Payne
Los Angeles

THE FINAL SIN (PLEASE)

Dear *Music Connection*:

The paper-wars question is: How many p.r. tidbits does it take to bore the metal community (re: Sin vs. Rik Fox's Sin)?

As a talent agent, I have booked Sin with Fox, Sin without Fox, and, on the July 28 Stardust Ballroom show, Rik Fox's Sin. Fox states a #13 MC Live Action Chart listing (issue No. 14). Sin without Fox ranked both #6 and #8 in the MC No. 8 chart. And on June 29, 1984, Sin without Fox had 280 discount tickets at the Troubadour per manager Ed; breaking the year's record of 240 held by—you guessed it—Rik Fox's Sin.

As far as lawsuits go: On July 20, 1984, I personally spoke to Fox's attorney Stan Diamond who informed me that contrary to Mr. Fox's letter that there is *no legal action* being prepared against me or members of Sin. He advised me that he would "have a word with Mr. Fox" about the "error."

I wonder how long it will take Fox to realize that it's not the name, it's the talent and the fans' approval that matter in the end.

P. J. Birosik
Los Angeles

HAPPY ACTRESS

Dear *Music Connection*:

I would like to thank you for your mention of the theft of my band Actress's equipment from our previous rehearsal studio. And I am glad to report that at least a portion of our equipment has now been recovered, thanks to your great magazine. Although we will probably never see the rest of our previous gear, I truly believe that without *Music Connection* we would not have retrieved most of the drum set and at least one of the Marshall cabinets. The recovery of these items came about through two separate responses to the article in your Local Notes section [Issue #15]. Any more leads on our equipment from your readers would be greatly appreciated!

Ace Steele
ACTRESS
Hollywood

P.S.: Debby from Long Beach and Marc from Glendale, call us at the phone number I gave each of you; your checks are ready. . . .

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CONNECTION
M A G A Z I N E

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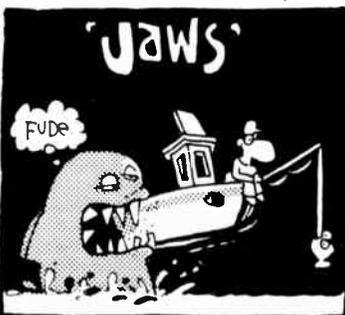
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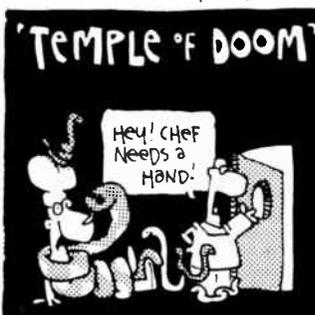
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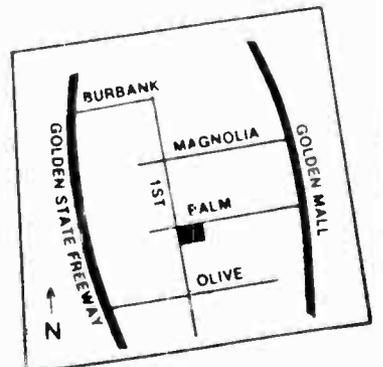
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News

LABELS

Rocshire's Davis Sells Out Amid Allegations Of Hughes Aircraft Embezzlement

by Billy Cioffi

LOS ANGELES—One of the Los Angeles area's highest profile independent record labels, Rocshire Records, was shaken to its foundation this past week when it was reported that it was being investigated by the F.B.I. in connection with a multi-million dollar embezzlement, and that its founder and main financial backer had an arrest record dating back over 20 years.

The company has a large roster of acts, the most well-known of which being Alcatraz. The label also released the first album by singer/songwriter Tony Carey, who now records for MCA, distributor for Rocshire. The organization also owns a recording studio/rehearsal complex considered state-of-the-art, and was the subject of a recent cover article in *Recording Engineer and Producer* magazine. It prided itself on being a company for artists and employed a staff that at one time numbered over 40 persons.

A person at the label who would not identify himself stated there have been "some cutbacks, but we're still functioning normally." The employee also told us that the company had been sold to Roy Shionari before the beginning of the episode. The source said that although the company was in receivership it was still allowed to function as a business.

The accounts of Rocshire's troubles will be found not in the entertainment section of California newspapers, but in the business section. According to *The Los Angeles Times* edition of August 6, 1984, the suit alleges that Shirley Davis, the now-estranged wife of company founder Clyde "Rocky" Davis, while working for Hughes Aircraft, had embezzled more than three million dollars from the company's medical claims department. The checks were made out to a Dr. C. L. Davis, endorsed by Clyde Davis, and deposited in Rocshire Records' Bank of America account. After the scandal broke, it was discovered that Rocky Davis had

served prison terms in Rhode Island, Florida, and had been convicted of burglary and robbery three times in California. He was last released from prison in 1977. When these allegations were first presented, Davis denied them, but later admitted they were true.

John Collins, head of New Image Public Relations, a Los Angeles firm that represents Rocshire, when asked about the charges said, "ob-
continued on page 9



Alcatraz: Released from their contract one day prior to scandal

VIDEO

MTV To Air First Annual Video Music Awards Show

by J. Caroline Cocciardi
NEW YORK—Singer Bette Midler and entertainer Dan Aykroyd will host the First Annual MTV Video Music Awards, to be held September 14 at Radio City Music Hall.

The two-hour special will present 15 awards in various categories in the music video field. Some of the areas to be acknowledged include: Best Video of the Year; Best Male Video; Best Female Video; Best Direction in a Video; Best Choreography in a Video; and Best Use of Special Effects in a Video. Ten nominees in each category will be selected from all videos that have appeared on MTV from May 2, 1983 - May 2, 1984. A second vote will narrow the field to five finalists in each category.

The winners will be selected by approximately 1,500 members of the video music community, including record company executives, audio and video producers, directors, managers, promoters, radio station program directors, press, and a select group of artists. The Recording Industry Association of America (RIAA) and the National Association of Record Merchandisers (NARM) will have approval of the voting body.

In the category of Best Male Video, the nominations include: Elton John for "I'm Still Stan-

ding"; David Bowie for "China Girl"; Herbie Hancock for "Rocket"; Michael Jackson for "Thriller"; Billy Joel for "Tell Her About It" and "Uptown Girl."

For Best Female Video, the nominations include: Pat Benatar for "Love is a Battlefield"; Cyndi Lauper for "Girls Just Want to Have Fun" and "Time After Time"; Madonna for "Borderline"; Bette Midler for "Beast of

Burden"; Donna Summer for "She Works Hard for the Money"; and Tina Turner for "Let's Stay Together."

Best Video candidates are: the Cars' "You Might Think"; Herbie Hancock's "Rocket"; Michael Jackson's "Thriller"; Billy Joel's "Tell Her About It"; the Police for "Every Breath You Take"; Talking Heads for "Burning Down the

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SURF PUNKS' GODDARD DEBUTS 818 LABEL

by J. Caroline Cocciardi
LOS ANGELES—Scott Goddard, a member of the Surf Punks and a San Fernando Valley resident, has formed a new label, 818 Records. The Surf Punks will release the label's inaugural disc, a mini-LP entitled *Your Fool*. Enigma Records will press and distribute all product.

Goddard selected a reproduction of the Aquarian tarot card as album cover art for the release. According to Goddard, the card symbolizes a carefree soul, which is depicted in his music.

Musicians on the six-song mini include Surf Punks' Drew Steele, producer Dennis Dragon, Jerry Weber, Andrew Johnson, and

bassist Jeff Eyrich. At this time, it is the only release scheduled for the label.

Your Fool will include a remixed version of the Goddard/Surf Punks tune, "Tijuana Weekend," from their *Locals Only* album. Further insight into Goddard's humor and love for the San Fernando Valley scene can be heard in his songs like "The New Mall," and "Panic in Van Nuys," which mirrors Goddard's preoccupation with life "over the hill."

Goddard's background includes two chart singles in the United Kingdom for the Dickies on A&M Records. He has also held a staff-writing position with Leon Russell's Teddy Jack Music for a two-year period.

Goddard will perform August 13 on KXLU-FM's "Spoken Word" program. He is also readying a band for summer shows.

News

RECORDING

Fostex Corp., Geller Group Sponsor Recording Seminars

by Lawrence E. Payne

LOS ANGELES—The Fostex Recording Group will host two all-day recording workshops September 15-16 at St. Robert's Auditorium, Loyola Marymount University, Westchester.

According to Theo Mayer, consultant to Fostex Corporation and designer of the workshop curriculum, the seminars will address the wide array of challenges prevalent in all stages of recording. "Our goal is to cover as much ground as possible, from the complete beginner to the recording engineer. For instance, a chapter called Getting Started takes the student through the entire recording process. We start by removing a Fostex X-15 from the carton, and follow through with a complete four-track recording. It's basically a fear-removal tactic.

"I have watched the development of this format from its infancy. Right now, people are crying out for assistance with their work, and precious little is offered elsewhere. The whole idea is that this is a necessity for all musicians. If you're going to be a musician or technician, you have to record."

A roster of distinguished music industry professionals is scheduled to attend the seminar. Kin Vassy, A&R/Publishing director, Kenny Rogers Productions in charge of publishing for Kenny Rogers, Kim Carnes, and Dottie West, will direct several chapters of the program, including Getting Started and Microphone Techniques for Recording at Home. Joe Gottfried, owner of Sound City, where Tom Petty and the Heartbreakers, Fleetwood Mac, the Beach Boys, and Barry Manilow have recorded, will contribute his experience to the Saturday session. Gottfried also runs Carman Productions, and has managed Rick Springfield, Gus Hardin, and William Katt. At the Sunday session, Neil Portnow, vice president of A&R, Arista Records, will explain the demo submittal process. A guest songwriter will be selected for both days, said Mayer.

Mayer, owner of Metavision, stated, "Our goal is to remove that fear inherent in the home recording procedure, and increase user awareness with regard to the

capabilities of machines like the Fostex X-15 multitracker. Unfortunately, we cannot facilitate hands-on participation for those who attend the seminar, as had been done in Japan during the mid-Seventies, when participants could bring their own equipment and record a live performance. By contrast, an advantage inherent in the portable multitrack format is the lack of a necessity for extensive patching. With the old four-track reel-to-reel machines like the Teac 3340, the musician or technician would also need an external mixer, and the know-how to patch the two efficiently. With a Fostex model 250, for example, I can both amplify and record an electronic keyboard using only two cords.

"In the mid-Seventies, when I was at Teac Corporation, I would visit audio outlets whose managers

would complain about the 'death of quadrophonic sound.' They believed that because the reel-to-reel had four meters, it was a quad system. This sort of confusion must be alleviated for users of portable, self-contained equipment, also."

Mayer said that although an elaborate demo recording is not always necessary, the Fostex recorders and similar equipment can deliver sound quality equal to what is heard on radio. Hence, a special chapter, called Making It Sound Like Radio Music, will explain special dubbing and equalization techniques.

Additional chapters include Locking Up to Video and Roundtable Wrapup. Course admission is \$25 for either of the two scheduled days, including a chance to win a Fostex X-15 multitracker at the end of each session. Limited seating is available, and interested parties are asked to visit participating Fostex dealers, or call (213) 921-1112 for ticket information. The seminar is presented by Mark Cohen and Tom Lubin, Fostex resident experts. The Geller Group is producing the program, to be held 9 a.m. to 6 p.m. September 15-16 at 7101 W. 80th Street at Loyola Boulevard, Los Angeles, CA 90045.

ASSOCIATIONS

L.A. Vocal Registry Offers Memberships

by Lawrence E. Payne

LOS ANGELES—Along with the dramatic increase in specialized education for musicians active in the Los Angeles area, there has until recently been a noticeable shortage of placement assistance for vocalists. The Los Angeles Vocal Registry (LAVR) represents a sincere effort to create a trend with regard to the plight of professional singers.

LAVR is not a union, according to registry officials, nor is it an agency. More correctly, it is a referral service used by producers, arrangers, demo production companies, and other contractors active in the area's music industry. And, according to officials at the service, no fees are paid by a vocalist after suitable work has been acquired. Instead, registered vocalists pay yearly dues to the registry.

At present, say LAVR officials, theirs is "the only membership organization dedicated to serving the career interests of all singers."

To be considered for member-

ship, each singer must submit a tape that best highlights his or her vocal abilities. The tape should run no longer than five minutes, and must include a minimum of 90 seconds of a *cappella* singing. The songs used may be original or cover material. A personal biography is also requested. For those who need assistance with coordination of a biography or performance recording, the registry offers advice by phone. Two copies of each tape must be sent to the registry. A returnable cash deposit is required for any tape sent out to any party.

LAVR also offers an on-going series of workshops and seminars. Recent workshops have featured renowned vocal coaches such as Seth Riggs, who has in the past coached Al Jarreau and Michael Jackson.

A \$50 one-time initiation fee is charged each entrant. Thereafter, members pay a yearly \$25 due.

For further information, call (213) 254-0711, or write Los Angeles Vocal Registry, P.O. Box 65134, Los Angeles, CA 90065.

SIGNINGS & ASSIGNMENTS

by Lawrence E. Payne

Drew Lewis, chairman and CEO of Warner Amex Cable Communications, has announced that David H. Horowitz, co-chief operating officer and a member of the office of the president of Warner Communications Incorporated, will become president and CEO of the new MTV Networks Inc., which comprises two satellite cable programming services: MTV, and Nickelodeon, the award-winning young people's channel. John A. Schneider, president of WASEC, MTV Network's predecessor, has resigned to pursue private business opportunities.

Alison Green has been named to the newly-created position of video and marketing campaign manager for Atlantic Records, based at the company's New York headquarters. The announcement comes from Atlantic Executive Vice President/General Manager Dave Glew. She is responsible for the coordination of activities in video production information/distribution and marketing campaigns.

Ultraviolet Communications, a music industry public relations firm, has announced the addition of rock artist Eddie Money to its roster. Violet Szilvas is the company principal.

Adam M. Sandler of the Morse Group Entertainment Company has announced the signing of singer/songwriter Jason Blume to an exclusive personal management pact. Blume is a noted composer for television.

Songwriter Denny Randall, author of song such as "Working My Way Back To You," and "Let's Hang On," has announced the opening of Rockophonix, a service for musicians that provides rehearsal space and professional direction.

Jill Jameson has been appointed to the newly-created position of satellite distribution manager for the Westwood One Radio Network, according to Brian Heimerl, Westwood One vice president in charge of production.

KLOS-FM program director Tommy Hedges has announced the addition of Jack Snyder and Steve Crowley to the air staff. Snyder makes his return after a year's hiatus replacing David Perry. Crowley becomes a full-time announcer and Sunday deejay. Mark Felsot, former host and producer of the Local Music Show, has joined the Global Satellite Network as associate producer of *Rockline*.

Costa Mesa Wages War With Pacific Amphitheatre

by Kevin Alber

COSTA MESA—"I think we finally got their attention," said Costa Mesa Mayor Donn Hall. The city has asked State Senator John Seymour to introduce legislation that would make the Orange County Fairgrounds, upon which the Pacific Amphitheatre sits, subject to Costa Mesa city ordinances and zoning regulations during non-fair periods, as it is within Costa Mesa city limits. In the past, the Amphitheatre has claimed immunity from city ordinances, since it is located on state property. In addition, the city has filed its third set of misdemeanor charges against Nedwest, a division of the Nederlander Organization, which operates the Pacific, and for the first time has named Neil Papiano and James Nederlander in the suit, who if found guilty could face up to \$1000 fines or six months in jail. An arraignment date has been set for August 27.

After initial noise complaints during the first season, the Amphitheatre redesigned its sound system for 1984. However, the city filed charges against the Amphitheatre after only the second show of the 1984 season, which featured the heavy metal band Scorpions, charging the Amphitheatre with violating an Orange County noise ordinance. Judge Selim S. Franklin dismissed the charges on June 14, stating the city had no authority to enforce a county ordinance. The city then amended its noise ordinance to coincide with the county's and filed a second set of criminal charges against the Pacific for six counts of alleged violations of that ordinance during the June 30 Jefferson Starship concert. An arraignment date of August 13 has been set, with attorneys for Nedwest planning to enter a demurrer against the suit based on sovereign immunity.

Describing the present situation as "an intrusion on the community by the Pacific of major impact," Mayor Hall cited property values around the Amphitheatre as being down and parking impacted. "We had to make permit parking around neighborhoods adjacent to the Am-

phitheatre," he said. "Under present methods of operation and attitude, it's a detriment to the community. It's been basically a total disaster to the area. "The local citizens are behaving like a lynch mob." Hall used an example of a group of citizens approaching the police and demanding the arrest of the performers at the sold-out July 21 Pacific concert featuring Rod Stewart, citing State Criminal Code Section 415 as their justification. The officer, not wanting to incite a riot at the Amphitheatre, calmed the citizens down.

Costa Mesa Deputy City Attorney Celeste Stahl Brady said that the July 21 concert is also the date cited in the new set of charges against the Pacific, which include



SCORPIONS

Scorpions: Exceeded volume levels allowable by Costa Mesa citizens

four counts of alleged violations of the Costa Mesa Municipal Code Section 13-716. Brady also said that 43 formal complaints were filed with the police that evening regarding the noise.

The entire situation has brought Mayor Hall and City Manager Fred Sorsabal to plan what Hall says is a step-by-step strategy to help bring an end to the present problem. "If you own property in a city, you

should be under that city's zoning laws," Sorsabal said, describing the Amphitheatre as being "totally uncooperative."

Senator Seymour agreed, and in an interview from Sacramento said the legislation he hopes to pass will "permit the city council to control Amphitheatre activities, as well as other activities on the property since they are responsible for the health and welfare of its citizens."

LABELS

Gearing Up For The Video Age Tackles Promotion Profits, Problems

CULVER CITY—*Music Connection* magazine, Los Angeles Songwriters Showcase, and the Visual Music Alliance sponsored a recent video discussion at the Metroplex. J. Michael Dolan, publisher/executive editor of *Music Connection*, led the discussion between a packed house and panel guests, who included Toni Basil, dancer/video director/recording artist; music/film directors Francis Delia and Peter Allen; Kent Klavens, music industry attorney; and Tom Seufert, representative for the Visual Music Alliance. Over the course of the three-hour seminar, examples of the panelists' work was shown.

"Unquestionably, today's artist must have a strong visual identity," claimed Allen, whose "Ebony Eyes" video for Smokey Robinson and Rick James incorporated dramatic elements into the traditional pop clip format. A key issue was the financial aspect of video marketing, and the distribution of monies earned through video promotion. MTV represents an in-

dusty where 20 million viewers regularly tune in to see what is currently airing on the video charts.

Until recently, record companies and video shows supplied one another with new product and services. With no monies changing hands between them, MTV generated all profits from selling advertising time to sponsors. Under an MTV proposal, television identities like MTV would bid for the exclusive rights to air new video product for a limited time, for a negotiable fee. The record company, therefore, realizes enough profit to help develop new acts and meet operating costs, a windfall for the label, and an injustice to the artist whose appeal has generated their bargaining power to earn those monies.

Toni Basil admitted that much of her newfound success could be linked to the airing of her video work. Yet, in spite of having written and directed nine videos, no direct earnings have been realized from the videos themselves. Overall, the video revolution has been a blessing for Basil. "Without

the 'Mickey' video, it would have been impossible to break the Top Ten as an unknown. In today's market, it is to the point where a deejay will ignore a new single unless he feels the label is supporting it by having produced an expensive video companion piece."

Delia, whose work with Wall of Voodoo and Blue Oyster Cult made him an overnight sensation in the rock video business in 1982, is currently producing a feature-length project which explores the deplorable aspects of video commercialism. One of the advantages of the long-form music film is the traditional avenue of theatrical distribution and movie-of-the-week time slots, which already exists for feature-length product. "The three-to-five-minute ditties which are today's videos," according to Delia, "will eventually take the place of cartoons, perfectly tailored for the limited attention spans of children."

To summarize the afternoon's conversation, Dolan aptly stated, "In the game of video, only one thing is really certain: The rules are being made up as we go along."

News

ROCSHIRE

continued from page 6

viously there's a whole thing going on between the *L.A. Times* and Hughes Aircraft regarding improprieties at Hughes." He pointed out that the Rocshire article was one of several the *Times* had done recently concerning financial losses at Hughes. When queried about the recent sale of the label, Collins asserted that a press release had been sent out a couple of weeks ago, and the reason he was given for the sale was that Davis could avoid a costly divorce settlement. Five days after the release, according to Collins, "the real story came out."

"What really is amazing," Collins continued, "is that this small Anaheim-based company became an international label through public relations and signings alone. They never had a real hit record," Collins added. "They have spent a fortune on video, literally hundreds of thousands of dollars."

Collins also told this reporter that the new owner is Rocshire's former head of promotion.

While the label's office maintains "business as usual," Collins stated, "We're trying to maintain a positive attitude. There are 30 employees out there working for nothing, because they believe in the label."

He also felt "MCA needs to give its support, but is at present keeping a low profile."

At one time, Rocshire had an open policy for recorded material submittals, and utilized extensive advertising to bring in necessary talent. "The Home of the Artists" quickly became a useful slogan for

the company that professed such a healthy artist relations attitude.

Both the label's office and New Image agree that the people who are hurt most by this are the acts themselves. Interestingly, however, the label's biggest group, Alcatraz, was released from their contract the day before the business went into receivership. The band Adrenalin has a very hot debut album, and the jury is still out on the effect the label's legal problems will have on its projected success. According to all sources, neither Davis nor his wife have anything to do with the record company anymore, although Davis is still at the offices to help with the receivership.

MCA is so far noncommittal with regard to any plans for immediate distribution of Rocshire product. Whether or not all Rocshire records will remain in stores

is uncertain, though it is doubtful previous product commitments will be broken. As with any venture of this magnitude, large-scale manufacturing in itself implies an ongoing progression that will far outlast the immediate legal ramifications.

Further developments in the Rocshire case will be detailed in the next issue of *Music Connection*.

There are many questions still left unanswered, but it does seem like the party is over at Rocshire. For those innumerable musical artists who find the struggle with major record labels unworthy of the questionable rewards, Rocshire represented the key to rock's higher echelon. Rocshire publicity was top-notch, as was their packaging and networking efficacy. The Rocshire artist roster, too, comprised a formidable array of seasoned professionals.

One might be reminded of a line from a song by Steely Dan: "See the glory of the royal scam."

EDUCATION

Copyright Program At UCLA Extension

by Ron Stone

WESTWOOD—A special one-day entertainment industry forum titled "ASCAP Presents: The Burning Issues of the Copyright Controversy" will be hosted by UCLA Extension on Saturday, October 27. At the center of the discussions scheduled for that date will be an update on the ongoing furor over protection and rights for originators of copyrights.

Entertainment industry leaders including Edward Asner, president of the Screen Actors Guild; Naomi Gurian, executive director of the Writers Guild of America, West; attorney Jay Cooper and songwriter Tom Snow are scheduled to appear as guest speakers. Congressman Howard L. Berman will also participate.

The topical program will investigate copyright issues of interest to members of the music and film industries. Participants will discuss the ramifications of the Buffalo case; the jukebox fee, in which operators of boxes may be required to pay a yearly \$50 fee in exchange for unlimited useage of prerecorded material; private use of recording copyrighted audio and video; the 1976 Copyright Act; piracy and unauthorized, uncompensated taping; "ombibus bills"; formation of a Copyright Council, and other

topics.

"It is time to bring these issues to the public's attention," said Arthur Hamilton, program coordinator and vice president of the American Society of Composers, Authors, and Publishers (ASCAP).

"New technologies are advancing so quickly the courts do not have the language to properly address the issues. Although the Copyright Act was updated in 1976, the words 'satellite,' 'audio recorder,' or 'video recorder' do not appear in that legislation. Recent decisions of the Supreme Court are based on that act. Unfortunately, those laws are not protecting the creative community, and creative freedom is in jeopardy."

The program will be held in 1173 Franz Hall on the UCLA campus from 10 a.m. to 4:30 p.m. The enrollment fee is \$15.

"The discussion will show songwriters, composers, screenwriters, and other interested individuals what positive steps can be taken to make their position known," said Hamilton.

Recently, BMI president Edward M. Cramer testified before the U.S. Senate, and opposed a jukebox fee exemption.

For further information about the program, call the UCLA Extension Department of the Arts at (213) 825-9064.

RADIO REPORT

by Kenny Ryback

Listed below are Southern California bands currently being played on Los Angeles AOR/MODERN MUSIC radio stations. New additions to the playlist being broadcast on a regular rotation are marked with an *. In addition, selected local talent being featured on specialty shows are noted.

KNAC 1055 FM

David Alan Loy*
Angel & the Reruns
Blasters
Darius & Magnets
Busboys
Dingo Boingo
Bangles
Jamie James
Untouchables
Green on Red
Duter Circle
Josie Cotten
Mighty Flyers
Go-Go's
X
Roommates
Berlin
Mr. Mister
Missing Persons
Dream Syndicate
Jimmy & Mustangs
Sparks
Dral M
Rain Parade
What's New For Lunch
Halibuts
St. Regis
Surf Punks
The Signals
The Things
Zinc Orbie
Rick Johnson
The Cherries
The Conditions
Franz Reynolds
Vickie McClure

KMET 94.7 FM

The Bangles*
Quiet Riot
Lita Ford
Ratt
Motley Crue
Go-Go's
Missing Persons
Berlin
Van Halen
Local Likes
The Marbles
Android
The Find
Outside Agitators
Network
Little Dickens
Lost Pilots
11 11
Philistines
Divine Rite
Mighty Metal Shop
Mega Death
Savage Grace
Cirth Ungol
Stryper
Steeler
Sound Barrier
Max Havoc
Hellion
Malice
Rough Cutt
Pandemonium
Armored Saint
Lizzy Borden

KROQ 106.7 FM

KLOS 95.5 FM

Surf Punks*
Carole Mayedo
Bangles
Sparks
Jamie James
Tupelo Chain Sex
Darius & the Magnets
The Brat
Untouchables
Go-Go's
Dingo Boingo
Berlin
Missing Persons
Chequered Past
Dream Syndicate
Local Music Show
Minutemen
Party Boys
LAX
Redd Kross
T.S.O.L.
Symbol Positiv
Cathedral of Tears

FINE TUNING:

While in New York City at the New Music Seminar, it's become even more apparent that college radio is the main outlet for up and coming local and national acts. After you've conquered LA, try these two non-local college stations to get your material on the airwaves

KUSF

"The Germ"
Demo Tapes Show
2130 Fulton
San Francisco, CA 94117
(415) 751-KUSF
send tapes & bio

WMBR

3 Ames St
Cambridge, MA 02142
Attn: Sophia
send LPs, reel-to-reel
tapes & bio

MTV

continued from page 6

House," among others.

An all-star line-up of performers and award presentors will participate in the awards. It will feature David Bowie in live performances of "China Girl," "Let's Dance," and "Modern Love," all from his latest LP, *Let's Dance*. Also scheduled to appear is Madonna, well-known for such hits as "Borderline," "Lucky Star," and "Burning Up," from *Madonna*, her gold debut LP. Rod Stewart will perform "Infatuation," from his smash LP of the same name.

Immediately following the live telecast on MTV, the show will be placed in syndication to commercial stations.

LOCAL NOTES

Photo by Jeffrey Mayer

PRINCE SINGLES OUT BANGLES:

Pop's new reigning monarch came to the Palace the other night to check out the Bangles' sold-out show at the venue. Afterward, he told the girls he'd picked up their album, *All Over the Place*, after seeing their video of the single, "Hero Takes a Fall." He's a fan of the album, he said, and "Hero" is presently number one in his car. Prince enjoyed the show, too, and came to the post-show bash that CBS held for the Bangles. During the party, he was seen in intense conversation with singer/guitarist Susanna Hoffs. . . . Let's see . . . Susanna 6? . . . Naaah.

MISTAKES DEPT.: Screw-ups in *Ish* No. 16 included the following: The Spinal Tap pic in Local Notes should've been credited to Chester Simpson; the Jef Scott Showcase photo should've been attributed to Joyce Silverstein; copy in the news piece on the Fiction label shouldn't have been all jumbled up (through no fault of the writer, incidentally); and David "Cat" Cohen and P. Avry Hacker's book should've been titled *Diving* (not *Dining*) out in L.A. This informative and amusing tome, which scrutinizes inexpensive eateries, can be yours for \$8.47 postpaid from Savory Publications, Box 36E61, L.A. 90036. . . . Look for our ever-popular Mistakes items in future issues of *MC*.

KROQ MYSTERY: DJ Wild Bill of KROQ has fallen in love with



Ross's "L.A. Leather," a record he found lying around at the station. He has no idea where the record came from, and has asked us to put out an S.O.S. for him: Dr. Ross, who and where are you?

O SOLO MIO: Judges for the finals of the L.A. Vocal Competition (to be held Sept. 17 at At My Place) include writers Kristine McKenna and Connie Johnson of the *L.A. Times*; Epic artist Carl Anderson, and *MC* contributor Randal A. Case.

TONES AT TEX: The just-completed Carla Olson & the Tex-tones LP, set for imminent release on Gold Mountain/A&M, features a pair of legends, Gene Clark and Ry Cooder, plus a previously unrecorded Bob Dylan song, "Clean Cut Kid."

REISSUES BUT GOODIES: Rhino Records has just released reissue LPs by Annette, the Lovin' Spoonful, the Standells (rarities), and Bobby Day, along with a girl-group compilation, *Wonder Woman, Vol. 2*. Meanwhile, the

Rhino-distributed Solid Smoke label has come out with best-ofs on Dee Clark, and El Dorados, Gene Chandler, and the Spaniels.

MAQAM X, signed to Jet, with engineer George Tutko (l.), pal Carmine Appice (2nd fr l.), producer Rick Derringer (3rd fr. r.) LP, *Just for Fun*, set for Sept. release.

CASSETTE HI-FI FROM WB: That can-enclused Warner Bros. cassette, *Survival Sampler*, that you've been seeing in record-store displays, is distinguished not only by clever packaging but by the best sound we've ever encountered on a pre-recorded tape from a major label. The music's spotty, but previously hard-to-find tracks by Scritti Politti, the Church, and the Bluebells make it an ear-opening bargain nonetheless. It's the perfect tape to soundtest your cassette player with.



BAD MANNERS backstage at the Palace.



Photo by Lesley Campbell

Photo by Peter C. Borsari



DALE BOZZIO poses, SoCal-style, in the self-designed costume she wears in the video for Sinatra's "L.A. Is My Lady."

VERY HOT TICKET: You're not gonna believe this: One wheeler-dealer major-label exec, dying to go to the *Purple Rain* premiere but unable to snag a pair through normal channels,

swapped six Jacksons tickets for a pair for the premiere. Further, this offer was turned down by one party before being accepted by the next. And now we hear the Jacksons' Forum shows may not come off. There's a message here somewhere. . . .

Video Conception: Super songstress Pat Benatar announced recently that she is with child. Not only that, Benatar became pregnant during the shooting of her latest rock video, for the song, "Painted Desert." How tempo. The photo was taken on location and shows Director Chris Gabrin, Pat (with gleam in her eye) and hubby Neil Geraldo. Best wishes.

JAZZ AND BLUES SINGER Esther Phillips died in Los Angeles on August 7 of health problems related to a history of drug abuse. The Texas-born 48-year-old vocalist enjoyed a checkered career of record success, starting out as a child star with Johnny Otis in the early Fifties. Esther's heroin addiction began shortly after her tours with Otis, and, although she entered Synanon to

kick the habit in the early Seventies, her health declined in recent years, culminating in her admission to a Washington, D.C., hospital with liver complaints earlier this year.

Phillips is best remembered for her unique vocal styling, which many critics claimed closely resembled the phrasing of her idol, Dinah Washington. Her hit records included the original version of "Release Me" in 1963, an R&B rendition of the Beatles' "And I Love Him" in 1964, and her biggest international hit, a disco version of "What a Difference a Day Makes" in 1975. A new single, "Turn Me Out," was due for imminent release. A memorial service for Esther was held by Johnny Otis at his Landmark Church in Los Angeles.

PLAY WITH FIRE: While shooting the cover for the new Jim Dandy Black Oak Arkansas LP, MC shutterbug John Harrell was cited by the Malibu Sheriffs Dept. to the

Photo by Lesley Campbell



THE METEORS, a "psychobilly" band from London, appeared recently at the Club Lingerie, and photographer Lesley Campbell loves 'em, especially the lead singer (the stubby one with the shades). They'll be back in October. Good luck, Lesley.

tune of a thousand clams. Harrell, wanting to have Mr. Dandy appear to be stepping through flames in the photo, had his

assistants light an enormous bonfire on the beach. Sighting the conflagration, a nearby Coast Guard cutter radioed the Sheriffs, who expressed extreme displeasure with Harrell's approach to the snoot and slapped him with the fine. But this story has a happy ending: The record company paid the fine and Harrell shot his cover at the Batcave.



TODD RUNDGREN, official endorser for Fairlight Instruments, is using the Fairlight CMI in his production of the upcoming Tubes LP, now tracking at Fantasy Studios in Berkeley. Todd produced the Tubes acclaimed *Remote Control* LP.

BEHOLD: Goodman Music will sponsor a Professional Keyboard Product Show September 22-23, from noon to six o'clock. Over 40 manufacturers will display their wares, representative of virtually every state-of-the-art keyboard available. Factory reps and clinicians will be on hand to demonstrate some truly monstrous equipment. Tickets are \$5 in advance and \$10 at the door. For info, call Goodman Music, (213) 760-4430, or Ticket Master outlets.

DRUM ROLL, PLEASE: Enigma's Rain Parade are trying to hunt up a new drummer. Interested parties are asked to call 933-4763.

DOESN'T DO WINDOWS: Jeffrey Jampol has been appointed senior account executive for MC. Jampol has been involved in many facets of the music biz, including promotion at CBS and WEA, and as executive producer for PolyMedia. Jeff will handle advertising and promotion for our 'zine. Welcome Jeff—and watch the furniture, okay?

LET SLEEPING SPIRITS LIE: Classic L.A. rock band Spirit has not only reunited but recorded a new album made up largely of remakes of their more noteworthy songs from the late Sixties. The LPs called *Spirit '84*, but if it's Spirit with spirit you're after, we'd suggest you look in the oldies bins.

Photo by Jeffrey Mayer



LA FM *The Dial as a Battleground*

by John Bitzer

Remember the Sixties, when you carried your transistor radio to the store, and held it to your ear when your batteries were dying and it was playing your favorite song by the Rolling Stones or the Supremes or Creedence Clearwater? Sure, it was fun, but so was the music. And there was a lot of other interesting music being recorded, but your favorite station wouldn't touch it because it was too weird, so it had to wait until a few brave souls started playing it on tiny FM foreign-language stations then the whole FM dial exploded and the weird stuff became the only stuff happening. Well, now we're back to square one again, only it's a little more complicated. Radio is much more fragmented, but Top-40 stations are back, and they are so happening that everyone else is following their basic game plan in order to keep up with them.

Everyone's favorite Top-40 station in L.A. is obviously KIIS-FM whose rating of 9.7 in the spring Arbitron book set an unprecedented high in the history of L.A. radio. Not even in the glory days of transistor giants KHJ and KFVB did so many people listen to one station. Music Director Mike Schaefer is rather casual about it all, though: "Actually, we're not doing anything that hasn't been done before. We're just playing the most popular songs that people want to hear." And since CHR (Contemporary Hit

Radio—see glossary) is a compendium of all formats, this means KIIS is actually scraping the cream from almost every other station by playing the hottest rock, new wave, soul, and even country records, thereby acquiring much of the formerly fragmented audiences of these stations. This is how they've rocketed to their state of near monopoly. Of course, that's always been the theory behind Top 40 radio, but KIIS has proven for the first time in over a decade that it can be achieved in reality.

The key to Top-40 programming success is research. "We're heavily sales-oriented," Schaefer explains. "We call about 50 record stores a week in L.A. and Orange County, to find out what is selling, in both singles and albums. It sometimes gives us an indication of what new records to add, but nine times out of ten, adds are determined by our ears. The other criterion we use is requests—we tabulate them every week. We also use tipsheets to find out what is happening nationally, but there have been many instances where a record has done well here, but didn't happen anywhere else in the country, and vice-versa."

Strong programming alone, though, will not guarantee success in L.A. Other factors, such as personalities, promotions, ad campaigns, and research are also key elements, according to Schaefer. "We've developed our air personalities—Rick Dees' in particular.

He started getting hot as soon as he came here two years ago, so we capitalized on that immediately by promoting him exclusively to draw attention to the morning show. Because if you have a good morning show, that will attract people to your station in the morning, and hopefully they'll stay with you the rest of the day."

Schaefer continues: "Initially, people were tuning in to Rick, then going to other stations after his show. But when we brought in Big Ron O'Brien, that helped considerably, because he started a following of his own, to the point where his numbers are now almost as big as Rick's. The other great thing is that people perceive the DJ's as their friends. They may never meet them, but they would like to know them. The jocks are having fun on the air—people think we're having a blast here, and we are, and it comes through.

The third element," says Schaefer, "is promotions. With so many stations in L.A.—there are 89 here alone, and another 30 that come into L.A.—there's just too much competition, and we're all basically playing the same songs, so you have to be unique."

For over a year now, KIIS' major promotion has been their three-to-five-thousand-dollar "daily cash payoff," which some critics have cited to accuse them of "buying" their audience. "We've been accused of that, no doubt about it," Schaefer admits. "But the great

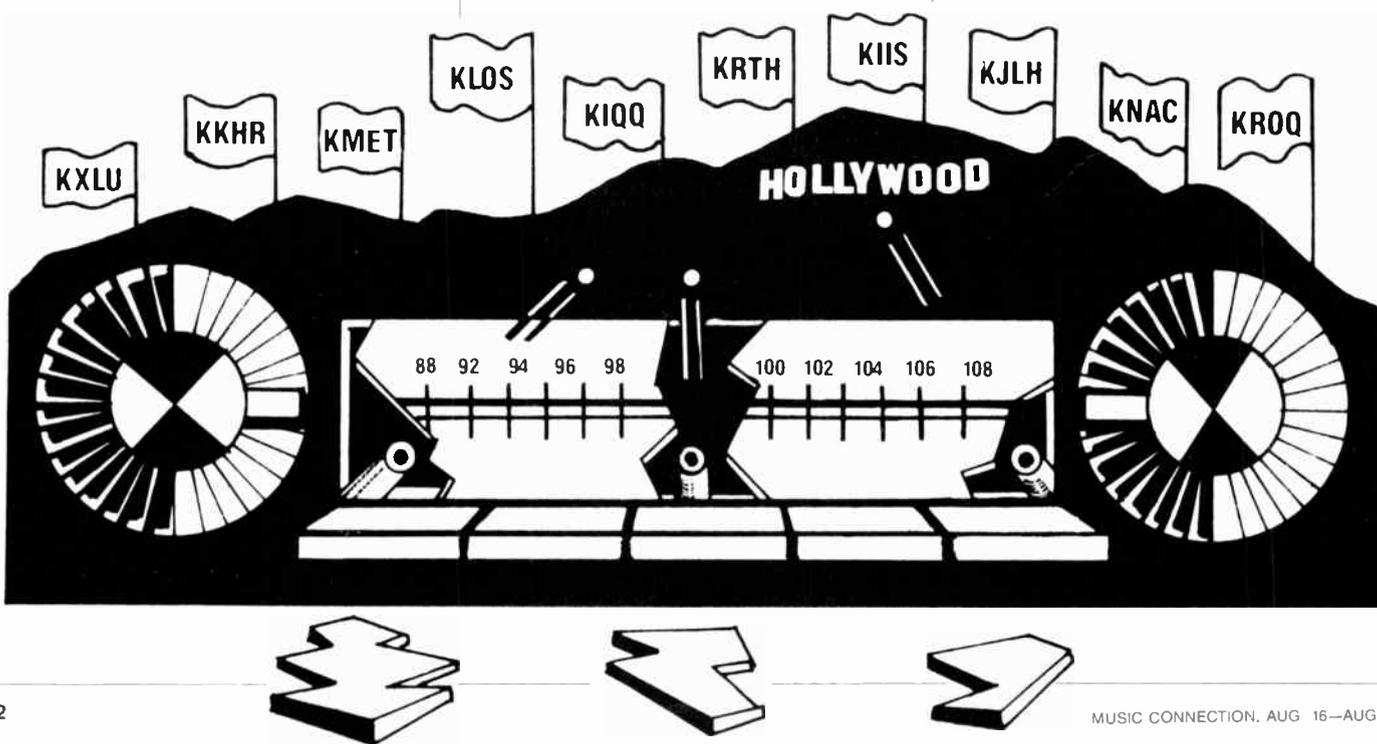


Illustration by Barbara A. Barnes

aspect of this contest is that it doesn't detract from the station. You can play it or not play it. All of our promotions are very simple, where you just listen and win. But you want to get people to listen to you—otherwise it's not worth doing."

Finally, perhaps the most curious reason for KIIS's success is its history. "The station went through a number of evolutions, from Top 40 to disco to a sort of 'Hot Tracks Top 40,' where they just played rock & roll hits; then when I got here two years ago, we were an Adult/Contemporary station until we did some research, and found that KIIS had always been perceived as a Top 40. So that's when we said, 'This is ridiculous, if we've always been perceived as a Top 40, then we should be Top 40.'"

Two stations that have always stuck to their guns with their format are KLOS and KMET. The former currently tops the AOR ratings, but the two have seen a *la* Hertz and Avis ever since KROQ began its slide a year ago. One reason for this might be the proximity of the two on the dial. The program directors of both stations believe this is a factor, but the two have different explanations for the intense ratings battle. KMET's Mike Harrison feels that his station and KLOS "are both great radio stations of what is basically the same scene, so a lot of the flip-flop in the ratings is reflective of the temporary

moods of the public." But KLOS' Tommy Hedges views it as a more one-sided contest. "When [Harrison] replaced Sam Bellamy last year [she had programmed the station for eight years], KMET's sound changed, and a lot of people sampled it to see what it was like. As a result, they beat us for a couple of quarters, but now that sampling is over, we're seeing them return to their previous level, and us to ours. When you get different competition, you have to expect a certain spell during which your listeners might have a tendency to switch to something that's new and different. But ultimately, it comes down to 'What do people like better?'"

It could be said, though, that KLOS is back on top for the same reason KIIS is—money. In the spring quarter, they began their "more music guarantee," where they give away five thousand dollars to any listener who catches them playing less than five consecutive songs. Like KIIS, they've decided not to tamper with success, and are continuing the promotion in the summer quarter. But Hedges rejects the notion that he's "buying" his audience: "We want to go on record as committing ourselves to playing more music than we've ever played before. Yes, there are people who like to play contests out there, but we're saying 'If you tune in our station, you'll be able to listen longer

before you hear commercials than most anywhere else on the dial."

By contrast, KMET is resisting jumping on the dollar bandwagon as long as possible. "We would like to avoid that," Harrison states. "We prefer to gather our audience through the quali-

**'NINE TIMES
OUT OF TEN,
ADDS ARE
DETERMINED
BY OUR EARS'**

**—MIKE SCHAEFER
MUSIC DIRECTOR
KIIS-FM**

ty of our programming, but if the trends continue to show that that's a factor that will hurt us, then it's something we might have to consider. It's part of the commercial marketplace, and it's obviously part of modern competitive radio programming."

In order to be different, then, KMET has broadened its format slightly, incorporating more oldies (they even play Sly and the Family Stone) and a little less heavy metal. KLOS, on the other hand,



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PROMOSPEAK: A Radio Glossary

Feeling out of it at music-biz cocktail parties? Do you wish you could come up with sentences like, "A&M's A&R guy's concerned about AOR play on I.R.S.'s R.E.M."? Chin up, Bunky, the following info will put you right into the thick of things. But, before we start, here's a literal translation of the above sentence for your edification: "Alpert & Moss's artist & repertoire director is concerned about (the lack of) album-oriented radio (air)play on the International Record Syndicate's (band), Rapid Eye Movement." There. Now let's get started:

CHR: Contemporary Hit Radio; today's Top 40, which plays only the hottest current singles, many of which have "crossed over" from other more specialized formats (local CHR stations include KIIS-FM, KRTH, KIQQ, KKHR).

AOR: Album-Oriented Radio, which emphasizes current and classic rock album tracks; not a day goes by in AOR without the appearance of "Stairway to Heaven" and "Baba O'Riley"; coming term: Album Rock (KLOS, KMET).

New Music: The home of new wave, minimalism, revivalism, Motown oldies, and nouveau novelty, from CHR-acceptable acts like Duran Duran and Culture Club to *outré* artists such as TSOL and the Kosher Club; pioneered and subsequently botched up by KROQ, New Music has been given new life on college radio (KROQ, KNAC, KXLU).

DOR: Dance-Oriented Radio, a post-disco phenomenon that plays dance music of every hue and persuasion; also known as Urban/Contemporary, this format's big in N.Y.C. but has never taken off in L.A. (KJLH).

R&B: Rhythm & Blues, the classic term for the format currently referred to more simply as "black"; features uptempo tunes and ballads by predominantly black artists for a predominantly black audience (KGFJ, KACE, KDAY).

MOR: Middle of the Road, an outdated term that has been replaced by . . .

A/C: Adult/Contemporary, the soft, slick, home of the bland, where Air Supply, Diamond, and Manilow croon (KOST).

Crossover: A single that, after getting extensive airplay on a specialized format (AOR, New Music, R&B, DOR, A/C, or even Country), is picked up by the mighty CHR stations; the pathway to mass appeal.

Secondaries: Less prominent stations in big and small markets that will give new records by non-automatic artists their initial airplay.

Dog: A stiff.

Phones: Telephonic responses from listeners regarding records on the air; hence, "good phones" means a strong response.

Bruce: The Boss.

—Bud Scoppa

has continued to "narrowcast" in its quest to be identified as "the consistent rock & roll station." Hedges feels that "It's a tremendous advantage for people to have that concept in their heads of what they're gonna hear on KLOS. When you're in the mood for rock & roll, just press that button, and that's what you'll hear."

Harrison, however, speaks for both when he says that ratings are not the only barometers of success: "Sometimes, you have to be number two or three to maintain your credibility and keep your eye on your target. Some stations try to capitalize on the latest fad to get their ratings; others say, 'We'll wait it out; we'll be what we are even if it's slightly out of fashion this week.' I think one of the ways to really judge success in radio is longevity."

That's precisely what KROQ is trying to establish right now. After it stunned the music industry by climbing to the top of the AOR chart last year, it has steadily nosedived every quarter since then. Rick Carroll left KROQ as its full-time program director when it peaked, but kept strong ties as a consultant. Since then, the PD's office has been occupied by both Freddie Snakeskin and Raymond Bannister, until, finally, Carroll returned in May of this year to re-establish control. One cause of the demise was, according to Carroll, a lack of discipline: "The jocks got a little self-indulgent, and there wasn't a watchdog overlooking the music execution. If there were 15 songs to play in the hour, and they could only play 13—because they talked too much—they would throw out two songs that should have been played. But since I was a consultant at the time, I'm responsible for some of that."

'But now that I've returned, we've had many meetings with the jocks. I'm working with all of them on a one-to-one basis, and there's good communication between us. They were also shocked at the recent ratings. So now everyone knows what's expected of each other and the

goal we're all shooting for. The latest Birch Report was the first one in the last seven where we were back up. Also, the last month of the spring Arbitron was way up, as a result of our making changes about May 18th when I came back. So it looks like we're back on track again.

"Also, by the time this quarter is over, we should have our license. With that, we've ordered a brand new transmitter, we're moving to new studios, and we'll have much more promotional dollars. We plan on making great technical advances, so that the average person can hear us louder and clearer, and in the fringe areas where it's 50-50, it should be there all the time."

KMET HAS BROADENED ITS FORMAT, INCORPORATING MORE OLDIES, WHILE KLOS HAS CONTINUED TO 'NARROWCAST' IN ITS QUEST TO BE IDENTIFIED AS 'THE CONSISTENT ROCK & ROLL STATION'

Another tricky situation they faced was their growing similarity to a CHR station. "People said KROQ is playing all the music that KKHR and KIIS play, but really they're playing all the music that KROQ is playing. People say, 'You're not as adventurous as you used to be.' Well, three or four years ago, we were adventurous with acts like Billy Idol, Duran Duran, and Spandau Ballet that have now had major CHR hits. The rebirth of CHR, in fact, is due to their having included KROQ artists. So obviously, that has watered down KROQ."

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Now, in order to be hipper than them, we have to go another cut or two deep on an album to find cuts that merit as much value as the single, and go out there and search for new songs. So our job has been made a lot tougher by our own core artists. Sometimes an album won't have any more cuts, or the artists are now in the era where they only do an album every two years, rather than every eight or nine months.

"So one of the ways we've corrected this latter problem," continues Carroll, "is by having these 'block party weekends' where if the Talking Heads or the Clash don't have a current album, we'll bring them back to the front burner by playing two in a row by those artists. Just because they don't have current product—and we're the victim of playing 80-percent current music—they are still strong groups, and we'd still like to play them. KROQ has created some legitimate oldies now, which only our audience can relate to. Someone who listened four and five years ago will remember when, say, Billy Idol's 'Dancing With Myself' was current, and will have definite memories attached to it. So we've outsmarted our competitors by creating these 'new-wave gold' songs."

Playing these "oldies," in fact, is one way Carroll plans to direct more attention to the 18-34 age bracket. "Years ago, the level of acceptance of this music was in the teenage bracket. But those who have grown up with us are now over 18, and our numbers are actually higher there than in teens. At the same time, we're trying to keep the teens by being more adventurous. It's really all a question of balance, and we think we've figured out what the balance to this whole thing is."

KJLH is tied with KROQ near the bottom of the current ratings, yet it is the number one Urban Contemporary station in town. So while they have—to a degree—acquired a loyal following, a mountainous climb still remains for mass acceptance. According to General Manager J.B. Stone, they've already taken strides in this direction: "Besides playing the top R&B hits, we play the top crossover songs, from groups like Culture Club, Yes, and Chicago. I'd say we have a 70/30 balance, which is the reverse of KIIS. They lean more toward contemporary hits with a fusion of R&B. We weigh it differently, but we do play mass-appeal music." So why, then, aren't their ratings higher? Urban stations in other cities, such as KSOL in San Francisco, and WRKS in New York, have proven that it's possible to even top the ratings, so what's the problem in L.A.?

"First of all, it's been a building process with KJLH. I'm comfortable with being the number-one Urban station—that was my main criterion when I

walked in the door. We were in last place then. But now that we've conquered that frontier, sure, I'd like to reach out, and get higher ratings. I could have jumped into the general market battle right away, but it's like a military campaign—first conquer one front, and then move on to the next front, rather than extending yourself immediately."

One station that does not have to play to win is KXLU, because it's a non-commercial college station out of Loyola Marymount University. As such, it doesn't have to compete with commercial stations or even with other college stations—because there are no other significant college stations in Los Angeles. So it's free to embrace anything that's on the cutting edge of music—in fact, they probably won't play a song that isn't adventurous.

Music Director Russ Iadevaia explains: "Our listeners expect the alternative. Even if we do play a song that's on another station, it's very seldom. Heavy airplay of any song, in fact, is to have it air five times a week." He continues, "When I listen to a new record, I think, 'would I hear this on an AOR or a pop station?' If an album says to me, 'AOR hit,' then it probably won't go on KXLU because it's not alternative. The other thing I listen for is the direction of the music. I didn't add the latest Prince album because, to me, it sounds regressive. KXLU is about breaking new ground, and I don't think that particular album is doing that."

But this pickiness applies to any artist, established or not. According to Program Director Maryann Earl, "One or two strong cuts on an album wouldn't merit it getting added. We get 50 to 60 albums a week, and we can only add ten or 15 of those, so we've got to be at least a little picky," Iadevaia interjects, "I try to add only albums by groups that have either established themselves on the club circuit or that a lot of people ask me about."

While a free format can encourage exciting moments in radio, it can also become, at times, unlistenable. KXLU refuses to structure itself in any way, but it does have guidelines. "We try not to let it get too far away," says Iadevaia, "where every jock's show is completely different. Each DJ has to play one-third of their show from new releases. We also tell them not to play more than two songs in a row of the same genre—'If you play a hardcore song, follow that with a reggae song or a poppish tune, then go back to the hardcore.' That mixes it up."

KXLU has been dominating the forefront of new music for so long now that the national tipsheet *Friday Morning Quarterback* uses it as an indicator of national trends—and it's one of only

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RICK DEES

L.A. Radio's King of the Hill



Dees: from "Disco Duck" perpetrator to CHR celebrity.

by Randal A. Case

When you're hot, you're hot: The highest-rated radio station around town (with an enormous 9.7 in the latest Arbitrons) is KIIS, and the most popular DJ/personality/in-house crazy person there is Rigdon Osmond Dees III—better known to fans simply as Rick Dees.

It's understatement to say things have been going his way. His syndicated Weekly Top 40 Countdown is heard in roughly 300 markets and has just been picked up by New Zealand and Australia; "Disco Duck," his 1976 novelty record, went platinum; he's currently working on a comedy film script for Paramount entitled *Big Mouth*; he's set to host TV's *Solid Gold*; he's soon to get a star on the Hollywood Walk of Fame; Atlantic has signed him to do a comedy album. And he's got one of the hottest radio shows in the country.

"It's just the greatest feeling in the world [to be number one], especially after being number 80 at one time," says the animated, blue-eyed, somewhat elfish Dees during an MC interview. "I came to L.A. and wanted to do so well so fast and it just didn't happen."

What did happen was that, after some DJ stints in Memphis (including a dismissal from one station for promoting his "Disco Duck" project on the air), Dees moved to L.A.'s own KHJ.

"They're a tremendous bunch of people over there [at KHJ]," Dees allows. "Nice and creative and everything else. The problem is when you're not number one, you try harder and harder and sometimes in entertainment the harder you try, the worse you come off."

"But something bigger than that—AM radio is dead. [KHJ's most recent Arbitron was a trifling .5.] It's a taxi frequency. They talk about AM stereo and everything, but still, I could be listening to AM stereo and go under a freeway

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bridge and lose the sound. The actual sound quality of AM is totally inferior to FM, in my opinion."

When KHJ decided to move country music onto its taxi frequency in the summer of 1980, many were laid off. What followed for Dees was "ten months when I couldn't get anyone to spit on me if I was on fire." He did stand-up comedy with his wife, Julie McWhirter, "who's the voice of every cartoon character known to man," and some on-camera commercials. Adds Dees: "Everybody said, 'We just don't think Rick Dees is talented enough to make it in Los Angeles, we're sorry.' So I was getting ready to do the pause and station IDs at channel 13. . . . In other words, they were going to have a booth announcer, and when they needed a pause. . . . That was a joke, I'm sorry. . . . When you think about the pause, Randy, you know there's nothing to do. . . . I'm sorry, no problem!"

As his interviewer finally manages a smile, Dees grins boyishly and continues with his story: After nearly a year of veritable unemployment, KIIS offered him their 6-to-10 a.m. weekday "drive time" slot. (The period is called "drive time" because the bulk of listeners are thought to be using their autos during those hours.)

"The morning time is the crucial time," says Dees. "If you can catch people in the morning they'll stay with you

all day. It's real simple when you think about it. How often do you wake up and go turn on the television? Almost never. People are most mobile in the morning, so radio supercedes TV for that time of the day."

Dees explains that morning listeners "want information, what's been going on while they've been sleeping. They want to know if Boy George dyed his hair blonde and why Michael Jackson didn't take his glove off to meet the president. They want to know if Brooke Shields' gynecologist really *did* find Michael Jackson's other glove."

So, with a bit of help from his cast of lunatics, Rick Dees tells them. His assorted group of radio crazies include Willard Wizeman, "the world's worst pervert," and the Time Fairy, both performed by the DJ himself. Surprisingly, only one of his imaginary characters—Abe from Fairfax—has had to take a vacation from the air due to complaints. The Jewish Defense League evidently got steamed about the characterization, perhaps not knowing that Abe's voice was done by the Jewish comic Steve Bluestein. (In actuality, few groups appear to be alienated by anything on the station, prompting Alan Klein, president of Media Research, Inc., to comment that the diverse ethnic composition of KIIS' audience "mirrors the L.A. marketplace.")

Anyone who's listened to drive time on L.A.'s number one station knows it's a wild time. Dees acts as his own engineer, probably saving anyone else the nervous condition of trying to deal with the spontaneous and quickly used effects and voice tapes. (Dees runs his own board and edits his own tape, with help from producer Paul Joseph, and can finger a drop-in—there are over 700 in the control room—in a flash.

It's a set-up which allows for a lot of freedom, a freedom the radio personality seems to savor. "People ask me, 'Is your idea scripted?'" he says. "Absolutely not. I literally have no idea what I'm going to say next."

Sounds pretty loose for a station with such huge ratings? Damn right it does. But there's a method for this seeming madness. "Top-40 was big in the Sixties but fell out of fashion in the Seventies because the tunes started sounding too much alike," Dees explains. "[On KIIS] there's a song by the Pretenders, followed by Peabo Bryson, then we come back with something by Sheena Easton. It's really what Top-40 started out being—KHJ, WABC, WLS in Chicago, all these hot stations in the Sixties had a real mixture of top hits.

"Think about it," he goes on. "There're about 20 stations in this city that play the same music KIIS does.

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REPORTING STATIONS

Which, What Kind, How Many?

by Richard Imamura

Ever wonder what it really means when this song or that is proclaimed Number One on the charts? This week, Culture Club; last week, Cyndi Lauper; next week, Michael Jackson. Number One according to which sources? And, perhaps more important, Number One by what standards?

The answer to "which" is quite simple: "The Charts" are those popularity surveys published weekly in the music-industry trade publications that sometimes seem to serve the same function as the various "federations" and "world councils" in boxing. Scores of mere charts exist (nearly every record store and entertainment-oriented publication has one of its own), but "The Charts" recognized nationally, indeed internationally in some cases, are really just a handful: *Billboard*, the leading music industry trade; *Radio & Records* (or *R&R*), the top radio trade; and to a lesser extent, *Black Radio Exclusive* (*BRE*) and the radio "tip sheets," *Album Network*, *Friday Morning Quarterback* (*FMQB*), *FMQB Album Report*, *Hitmakers*, and *The Gavin Report*.

The "what" is a little more complicated, but not by much. All you've got to do is remember which of "The Charts" you're reading. For example, on the all-important Pop Singles charts, which claim to know the most popular song in the nation for the week, *Billboard* and *Cash Box* (the other music industry trade) define popularity with a formula taking both retail sales and radio airplay into account. Those publications catering solely to radio concentrate on airplay exclusively.

The differing approaches reflect the slightly different markets targeted by the



respective publications: The music industry trades see sales as the primary objective and radio airplay as the main promotional tool to replace them; and the radio trades view ratings as the main goal and the playing of the most popular songs as the best way to achieve them. But whatever their differences, the common bond is radio airplay—that single element deemed necessary for both sales and ratings success. More airplay on the most popular songs increases both sales and ratings.

Which brings us to what are known as the "Reporting Stations." With nearly 10,000 radio stations operating nationwide—4,747 AM, 3,594 FM, and 1,144 FM Education-Related (college stations and the like), 90% of which play music—it's obvious that covering them all on a weekly basis would be virtually impossible, even if all of the trades split the work and pooled their information.

Thus, the Reporting Stations, those outlets deemed "most popular," "most influential" or "most whatever" for their markets or regions by the trades.

The theory is once again simple: Since the top-ranked station in a given market is not only the most popular in terms of audience size but also likely to be copied by less successful competitors; plus the fact that the "most influential" station in the market, whatever its ratings, can often create big waves (best exemplified locally by KROQ a few years back when its format was copied across the nation); what these stations do is what others will take their cues from.

As John Konjoyan, National Pop Secondary Markets Director at A & M Records, put it, "These stations are all-important. These stations are the opinion leaders, the ones other stations look to. CHR and AOR generally

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KLOS, KROQ
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tend to be the biggest record sellers, and the stations that report to these charts often have influence all over the country."

So each week, these Reporting Stations "report" their playlists, new adds, "hot" picks, and other tidbits to the trades, who will then digest the information and come up with a chart.

Over at *R&R*, CHR Singles Editor Joel Denver, who chooses his Reporting Stations strictly by Arbitron ratings, says, "We look for dominance in the format, ratings-wise." His list of Reporting Stations, which is revised with the release of the spring and fall Arbitron books, now stands at 235, and his weekly surveys of their reports gives what he describes as "the most popular song in the nation by airplay."

On the other hand, Thomas Noonan, *Billboard* director of charts/associate publisher, looks at the situation from the perspective of a music-industry-related trade. Reflecting the fact that *Billboard* serves an industry probably more interested in selling records than hearing them on the radio, Noonan's Hot 100

(Pop Singles) chart surveys both radio and retail.

"Our Hot 100 is compiled with a combination of radio airplay and sales," he explains. Noonan's retail reports come from all segments of the industry, and for his Reporting Stations, he uses a slightly different approach than Denver at *R&R*. "We look for the most popular stations, that's true; but we also look for the most influential. Ratings don't always tell the whole story. Sometimes, in a market with, say, three pop stations, the third-ranked might be the most influential in selling records, for whatever reason. If that's so, I'd surely consider it as another Reporting Station."

This difference in approach is reflected by the situation locally with Reporting Stations. Of the 190 stations reporting weekly to the *Billboard* Hot 100, four (KIIS-FM, KIQQ, KKHR and XTRA) are from Los Angeles. On the other hand, for his CHR chart in *R&R* (roughly analogous to the Hot 100), Denver has KIIS-FM as the only Reporting Station in Los Angeles, a situation mirrored at *BRE*, which has the industry's only major crossover-oriented

Urban Hits chart.

A different situation exists in the Album Rock format, perhaps better known as AOR. Because these stations tend to concentrate on rock music gleaned from albums (as opposed to generally shorter, more "commercial" songs released as singles to pop radio), the fundamental difference between music-industry and radio-industry publications surfaces.

For *Billboard* and *Cash Box*, the music-industry emphasis on sales is no doubt the main reason their Albums charts are catch-all surveys based totally on sales. Radio is discounted when compiling the Pop Albums charts because, as the conventional wisdom goes, airplay sells singles, but singles sell albums.

On the other hand, *R&R*, attuned to the more specific needs of radio, does indeed have AOR Singles and Albums charts compiled strictly by airplay. As explained by AOR Editor Steven Feinstein, *R&R*'s AOR/Hot Tracks chart tracks songs "of any configuration" (45's, EP's, LP's, cassettes) played on AOR stations; while the AOR/Albums chart is determined by "the aggregate airplay of all of the cuts on the album during the week."

Describing the 173 Reporting Stations for his charts, Feinstein says, "I like to feel that we reflect success, that we represent winners and reflect this information to their brethren stations everywhere." In Los Angeles, by *R&R*'s standards, these stations are KMET, KLOS, and KROQ.

(*Billboard*, firmly ensconced as the top trade for the entire music industry, including radio, also has its own Rock Albums & Top Tracks charts based solely upon airplay; however, it is much less prominent than the Pop Albums chart based on sales. Of the approximately 100 stations reporting for this chart, two are local—KMET and KLOS.)

So, from the perspective of the trades and record labels, the Reporting Sta-

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WEST COAST PROMO MAN

Pushing the Buttons on Today's Radio

by Lawrence E. Payne

*I'm sittin' here thinkin' just how sharp I am
I'm an under assistant West Coast promo man*

—Mick Jagger/Keith Richard

In the 20 years since the Stones made the promo-man stereotype part of rock & roll lore, record promotion, along with A&R, has become the linchpin of the record industry. Until the advent of video, radio play was virtually the only effective way of getting people to buy the records of a label's artists, so record companies sought the most persuasive, aggressive, and competitive individuals they could find to get their records onto the playlists of radio stations. The promotion men who could consistently pull off this demanding task—those with good ears, a quick tongue, a willingness to do *whatever* was

needed—were worth their weight in gold; those who couldn't were sent away, quivering, bloodshot, humming to themselves.

While individual styles vary greatly these days, a common thread ties together the promotion men of our city. A funny thing is, they don't even know it. Rarely are trade secrets shared openly, and cooperative marketing is an apparent taboo. You have your hits, and I have mine. Best of luck to you, your wife, and kids. It's not an occupation easily undertaken; it's certainly not a lazy man's way to riches (try the magazine business), and the big bucks don't start rolling in 'til well after the first couple of years.

I spoke with several independent and label promotion men, and was fortunate

to learn something about the way singles and albums are successfully promoted. There seem to be three basic types of promo men: those who push their own recorded product; those who push one label's product for a salary; and those who push any company's product independently. The following information comes from several representative record promotion "executives" from the Los Angeles area.

Jeff Laufer, national promotion manager at PolyGram Records, is one of those rare individuals who could sell a pair of shoes to a fish. He is, shall we say, *slick*. He is also a real music fan.

"Why did I get into the record promotion business? To start, it certainly wasn't the money. I have been doing this in L.A. for seven years, now. I am a native of L.A., and grew up listening to the local radio stations like KMET and KLOS. I grew up listening to the Doors, Love, and Buffalo Springfield. L.A., as always, was probably the most talent-filled and prolific area in the world. I was fortunate to get into it.

"Now, I find the people here are all very professional. They've all done record promo for a very long time. As everyone is quite aware, this is a very lean time within the music industry, except for Michael Jackson. Most people who are doing promotion in Los Angeles are nine-to-five people. They go to work at nine, and at five they're done. I don't feel there's any inner desire to get into the music, or to get into the streets of Los Angeles. The great promotion man is practically a dying breed. There are exceptions, though.

One such exception is Reed Burkholder, a local songwriter/producer. His work with singer/songwriter Lisa Lee has been aired on *American Bandstand's Rate-A-Record* three times, and he has no intention of stopping there. This guy could party with a mummy. To say he has enthusiasm for his newfound calling is an understatement of unparalleled magnitude.

"About a year and a half ago, Lisa and I started working with some very talented people, who convinced us we had what it takes to make great records. We did just that, and the first pressing became available February 28, 1984. We began promoting the record as rookies, when in mid-May we started to compete with the big boys. We started mailing records to Gavin reporting stations, because we thought they would be the most accessible to a new artist on a new, independent label. It proved to be true. As of this moment, we have had about 130 Gavin reporting stations add



Kenny Ryback
Hotshot W.C.
Promo Man

the record to their playlists. The record, 'I'm Taken By You,' has made the top 40 charts at 34 of those stations, which is the record for independent singles."

Mailings? Gavin Report? Isn't it sheer determination that gets the airplay? No! A plan of action is of utmost importance, and these men know it.

Cliff Gorov and Craig Dudley of the Dudley-Gorov Organization, national promoters of recent hits by Rod Stewart and Kool & the Gang, have become experts at getting a bevy of independent records played over the last three years. The Lisa Lee single was one of many they've handled recently.

"We do it much like we do with major label product," explains Gorov. "We request 1000 singles from the client and mail them to all the Gavin and *Radio & Records* reporting stations. We slip the indy in with a Laura Branigan or James Ingram. It gives it some credibility. Then we get into the trenches and hammer the record on the Gavin level until we have a foundation of small market stations. Then we move on to the larger markets that report to *R&R*."

DGO goes a step further in insuring that independent records have a competitive edge. "Most independents don't have any kind of national distribution," says Gorov, "so we've gotten around the issue in the beginning by sending free



'THE GREAT PROMOTION MAN IS PRACTICALLY A DYING BREED. WITH SOME EXCEPTIONS!'

—JEFF LAUFER

records to the retail outlets that stations playing the record monitor. If several markets around the country start selling out records, all hell breaks loose. You've got a potential hit and the labels come after you!"

While DGO's expertise is in Top-40 and adult/contemporary, another independent promoter, Kenny Ryback (who doubles as *MC's* radio editor), takes an even more grass-roots approach in AOR. He cut his teeth in the mid-Seventies with legends like the Sex Pistols and KISS. Today, he single-handedly promotes to dozens of radio stations spanning the eleven Western States. He and his *friends* exchange vital information about the music scene in general. He knows that without an expressed interest in the welfare of a station, meaning music and profit, he would have no significance to the station programmer.

"I have relationships with over 100 stations. We talk about music every week, perhaps two or three times. We talk about what's going on, not only with the records I am involved with, but other records. We talk about *music*. We talk about the merits of the records, what we feel in business terms. We talk about sales, and I bring up all the positive points: national chart action, which actually doesn't have very much to do with

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SHALAMAR

A Fabricated Group Takes Control of Its Destiny

by Billy Cioffi

When a successful group such as Shalamar breaks up, it usually coincides with the inevitable slide down popularity's treacherous slope. Usually, when an aggregation is riding the crest of its biggest single yet, the lead singer leaves first and does a solo album that generally doesn't come close to the successful chemistry of the recently shattered organization.

Shalamar has never traveled the normal route. When founding members Jody Wateley and Jeffery Daniels left amid accusations of power plays and palace intrigue, only Howard Hewett, the lead vocalist, remained.

One could hardly blame Hewett for choosing to go out on his own at this point. The singer's distinctive voice, which *Rolling Stone* called "One of the most beautiful male voices in pop/soul," arguably compares with James Ingram's and Peaybo Bryson's in terms of tone, range, and fluidity. Hewett's vocals are Shalamar's most unique asset. Instead of embarking on a solo career, however, the quietly intense Hewett opted to continue the name, but with radical changes in the group's format and concept. Shalamar discusses the past, present, and future in the luxurious conference room on the top floor of the Solar Records office building.

"It was detrimental for us to split at the time of 'Dead Giveaway,' says Hewett. "But," he adds, "the previous incarnation never even did 'Dead Giveaway,' our biggest hit, live." Such has been the course of the group's odd history.

Shalamar was formed in 1978 when a recording by studio session men entitled "Uptown Festival" became a disco hit. Dick Griffey, president of Solar Records, signed up two singer-dancers off the *Soul Train* T.V. show and enlisted vocalist Howard Hewett, a native of

**'WE'RE MOVING
TOWARD THE
SELF-CONTAINED
GOAL I'VE
ALWAYS PIC-
TURED THE GROUP
ACHIEVING!'**

—HOWARD HEWETT

Akron, Ohio, to continue and cash in on the name of the group. The choreography and costuming of Shalamar made them Griffey's class act. Hewett's perfect tenor emerged as the group's most distinctive musical voice. So much so that when Shalamar finished their latest LP, *The Look*, the focus of the group was entirely on Hewett. His vocal approach on the new singles had significantly altered the sound of Shalamar. With the two original members no longer involved, Hewett, instead of embarking on a solo career, chose to reform the group. The new

members are Micki Free and Delisa Davis.

The major differences between the previous incarnations and the current lineup is that aside from vocal prowess, Davis and Free seem to have been selected just as much for their instrumental abilities.

"Now we're moving toward the self-contained goal that I've always pictured the group achieving," Hewett states. "They [Free and Davis] are accomplished musicians." The single "Dancing in the Sheets" (from the *Footloose* soundtrack), featuring a guitar solo by Free, seems to bear witness to the statement, although, admittedly, it's just a beginning. "There has never been a full Shalamar album yet recorded; even "Dancing In The Sheets" was before Delisa. It was just Micki and I," says Hewett.

Micki Free is in many ways a direct opposite of the calm, controlled leader. Looking somewhat a cross between Michael Jackson and Prince, he describes his initiation into Shalamar: "I was doing a solo LP with Leon Sylvers, and Shalamar was across the hall rehearsing *The Look*," Free recounts. "Howard come into the studio, listened to my songs, he dug it, and we decided to write together. Two days before we were going to write, he called and asked if I wanted to be in Shalamar. I said sure, I can always do solo albums."

Free, a self-described "army brat," lived in Germany for ten years and has little experience with acts the like of which he is now a member. His musical background leans more toward rock & roll of the British variety. "When I was in Europe, I started to groove on rock players. I was about 14, and Cream just freaked me out. I saw Jimi Hendrix and The Who in Stuttgart. I'd also go to England on modeling jobs and hang out on Kings Row. English rock was just kill-

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Shalamar (from left): Free, Davis, Hewett.

right time," Free admits. "Prince opened a lot of doors for guys like me." When asked about the difference in Shalamar's musical background, Free replies, "If you think about it, every really fine woman you see seems to have a little bit of everything in there: black, white, oriental, whatever. That's what I want the band's music to be like."

The newest member, Delisa Davis, was the winner of a national contest sponsored by Solar Records. In the former Miss Tennessee State's words, "Mr. Griffey decided to have a talent search to find the new girl for Shalamar. I represented Tennessee, even though I'm from Atlanta. There were 15 states in the finals. We were all flown to L.A. for a live audition. It was like a storybook fairy tale, very exciting. *Entertainment Tonight* was there, along with all the rest of the national media." Davis, the daughter of a music teacher, has her sights set on a career as a songwriter. Her main instrument is keyboards. "Joining Shalamar has been like a dream," she says. "I intend to use the opportunity to the fullest extent."

Although Hewett is obviously the spokesman of the group, he's certainly not taking the safe approach, hiring on an aggressive, charismatic rock & roller and a beauty queen with a B.A. in music. He seems to be looking forward

Continued on page 25

ing then!"

After leaving Europe, he moved to New York and formed his own rock band, Smokehouse, and met up with Gene Simmons of KISS, who Micki still calls "my best friend." Free and his group toured throughout the Midwest

with KISS as well as Cheap Trick and REO Speedwagon, among others. Free, eventually landed in the Los Angeles Rainbow scene before signing with Leon Sylvers.

"I'm just a rock guitar player who happened to be in the right place at the

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PROMO MAN

Continued from page 21

any specific local market. They look at a national overview. If I'm talking with 100 people in 60 cities, I've probably got a better overview than a programmer in Dallas or Denver.

Kenny's view of radio stations in general differs slightly from others', due to the carefully nurtured relationships he has with stations throughout the West. "I don't care if they report or not. It's not a concern of mine. I'm concerned only that they play music. My goal is to get music played on the radio available for the consumers to hear. My job is not to make reports in magazines for people to read."

Again, it's the exposure he's after. Any way he can get it, as long as it's for real. That's why Kenny involves himself with the heart of music, the grass-roots movement.

"Not every promo guy in town is going to go out nearly every night, to say, the Anti-Club at one o'clock in the morning to hear TSOL. Certain of us will go out there and be an active part of the scene. I know what's happening, and I deal with it. I'm not a parent, I'm not that old, and I don't have to do that."

A promotion expert knows how to ignite curiosity, and he also knows how to deal with facts. He doesn't push what he doesn't think will eventually roll, and he doesn't cook what he can't eat. It's his bread and butter.

"Promotion services are hired on an independent-contractor basis by anyone with a vested interest in promoting the album. That, generally, is the record company, but also includes managers, publishing companies, band members—I've even been contacted by a kid's father. In any case, my payment is negotiated in one of several ways. The most common is a set fee for an amount of time: a bill is sent, as with any other service. In addition to that, a bonus for station adds can often be pre-arranged. We all strive for the same goal, which is to see that the music gets played on the radio." ■

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DEES

Continued from page 17

Why is it that KIIS has a 9.7 rating and the rest of them are clamoring for 1's and 2's? It's because KIIS has the right balance. You know you're going to be familiar with the music because we're playing hits. The second thing is you're going to hear something unusual going on."

Dees recognizes what elements are at work in the station's success, but, when asked very specific questions, he admits: "It's like discovering Penicillin—'Here, I made this pill that destroys infections.' Or like saying, 'I know aspirin works, but I don't know how.' It's the same thing with KIIS. We know it works, and we just hope the balance stays right."

Part of that balance includes frequent on-the-air cash giveaways which go up to \$5,000 a shot. "I just can't believe they've spent this much money," says an incredulous Dees. "But what they're doing is sending out a five-dollar bill to fetch a hundred, and it's working."

Would KIIS sound different with Dees as the program director?

"I'd probably expand the play list, diversify it. But Gerry DeFrancesco [the station's PD] has a gift for that, and the more I'd try to screw around, the more we'd get away from playing the hot hits, which is what we do."

How about some advice for aspiring radio personalities?

It's the same thing you'd say to someone who wants to do the uneven parallel bars at the Olympics in 1988. That is: start doing it immediately. Don't study it. Don't look at pictures of the bars. Get on them and start working out. Radio's the same way. Start hanging out at radio stations. Intern there."

"Sounds good, Mr. Dees. It looks like we're at the end of the interview. Is there anything else you'd like to add?"

The answer comes without so much as a beat's pause: "Yes. If anyone knows my whereabouts, please tell me." ■



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SHALAMAR

Continued from page 23

to the challenge. "There's a lot of good things for Shalamar in the future. We're a brand new group with the advantage of having a string of hits behind us. *Dead Giveaway* opened us up to a whole new audience."

Hewett seems to want to stretch Shalamar's creative boundaries. He co-produced *The Look* with Leon Sylvers as well as composing the title track with bassist Stanley Clarke. The new album, being recorded this summer, includes collaborations with George Duke as well as Stanley Clarke. Hewett also sang background on the *Thriller* album with boyhood friend James Ingram, whom he promises to work with again. "If we ever get our schedules together. We've both been so busy." He's making his presence felt in black contemporary music, and he intends to continue. "The next album will move into the direction *Dead Giveaway* touched on, he promises. When questioned about his personal musical goals, Hewett replies, "A universal music that's not black, not pop, not white, and not R&B, just universal. We have a saying when we're working in the studio: If it lays, it stays." ■

STATIONS

Continued from page 19

tions are indeed the most popular, most influential in the nation; to find out what's happening with them is to find out what's happening (or at least what should be happening).

And if that's so, what does it feel like to be chosen as a Reporting Station? As one of the most prominent locally, and even nationally? You'd be surprised.

"It has very little impact at all," says KMET Program Director Mike Harrison, "other than the participation and the sharing of information." "Other than the notoriety, it's incidental," adds Gerry De Francesco, program director at KIIS-FM.

Lest we leave you thinking radio programmers are jaded, Larry Groves, music director at KROQ, adds, "It has its advantages. Here in L.A., it probably wouldn't happen anyway, but I've worked in markets where if you weren't a reporting station, you didn't get serviced by the labels. You'd have to go out and buy the records for your station to play on the air.

"I also like reporting to the trades because I like reading the trades, the charts. I enjoy contributing to the final outcome of it." ■

LA FM

Continued from page 15

two non-commercial stations in the country to have such influence. Earl contends that "Songs you hear on KXLU will be played on KROQ and KNAC two or three months later. Those stations listen to us and watch what we add, so they feel that KXLU is indicative of what's happening in new music."

There is, then, enough diversity in the Los Angeles radio market to satisfy most listeners, but there is also a large audience of button-pushers out there who are neither satisfied with one station alone nor the degree of choice available from all put together. Quality artists are either not played at all, or a few lucky ones are played too much. This is because previous stations that have tried to walk this tightrope of quality and commerciality have failed dismally, but that is the nature of a business that depends on advertising dollars to survive. So, until somebody comes up with a better idea, we must all either join the club and learn to like Huey Lewis, or continue to turn instead to our tape decks in despair. They say the heart of rock & roll is still beating, but from what I've seen, I don't believe 'em. ■

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C G/B Am D D/F# D7 G C Am7 Dm7 G
ALL GIRLS AND BOYS TELL THAT CHRIST-MAS IS AL-MOST HERE. CHRIST-MAS, A TIME FOR CHEER IT'S A
Am Am/G D/F# D G Dm A Dm C G/B Am
TIME WE SHOULD ALL BE NEAR, WITH NO NEED TO CRY OR UN-SAID GOOD-BYES, IT'S A
D D/F# D7 G C Em Dm G G7
TIME WE SHOULD ALL BE DEAR FOR CHRIST-MAS IS AL-MOST HERE AND IT BRINGS US
Am C7 Dm B7/F# C/G A7 Dm G C A7
CHEER WITH HOPE FOR TO-MOR-RROW AND MANY HAP-PY YEARS CHRIST-MAS IS AL-MOST HERE
D Bm7 Em7 A Bm Bm/A E/G# E A Em B Em
CHRIST-MAS, A TIME FOR JOY IT'S A TIME FOR BOTH LAUGH-TER AND NOISE WITH FUN AND GREAT TOYS FOR
D A/G# Bm E E/G# E7 A D F#m Em
ALL GIRLS AND BOYS IT'S A TIME WE SHOULD ALL EN-JOY FOR CHRIST-MAS IS AL-MOST HERE AND IT
A A7 Bm D7 Em C#/G# D/A B7 Em A
BRINGS US CHEER WITH HOPE FOR TO-MOR-RROW AND MANY HAP-PY YEARS CHRIST-MAS IS AL-MOST
Bm Bm/A# D/A G/A D
HERE. CHRIST-MAS IS AL-MOST HERE

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First it was a White Christmas
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and then came the late great
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the Christmas Song

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Christmas Is Almost Here

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Reviews

CONCERTS

Purple Rain Premiere

Mann's Chinese Theatre

Prince & the Revolution

The Palace
Hollywood

We had a *Purple Rain* police pass to take us down Hollywood Boulevard to the theatre. It was hot and smoggy and Hollywood was choking on its own breath. The sky was pushing down on us. Everyone was going to the gold or for broke. We moved on ice toward the crowd, screaming and yelling at the limos pulling past us. All too quickly, we were in the Chinese drinking cold Coke and looking around for historical references. The fans were there, proudly letting the world know of their addiction. But there were too many power brokers trying to gauge the market—these are the men who control the Giant Machinery and haven't a clue how to start it unless some addict turns it on for them—and the brokers' sad children staring into empty space trying to discover what's at their fingertips.

But there were brothers and sisters of the reign, and they were walking with pride and indifference toward the screen. Prince arrived surrounded by bodyguards and a scream rose to the ceiling. And then the *Purple Rain* came. The first words are as clear a warning and an enticement as any ever were: "DEARLY BELOVED, WE ARE GATHERED HERE TODAY TO GET THROUGH THIS THING CALLED LIFE." It felt good to feel the audience respond to the screen. Prince has done at 24 what Mick and Bowie and Bruce should have done. (Did Elvis do it in *Jailhouse Rock*?) He's caught it. Shoved it in our faces. And

at the same time shown a world of male and female, old and young, black and white and in between, all in a passionate embrace of music and its consequences. You have to see it for yourself; no one can tell it for you. There are flaws but there are flaws in our own eyes that we never see. You want everything? You have to give up something. Prince transcends all things and dances toward white light.

The music flows like baptism. It carries us forward, sometimes tenderly and sometimes so perfect it hurts. Can you feel it? The movie is another bastard of *The Wild One*, where motorcycles and a slut madonna fight for the one and Prince follows in Brando's high-heeled footsteps with a casual arrogance and a sweet cowboy mouth. By the time we get to the song, "Purple Rain," we are already drenched with desire—to survive (with and without grace), to create, to move (to a beat inside and outside), to love, to forgive, to accept, and the hardest desire: to grow. It's too easy to destroy and, more than anything else, this movie says it may not be easy to create, but it is a true move toward some kind of salvation to try. The music soars. We are in a church of joy and redemption. This is rock & roll. I'm gonna howl at the moon and dance on the edge of this world till all wars end.

And then in what may be the most emotional and affecting seven minutes on film, we discover what it is to die for love and be reborn as a star. This is not as simple as it sounds. How many times have you died? The movie ends ready to begin again.

We walked out of the theatre, but we kept looking back. James Dean was the first rock star, and he had to sing and dance without music, but he filled the screen with the yearning and desperation that only a true mutant could transmit. Elvis kneeled at his feet in the

commissary and recited *Rebel Without a Cause*. Dylan had a cause and struggled to lose it. Mick Jagger had to be caught in the act because the world was out of control. Jimi Hendrix played his guitar with the tracks of our tears. And Chuck Berry and Little Richard explored this new world and discovered a new language. Now, we speak this language everyday. Prince encourages us to speak an even newer tongue—one that catches in the throat and licks all wounds to healing and pleasure.

We pushed against the stage and were rewarded with



Photo by Mark Shepard

HE WAS CLAIMING THE CROWN. THERE WAS NO DENYING HIS AFFIRMATION.

an altar. The curtain rose to fog and white light and silk flowers cast in careful abandon, and the band was already playing "17 Days." Prince entered in the half-light, but when the spot hit him, I could see in his eyes, in his body, in his thrust that he was here in the most all-encompassing way. Wearing a dayglo flower-pattern crushed-velvet suit with Brian Jones ruffles, he was a psychedelic rose in Spanish Harlem. From the first word of this three song set, he

let all assembled know he was claiming the crown. Claiming it as rightfully as you claim your own name. And there was no denying his affirmation.

Prince became the embodiment of all past and future legends. He danced and whirled and thrashed at the world and begged everyone to join him in ecstatic pursuit of the dream. To go beyond human into spirit—to disengage the circuits of perception and turn on the joy of pure energy. I watched him fall to the stage like a deer stunned in the snow and rise and catch in that moment of vulnerability a second of his own mortality and then deny it with an orgasmic scream of such density and purity that I wanted to be there forever or longer. We witnessed the rites of summer with no fall in sight. Down front at the altar, it became a contest of wills—he seemed to thrive on the adulation and grow more intense with every reaction. Seduction is in the hand of the beholder and love and anarchy ruled. Prince stole from James Brown the Godfather of Soul and then, seemingly amazed by his own theft, he wailed out his amazement and cried into the mike with victorious delight.

It was sex. It was religion. It was love and joy. It was a performance that was so overwhelming in its greatness that I sensed another level of being. He gave everything even as we screamed for more. In the fog and colored lights, Prince recreated primal experiences, and I was so lucky to be there. He gave me hope and I gave him the right time. We danced to the same beat. The heart keeps beating. Even after he was gone and I felt satisfied but dying for more, I swore to keep the promise I made to seek out this sad, compelling joy under the palms in despair.

Outside, the stars were bright and clean. Later, inside, we spoke in awe of the evening of July 26, 1984—we wished Mick a happy birthday in silence—and we realized we had witnessed the birth of a star and had tracked it across the sky till it lit the night and we felt the heat. Blessed in Hollywoodland. Wherever Prince goes from here, he will always walk with a perfect moment beside him. As Blanche DuBois says after a kiss of hope, "Sometimes—there's God—so quickly!"

—Richard Sassin

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Reviews

CLUBS

Brooklyn Brats

At the Country Club Reseda

□ **Players:** Scott Free, vocals; Paul Hanson, guitar; Bobby Stevens, bass; Dane Rage, drums.

□ **Material:** Hard rock & roll with a "let's have a good time" attitude. The tunes lurk somewhere in that grey area between straight rock and heavy metal. Their material is evidence of the love of the music they play: Free belts out vocals with heart and soul. It is refreshing to hear a heavy metal vocalist who *sings* lyrics rather than screams them. Furthermore, you can even understand the words he is singing—hallelujah! The Brats' lyrical themes are fairly typical of the rock genre. However, the band carries them off with a little more *oomph* than might be expected. Credit goes to the band for their songs, "No One Tells Me No," and the pick of the pack, "We Live To Rock." Their material has promise, and these two tunes contain the simple melody lines and tight musical arrangements that are the makings of radio favorites.

□ **Musicianship:** Vocalist Free has a style that is hard to categorize. Don't try to peg him; you could waste hours thinking, when you would be better off listening. I must commend him for successfully overcoming the temptation to merely shriek as

some metal vocalists do. Congratulations. Drummer Rage could well be the hub of the band; entertaining as he is (he twirls a mean stick), he does play with a vengeance. It isn't unusual to hear some drummers play a groove on one song that could easily be applied to the other nine. This sort of monotony isn't present in Rage's drumming, and I'll bet my paycheck he'll never be accused of it. Steven's bass playing produced a good, full sound while not overpowering Hanson's guitar work. While Hanson's solos may not cause Eddie Van Halen any loss of sleep, they are on the money—crisp, clean, and ambitious.

□ **Performance:** No problems here. The Brats work well on-stage, looking like rock & roll orphans in jeans with holes at the knees. Their playful style and mischievous antics present an image that the audience isn't intimidated by. I didn't hear anyone asking, "Are we having fun yet?," because everyone was doing just that—Brooklyn Brats included. Free slinked about the stage, Mr. Sex Appeal one minute; the next, he was the boy next door, helping Hanson play guitar and doing a good job of it, to boot. Music aside, the Brats are a fun band to watch, and could be best described as a visual overload. My only gripe is that I don't have four sets of eyes to watch each of them individually. Sour grapes to me.

□ **Summary:** If you're looking for a good time, don't just call the Brooklyn Brats. It would be wiser to jump in your car & roll on over to their show when they resurface on the club scene. Don't miss a minute—speed if

you must. I think the Brooklyn Brats would approve. Their brand of fun, both musically and entertainment-wise, is a deal you shouldn't refuse.

—Karen Burch

Betty Boop and the Beat

At FM Station No. Hollywood

□ **Players:** Lucy Russo, vocals; Ron Waters, keyboards; Charlie Garcia, drums; Ron Canine, guitars.

□ **Material:** With modern pop that places heavy emphasis on electronics, the band's sound can best be described as "Missing Persons" without the whine. While the group breaks no new ground, the original material sustained interest throughout the fifty-minute set. Chief among several solid songs were "Wasting Away," a very commercial tune with an infectious verse melody, and "A Kiss Away," a fine, dance-oriented number. The weakness in the writing only becomes apparent when the aggregation delves into arty ballads. The song "Whisper in French" being a case in point. Here, the set lost momentum, for neither the lyrics nor the music were as intriguing as the title.

□ **Performance:** Ms. Russo is one of the lovelier singers on the club circuit today, and her earthy contralto more than matches her looks. The band as a whole seemed to enjoy themselves without the usual excessive gestures one comes to expect from organizations of



Brooklyn Brats: Don't miss a minute—speed if you must.

Reviews

CLUBS

this type. The three instrumentalists were content to allow the vocalist to command the center stage. The one nod to show-biz was given by Garcia, who played the set standing up behind his Simmons drum kit. The focal point of the act is Russo, with her dark mane and aggressive but attractive stage presence.

□ **Musicianship:** Canine uses his guitar synthesizer as tastefully as I've heard it done in a local band. This is no small feat when one stops to consider the abuse the electronic

consistency in their material would give them a better shot at the almighty "deal," but aside from that, they are a pleasant diversion on a warm summer night. Russo's legs alone are worth the price of admission.

—*Billy Cioffi*

Yo

At Wolfgang's San Francisco

□ **Players:** Bruce Rayburn, guitar, vocals; Sally Engelfried, bass; Greg Baker, drums.

□ **Material:** Underground with an ambience. Yo's short and speedy songs take on an urgent inspiration and raw drama from rock's chapter on youthful

curiously vague and negative, describing life as something to be endured, not lived. It's an ironic juxtaposition, considering they put so much life force in their music.

□ **Musicianship:** Instrumental prowess is not Yo's forte, although Baker is one helluva fine drummer. He was responsible for their sense of rhythmic multi-directionality, and boasts an impressive catalog of riffs. Rayburn's guitar slipped into a bare dissonance, as did his trembly, somewhat whiney voice, and occasionally pulled off bagpipe-sounding lines. Generally though, a staple of chords was Rayburn's habit. Engelfried, tall and thin, put it out hard and heavy, with a



Betty Boop and the Beat: Sustained interest throughout set.

keyboard has endured in the name of pop music. Speaking of keyboards, Waters utilized them in a mostly supportive role, generally letting the songs, as opposed to the solos, be the main interest. Waters also must be singled out for his keyboard bass, which was solid and supportive.

□ **Summary:** Although certainly not an innovative group, Betty Boop and the Beat are unpretentious and fun. The band looks good, and they play like they really mean it. A little more

impertinence. This music rides roughshod over Sixties R&B progressions with a fervor that comes of Engelfried's eighth-note bass-fire, the metallic discordance of Rayburn's guitar and voice, and Baker's tireless, imaginative rhythms. There aren't many "hooks" in the conventional sense. And, in fact, sometimes it's a mystery where choruses end and verses begin. But there are fetching, enveloping nuances throughout, and therein lies Yo's strength. Lyrical themes are

variety of single notes and crawling melodic lines.

□ **Performance:** Yo's balancing of members came off as well in their disparate looks and actions as in the intelligent song segues. In a no-frills, straight-ahead outpouring of pure visceral energy, Yo alternated songs based on their textures and tempos to engender in the set a fresh, combusive feel, and this shuffling was perhaps their best move in making the show work. Rayburn, an angular, fairly ghoulish looking

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lad, swung and grinded away at the lead mike while Engelfried, dressed in schoolgirl plaid and acting a little too shy, copped an air straight from the Tina Weymouth school of cool. Baker, behind drums, managed to involve himself with the au-

cowpunk, with a little cowpob, crowswing, and even cowfunk thrown in. Their best originals, like "Love Slave" and "Midnight to Moonlight," are campy send-ups of the country milieu, and they fill out their set with spirited renditions of traditional country songs like "Black & White Thunderbird" and "Good Girls Gonna Go Bad."

□ **Musicianship:** The level of musicianship throughout the

straight-looking folks in the crowd).

□ **Summary:** I'm not too sure how many people will take to cowpunk—it's an odd hybrid, to say the least—but if anyone has a chance at making it big, this band will no doubt be one of the contenders.

—Melinda Lewis



Yo: A no-frills, straight-ahead outpouring of energy.

dience via constant eye contact and convincing willingness to work. Elements fell into place well

□ **Summary:** Bless the bands like Yo who don't blatantly beg for commercial acceptance. There is a sound with roots in the Sixties and an Eighties post-punk grit. The themes are a bit on the down side and they'll never be known as instrumental virtuosos, but the music transcends all that. It's vibrant and alive; a welcome slice of innovation on the Bay Area club circuit.

—Bonnie MacKinnon

The Screamin' Sirens

*At the Palomino
No. Hollywood*

□ **Players:** Pleasant Gehman, lead vocals; Rosie Flores, lead guitar; backing vocals; Marsky Reins, guitar, fiddle, backing vocals; Miko, bass; Boom Boom Dixon, drums.

□ **Material:** The Sirens' set could be described as mostly

band is generally high. Flores is a good guitar player, handling with ease every style the band covers. She earned the spotlight on the Western swing numbers, and turned in some hot solos on "Midnight to Moonlight" and "Black & White Thunderbird." Reins provided effective back-up on guitar and did a wonderfully wild solo on "Love Slave." Her fiddle playing is also very good, and could be worked in on more numbers. Miko and Dixon are good, solid players, with their talents displayed prominently on "Mr. T" (a rap/funk number with country accents) and "The Runnin' Kind." Gehman's squeaky, Betty-Boop-y voice is perfect for the genre and when everything's tight, Flores' and Reins' backing vocals wrap around hers to create an Andrews-Sisters-of-cowpunk feel.

□ **Performance:** The band certainly turns in a spirited, energetic performance, and it's quite obvious they have great fun onstage. While they might not go over too well in front of a redneck audience that's dead serious about country music, the crowd that night at the Palomino certainly enjoyed the band (even the more

John Chiodini Band

*At My Place
Santa Monica*

□ **Players:** John Chiodini, guitar; Luis Conte, percussion; Leon Gaer, bass; Bob Leatherbarrow, drums; Emil Palome, keyboards.

□ **Material:** Contemporary, often lighthearted, jazz originals. "Ginger," a sensitive and joyous number, opened the show, inspiring a child standing stageside to twirl gleefully in time with the tune. "Memory of a Tree" had a haunting piano intro, then shifted provocatively between dark and light remembrances when all players joined in. "Famous Amos" is a rousing rhumba with hints of Spyro Gyra; "Joe's Place" is a swaggering, Stray Cats-meets-Steely Dan piece; and "Smiles" is as gay as the title implies. Lots of good listening here, with the conga-funky "Yoruba" one of the few selections that failed to get off the ground.

□ **Musicianship:** Chiodini (pronounced Q-deeni) is a noted session guitarist whose recent playing behind Peggy Lee moved jazz critic Leonard

Reviews

CLUBS

Feather to call him a "masterful guitarist." Chiodini's "mastery" was easily evident in numbers like "Cheetahs and Gazelles," a frenzied composition requiring high skills from all players. When not using a Strat, he achieved acoustic integrity with a fairly effects-free Ovation, especially nice on numbers like "The Gardens." Hats off to hat-wearing Palome for conveying the essence of sensitivity and joy through his keyboards, and for some especially nice happenings in "Memory of a Tree." Drummer Leatherbarrow was a tightly-wound ball of energy, requiring—and getting—some attentive locking in by Gaer, which resulted in a precise rhythmic foundation. Points off for the meager percussives of Conte, who faced brutal competition from the fascinating array of sound delivered by his temporary replacement the last time this reviewer caught the band. And what's his excuse for the skin-slammng, overpowering treatment of "Smile," like some mean, green giant tromping through? Ouch!

□ **Performance:** There are no stars in this ensemble—there is the music, and all stage posturing reflects dedication to it. On the fun side, Chiodini and Palome are both soulful-eyed Italians who look like they could be selling pizza behind a Brooklyn counter. Fortunately for jazz aficionados, they choose to make their "dough" from music! Chiodini is a genteel ringmaster with a quiet,

artistic sense about him. Palome is more hardy and whimsical. Leatherbarrow is all boney angles, his body a seeming afterthought to his precisely working wrists. Gaer has a deceptive, dough-boy image in conflict with his rugged playing, and Conte justifies the Latin influences swirling behind a lot of this music.

□ **Summary:** Having seen this show twice now, this reviewer couldn't help missing the knock'em dead percussionist and synth player who were absent the second time around. Don't misunderstand: however it's presented, this music is still great for a late-night wind-down and imaginary samba under moonlight. And if you're starving for quality musicianship, the John Chiodini Band provides it. Still, it goes back to the bread and jam theory: once you've had jam, a piece of bread without it seems a little less exciting.

—M.C. Deegan

S.I.N.

*At the Troubadour
West Hollywood*

□ **Players:** Art Deresh, lead vocals; Howard Drossin, lead guitar; Vince Gilbert, keyboards; Joey Cris, bass; Carl James, drums.

□ **Material:** Fast-paced and melodic hard rock/heavy metal. Their best songs (like "Nothing At All," "On The Run," and "Sin City") are powerful, melodic anthems with plenty of *sturm und drang*. Others, like "Taking the City by Storm," have interesting dual-guitar/keyboard passages.

On the whole, their material is above par, although this set seemed, for some reason, a little abbreviated.

□ **Musicianship:** Deresh has a powerful, clear voice that cuts through the supersonics and carries the melody well, although this performance was occasionally marred by sound problems. Gilbert's keyboards (Hammond and synthesizer) give the band a richer, fuller sound than most bands in this genre; he's a very good player and could probably contribute more than he's doing now. Drossin is a decent guitarist, but his solos tend to be an uninteresting string of disconnected riffs, although his solo in "Sin City" was better constructed and more fluidly played. Joey Cris and Carl James are solid players and provided a suitably powerful bottom end.

□ **Performance:** The band puts on a dynamic, high-energy show, and Deresh, Gilbert, and Cris, in particular, excel. However, at one point they tore up a picture of another band, and at the end of the set they thanked another musician "for no longer being in the band"; antics like these are totally unnecessary and unprofessional—the band can certainly succeed on their own merits, without tearing others down. On the positive side, they did handle the intermittent sound problems with cool, calm professionalism.

□ **Summary:** Definitely a band with lots going for them. With a little more discipline and innovation, they will no doubt go far.

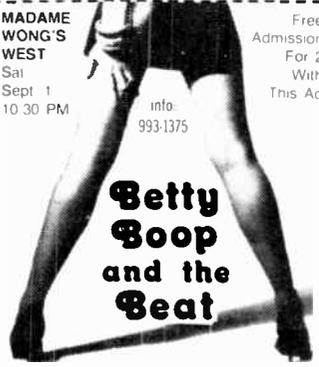
—Melinda Lewis



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Reviews

ALBUMS



The Bangles *All Over the Place* CBS Records

This album is so faithful to the Sixties, it's almost perfect. Except for one thing: *All Over the Place* would never have been released on Columbia in the Sixties. Clive Davis would never have signed them. Instead, I'd like to see the old ABC/Dunhill label resurrected just for the Bangles, where they'd be right at home with the Mamas & the Papas, the Grass Roots, and Emitt Rhodes.

Or better yet, maybe I could paste over an old yellow and white Atco label, just like the Buffalo Springfield.

Just like the Buffalo Springfield? I think we're on to something there.

You've got to hand it to the Bangles: Four women have managed to have recreate a sound that took six men to originate. And I'll match Susanna, Debbi, Vicki, and Mickie (make that Michael) against Stills, Young, Furay, or Messina any day. Vocally, the Bangles have outdone their teachers with little help from producer David Kahne. And besides writing or co-writing the bulk of the material, Vicki Peterson provides a muscular guitar sound filled with lots of hooks.

On first listening, there are no *great* songs on the record. But repeated listenings reveal lots of *very good* ones. "Hero Takes a Fall" is an up-and-running number with a solid feel and strong vocal by Susanna Hoffs. On "He's Got a Secret," there's a touch of Led Zeppelinism, but somehow it fits in fine. All three of Vicki Peterson's lead vocals are memorable. "Going Down to Liverpool" (one of two songs not written by the band) features Debbi over a wonderfully

hypnotic neo-psychedelic track and splendid harmonies.

This record isn't for everybody. No throbbing synthesizers, and it's hard to dance to. But if you like the sound of four girls singing, you'll love the Bangles. They're here to stay.
—Bruce Kaplan

Rank & File *Long Gone Dead* Slash Records/Warner Bros.

Rank & File have come quite a way since *Sundown*, the band's debut LP. Although that album was hailed as innovative, and certainly acted as a catalyst for the "cowpunk" movement, it was far more by-the-book and traditional than *Long Gone Dead*. Rank & File's earlier material drew heavily upon Johnny Cash and Hank Williams, flavored with raw punk energy. But the new songs seem at once poppier, some sounding almost Sixties- or surf-influenced, while the lyrics go beyond lost loves and gun-fights. With the addition of violins, banjos, and steel guitars, their sound has filled out more, too. Chip and Tony Kinman still harmonize together in a goose-bumpy way, and some of the tracks are just beautiful. "Sound of the Rain" with its lonesome harmonica intro and yearning choruses, is great, as is "Last Night I Dreamed." For more traditional country-westernish songs, there's a reworking of Lefty Frizzell's "I'm an Old Man," and "John Brown," featuring Tony's fantastically low voice. All in all, a very pleasant record.—Ruby Wheeler

Carmel *The Drum Is Everything* Warner Brothers

Possessing no extraordinary vocal skill, would-be white soul sister Carmel leads her fairly talented acoustic backing band through some acutely tricky (and trendy) paces, but the end result is a childish mimicry of old Aretha cliches. Adequate stabs at replication like the shuffling "More, More, More" or the Billie Holliday-haunted "Stormy Weather" suffice, making *The Drum Is Everything* a curiosity if nothing more. However, a handful of interesting arrangements do not warrant the star status Carmel enjoys in England; hopefully, America will be more discriminating.

—Tom Lanham

The Blue Nile

A Walk Across the Rooftops

Linn Records (Scotland)

This exquisite album seamlessly fuses electronic rhythm patterns and textures, symphonic string sections, lounge piano, and haunting vocals that recall nothing less than vintage Sinatra! The elegant musical settings of the title song and "Easter Parade" have more in common with classical musical theatre than with any contemporary stylizations, but they're neither pretentious nor forced. "Stay" and "Heatwave" give more emphasis to the beat but still shimmer with atmosphere. "Tinsel Town in the Rain" perhaps best exemplifies the full range of the Blue Nile approach. *A Walk Across the Rooftops* is one of the few albums released in the last few years that begs to be played from beginning to end.

—Bud Scoppa



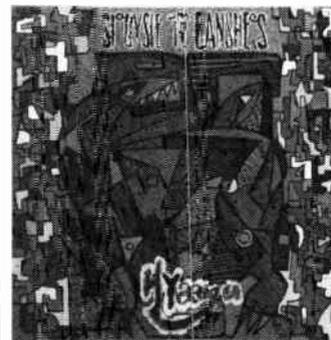
The Psychedelic Furs

Mirror Moves

Columbia Records

Vocalist Richard Butler, who has claimed to not know how to sing no matter how hard he tries, proves his cancer-throated worth once again with a surprisingly accessible set of tunes. Butler and cronies used to wince at the mere mention of pop music, but now the former *avant-garde* forerunners have decided to run a different race. The gaseous worldwide smash, "The Ghost in You," is absurdly addicting, and its funk-and-horn-powered companion track, "Heartbeat," never ceases to compel hesitant dancers out onto the floor at clubs. This album is a bold transition for the Furs, and a welcome step forward from the mundane caterwaulings of *Forever Now*.

—Tom Lanham



Siouxsie and the Banshees

Hyaena Geffen

Hyaena is riveting, and waxes more powerful with repeated listenings. One could easily dismiss the Banshees as dabbling dilettantes upon first inspection, but the determined listener will find it a rewarding experience to wade through the rotting corpses in the crypt until the brilliance of Siouxsie and Severin's writing becomes apparent. From the orchestral cacophony of "Dazzle" through the percussive charms of "Take Me Back" to the pell-mell Indian exorcism of "Blow the House Down," the Banshees make clear that what's kept them at the top of the punk/glam/new wave/etcetera heap is still propelling them today. "Dazzle" is the "Hong Kong Garden" of the Eighties.

—Tom Lanham

SINGLES

"No Vices" from Freudian Slip is basic power-pop fare. The vocals are suitably snarling and the musicianship predictably structured, no better or worse than many other similarly unimaginative efforts. A speeded up version of Lulu's classic, "To Sir With Love," seems utterly pointless, and is completely devoid of any of the emotion that the lyrics demand. . . . "L.A. My Way," from Rusty Buchanan, is a big loser in the "Official Song of the Olympics" contest. It is a thoroughly contrived, heavily cliché-ridden ballad, sung convincingly enough but sounding ridiculous. . . . A more impressive attempt at power-pop comes from Nuboy with "Write Me a Letter." The arrangement is more thoughtful, and the band manages a tough, clean sound; still no attempt at originality, though. "Cool Operator" is a catchy Cars-ish tune with some effective keyboard work adding some atmosphere, for an altogether more commercial sound. . . . It's a pity that the music of 86 on "Useless" isn't up to the same high standard as the packaging of the disc. Featuring a highly repetitive riff and monotonous vocals,

Reviews

SINGLES

this is simply boring. "Behind My Back" is more doom-laden dirge, a la Cure, and although more distinctive than the A-side, this is still relatively uninteresting. . . . "Ba-a-By" from *Merging Traffic* is a chirpy singalong piece of fluff, and, with the exception of some powerful, out-of-context bass lines, instantly forgettable. . . . See you again before the Michael Jackson/Laurie Anderson remake of "Smoke on the Water" hits the stores!

—Martin Brown

CASSETTES

BRIGHTON—BRIGHTON—(Chrisman Management): Brighton has a lot of the same influences as Mr. Alexander. I would imagine, but a different set of problems. The band plays proficiently, and the arrangements and production are pretty cool, but the songs have nothing new to say lyrically or musically. "New Romance" has a good guitar intro but it gets tiring before the song draws to a close, while songs like "On the Road" and "Feel Like Crying" are just too predictable. Order from: Chrisman Management, 11242 Oxnard Street, No. Hollywood, CA 91606.

TIM ALEXANDER—CHRISTMAS AND THE FRIEND—(American Artists): The Sixties, while surely remembered as *the* creative explosion in rock music, is not where it all ended. Tim Alexander, a gifted singer-songwriter, writes and performs in a manner so reminiscent of the Sixties that it takes away from his own original ideas. Alexander, also with the group Western Front, relies too heavily on his influences and not enough on his own personal inspirations, which, judging from his lyrics, are actually quite many. A lot of his songs, particularly "Uncle Charlie's Farm" and "Bob," have a childish innocence that could be made appealing. But as it stands, the moods copped from bygone glories outweigh what originality there is. The two biggest influences are the Beatles (surprise!), heard most directly in the strains of "A Wonderful Day" and the transplanted, twice-removed East Indian modes of "All the Animals in the Tree," and the early Who, heard in "Bob" and elsewhere. Perhaps what Alexander is needing is more modern production values (this stuff all sounds like home four-track recordings, not that that is *always* bad). A second pair of ears in the form of a producer wouldn't be a bad idea, either. But, Alexander does have a good sense of song form and instrumental and vocal arrangements. It would be interesting to see what he could do under more ideal conditions and with more time. Order from: American Artists Management, 10769 Westminister, Los Angeles, CA 90034.

—Bruce Duff

EARMARKS OF QUALITY

This column is designed to help the record buyer focus in on what is particularly worthwhile in the vast vinyl jungle. We'll fill you in on the following: particularly strong current albums and EPs; noteworthy singles; and exceptional tracks on generally unimpressive albums. Album and EP titles are italicized; singles and cuts are in quotes. Are we rolling, Bob?

Prince: *Purple Rain* (WB)—This wholly original LP gracefully incorporates Hendrix-style guitar work and touches of Sly into Prince's trademark sonic settings and deep grooves. Of the LP's nine songs, eight are terrific. A milestone.

Prince: "When Doves Cry"/"17 Days" (WB 12")—The sinuously beautiful flip is a revelation, and it ain't on the LP.

Bruce Springsteen: "Dancing in the Dark"/"Pink Cadillac" (Col. 12")—Remix of hit is enhanced by backing vocals and other striking elements, while B-side's a smoldering shuffle not on LP.

Bruce Springsteen: "I'm on Fire" (cut from *Born in the U.S.A.*, Col.)—Haunting countrified lament from a thematically absorbing but musically flat LP.

Lou Reed: *New Sensations* (RCA)—The former Mr. Decadence makes like boy-next-door throughout his most engaging solo LP yet.

Kid Creole: "My Male Curiosity" (Atl. 12")—Penetrating discourse on M-F relations abetted by August Darnell's unique gifts for irony and swing.

Wang Chung: *Points on the Curve* (Gef.)—Out since December, this LP's terrific songs, vocals, and production are finally breaking through.

Bangles: "Hero Takes a Fall"/"Where Were You When I Needed You" (Col.)—Delectable summer single b/w affecting Grass Roots remake. If you like this, you'll like the LP just as much.

TSOL: *Change Today?* (Enigma)—Accessible R&R from a literally new & improved L.A. unit.

Split Enz: "Message to My Girl" & "Bon Voyage" (LP cuts, *Conflicting Emotions*, A&M)—A quandary: Band of stature makes LP with only two good cuts, but they're real beauties. Solution: get single of "Message" . . . if you can find it!

James Brown: *Can Your Heart Stand It!* (Solid Smoke)—A whole mess of JB's Sixties smashes, from "Please, Please, Please" to "Cold Sweat." Virtually indispensable.

Combination: "A Place in Your Life" (cut from *Combination*, WB)—On the LP, Ted Templeman's hard-nosed production is more impressive than the up-and-down material of this L.A. band. But this cut (not the initial single) sounds huge and has a rousing pop chorus that's just irresistible.

—Bud Scoppa



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Club Data

by Murdoch McBride

The biggest news in the club scene this week might be the expected surge in business following the Olympic Games.

While sometimes jaded and often down-to-earth about the realities of keeping their doors open, many clubowners were surprised to find that people stayed home to watch events, or were too tired to go out after seeing events live; and then there are those who figure the media spooked a lot of people into staying clear of L.A. altogether. We all thought things would pick up a little, but it looks like they didn't.

Carey Leverette at Donte's reports that his liquor salesman was telling him that LA liquor deliveries were way off for the

period surrounding the games ... and if that isn't a clear indication of how they're doing, nothing is.

Still, there were interesting aspects to the clubs' role during this historic period just past. The Cathay de Grande was able to book in the King's Kids (Christian Children's Choir) and the mime presentation, Toy-maker and Son, before helping them get booked into the Troubadour on two consecutive Monday evenings. It's interesting to think of the 700 club getting video footage at the Cathay, and equally noteworthy when the only person wearing spikes at the Troub was a Christian mime portraying a bad guy.

The Comeback Inn Olympic Festival with James Newton worked out really well for the club, selling out and then some.

All in all, there may have

been something of a dip in business, but this is a tough club scene; and as evidenced by the fact that no one went under during the games, it obviously takes more than Olympics to take the wind out of our sails.

Moving on to upcoming events, newly signed CBS recording artists, Cock Robin, will be performing at Sasch. Look for them August 29th. And if you heard they might change their name to Mariposa, don't buy it. It looks like any reluctance to face negative publicity over the name Cock Robin had been set aside in consideration of the value of even negative publicity.

Picking up momentum on his shift from showcase to dance bands, Bill Gazzarri's is planning to audition Top 40 dance groups very soon.

White Sister is about to

release their long-awaited album soon, and they made a return date at the Starlight Amphitheatre just over two weeks ago. Malice, Hellion, Rough Cutt, and Pandemonium also played the "mini-Greek" and together they put on a good show ... the venue's first heavy metal show in years. Surprisingly, the City of Burbank (which owns the venue) is supportive and the staff are looking forward to similar shows later in the summer. Bands should contact Dave Bendett at 845-7883 for booking information. Promoters should consider this venue as well, and if you've never been there, it really is fun.

Last but not least, John Chalen, the new booker at McCabes (31st & Pico) predicts a great show August 18 with the Blasters' Phil Alvin and Bill Bateman with Carlos and Gil from Top Jimmy ... don't miss it.

Music Connection Exclusive

LiveAction CHART

July 13 to July 27, 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 VENUES

This Issue	Last Issue	Cumulative '84	Act
1	—	1	The Cult
2	—	1	Kick Axe
3	—	1	Scoundrel
4	—	1	Jef Scott
5	6	3	Candy
6	—	1	Iron Butterfly
7	—	4	Gun Club
8	—	3	Green on Red
9	—	1	David Van Tieghen
10	—	1	Ronnie Spector
11	—	1	Exit
12	—	5	Tower of Power
13	11	2	Fleshtones
14	—	1	Bruce Joyner/Plantations
15	—	2	Walter Egan
16	—	1	Max Havoc
17	—	2	Cynthia Manley/Cock Robin
18	—	3	Andrew Rollins
19	—	3	Scarlet/Arkenstone
20	—	5	Stryper

Keep An Eye On

- 1 Steppin' Lazer
- 2 Rick Kelly/Rhythm Kings

Non-Local

- 1 Poison (moved from Penn.)

COUNTRY/FOLK VENUES

This Issue	Last Issue	Cumulative '84	Act
1	—	1	Earl Thomas Conley
2	—	5	Golden State Cowboys
3	—	6	Susanville Stage
4	—	1	Eddy Raven
5	9	4	Michael Kidd
6	—	1	Jerry Jeff Walker
7	5	3	Ray Price
8	—	1	B. J. Thomas
9	20	7	Bull Durham Band
10	12	13	Travis Young
11	—	3	Glenn Castleberry
12	1	12	Duke Davis/Buckshot
13	—	1	Malicorne
14	—	1	Gizzard Brothers
15	4	11	Doo Wah Riders
16	16	14	Larry Dean
17	—	6	ReUnion
18	—	1	Waitin' On a Train
19	11	9	Johnny Meeks
20	—	1	Southbound

Keep An Eye On

- 1 A. J. Masters

Non-Local

- 1 Hoyt Axton
- 2 Bellamy Brothers
- 3 Jerry Lee Lewis

JAZZ/BLUES VENUES

This Issue	Last Issue	Cumulative '84	Act
1	—	16	Billy Vera/Beaters
2	4	6	Bill Watrous Big Band
3	16	2	James Newton Quintet
4	17	2	Embra Sambra/Yana Purim
5	—	1	Claire Fischer
6	—	3	Marilyn Scott
7	—	1	Terry Wollman & Friends
8	—	8	Dog Cheese
9	7	5	M. Ruff/V. Shepard
10	—	1	George Howard
11	12	16	Don Randi & Quest
12	18	3	Tommy Tedesco
13	—	3	Louie Bellson
14	—	1	Bradford Marsalis
15	14	2	Brandon Fields
16	2	8	Richard Elliot
17	—	1	Herb Ellis
18	—	2	Dimitri & Silverware
19	—	1	Azteca-2
20	—	5	John Faire/His Allstars

Keep An Eye On

- 1 Jack Sheldon/Ross Tompkins
- 2 Bill Watrous
- 3 Dave Pell
- 4 Emmett Chapman/Josh Hanna

Non-Local

- 1 Indra Lesmana

Showcase

by Martin Brown

Private Domain

San Diego hasn't been known as a hotbed of musical talent, but now the city has its very own band signed to Gold Mountain/A&M Records.

The band is Private Domain (formerly known as Bratz), and their infectious brand of reggae/pop/rock has attracted a lot of attention over the last couple of years. Led by lead vocalist/rhythm guitarist Cecil Pain and lead guitarist/vocalist Jack Butler, the band has been playing the San Diego club circuit for the last few years and gaining a strong following and reputation as a highly entertaining crowd pleaser.

The turning point for Private Domain came when their recording, "Absolute Perfection," began to receive airplay on 91X. Butler relates the story: "Rick Carroll told Mike Jacobs about the record and he immediately flew down to San Diego to talk to us; we signed a management deal with him and he told us to get the song off the radio right away. That seemed ironic since we were really pleased to have it on there, but he explained that as we didn't have a record in the stores, there was no point having

it played. That made sense, so we had it stopped." Since that time the band has played several showcase dates in L.A. for the A&R brigade. Jacobs finally struck the deal with Gold Mountain, and the release date for the debut album will be August 20th.

Burt Stein, executive V.P. of Gold Mountain, is very enthusiastic about the band. He has been following them for about a year and went down to see them in San Diego a couple of months ago. "I was knocked out by the audience response; it's very unusual for a band playing all originals to have the audience on its feet from the first song."

The self-titled ten-song album was recorded at Western Audio in San Diego and produced by Pain and Butler. It is testimony to the band that Gold Mountain had no qualms about allowing them to self produce. Mastering was handled by whiz Bernie Grundman and the result is an album of massive commercial appeal, comprised of intelligent, danceable songs. "We wanted to write songs that had to do with more than just getting a record company," Pain says. "A couple of our songs are pretty controversial lyrically, particularly 'Spiritual Warfare.' But we had things that we wanted to say and we said them."

Stein sees the album as "appealing to all audiences and receiving airplay on all types of stations except country and



Private Domain

R&B. I hate to compare them to anyone but I see their crossover potential as being similar to that of Men at Work.

Ocean Fever II, a new film by surf movie supremo Steve Soderberg, features two songs from Private Domain, "Absolute Perfection" and "Don't Need That Much." It's currently being shown domestically as well as in Japan, Australia, and South America.

Live shows, which are very important to the band, have been limited recently, but there are tentative plans for a fall tour with label comrades the Textones.

Good for you, San Diego.

—Martin Brown

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Ted Gerdes
ATTORNEY AT LAW

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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.

PIPPIN'S MUSIC EMPORIUM AND CHILI PARLOR

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

Type of Music: Rock, new wave, heavy metal, R&B, Reggae on Sundays. 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.

ON BROADWAY COMEDY/JAZZ CLUB

814 Broadway, Santa Monica
Contact: Perry Hart, (213) 394-1583.

Type of Music: Jazz, solo singing artists, comedians.

Club Capacity: 150.
Stage Capacity: 9 pieces.

PA: Yes.
Lighting System: Yes.

Piano: Yes.
Audition: Call Perry at 394-1583.
Pay: Possible paid bookings.

ICE HOUSE

24 N. Mentor Ave., Pasadena, CA 91106.
Contact: Steve Hibbard, (213) 681-1930.
9 a.m. to 8 p.m.

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.

OSKAR'S CORNHUSKER

975 W. Foothill Blvd., Azusa, CA 91702.
Contact: Patrick, (818) 339-8681.

Type of Music: Rock, pop. Acts based in San Gabriel Valley preferred.

Club Capacity: 450.
Stage Capacity: 10-12.

PA: Yes.
Lighting: Yes.

Piano: No.
Audition: Call, send tape, pics, bio.
Pay: Negotiable.

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. Complete 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.

GOLDEN WEST

14808 W. Western, Gardena, CA 90249.
Contact: Jack Nelson, (213) 770-1533.

Type of Music: Country-Western.
Club Capacity: 1000.

Stage Capacity: 25.
PA: Yes.

Lighting: Yes.
Piano: Yes.

Audition: Send pics, resume, bio & number of mailing list.
Pay: Negotiable.

TIMBERS

1920 Alosa, Glendora, CA 91106.
Contact: Steve Hibbard, (213) 681-1930.

Type of Music: Heavy Metal, Rock, New Wave, Origs OK.

Club Capacity: 600.
Stage Capacity: 7.

PA: Yes.
Lighting: Yes.

Piano: Yes.
Audition: Live, or send tape to: Steve Hibbard, c/o Ice House, 24 N. Mentor, Pasadena, CA 91106.

Pay: Percentage of door.

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.

RICKEY'S SKYROOM

323 W. Valley Blvd., Alhambra, CA 91803
Contact: Magi Bloom (818) 440-0303.

Type of Music: Original, variety, supper-club.

Club Capacity: 100.
Stage Capacity: 10.

PA: Yes.
Lighting System: Yes.

Piano: Yes.
Audition: Wed. 5-6 p.m., call to confirm.
Pay: Full door.

FOOTSIE'S

34 N. Mentor Ave., Pasadena, CA 91006
Contact: Heide Hibbard

Type of Music: New wave, R&R, T40.
Club Capacity: 250.

Stage Capacity: 8.
PA: Yes.

Lighting System: Yes.
Piano: No.

Audition: Send tape, photo & playlist; live auditions possible.

Pay: Negotiable.

THE SUNSET

322 W. Sierra Madre Blvd., Sierra Madre, CA 91024.

Contact: Doug Huston, (213) 355-3461.

Type of Music: T40, R&R, originals OK, dance music, Sun-Jazz.

Club Capacity: 225.
Stage Capacity: 4.

PA: Yes.
Lighting System: No.

Piano: No.
Audition: Send cassette or video, or call.
Pay: Negotiable.

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.

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: Michael Glick, 2-6 pm, TF (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 Donna, 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: Donna or Marcia, 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.

GIO'S RESTAURANT

7574 Sunset Blvd., Hollywood, CA
Contact: Sam Silvers, 656-6461.

Type of Music: Sun., Mon., Tues., and Wed. Showcases—Rock & Roll, R&B, jazz, heavy metal.

Club Capacity: 150.
PA: Yes.

Lighting System: Yes.
Piano: Yes.

Audition: Call 656-6461 for info.
Pay: Half of door.

THE TAPESTRY ROOM

Cal State Northridge
University Student Union A117
18111 Nordhoff St., Northridge, CA 91330
Contact: Miles Osland or Jim Martin,
(818) 885-2491.
Type of Music: R&R, R&B, Reggae,
Break, Country Rock, Pop.
Club Capacity: 150.
Stage Capacity: 8.
PA: Yes, w/operator.
Lighting: Yes, w/operator.
Audition: Send tape and resume, in-
cluding size of mailing list to above
address.
Pay: Call for info.

DANCING WATERS

1331 Pacific Ave., South Bay/San Pedro,
90731
Contact: Craigger White (213) 547-4423 or
547-4424.
Type of Music: R&R to Heavy Metal,
originals.
Club Capacity: 700.
Stage Capacity: 100.
PA: Yes.
Lighting: Yes.
Piano: No.
Audition: Send tape, bio & pic to above
address.
Pay: Percentage, negotiable.

LA CABARET

17271 Ventura Blvd., Encino, CA 91436
Contact: Jeff Wayne (818) 501-3737
Type of Music: All styles.
Club Capacity: 180.
Stage Capacity: 20.
PA: Yes.
Lighting: Yes.
Piano: Yes.
Audition: Send promo, tape, pics & bio.
Pay: Negotiable.

**ANTICLUB
AT HELEN'S PLACE**

4658 Melrose Ave., LA, CA 90029
Contact: Jim, Jack or Russell (213)
938-9811
Type of Music: Unusual, Original only.
PA: Yes.
Lighting: Yes.
Piano: No.
Audition: Send cassette to P.O. Box
291304, LA, CA 90029.
Pay: 50% 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/Contests; self-
contained acts only.
Club Capacity: 200.
Stage Capacity: 5.
PA: Yes.
Lighting System: Yes.
Piano: No.
Audition: Tape and pics.
Pay: Negotiable. Showcases/Contests—
\$200 weekly.

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.
Pay: Negotiable.

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.

MUGSY MALONE'S

1731 S. Harbor Blvd., 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, Unltd., PO Box
1273, Chino, CA 91710.
Pay: Negotiable.

SONG MARKET

LOOKING FOR copyrighted songs in
styles of R&B, techno-pop and Rock. Send
cassette, lead sheets and SASE to JP Pro-
ductions, 1807 Vista Del Mar, Suite 108,
Hollywood, CA 90028.

HELLION RECORDS is looking for fin-
ished masters of strong commercial
material by individual artists or bands. We
are also looking for mainstream material
for our artists. Submit songs in cassette
form. Include your three best songs with
lyrics. Submit cassette dubs of your
masters with pictures, bio, etc. to: Hellion
Records, A&R Department, Attn: Albert
Williams, 8306 Wilshire Blvd., Suite 216,
Beverly Hills, CA 90211, or call (213)
931-6243.

SONGS NEEDED for recording artist.
R&B, C&W, R&R, in pop vein. Send tapes
(non-returnable) to: George Tobin Produc-
tions, 1137 Burbank Blvd., NH, CA 91601.

PUBLISHERS SEEK "Hit" songs. Send
only your best 3 songs on cassette w/lyric
sheets to: Mulberry Street Publishers, P.O.
Box 24329, Nashville, TN 37202-4329.

PRODUCTION COMPANY seeks another
"He's So Shy" and "What's Love Got to
Do with It" for immediate recording. Send
tape and lyric sheet, 3 songs only (non-
returnable) to: BMS Productions, 14755
Ventura Blvd., #1-752, Sherman Oaks, CA
91403. Accepting *only* by mail. For info call:
(818) 784-7359.

EMI/AUSTRALIA recording artist *Wickett
Wak* now reviewing commercial Top-40
material for 2nd album. Send cassette and
SASE to: Brave New Music, P.O. Box
25695, L.A., CA 90025.

HIT SONGS wanted. Publisher seeks
dance-oriented Top-10 material for major
artist. Please send to: Bullwhip Publishing,
9017 Reseda Blvd., Northridge, CA 91324,
Attn: A&R.

MISCELLANY

THE VIDEO MUSIC Channel is now ac-
cepting local music videos to air on a new
national television show. Send ¾" tape &
bio to: 2700 N.E. Expressway, Bldg. A,
Atlanta, GA 30345. For more info call Tami
(404) 321-6969.

VOCALISTS WITH original cassette demo
tape wanted for *The Sampsell Showcase*,
a Cable TV show for Group W, produced
and directed by Gareth M. Sampsell, for
ongoing tapings. One-half hour show
features singers and vocalists on the rise
in the L.A. area. Call for audition appoint-
ment, leave message. (213) 394-0957

**TRAVELING BANDS & ENTERTAINERS
WANTED!** Commercial Rock, Top 40
Rock, Top 40 Variety and New Wave. Good
equipment essential! Also need singers
with charts and piano players who sing &
entertain. **NO AGENTS PLEASE!** Send
professional promo pack to: Lee Maynard
Agency, 4973 Almagordo St., Las Vegas,
NV 89120 or call (702) 451-7877.

PRODUCTION/PUBLISHING COMPANY
seeks tie-in with 16 or 24 track studio to
do projects. Willing to pay plus give per-
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661-9589.

THREE YEAR OLD TALENT AGENCY
with connections seeks all types of bands,
singers and unsigned material to submit
to booking agents and record companies
in U.S., Canada and England. Send video
or audio cassettes, bios and pics to:
Nevada Talent Bookings, 550 E. Plumb,
Suite 101, Reno, NV 89502.

J. M. PROMOTIONS looking for singers
who write original material. Possible record
deal. Send promo pack to J.M. Produc-
tions, 4959 Hollywood Blvd., Suite 226,
Hollywood, CA 90027.

INDEPENDENT RECORD COMPANY
looking for new acts. Send demo tape, pics
& bio to: Foxx Records, 3945 Hillcrest Dr.,
Suite 6, LA, CA 90008.

PRO TALENT NEEDED immediately. Lead
vocalists, bands, comedians, etc. Country,
top 40, rock, R&B, etc. for new restaurant
lounge in Antelope Valley area. Auditions
being held—call Barb for appointment at
(805) 256-2700. Must have good equip-
ment, be professional, good attitude
necessary.

PUBLISHING COMPANY seeks potential
Top-40 songs and self-contained groups for
production, signing and possible record
deals. Send cassette, lyric sheets and pro-
mo w/SASE to: Brooks-Rogers Int., 6430
Sunset Blvd. #1216, Hollywood, CA 90028.

EXPERIENCED ENGINEER wanted for
Real-Time Cassette Duplication Co., P/T
Mark, M-F 2-6 p.m. (213) 466-1630.

CONCERT MANAGEMENT Company
seeks personal assistant & stage extras.
Good poise and looks an extra. (213)
857-8158, (714) 646-5493.

SUMMERSTORM PRODUCTIONS is now
accepting demos from bands, all types of
music for concerts, recording and videos.
Send promos, bio, pics and cassettes to:
M. Kain, 2500 Karen Ave. #212, Las Vegas,
NV 89121.

DISC JOCKEY wanted for exclusive
private club/restaurant/disco. Must be ex-
perienced. References required. Call
659-8090.

FEMALE SHOW bands wanted for inter-
national tour. Send tape & pics to: Celebra-
tions, 5820 Wilshire Blvd., #300, L.A., CA
90036.

WANTED OVERSEAS by major English
recording company. All styles/types of
American, label-ready artists/groups. Sub-
mit complete promo (video preferred) to:
London Star Promotions & Film Produc-
tions, Div. A&R, 7131 Owensmouth Ave., #
C116, Canoga Park, CA 91303-2092/USA.

RECORD PRODUCTION Company seeks
new acts and songwriter. Please send
cassette and any other relevant info to:
Whitney Entertainment, 1341 Ocean Ave.,
Suite 177, Santa Monica, CA 90401.

NEW HAT Music Company is currently
reviewing all styles of original music for a
new marketing campaign. National ex-
posure. Send promo to: New Hat, Box
291-087, Hollywood, CA 90029.

NEOPHONIC RECORDS is looking for
part-time, Intern-type help, in the Promo-
tion and Administrative area. If you are in-
terested in getting involved in the music
business, have a love for music and no
fear of work call (213) 466-8776. No im-
mediate pay.

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 agen-
cies. Be sure your music is protected
and always enclose a stamped, self-
addressed envelope when mailing pro-
motional 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. AUG. 23, 12:00 NOON**

**SEE PRO PLAYERS COUPON
ON NEXT PAGE**

SESSION PLAYERS

GEORGE M. HARVEY III

Phone: 213-978-9502
Instruments: Yamaha Drums, latin/electronic percussion
Styles: All modern rock, R&B. Variety of styles available on recorded tape demo
Read Music: Yes
Qualifications: Extensive live and recorded situations (21 years experience) Programming ability for Oberheim DMX. Good meter, no bad habits
Available For: Recording, (minimal pay) Showcasing (with any original pop-rock band with management or backing), or Top 40 (3 nights max)

IVO EEKMAN

Phone: 453-6351
Instruments: Prophet T-8, Oberheim-OB8, Synrgy, Yamaha DX7, Prophet 5, Moog, Clav, Dyno-my Rhodes, DMX Drum machine, DSX Sequencer, Piano
Styles: All
Available For: Sessions, arranging, DMX & DSX programming, gigs
Read Music: Yes
Qualifications: Recorded and performed in various situations around the globe for past 12 years

HENRY BUTLER

Phone: (213) 654-1871
Instruments: Oberheim DMX electronic drum machine, Roland JX-3P synth, Yamaha DX7 synth, Prophet 5 synth, Fender Rhodes piano, Honer D6 clavinet, acoustic piano.
Technical Skills: Player/performer (incl lead singing), extensive recording experience and production work, composer, teacher, synth and electronic drum machine programmer
Styles: All
Available For: Live situations, recording projects, incl demos, teaching, production work
Vocal Range: Baritone, second tenor
Qualifications: 27 years performing and recording incl as concert singer throughout U.S. with performance at Kennedy Center, Washington, D.C. Performed and/or studied with: Cannonball Adderly, Al Green, Roland Hannah, George Duke, and others. National pianist awards. Master of contemporary New Orleans sound.

STEVE DANCZ

Phone: (818) 508-6368
Instruments: Yamaha DX-7, Linn Drum, Roland Micro-composer. Access to and experience with Prophet 5, JP-8, OB-8 for studio work
Styles: All
Read Music: Yes
Technical Skills: Arranging, recording, producing and composition
Qualifications: Arranging, recording and performing in Europe, Asia, South America, Africa and U.S. Bachelor of Music, Masters Degree in theory/composition and progress
Available For: Sessions, film scoring

JULIAN BERETON, JR.

Phone: (213) 465-8228
Instrument: Bass—electric & acoustic.
Technical Skill: Rhythm section arrangements.
Styles: R&B, R&R, MOR, funk, jazz, fusion, reggae.
Read Music: Yes
Qualifications: 10 years studio & stage experience, extensive studio demo work. EP credits include G.G. & Co. Film & video credit—Playboy magazine. Played with Robin Ford, Carl Schoder, Buddy Miles' drummer Ron Wood, Eddy Rossetti, Tommy Tedesco. Graduate, Musicians' Institute of Hollywood. Also has Ibanez Multi-Effects Rock.
Available For: Sessions, demos & casuales

RAY REYNAGA

Phone: 714-877-5530
Instruments: guitar, bass, cuatro
Styles: Classical, rock, country, blues, Latin, bottleneck, folk.
Vocal Range: Tenor.
Read Music: Yes
Qualifications: Extensive studio and club experience, played backup for pro opera singer. Arranged, recorded and performed demos for musical for Sweet Times Music, played in orchestras, concert bands, piano bars, etc.
Available For: Sessions, demos, clubs, casuales

CORNELIUS BUMPUS

Phone: 818-243-5079
Instruments: Tenor and Soprano Sax, Flute
Technical Skills: Instrumentalist and Vocalist
Styles: All
Vocal Range: Tenor
Qualifications: Member of Doobie Brothers, 1979-82, 28 years of saxophone playing
Read Music: Yes
Available For: Anything

ANDREW GORDON

Phone: (213) 379-1568
Instruments: Oberheim OB8 polysynth, DX digital drums, DSX digital sequencer, Fender Rhodes, Kawai Grand Pianc, 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 USA. Wrote commercials and music for TV
Available For: Session work, commercials, live work, producing and arranging, teaching, songwriting, demos, casuales

IRAAJ

Phone: (213) 826-4370
Instruments: All percussion instruments
Vocal Range: Tenor
Styles: R&R, Latin, Top 40
Technical Skill: Rhythm arrangements
Read Music: No
Qualifications: Ahmad Jamal, Nina Simone, Eartha Kitt, Celi-Bee, Ira Sullivan, Tom Chase, Bill Cosby, playing for 20 yrs
Available For: Session work and live gigs, serious inquiries only

CHRIS STEVENS

Phone: (213) 640-9576
Instruments: Lead, slide & rhythm guitar, electric or acoustic
Styles: Rock, pop, MOR, R&B.
Read Music: Yes
Technical Skills: Playing, writing, arranging (especially vocals), producing
Qualifications: Graduate of N.A.R.T., played all situations including concerts. Recorded 45, EP and currently working on album that will be released
Available For: Recording, live showcases, tours, lessons.

ROSCO TRONIX

Phone: (818) 791-8228, (818) 797-2966
Instruments: OB-8 system with custom DMX mods & sounds, Prophet V with sequencer, DX-7, Moog Source, Roland SH-101. All instruments computer-interfaced together and totally programmable. Also 8-track studio with vocoder & lots of outboard gear available for demo work.
Technical Skills: Degrees in Music Comp and Electronics/Computer Science. Very fast sequence and sound programming. Can program all drums, bass and keyboard parts in relaxed atmosphere before going into studio.
Styles: All
Read Music: Yes
Vocal Range: 2 1/2 octaves.
Qualifications: Graham Nash, Invisible Zoo, Pointers, Maxine Waita, 46 Suttons, Lenny Williams, etc. Many film scores and sound effects
Available For: Sessions, demos, programming.

JAMES WEDBERG

Phone: 213-377-4169
Instruments: Guitar, keyboards, saxophone.
Technical Skills: Synth programming, recording engineer.
Styles: All, emphasis on commercial jazz. T40 Jeff Beck, Robert Fripp, Larry Carlton.
Read Music: Yes
Vocal Range: Extended baritone.
Qualifications: Guitar 19 years, engineering and production 10 years, writing and arranging.
Available For: Any live work, session work also.

RICK MACDONALD

Phone: (818) 247-9965
Instruments: Telecaster leads, fiddle, vocals
Style: Country, rockability, swing, R&B
Read Music: Yes
Qualifications: 13 years club work, recording.
Available For: Clubs, sessions, original projects.

PETE GALLAGHER

Phone: (805) 499-7753
Instrument: Drums
Style: All
Read Music: Yes
Qualifications: Extensive experience recording and performing, Warner Bros., Tom Nielsen (Guding Light), Joey George, Seth Thomas, NBC NY, The Ad Libs "Boy From NYC", Atlantic and others
Available For: Sessions, live situations, demos, casuales.

PERRY A. CELIA

Phone: (213) 477-8915
Instruments: Simmons Electronic Drums, Acoustic Drums, DX Oberheim drum machine
Styles: 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 Curves, The Stingers, King Cotton & The King Pins, MD-3, Test of Time, Curves, Frank Stallone, Allan Dylesert, 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

SHANE O'BRIEN

Phone: (213) 836-0296
Instruments: Lead guitar, lead vocals
Styles: Top 40, R&R, with an alligator records feel
Technical Skills: Self-produced experience
Read Music: Yes
Qualifications: 10 yrs experience as front man for 3-piece traveling R&R act
Available For: Sessions, gigs, showcases, already formed groups.

MIKE GREENE

Phone: (213) 937-0675
Instruments: Yamaha DX7, Korg Poly 61, Roland Strings, Yamaha PF10, Acoustic and Electric Piano
Styles: All, ranging from Thomas Dolby to Keith Emerson.
Read Music: Yes
Technical Skill: Synth programming, fast keyboard chops
Qualifications: Numerous demos and commercials in Northern California. Years of live playing experience ranging from big band jazz to hard rock to technowave. Experienced in arranging, songwriting & producing. Age 24—modern and creative
Available For: Sessions, demos.

MARC HANAU

Phone: (213) 851-7192
Instruments: Guitar and Bass
Styles: Heavy Pop Rock, R&B and Funk
Read Music: Yes
Technical Skill: Arranger, Songwriter, Teacher, Session Player.
Qualifications: 12 Years playing and Rec. experience. Recorded with Scorpions drummer Herman Rarebell. Own Record out in Europe. Playing varies from Ritchie Blackmore to George Benson, and from Stanley Clarke to Marcus Miller on Bass
Available For: Studio Work and Gigs, Songwriting, Arranging, and Bass and Guitar Lessons. Reasonable Rates. Tape Available on Request. Call Anytime.

BURT SHUR

Phone: (714) 631-3683
Instruments: Drums
Styles: All Rock, Pop, R&B, Jazz, Funk, Reggae, Country
Read Music: Yes
Qualifications: 20 years of experience, from stage shows to clubs and studios. College of hard knocks. Hard-hitting. Solid time. Don't drink or smoke. Good listener.
Available For: Recording, tours, demos, shows, concerts, videos and possible club.

NICK SIMONE

Phone: (213) 661-7777
Instrument: Synths, Synclavier, DX7, Linn Drum, Otari 8 trk.
Style: Diversified: Rock, Classical, Break, Rap, Jazz, R&B, All Styles.
Read Music: Yes
Qualifications: B. Music, Video Tech. Director, Producer, 20 yrs. experience.
Available For: Sessions, Demos, Commercials, Sound Tracks, Jingles, Etc.

ROBERT MICHAELS

Phone: (213) 657-5841
Instruments: Oberheim System; OB-8 Polyphonic Synthesizer, DSX Sequencer, DX Digital Drum Machine, Acoustic Piano, Electric Piano.
Styles: R&B, Techno, Pop, Rock.
Read Music: Yes, & write charts
Qualifications: Worked for Phillip Ingram, Gene Dozier, Alan Thicke, Payolas, Terry Jacks, Rocky Swanson, Pepsi Jingle. Playing 16 years, writing and arranging 8 years, expert arranger, sequencer programmer.
Available For: Sessions.

DAVID GALLAGHER

Phone: (818) 761-0363
Instruments: Drums
Styles: R&B, Jazz, Funk, R&R, MOR, Country
Read Music: Yes
Qualifications: 13 yrs experience, Clubs, Casuales, Studio, Radio, all styles
Available For: Demos, Sessions, Clubs, Casuales

FAT CITY RHYTHM SECTION

Phone: (213) 463-4525
Instruments: Drums, bass, keys, synth guitar, horns, percussion Any or all
Styles: All
Qualifications: All members are working pros with extensive live and experience. Credits include Ladd McKintosh, Rickie Lee Jones, Ronnie Laws, Shelby Flint, Bill Watrous and others
Available For: Sessions, demo producing, live gigs, lessons, arranging and contracting

VOCALISTS

CAROL WEBER

Phone: (818) 841-5055
Vocal Range: 3 octaves
Styles: 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, casuales, some club work

JIM MANDELL

Phone: (213) 667-1234
Vocal Range: Baritone to tenor
Styles: Pop, rock, MOR, R&B.
Sight Read: Yes
Qualifications: 15 years live and studio experience, with major credits as a solo recording artist, group, and jingle vocalist. Big, contemporary sound, from sensitive melodic stylings to hard edged drive. Reliable and imaginative, skilled in arranging and production, and committed to the success of each project. Tape on request
Available For: Sessions

SALLY KLEIN

Phone: (213) 656-0546 / (213) 656-7529
Vocal Range: Mezzo with 3 octaves.
Styles: Blues, jazz, pop, folk, show and soft rock
Sight Read: Yes
Qualifications: B.M. from Berklee College of Music. Studio experience as lead singer, backup and arranger. 8 years stage experience singing lead and backup. Can do lead sheets and recently released single, "Region 36."
Available For: Sessions, demo, studio, casuales

LISA ANN DONOVAN

Phone: (213) 453-2930
Vocal Range: 3 octaves
Styles: Pop, C&W, Top 40, Blues, Jazz, Musical Comedy, Rock, MOR
Sight Read: Yes
Qualifications: 10 years experience—performing, studio work, TV, radio commercials, backup, showcases, clubs, concerts. Tape on request
Available For: Sessions, Demos, Studio.

GLYNNIS TALKEN

Phone: (818) 988-5235
Vocal Range: 4 octaves
Styles: Pop, rock, MOR, new wave
Sight Read: Yes
Qualifications: In all-girl band THE PINUPS on CBS Records, 8 yrs club and studio work, 2 yrs video work, cooperative, versatile.
Available For: Demos, sessions, video

TECHNICAL

JACK LANCASTER

Phone: (213) 851-2084
Technical Skills: Producing and arranging.
Qualifications: Produced various artists in top London studios, including Rod Argent, Stephane Grappelli, Gary Moore, Brian Eno, Clive Bunker, Phil Collins, Zeitgeist, Kayak, Krisma, The Permutations.
Available For: Recording sessions

RICHARD EMMET

Phone: (213) 391-6967
Technical Skills: Composer with electronic music recording studio
Qualifications: Versatile on synths, guitar and flute. Experienced in rock, classical, film scores, ads and arranging, 5 yrs with Frank Zappa, available For: Composing, arranging film scores, ads, etc.

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 are not responsible for any calls that are unsolicited or annoying.

NEXT CLASSIFIED DEADLINE THURS. AUG. 23, 12:00 NOON

2 PA'S AND AMPS

- Altec Voice Of The Theatre cabinets w/15" woofers, crossovers, and horns, great system. Needs a little work. Good physical shape, \$750 obo. Paul 213-993-4778
- Fender Side Kick 10, 1 month old, perfect cond. \$80 213-382-8749

- Marshall style English Mat amp cabinet w/4 12" Celestion G 12M spkrs \$250 obo. 213-658-7037
- Two 15" JBL 2220 B spkrs. \$95 each. Two JBL 12" 2130 spkrs. \$80 each. 818-996-6507
- Roland Cube 100, xlt cond. \$200. 213-851-1690
- Marshall cabinet w/2 65 watt 12" Celestion spkrs. xlt cond. \$325 Vox 2 10" cabinet, xlt cond. \$150. Acoustic 150 amp, 100 watts, reverb and tremelo. \$150. 818-761-3735.
- One 50 watt Marshall w/master volume, as is, \$250. One Mitchell 4 12" cabinet, empty, \$200. Vince 213-560-0413
- Mesa Boogie extension cabinet w/1 12" Altec spkr, mint cond. \$175. Call before 9 pm. 213-694-0543
- Tapco 6100 RA and 6100 RE mixers w/12 channels total, reverb, effects send, w/carpeted road case. \$425. 818-761-3735
- Marshall cabinet w/4 Celestion spkrs. Vintage. \$350. Peter 213-560-8234
- Mesa Boogie spkr cabinet avail w/80-watt Celestion. W/anvil case, \$195. Mesa Boogie top 160 watts switchable all extras w/ anvil case, \$650. 213-461-9238
- Hard Trucker/Alembic Keyboard or PA spkr systems. Each w/2 times 12" JBL and 6 times 5" JBL spkrs. \$1800 pair. Mark 213-827-9867
- Mesa Boogie Mark 1 blonde, xlt cond, guaranteed one of the first 100 made. \$550. 805-646-6643
- Yamaha amp, 115 watts, good cond, \$200. Ron 213-392-4758
- Fender MA-6 PA head, like new cond, 200 watts, 6 channel mixer amp. 10 band EQ, reverb, record out VU meter, etc. \$580 obo. 213-545-4369
- Marshall 50-watt head for sale, \$400, w/master volume, older model, kicks ass. Marshall 4-12 slant cabinet, \$400. \$750 for both. Mark 213-657-5459
- Roland Space Echo 301, new in box, \$450 obo. 714-775-6898

3 TAPE RECORDERS

- Otari 50-50B, 2 track mastering recorder, remote, pitch control and more. Mint cond. \$1200 firm. 818-769-5114
- Fostex A-8 1/4" 8-track, w/mode! 8030 remote control, \$1200 obo Mark 213-827-9867
- Tascam 144 4-track recorder \$550. Steve 213-394-5426

4 MUSIC ACCESSORIES

- Roland Space Echo 301, new in the box, \$450 obo. 714-775-6898
- Electro Voice EVM 15L 15" spkr and floor monitor box. Brand new. \$100 obo. Richard 213-671-6108
- Roland SDE 1000 digital delay, \$350. SS1 pedal incl. like new, still in box. 818-980-8108

- Echoplex sound on sound, new tape, just serviced, great cond, \$175. Boss CE-1 stereo chorus & vibrato, AC powered. \$75. Other effects, \$15-45 each. 818-761-3735
- Boss Octaver OC2 for sale, brand new, never used. \$75. Mark 818-716-1424
- Two Bill Lawrence L250 Strat PUs \$25 each. One Bill Lawrence L500 super lead PU \$25. ESP black chrome tremolo system, \$25. Mark 213-657-5459
- Audiotronics 501 18x16 pro recording console in 26x16 mainframe Phantom power, full TT patchbay, extras. Full documentation, \$12000 obo. Mark 213-827-9867
- Roland CMU-800R computer music system for Apple computer w/software & interface card, \$400 Mark 213-827-9867
- Sequential Circuits 64 sequencer for Commodore computer, \$150. Mark 213-827-9867
- String bass, 3/4-size, made in Germany, Stradivarius, certification stamp intact, \$900. 213-891-0252
- JBL K-120 16-ohm 12" spkrs, one pair \$150. 213-872-1322 / 213-351-2711

- Contessa guitar, hollow-body, electric dual PU, tremolo bar, xlt cond, \$75. 213-762-9962
- Gretsch guitar, 1963 model, silver metal flake, \$1150 firm, Joe 714-681-5547
- Gibson Les Paul Standard, 1978, cherry sunburst, two DiMarzio PUs, Shaller keys, PP6 tailpiece, great cond, w/case \$495 Call after 5 p.m. 213-937-6539
- Yamaha classical guitar, rich sound, smooth neck action, great finish perfect cond, incl hard-shell travel case, \$225 213-376-4321
- Beautiful Gibson Les Paul Standard whardshell protector case, \$425. John 213-851-3084
- Precision bass w/hardshell case, '84 model, 1 month new, black w/maple neck, warranty, xlt cond. Also '57 Precision bass vintage re-issue w/case, sunburst w/maple neck, xlt cond, \$375 each. Keith 213-413-5704
- Fender Precision bass guitar, very good cond w/hardshell case, \$300 Thom 213-951-2756
- Gibson 335 black 1963, xlt cond, \$550 obo. Gibson '79 Les Paul tobacco sunburst, \$400 obo or trade for Fender Tele. 213-899-8079

5 GUITARS

- Fender Precision bass copy, maple neck, natural wood body. Very good sound & action, \$225 w/gig bag. 213-462-4502
- String Bass bows, German & French models w/new hair. \$150-\$200. 213-462-4502
- Custom-made plexiglas Strat w/maple DiMarzio neck, Bill Lawrence L250 Humbucking PUs, chrome plated hardware, brass shielding, one of a kind axe, must be seen, \$400 w/case. Mark 213-657-5459
- Gibson Flying V, 1981, white, xlt cond, w/hardshell case, \$475 obo. Call Marc after 5 p.m. 213-937-6539
- Gibson blonde RD Artist guitar, two Humbucking VI PUs, internal expansion/compression, quick tune bridge, all gold trim, \$650 213-376-4321
- Hagstrom Swede, xlt cond, w/new case, \$350 obo. 818-506-0578
- Musician seeks to trade Hagstrom Swede for Strat. 818-506-0578
- Gibson Explorer, natural finish, gold hardware, xlt cond, hardshell case, \$550. 818-761-3735
- Fender Strat, 1957 re-issue, two-tone sunburst, tremolo, tweed case, \$550 obo. 213-501-4613x224
- Very old 50s Gibson Flying V, refinished sunburst, gold hardware, sounds, plays & looks great, \$2000 or trade for Marshall stack plus cash. 818-761-3735
- Ibanez AW40 acoustic 6-string, great sound, beautiful dark wood finish, solid top, perfect cond, w/case, \$200 obo. Mark 818-716-1424

6 KEYBOARDS

- Piano teacher's 5'8" rebuilt Conover grand Piano. New hammers, keys, action regulation. Very good tone & action. \$4200 incl bench 213-462-4502
- Roland EP30 electric piano, 61-note touch sensitive keyboard w/split bass w/separate volume control for bass notes. Less than 40 pounds, \$450. 213-462-4502
- Yamaha CP 20 piano/harpsichord \$390. Darren 213-461-2210
- Prophet 10 w/sequencer and Anvil case, custom programs, sync to electronic drums, \$4500. Linn or DMX. 818-996-6507
- Hammond C3 w/bench, pedals, and movers plus 1 47 Leslie spkr cabinet. \$1000 all. 818-996-6507
- Mini Moog w/Anvil case \$400. 818-996-6507
- Fender Rhodes elec piano, 73 key, suitcase model, very good cond \$695 obo. 213-769-0332
- For sale Casio MT-45 xlt cond, \$150 obo 818-506-0578
- Yamaha CP 30 elec piano, \$500 and VOX organ 213-462-3926
- Rhodes 73 suitcase piano, \$450. Farfisa dual manual VIP organ, \$150. ARP sequencer, \$100. KORG wsequencer w/case, \$100. Krumer triple rack stand, \$100. 2 ARP double stack stand, \$20 each, Vince 213-560-0413
- PPG 2.2 wave synth for sale, 1 year old, \$4500. 213-934-8821
- Fender Rhodes suitcase model, 73 key, very good cond, \$735. 213-769-0332

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- **Sequential Circuits Prophet 5, REV 3.1** Perfect cond. \$1400 or obo. Gary 818-769-9766
- **Yamaha DX-7 synth**, brand new, split kb, touch sensitive. w/w/ROM cards avail. \$1490. Sonny 213-901-7776
- **Bass keyboard** for sale, lower end of Fender Rhodes piano. Same as used by the Doors. \$250. Eyes 818-504-9433
- **Fender Rhodes elec piano**, bottom half, mint cond. \$500. John 213-650-5691
- **Hammond M3 organ** for sale. Good cond. \$200. 818-710-8614
- **DSX sequencer**, xlt cond. \$850. 213-258-3665
- **Pro 1 synth**, xlt cond. \$250. 213-258-3665
- **Ultimate support 2 tier stand**, xlt cond. \$80. 213-258-3665
- **Prophet 10 w/Anvil case**, 5 pedals, brand new cond. \$4000 or trade for digital Simmons kit. Scott 213-851-7165
- **Jupiter 8 synthesizer**, 3 memory banks, special modifications. \$3200. 213-934-8821

7 HORNS

- **Armstrong F 104 silver flute** w/case, \$125. 213-396-2856
- **Tenor sax**, xlt cond w/Berg Larsen mouthpiece. \$350. 213-762-9962
- **Yamaha YT-61 tenor sax** with high F# key, xlt cond. \$500. Dave 213-630-2934
- **Tenor sax** for sale. Good action, beautiful condition, plays very sweet. Must see and play. Paul 213-553-8773 / 213-552-4738

8 PERCUSSION

- **2 double tom stands** w/legs, xlt cond. \$175. Jimmy 213-980-8930
- **Simmons SVS 5 electronic drum kit** w/Anvil light case. \$2500. 213-857-1389
- **Ludwig 13 pc chrome** on wood, modular power tom drum set 2 26" kicks, 6 plywood w/cases. Owned by international group. Kit seen on MTV, HBO. flawless cond. Very trick \$3500. Joe 213-947-3016
- **Black chrome Slingerland oversized kit**, w/24" kick, 12, 13, 14 and 18" toms, chrome snare, brand new lugs and some stands. \$875 obo. Paul 213-993-4778

- **Black 7 piece Slingerland drum kit**, plus 3 roto toms, Zildjian cymbals and some cases. \$800. Brad 714-631-8662
- **Ludwig 14 by 8 chrome snare drum**, good cond. \$225. Mark 818-761-8482
- **Sonor Signature**, 8 piece drum set. Sabian cymbals, all brand new. \$3500. 213-653-9119
- **Wanted: Ludwig 6" brass snare drum** or bronze. Mark 818-761-8482
- **7-piece Slingerland black drum set**, plus 3 roto toms, plus 3 Zildjian cymbals, plus some cases. \$800. Brad 714-673-8662

9 GUITARISTS AVAILABLE

- **Guitarist seeks working band** Good equip, 15 yrs exper, backup vox. Serious pros only. John 213-851-3594
- **Lead guitarist** seeks established or beginning hard hvy metal band. I have good attitude, no ego, good equip and transportation. Bary 874-6349
- **Country picker**, uses string bender and mini slide, style is cross of Albert Lee and Buddy Emmons. Seeks country related rec projects or band. Will 213-876-0443
- **Guitarist seeks melodic art, progressive, or hard rock band**. Orig or copy. Have originals, do voc's, studio caliber. Have access to many things. Quality and taste required. Russ 789-3282
- **Guitarist/vocalist** avail for working band. Have degree, exp, equip. Can and will play anything. Specializing in rock, hvy metal. Kevin 818-241-7849
- **Exp guitarist** seeks new music group. Have looks, exp, and desire to succeed. 213-330-6710
- **Guitarist/voc/writer** seeks pro rock band. DA 213-396-4229
- **Exceptional guitarist** seeks original, mildly aggressive new music band, after 3:30. Bill 213-466-4620
- **Lead guitar**, 22, seeks to complete high calibre hard rock group ala Van Halen, Ratt, Dokkin w/emphasis on songs and good musicianship. Have rock image, Marshall equip, pro attitude. Serious only, please. Mark, aft 5 pm. 213-927-6539

- **Lead guitar**, 21, seeks pro original hvy metal hard rock band. Have equip, trans and exp. Pros only. Inf Dio, Scorpions, Van Halen. Eddie 213-838-2776
- **Progressive jazz rock guitarist**, 26, formerly w/name Swiss recording band, Holdsworth and own inf's. Very expressive, good improv. Session and touring exp. Dale 213-942-7944
- **Guitarist w/vocals** and image seeks pop rock wave band w/pro sit. After 5 pm. 213-874-3880
- **Guitarist, Christian** seeks to form rock band, inf by Zeppelin 805-527-4593
- **Hot blues guitarist** seeks friendly jam or session. Days only. Inf by King, Rush, etc. Bill 213-665-0601
- **Lead guitarist** seeks serious working band, orig act w/production or recording sit. 1, 2, or no tone technique, lead and background vocals, have equip and trans. Team player. James 213-202-6751
- **Touring or recording** wanted by exp guit/voc, 29, w/Melanie and Kim Simmons, Savoy Brown. Has pro gear and att. Relocating from Cleveland, Andy 213-872-1322, 216-351-2711
- **Guitarist seeks rockin band**, has good equip, songs, vocals and attitude. After 6 pm, Tim 818-507-1912
- **Pro guitarist**, lead or rythm, doubles on keys, seeks working top 40 band w/originals. Versative, energetic, w/good image, attitude. 714-528-1744
- **Quality melodic rock & roll** avail. Pro. Bill 213-829-5647
- **Guitarist**, 23, w/vocals and exp seeks org pop rock new wave band w/pro situation. Call after 5 pm. 213-874-3880
- **Melodic rock metal guitarist** seeks the right musicians to form or join a happening band. If you're ugly, don't call. Jon 213-822-4920
- **Versatile guitarist** seeks working or soon to be working top 40 org group. After 6 pm, Michael 213-255-1628
- **Lead guitarist**, 20, seeks very melodic hard rock w/fem voc, have exc equip and unbelievable contacts. 213-762-0449
- **Rhythm guitarist** avail for orig rock & roll or pop rock band. Can also play keys. Serious musicians only. Ages 20-25. No smoking, drinking or DRUGS!! 213-479-8942
- **Lead guitarist**, 20 looking for melodic hard rock band w/female voc. Have exc equip and contacts. 213-762-0449

- **Guitarist** seeks melodic art, progressive, or hard rock band. Orig or copy. Have originals, do voc's, studio caliber. Have access to many things. Quality and taste required. Russ 789-3282
- **Exp guitarist** seeks new music group. Have looks, exp, and desire to succeed. 213-330-6710
- **Guitarist/voc/writer** seeks pro rock band. DA 213-396-4229
- **Exceptional guitarist** seeks original, mildly aggressive new music band, after 3:30. Bill 213-466-4620
- **Lead guitar**, 22, seeks to complete high calibre hard rock group ala Van Halen, Ratt, Dokkin w/emphasis on songs and good musicianship. Have rock image, Marshall equip, pro attitude. Serious only, please. Mark, aft 5 pm. 213-927-6539
- **Outstanding lead guitar** seeks established org career minded hvy rock or metal band. Xlt sound, equip, image and attitude. Top notch pros only. 6:30-11 pm. 818-996-7224
- **Creative pro guitarist** w/xlt appearance and equip seeks aggressive pro band or individuals for rock pop R&B recording or live work. Robert 213-851-1640
- **Guitarist** seeks rock group w/aggressive modern sound a la INXS, Pretenders, Gabriel. Also do vocals and write. 213-382-8749
- **Hot lead guitar, r&r, r&b, blues, harmony, slide**, seeks band. Also background vocals, 3 octave range, 15 years exp. xlt references, pros only. Steve 213-469-9422
- **Devious heavy metal lead guitarist** with great equipment, image, chops, original tunes, seeks same qualities in others in order to form a great band. Absolutely positively no drugs or other habits. Tim 213-661-8075
- **Guitarist** seeks top forty or together original situations doing recording and gigs. Call Nurmur 213-762-0449

9 GUITARISTS WANTED

- **Wanted: co-lead guitarist** for real metal band. Venom/Slayer/Metallica type. Bill (in the Valley) 818-706-2152
- **Creative lead guitarist** wanted for forming org R&B band. Infl by Monkees, Beatles, Springfield & Cars. Serious, career-minded only, ages 20-25. No smoking, drinking or drugs. 213-479-8942

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•Poet/voc seeks noisy guitarist for raw street 213-674-7005, 213-437-2444
 •Lead rhythm guitar w/vocals want by all girl wave band. Stage and studio exp preferred. Modern image a must. Leave message Pat 213-242-4547
 •Guitarist wanted for aggressive metal punk band Talent and 100% dedication a must. No time wasters. 818-442-3637
 •Guitarist wanted for all orig modern new music band. Immediate recording and gigs. Influences include Peter Gabriel, Roxy Music, Echo and Simple Minds Band has producer, backer, and rehearsal studio in Long Beach Thom 213-591-2756
 •Guitarist wanted for orig R&B pop band. Influenced by Jackson, Chaka Kahn. Serious calls only. 213-219-0567
 •Guitarist needed by rhythm section for innovative orig rock group. Must have own equip and trans. Progressive minded. No hvy metal. Dave 714-751-4305
 •Lead guitar player, must sing, for top 40 band w/originals. New group. No attitudes please. KL 213-935-9249
 •Responsible, creative guitarist wanted for serious rock new music group w/45. Must be versatile stylewise, play lead and rhythm, and be able to commit to project. 818-506-0578

•Bass/lead vocalist seeks all orig commercial rock band or musicians. Influenced by Journey, Slyx, Foreigner, Van Halen, etc. Must be talented, and totally dedicated. Practice mostly days. No. Hollywood. Bob 818-769-6850
 •Female bass in W Hollywood area into loud fast r&r, seeks band. No new wave synth, anti smokers, or profiteers. Non pros okay. After 6pm 213-652-3621
 •Bass, doubles on string bass and vocals, seeks immediate working or recording band into jazz, rock, latin, and fusion. Xlt equip, xlt stage presence. Pros only. 213-295-0237
 •Bass player experienced, all styles. James 213-874-9711
 •Hvy metal bass player w/pro stage presence, image and equip. Looking for established or business oriented band. Jeff 213-225-6201
 •Bass, formerly w/Steeler, seeks working or near-working hard rock or hvy metal band. Serious pros only. Greg 213-324-4341
 •Female drummer and bassist seek all orig and/or top 40 band. We are dedicated and serious. Judy 818-765-6458
 •Bass player from Seattle looking for top 40 or 60 s style working wave band. Bill 213-461-7836
 •Bass player looking for group. Sings, writes, some synthesizer. Bob 818-282-1631

•Bass player wanted for Orange County heavy metal band PERRACUDA. Band has label interest, pros only. bob 714-847-0355
 •Solid bass player wanted for forming orig R&R band. Infl by Monkees, Beatles, Springfield & Cars. Serious, career-minded only, ages 20-25. No smoking, drinking or drugs. 213-479-8942
 •Looking for female bass player to complete band. Serious only. Leave message, Danielle 213-887-6169
 •Bass wanted for New Orleans int'l R&B/R&R band w/Little Richard's orig drummer. Good looks and attitude a must. Charles 213-662-5666
 •Bass wanted for classically inf metal band. Image, attitude and ability a must. Males only. No one over 25 years old. Management and backing avail. Only those obsessed w/making it need call. Neil 213-896-1846
 •Bass player needed pronto for melodic metal project. Image and pro attitude a must. Call Mike before 5 pm. 213-768-6262
 •Recording project seeks permanent pro bass to record and promote LP. European pop w/heavier flair, melodic and rhythmic. Image, looks, and reliability a must. Rio Productions 1-8 pm for interview. 213-463-1827
 •Bass wanted to play and sing lead for orig band a la Pimssous. Early new wave. Serious and image conscious. 213-761-0696
 •Bass wanted for pro power pop r&r band. Infl by Twiley, Springfield, and Springsteen. No flaks, pros only. Robbie 818-999-0040
 •Christian bass player wanted for secular world market aimed band. Should have pop sense, rock feel, jazz chops. Infl by Police, Steely Dan, Miles. Vocals preferred. I have demo of strong material. Doug 213-994-7910
 •Hvy metal bass player wanted. Group w/PA, studio, financing mature class musicians. 213-284-5837
 •Seeking solid bass for serious project. Gene 213-930-2409

•Solid responsible bass to play orig power pop/wave w/an LA based band, Au Courant, Rob 213-372-6856
 •Bass w/good backgrounds needed by aggressive rock dance band. No session men, seeking band member. LA based w/record. Pros only. Infl by Stones, Simple Minds, Bunynymen. Ask for Warhol 24 hours. 213-855-1010
 •Female bass guitar wanted by female guitar and drummer. Infl by Johnny Thunder, NY Dolls, raw edge rock. 213-931-9667
 •Wanted: clean versatile positive minded serious drummer to complete creative Reggae band. Positive vibes a must. Kurt 714-494-4937
 •Philadelphia-based rock metal band w/unique concept looking for heavy bass w/big thick sound. Must sing backgrounds, long for the stage, and play for the top. We are the future. Chuck or Kelly 213-763-0973

10 BASSISTS WANTED

•R&R band seeks bassist. Person must be willing to relocate, must possess studio & stage equip, must not take life too seriously. Band is presently recording EP with companies & airplay in mind. Have definite record company interest. 401-738-7056
 •Bassist wanted for new rock group w/female vocalist. Infl by Idol, Pretenders, Furs. Have all orig & mgmt. 18-23 years w/xlt image, serious only. 213-340-9163

10 BASSISTS AVAILABLE

•Bassist seeks rock or heavy metal band w/strong direction & goals. Infl Huey Lewis to heavy metal. Call Greg after 5 p.m. 213-461-2210
 •Experienced bass player w/lead vox looking for Steely Dan infl orig music project. Tom 213-391-2687
 •Bassist available for working rock or T40 band. Xlt equipment, strong vox, serious pros only. 213-214-2175

11 KEYBOARDISTS AVAILABLE

•Keyboardist w/Yamaha DX-7, Korg Poly-61, and more, avail for demos & other recording. Mike Greene 213-937-0675
 •Organist looking for band. Steve 213-391-7014
 •Multi keyboardist, new in town, many studio and live credits, textural player, strong soloist, infl by R&B to Techno Pop, polished image and excellent equipment, available for signed or soon-to-be-signed, recording or showcasing team project with management. No copy bands, please. Stetson 213-470-5097

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•Synthesist/guitar/vocals avail for sessions and new wave dance band. Pros only 213-935-0518
 •Keyboard/guitars w/background vocals looking for modern original band. Artie 213-559-5052

11 KEYBOARDISTS WANTED

•Looking for versatile keyboard player that sings lead vox & backup. Must be seasoned pro for concert dance band. Rock to country. Rod 714-880-1088
 •Male lead vocalist seeks keyboard player to perform clubs as duo. Nick 213-462-1369
 •Keyboardist wanted by TV personality for orig modern rock project. Live performing & recording. Good voice necessary. Al 213-306-8704
 •Pianist needed for rehearsal & audition. 213-851-0910 / 213-464-8381
 •Synthesist/vocalist needed to complete sophisticated pop act w/hard core image. Pros only 213-935-0518
 •Keyboardist wanted for new rock group w/female vocalist. Infil by Idol, Pretenders, Furs. Have all orig & mgmt. 18-23 years w/kit image, serious only 213-340-9163
 •Multi keyboardist wanted for forming orig R&R band. Infil by Monkees, Beatles, Springfield & Cars. Serious, career-minded only, ages 20-25. No smoking, drinking or drugs. 213-479-8942
 •Keyboardist wanted by rehearsal band w/guitar, violin, bass & drums to play tunes by Dregs, Bruford, Pointy etc. & originals. 213-763-9368
 •GOLDENHAIR, exotic pop rock band, seeks keyboardist. Must have audition tape. Paid gigs and sessions. No rehearsal pay. 213-931-0317
 •Female keyboardist/vocalist wanted for T40 rock band w/pro original future. Pro equip & attitude required. Rehearse in West L.A. Dan 213-931-2336

•Need keyboard for raw street band w/simpl hvy rhythms and strong melodies, a la Roxy music, early Bowie, and NY Dolls. Jerry Lee style a plus. No hippies, hvy metal or flakes. KK after 2 pm 213-651-5359
 •Emulator player needed for humorous sci-fi techno band. Eves 818-504-9433
 •Keyboard/vocalist wanted for established working top 40 band. 213-372-9218
 •Classical and rhythm piano player wanted for project. Live message 213-464-1642
 •Keyboard/synthesizer wanted for tasty mainstream pop rock band w/great material and good attitude. Exp and dedicated only. So. Bay rehearsal studio. Jack 213-427-3877
 •Keyboardist wanted for gigging. Sharon 213-856-8664
 •Multi keyboard wanted for orig R&R pop band. Infil by Jackson, Chaka Kahn. Serious calls only. 213-219-0567
 •Female synthesist/vocals wanted to work with versatile synthesist/guitarist w/Oberheim system. Visual modern orig pop music. Peter 818-362-9663
 •Female keyboardist for top 40 band. 25 years or younger. Classical or jazz background preferred. Must sing. Adam 213-851-8614
 •Multi keyboardist wanted to play clubs and casuals w/6 piece club band, playing fairs, conventions, amusement parks with a 9 piece show band. Together 10 years. Steady work. Pros only. Top 40, rock, country, 50s annd orig. Ken Eves 714-653-5353
 •Keyboardist wanted. Must sing and play left hand bass. For steady club work w/top 40 and oldies trio. Tommy 213-828-8966
 •Christian keyboard wanted for secular world market aimed band. Should have pop sense, rock feel, jazz chops. Infil by Police, Steely Dan, Miles. Vocals preferred. I have demo of strong material. Doug 213-994-7910
 •Black keyboard wanted for British dance band. Immediately for recording and live performances. Simmons helpful 213-905-7460

•Modern keyboards needed for crunchy progressive mainstream act a la Rush, Saga, Loverboy. Recording, touring, backing, and mgmt all there. Must sing well. After 4 pm 213-885-1601
 •Synthesist for orig modern top band negotiating major deal. Must be avail to work hard. Strictly top rate only. Evette or Dave. 714-441-1081
 •Wanted: clean versatile positive minded serious drummer to complete creative Reggae band. Positive vibes a must. Kurt 714-494-4937
 •Black keyboardist wanted for British dance band immediately for recording and live performance. 213-905-7460
 •Female keyboardist wanted for modern rock band. Michael 213-970-9835

12 VOCALISTS AVAILABLE

•Male vocalist/arranger, experienced, very pro, very polished, all styles, xlt sightreader, available for session work only, lead or backups. Good range & falsetto. J. Edward 213-467-2646
 •Female lead vocalist w/powerful vocals, classically trained, seeks pro R&R band. 818-766-3244
 •Hot pro female vocalist, 23, great sound, look & presence. Extensive stage & studio exper. Seeking hip & happening band for project. Days 213-558-6486
 •Lead vocalist seeks band w/vocal orientation. Can also play violin & guitar. Alan 818-996-7224
 •Lead vocalist w/strong voice & powerful range seeks melodic metal band. Infil Dio & Dickenson. Semi-pros only, call after 6 p.m. John 213-726-1261
 •Male lead vocalist experienced frontman/songwriter seeks working T40, C&W, C&R, R&R. Bart 213-313-1310
 •Male tenor w/solo abilities seeking estab vocal quartet that features female lead vocalist. Must have repertoire of 60s songs as well as originals. If you need a replacement or are looking for new members, call. Robert 213-465-9961

•Male vocalist/pianist/songwriter, experienced, very pro, all styles, sightread, avail for session work, TV, lead or background vox. Vocal range 1st tenor. Buddy 213-465-4767
 •Hot female vocalist looking for career-minded rockers. Becky 818-332-5930
 •Hot female vocalist looking for pro band or studio work. Good stage presence, good energy. Karen 213-451-3995
 •Pro female lead singer seeks established rock band. Have three octave range. Infil by Journey, Benetar, Quiet Riot, Zeppelin. JoAnn 213-467-2116
 •Exceptional voc/guitar/writer/performer wants to join or form 80's urban pop funk band. Talent, charisma, and dedication essential. Leave message. Drew 818-881-7101
 •Female vocalist avail to join band, already working or soon to be. Have looks, stage personality and club exper. Will do backgrounds. Toni 818-913-2309
 •Female vocal wants to sing w/heavy metal or R&R band. Liz 213-752-4002
 •Female vocalist w/hvy metal hard rock style and raspy falsetto screams avail for demos. Call before 8 pm. Micky 213-851-4363
 •Hot R&R female lead vocalist w/great stage presence and film credits seeks established pro melodic hard rock band w/mgmt. Serious qualified pro only. 818-761-3735
 •Male lead vocalist with talent, charisma and presence seeks pop band w/an edge, rehearsal space, management. Jamie 213-851-0617
 •Female vocalist w/image seeking working top 40 and orig concert band. Infil by Chaka Kahn, Holiday, LaBelle. Pros only. Tingle 212-234-3581
 •Female vocalist avail for working situation w/piano player. 213-851-0910
 •Top flight LA pro studio singer avail for work or collaboration w/composer, producer or band w/backing. No punk, metal, or wave please. 213-545-4369
 •Country male lead singer w/great stage presence seeking band. Age 21. Dean 805-581-1731
 •Female vocalist w/powerful dynamic voice and wide range, versatile. Avail for sessions and demo work. Susy 213-372-9318
 •Male vocalist, 21, into R&B and pop seeks band or collaborator. I'm going to make it to the top, do you want to come along? Nial 213-650-9707
 •Singer w/4 octave range dominant presence, very attractive avail for working situation only. No work, don't call! Michel 213-732-9230

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- Latin percussionist, 8 years experience, recorded and toured, play all styles Pros only Read music JB 213-259-8059
- Drummer looking for full or parttime T40 R&B or country working band. Good experience, strong, versatile player, good equipment, good groove. Age 33 Pros only call eves 818-845-7713
- Pro drummer seeks working band Jonathan 213-451-5485
- Female drummer and bassist seek all orig and/or T40 band. We are dedicated and serious. Judy 818-765-6458
- Pro drummer seeks band Dean 213-464-2598

13 DRUMMERS WANTED

- Drummer wanted for orig progressive dance band. We have EP gigs, & large following Pros only please Intl Bozzio, Copeland Paul 213-887-6343
- Drummer wanted by orig marketable energetic modern dance oriented band. Pros only Mink Productions 818-339-7314
- Drummer wanted for new rock group w/female vocalist Intl by Idol Pretenders, Furs. Have all orig & mgmt 18-23 years old w/xlt image, serious only 213-340-9163
- Orig metal dual guitar act MASERATI seeks right drummer. Flashy talented, double kick metalist drummer w/equipment only 213-656-2400 Alex 213-208-4075
- Drummer wanted for orig rock project. Live work & recording. Must have audition tape. Alan 213-984-2671

- Energetic drummer wanted for forming orig R&R band Intl by Monkees, Beatles, Springfield & Cars. Serious, career-minded only, ages 20-25. No smoking, drinking or drugs 213-479-8942
- LYDIAN TONE is looking for Simmons drummer Jamie 213-393-7193
- Philadelphia-based rock metal band with unique concept needs thunderous double pump drum to complete the act. Looks, acts, and plays for the top. We are the future Kelly or Chuck 213-763-0973
- Christian drummer wanted for secular world market aimed band. Should have pop sense, rock feel, jazz chops Intl Police, Steely Dan, Miles Vocals preferred. I have demo of strong material Doug 213-994-7910
- Black drummer wanted for British dance band immediately for recording and live performance. Simmons helpful 213-905-7460
- Wanted: clean versatile positive minded serious drummer to complete creative reggae band. Positive vibes a must Kurt 714-494-4937
- Drummer wanted to join original rock band. Serious only Kirk 818-990-3586
- Drummer with good chops, image and dedication wanted by melodic metal band w/L.A.'s hottest female vocalist Junor 213-765-2805
- Versatile drummer w/out of control finesse needed to complete original band. We have studio & demo tape 213-674-7005 / 213-437-2444
- Raw street band seeks sure footed drummer who can find groove and expand it. Simple, heavy rhythms, strong melodies a la Roxy Music, early Bowie, NY Dolls. No hippies, hvy metal, flakes. Call KK after 2 p m 213-651-5359
- Drummer wanted to join gigging rock band with full charts and tapes. Must have chops, strong snare. Get points of pending record deal Bob 213-767-6070
- Drummer wanted for pro power pop R&R band. Intl by Twilley, Springfield, Springsteen. No flakes, pros only Robbie 818-999-0040

14 HORNS AVAILABLE

- Alto sax, doubles on vocals, and 2nd guitar, looking for group w/recording and live work 714-533-1725
- I play trumpet and jazz bone looking to get into rock fusion or jazz band, possibly blues type band 213-885-6501
- Great Chops and the best ear in town for sax. Call me quick before someone else grabs me and makes me a star 818-703-1455

14 HORNS WANTED

- Sax player wanted for progressive jazz and fusion band. Lots of hard work for little bread, but a shot at fame and fortune 213 279-8353
- Woodwind player wanted for orig jazz folk group with female vocalist 213-465-1617

15 SPECIALITIES

- VERY VERSATILE singer/songwriter/drummer/guitarist, 28, B.M. degree, available for financialy supported professional project, no punk or metal, will travel Call Gary collect (San Diego) 619-942-7230
- THE BAND GREEN GO is looking for top management & agent. Must be professional and know what you're doing. Rod 714-880-1088
- COUNTRY FIDDLER, doubles on other instruments, seeks band 213-838-0224
- BASSIST & DRUMMER seek established working T40 band. Both sing lead & backup. Have good equipment, will travel. S.B. 818-982-3155
- CLASSICALLY TRAINED soprano w/strong dance ability wanted for choreographed rock musical. Photo, tape & resume to Steve W., 1747 Lincoln, #154, Santa Monica, CA 90404
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